

# Delia Derbyshire

## An audiological chronology

Version 2.25, 27 March 2009

([what's new?](#))

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[Delia in 1965](#)



Delia in Pink

## Presentation

Delia Derbyshire is one of the earliest and most influential electronic sound synthesists. She was musically active from 1962 until the mid seventies, then briefly again for a few years before she died in 2001 at the age of 64.

Although her revolutionary sounds are familiar to over a hundred million people through the theme to the television series "Doctor Who" and the seminal album of 1969 "An Electric Storm" she was hardly ever credited and her name is almost unknown. The bulk of her musical production and atmospheric sound for television and radio programmes is on tape in the BBC Sound Archives. Her own personal collection of tapes was also consigned to the archive on her death and since then only three new tracks have been released on compilation albums with music from other composers. Most will probably never be heard again. A catalogue was made of the Archives, but it has not been published.

I compiled this chronology of what I could find of Delia Derbyshire's music entirely from material found on the web. There is almost nothing new here! For biographical material and lists of commercial albums containing her music consult the canonical site [delia-derbyshire.org](http://delia-derbyshire.org).

Where I have been able to find a date the order here is chronological, though for many pieces I have only seen a passing mention of their existence and have had to guess roughly where to insert them into the

list. Others are inserted at random. I am always pleased to receive suggestions for better ordering, or news of other material of which I am ignorant, as well as reports of errors in the site contents, however minor.

Martin Guy, <martinwguy@yahoo.it>

Actually there is a tiny bit of new stuff here:

- A [personal tribute by Graham Harris](#), including detailed biographical info for her childhood
- A [transcript of an interview with David Vorhaus](#) on how he met Delia and on how the "An Electric Storm" album was made
- The Performing Right Society's records for works credited to [Delia Ann Derbyshire](#) and to [Russe Li \(De La\)](#), whose contents have not been integrated into this page.
- A [transcript of the 1997 BBC Radio Scotland Interview](#) with John Cavanagh and Drew Mulholland

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Delia was born on the 5th of May 1937.

*"I was always into the theory of sound even in the 6th form. The physics teacher refused to teach us acoustics but I studied it myself and did very well. It was always a mixture of the mathematical side and music. Also, Radio had been my love since childhood because I came from just a humble background with relatively few books and radio was my education. It was always my little ambition to get into the BBC.*

*The only way into the workshop was to be a trainee studio manager. This is because the workshop was purely a service department for drama. The BBC made it quite clear that they didn't employ composers and we weren't supposed to be doing music."*

--Delia, in the [Hutton interview](#), 24 Feb 2000

Delia joined the BBC Radiophonic Workshop in 1962.



[Delia at the Workshop](#)



Delia's BBC Studio



[Delia cutting tape](#)

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## The Chronology

**1962**

[Time On Our Hands](#)  
[Arabic Science And History](#)

**1963**

[Know Your Car](#)  
[Doctor Who](#)

**1964**

[Talk Out](#)  
[Science and Health](#)

**Undated**

[Mattachin](#)  
[The Delian Mode](#)  
[Happy Birthday](#)  
[Door To Door](#)

[Air](#)

[Time To Go](#)  
[Chromophone Band](#)  
[Cyprian Queen](#)

**1966**

[A New View of Politics](#)  
[Ziw-zih Ziw-zih OO-OO-OO](#)  
[Moogies Bloogies](#)  
[Pot Pourri](#)  
[Random Together 1](#)

**1967**

[Towards Tomorrow](#)  
[Blue Veils and Golden Sands](#)

**1971**

[Music Of Spheres](#)  
[Dance From Noah](#)  
[Tutenkhamun's Egypt](#)  
[Oh Fat White Woman](#)

**1972**

[Electrosonic](#) album  
[Oh Dear What Can The Matter](#)  
[Be](#)

## [Anger of Achilles](#)

Four Inventions for Radio:

1. [The Dreams](#)
2. [Amor Dei](#)
3. [The After-Life](#)
4. [The Evenings Of Certain Lives](#)

1965

## [Dreaming](#)

[Phantoms Of Darkness](#)

- [Heat Haze](#)  
[Frozen Waste](#)  
[Icy Peak](#)

## [Macbeth](#)

1968

- [Wrapping Event](#)  
[Pot Au Feu](#)  
[An Electric Storm](#) album  
[Work Is A Four Letter Word](#)  
1969  
[Environmental Studies Chronicle](#)  
[John Peel's Voice](#)  
[Great Zoos Of The World](#)  
[ESL104](#) album  
[Hamlet](#)

## [Circle Of Light](#)

1973

- [Legend Of Hell House](#)  
[Een Van Die Dagen](#)  
1975  
[About Bridges](#)  
2000  
[Synchrondipity Machine](#)

## Time On Our Hands (1962) (01:12)

"One of her earliest contributions - "Time On Our Hands" - is a superb subversion of a phrase which would normally evoke (especially in the context of 1962) new-found affluence, spare time and leisure, now rendered alienated, distant and isolated."

--[Robin Carmody, 11th July / 16th October 2000](#)

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979).

## Arabic Science and History (1962) (00:23)

It also gets called "Arabic Science and Industry".

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979).

## Know Your Car (1963) (00:58)

"a devastatingly effective appropriation of the 1930s hit "Get Out And Get Under"."

--[Robin Carmody, 11th July / 16th October 2000](#)

The original song was by Maurice Abraham.

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979).

## Doctor Who (August 1963)

"Her recording of Ron Grainer's Doctor Who theme, one of the most famous and instantly recognisable TV themes ever" and ranked as the 76th greatest song of the '60s [on the music site Pitchfork](#).

*"In those days people were so cynical about electronic music and so Doctor Who was my private delight. It proved them all wrong."*

--Delia in 1993, according to [The Millenium Effect](#)

*"On the score he'd written "sweeps", "swoops"... beautiful words... "wind cloud", "wind bubble"... so I got to work and put it together and when Ron heard the results.. oh he was tickled pink!"*

--Delia, in the [Boazine interview](#)

"She used concrete sources and sine- and square-wave oscillators, tuning the results, filtering and treating, cutting so that the joins were seamless, combining sound on individual tape recorders, re-recording the results, and repeating the process, over and over again. When Grainer heard the result, his response was "Did I really write that?" "Most of it," Delia replied.

--[Brian Hodgson](#)

Dick Mills, who helped Delia create the piece, says:

"We started with the bass line. You know those 19-inch jack-bay panels? You could get blank panels too, to fill in between them. They were slightly flexible, so Delia found one that made a good musical twang and played it with her thumb. We recorded it then vari-speeded up and down to different pitches,



BBC Radiophonic Workshop 21  
BBC Records & Tapes, REC354 (1979)

Tracks by Delia:

12. [Time On Our Hands, 1962](#)
13. [Arabic Science and History, 1962](#)
15. [Know Your Car, 1963](#)
16. [Dr. Who, 1963](#)
20. [Talk Out, 1964](#)
21. [Science and Health, 1964](#)
24. [A New View of Politics, 1966](#)
25. [Environmental Studies, 1969](#)
26. [Chronicle, 1969](#)
27. [Great Zoos of the World, 1969](#)

copied them across to another tape recorder, then made hundreds of measured tape edits to give it the rhythm."

And what was the main tune played on? "It was just a load of oscillators -- signal generators -- that someone had connected to a little keyboard, one for each note."

But what about that distinctive portamento? "Well, you just twiddled the frequency knob, of course -- how else?"

Eventually, after some pre-mixing, the elements of the entire composition existed on three separate reels of tape, which had to be run somehow together in sync. "Crash-sync'ing the tape recorders was Delia's speciality," says Dick. "We had three big Phillips machines and she could get them all to run exactly together. She'd do: one, two, three, go! -- start all three machines, then tweak until they were exactly in sync, just like multitrack. But with *Doctor Who* we had a bum note somewhere and couldn't find it! It wasn't that a note was out of tune -- there was just one little piece of tape too many, and it made the whole thing go out of sync. Eventually, after trying for ages, we completely unwound the three rolls of tape and ran them all side by side for miles -- all the way down the big, long corridor in Maida Vale. We compared all three, matching the edits, and eventually found the point where one tape got a bit longer. When we took that splice out it was back in sync, so we could mix it all down."

--Steve Marshall interviewing Dick Mills, "[BBC Radiophonic Workshop](#)" in *Sound On Sound* magazine, April 2008.

*"I did the Dr Who theme music mostly on the Jason valve oscillators. Ron Grainer brought me the score. He expected to hire a band to play it, but when he heard what I had done electronically, he'd never imagined it would be so good. He offered me half of the royalties, but the BBC wouldn't allow it. I was just on an assistant studio manager's salary and that was it... and we got a free Radio Times. The boss wouldn't let anybody have any sort of credit."*

--Delia, in [the Hutton interview](#)

*"I think every time a new producer came or a new director came they wanted to tart it up, the title music and they wanted to put an extra two bars here, put some extra feedback on the high frequencies. They kept on tarting it up out of existence. I was really very shocked at what I had to do in the course of so-called duty."*

--Delia, in [the BBC Scotland interview](#).

- **Doctor Who (01:30)**

The version that has Delia's stamp of approval is the 1:30 version broadcast during the BBC Radio Scotland interview.

For a detailed history of its reworking see

- Mark Ayres' [History of the Doctor Who Theme](#),
- The Millenium Effect's [Title Music Discography](#),
- the [Wikipedia article on the Doctor Who theme music](#) and
- heritage@easy.com.au's [Dr Who Theme Music Gallery \(preserved at archive.org\)](#),

The Theme Music Gallery lists the following versions of the Doctor Who theme:

- **1963: Pilot episode version (with Thundershot)** - never released on disk
- **1963: Broadcast version (with Hiss-Flare) (02:19)**  
used for both the Opening Titles and End Credits sequences throughout the First Doctor's Era  
Released as a single on Decca: F11837 (1964)  
Released on "Doctor Who at the Radiophonic Workshop - Volume One: The Early Years (BBC MUSIC, WMSF 6023-2)
- **1966: "Opening Titles" remix (with Spangles) (00:51)**  
...introduced during the Era of the Second Doctor  
Released on "Doctor Who at the Radiophonic Workshop - Volume One: The Early Years (BBC MUSIC, WMSF 6023-2)
- **1970: "Opening Titles" remix (with Stutter-Start and Repeater playout) (00:45)**  
and **"End Credits" remix (with Scream Intro & Drone Playout)**  
used throughout the Eras of the Third and Fourth Doctor.  
Both released on "Doctor Who at the Radiophonic Workshop - Volume Two: New Beginnings (BBC MUSIC, WMSF 6024-2)
- **1972: Re-issue (with Stereo Expansion & Tardis Flyby Effect)**



"This is not a reissue of the 1964 release, but a stereo mix prepared by Delia Derbyshire and Paddy Kingsland (also of the Radiophonic Workshop). This version incorporates the famous Doctor Who cliffhanger scream and Brian Hodgson's Tardis launch sound."

-- [delia-derbyshire.org](http://delia-derbyshire.org)

Released as a single by BBC Records & Tapes as RESL11 (1973)

Released on "Doctor Who at the Radiophonic Workshop - Volume Two: New Beginnings (BBC MUSIC, WMSF 6024-2)

- **1973: The Tenth Anniversary "Delaware" Versions**

So-called because it used Malcolm Clarke's EMS Synthi 100 modular analog synthesizer to add jarring, twangy noises to it. It was realised by Delia Derbyshire, Brian Hodgson and Paddy Kingsland for use in the tenth season but was dropped after two episodes.

The Theme Gallery continues: "The Delaware "Opening Title" rendition was the first to feature Grainer's secondary 'chorus' verse as the opening title refrain, using its upbeat key-change to announce the on-screen appearance of the "Doctor Who" logo."

Released on "Doctor Who at the Radiophonic Workshop - Volume Two: New Beginnings (BBC MUSIC, WMSF 6024-2) and as a "Bonus Special Feature" on the BBC DVD-Video "Doctor Who: Carnival of Monsters"

and there is also what appears to be a copy of a half-finished tape:

- **"Original Titles Music" (02:10)**

which has a different initial hiss sound placed in the first bar instead of the second, what appears to be the infamous bum note throwing the melody out of sync with the bassline in the second half of the middle eight, and nothing but the bass line and whooshes cycle from 01:18 to 2:00.

Released as track 5 of "Doctor Who at the Radiophonic Workshop - Volume Two: New Beginnings (BBC MUSIC, WMSF 6024-2)

## **Talk Out (1964) (00:26)**

"incredible, based almost entirely on studio-recorded voices around 26 seconds of electronic delicacy."

-- [Robin Carmody, 11th July / 16th October 2000](#)

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979)

## **Science and Health (1964)**

"a succession of tumbling chords, descending with an elegance beyond almost anyone else."

-- [Robin Carmody, 11th July / 16th October 2000](#)

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979).

## **Anger of Achilles (1964)**

Derbyshire also worked on Roberto Gerhard's *Anger of Achilles*, which won the [Prix Italia](#) "RAI prize for literary or dramatic programmes with or without music".

[An article at the Universidad Autónoma de Madrid](#) says:

Gerhard put together many works for tape at his house in Cambridge but processed them and did the final mix at the BBC Radiophonic Workshop in London. His first work was the 1954 incidental music for Bridget Boland's *The Prisoner* for chamber orchestra and tape [ . . . ] and he would be honoured with the Prix Italia in 1965 for *The Anger of Achilles* for orchestra and tape, created and presented by the BBC.

The BBC Programme Catalogue describes the work as an "epic for radio in three parts by Robert Graves, from his translation of Homer's Iliad. [ . . . ] Music specially composed for the programme by Roberto Gerhard, with special effects by the B.B.C. Radiophonic Workshop."

Part I was [first broadcast 17 May 1964](#).

## **Four Inventions for Radio**

"Her collaborations with the poet and dramatist Barry Bermange for the Third Programme showed her at

her elegant best. He put together *The Dreams* (1964), a collage of people describing their dreams. It was set by Delia into a background of pure electronic sound."

--[Brian Hodgson](#)

They are listed in [the doollee.com article on Barry Bermange](#).

## **Invention for Radio No. 1: The Dreams (1964)**

- 1. **Running** (08:08)
- 2. **Falling** (08:45)
- 3. **Land** (07:02)
- 4. **Sea** (09:38) [Lyrics](#)
- 5. **Colour** (09:22)

"This programme of sounds and voices is an attempt to re-create in five movements some sensations of dreaming - running away, falling, landscape, underwater and colour. All the voices were recorded from life (by Barry Bermange) and arranged in a setting of pure electronic sounds." (RT) -Produced by David Thomson.

Note also BBC RADIO 3 19.10.93 "Between the Ears: *The Dreams* by Barry Bermange An invention for radio: people talking about recurring elements in their dreams; ethereal electronic sounds. Introduced by Mark Russell in conversation with Barry Bermange."

--[Nigel Deacon](#)

"Part of the four programme "Inventions for Radio" series, created in collaboration with Barry Bermange, *Dreams* is a collection of spliced/reassembled interviews with people describing their dreams. Delia's editing and repetition, together with her dissonant, often terrifying musique concrete soundbeds, make this distinctly uneasy bedtime listening. The entire piece is 45 minutes in length."

-- [delia-derbyshire.org](#)

It also gets called "Within Dreams".

Broadcast [5 Jan 1964](#) on the Third Programme and [21:45-22:45 19 Oct 1993 on BBC Radio 3](#).

## **Invention for Radio No. 2: Amor Dei (1964)**

- 1. **Conceptions of God** (07:59)
- 2. **A capella liturgica** (09:02)
- 3. **I'd like to believe in God, but...** (14:35)
- 4. **There is a God!** (14:27)

"A second invention for radio by Barry Bermange, in collaboration with the B.B.C.'s Radiophonic Workshop, with talk recorded in co-operation with the Old People's Welfare Council, Hornsey. Producer: David Thomson. An attempt to describe God in human terms, and to create, in the manner of a religious painting, an overall impression of man's love for Him. The voices were recorded from life and arranged by the author in a setting of radiophonic sound. Plainsong Antiphon John Hahessy (boy soprano) - unacc. 16-Nov-1964."

--[Nigel Deacon](#)

"In a second 1964 Bermange piece about people's experience of God and the devil, *Amor Dei*, he asked her to create a gothic altarpiece of sound. She composed this with snippets of archive and voices, again with only the simplest of equipment and facilities, often working through the night, for weeks on end."

--[Brian Hodgson](#)

"*He drew me a beautiful Gothic altar piece and said 'that's the sort of sound I want'*"

--Delia, cited by [Mike Brown](#)

A shortened version was played in the Unit Delta Plus Concert of Electronic Music, Watermill Theatre, Bagnor, 10th September 1966:

"The foreground speech was recorded from life, the recordings being subsequently edited and re-arranged though not in any way electronically treated. The composition of the music was done by electronic means using voices as a basic element."

--from the Watermill Theatre Farm concert programme

The British Library Sound Archive has a recording of this, with catalogue number T1604R BD 1, which

can be heard for free by going to the British Library in London.  
Broadcast by the BBC Third Programme on [16 November 1964](#).

### **Invention for Radio No. 3: The After-Life (1965)**

"The third in a cycle of inventions for radio by Barry Bermange, in collaboration with the BBC's Radiophonic Workshop. Produced by David Thomson. "This programme is an attempt to reconstruct in sound the spiritualistic vision of Death and Eternity. It is conceived as a dream of Death. Using the montage process of his earlier programmes, 'The Dreams' and 'Amor Dei', the author has arranged in settings of electronic sound a collection of voices recorded from life. There are four movements." Radio Times. "Actuality" voices recorded in co-operation with the Old People's Welfare Council, Hornsey. 1-Apr-1965."

--[Nigel Deacon](#)

Broadcast [1 April 1965](#).

### **Invention for Radio No. 4: The Evenings of Certain Lives (1965)**

"A fourth invention for radio by Barry Bermange in collaboration with the B.B.C.'s Radiophonic Workshop. An attempt to reconstruct with sounds and voices some of the hazards of growing old."

Broadcast [15 September 1965](#).

*I have no date for the next 13 pieces so I've placed them here in the mid-sixties.  
Please get in touch if you know more about any of them.*

### **Mattachin (01:06)**

"a fine reworking / extension of the structure of her "Talk Out"."

--[Robin Carmody, 11th July / 16th October 2000](#)

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MC (26 November 2002D)



#### **BBC Radiophonic Music**

"The Pink Album"

BBC Records REC25M (1971, 2003) and REC25MCD (2002, remastered by Mark Ayres with 2 extra tracks)

Tracks by Delia:

4. [Mattachin](#)
5. [Pot Au Feu](#)
9. [Blue Veils And Golden Sands](#)
15. [The Delian Mode](#)
- 16\* [Happy Birthday](#)
21. [Ziwzih Ziwzih OO-OO-OO](#)
24. [Towards Tomorrow](#)
28. [Door To Door](#)
32. [Air](#)
- 33\* [Time To Go](#)

\*) Two extra tracks on REC25MCD

### **The Delian Mode (05:34)**

"pretty much defies description and is all the better for it; you don't want to have to resort to mere words to describe such a perfect sound, utterly deserving the self-definitive title Delia so knowingly gave it."

--[Robin Carmody, 11th July / 16th October 2000](#)

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MCD (26 November 2002)

Released on "Doctor Who Volume 2: New Beginnings"

### **Happy Birthday (00:24)**

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Included in CD "BBC Radiophonic Music" by BBC Records as REC25MCD (26 November 2002)

### **Door to Door (00:30)**

"Shows that she could also do the upbeat promotional thing well; the rings and knocks are worked perfectly into the perfect 60s advertising campaign soundtrack."

--[Robin Carmody, 11th July / 16th October 2000](#)

"reduced her to fits of giggles when played during a BBC Radio Scotland



Music From The BBC  
Radiophonic Workshop

interview"

"Well, I think that's really at the more trivial end of what I did. Yes, isn't it jolly?"

-- Delia in [the Radio Scotland interview](#)

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MCD (26 November 2002)

## Air (01:44)

A version of Bach's "Air on a G String, "which she dismissed as "rubbish", though it has a fair number of admirers."

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MCD (26 November 2002)

## Time To Go (00:24)

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Included in CD "BBC Radiophonic Music" by BBC Records as REC25MCD (26 November 2002)

## Chromophone Band (01:56)

"written by Dudley Simpson and realised by Delia. It isn't a classic Delia moment by any means [. . .] it sounds rather end-of-pier [. . .] although a distinctive DD rhythm track redeems it somewhat."

Released on "Doctor Who Volume 1: The Early Years 1963-1969" (BBC Music WMSF 6023-2)

## Cyprian Queen

"Delia always managed to soften her purist mathematical approach with a sensitive interpretative touch - 'very sexy' said Michael Bakewell on first hearing her electronic music for *Cyprian Queen*."

--[delia-derbyshire.org](http://delia-derbyshire.org)

## Out Of This World

Five pieces were released on vinyl on "Out Of This World: Atmospheric Sound Effects from the Radiophonic Workshop" ("OOTW") by BBC Records & Tapes REC255 (1976), for which a complete track listing is available [at mb21.co.uk](http://mb21.co.uk).

The album was re-released as "Essential Science Fiction Sound Effects, vol. 2" ("ESFSE2") on audio cassette as BBC 855 (1993) and on CD as BBC CD855.

The track numberings differ because the first album listed several sounds as a single track ("Door opening - door closing"), whereas the reissue numbered them separately.

## Dreaming (01:18)

Released as track 17 of OOTW, track 22 of ESFSE2.

## Phantoms of Darkness (01:12)

Released as track 31 of OOTW, track 39 of ESFSE2.

## Heat Haze (00:58)

Released as track 48 of OOTW, track 56 of ESFSE2.

"The Rephlex Album"

Rephlex CAT147LP (2003), 4 x 10" E.P.

A1 [Mattachin](#)

A2 [Happy Birthday](#)

A3 [Air](#)

A4 [Ziwzih Ziwzih Oo-Oo-Oo](#)

A5 [Door To Door](#)

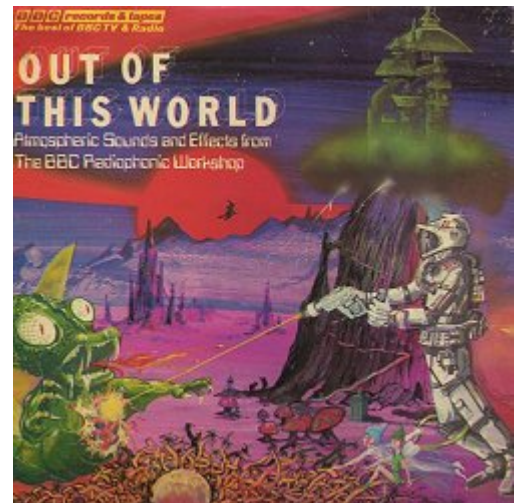
A6 [Pot Au Feu](#)

A7 [Time To Go](#)

B1 [Blue Veils And Golden Sands](#)

B2 [The Delian Mode](#)

B3 [Towards Tomorrow](#)





## Frozen Waste (01:18)

Released as track 50 of OOTW, track 58 of ESFSE2.



## Icy Peak (00:44)

Also gets called "Icy Peaks".

Released as track 51 of OOTW, track 59 of ESFSE2.

## A New View of Politics (1966) (00:40)

"devastatingly effective (and perfect for the optimism of early BBC2, for whom the piece was written)".

--[Robin Carmody, 11th July / 16th October 2000](#)

The programme, an interview with Jo Grimond on the reasons for his resignation from the leadership of the Liberal Party, was [broadcast on 5 Feb 1967](#).

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979)

## Ziw-zih Ziw-zih OO-OO-OO (1966) (01:44)

"written as theme for an episode of "Out of the Unknown" based around an Isaac Asimov story in which automata rebel against humans and worship God in an energy converter"

--[Ian Burdon](#)

"based around a resplicing of "Science and Health", is her most terrifying moment, tumbling into a nightmare, the sound of childhood at its most chilling."

--[Robin Carmody, 11th July / 16th October 2000](#)

*"Most of the programs that I did were either in the far distant future, the far distant past or in the mind. I think this was the climax of a science fiction play called "The Prophet". It ended up with all these robots and they sang a song of praise to this bloke, presumably the prophet, and this was the song they sang."*

-- Delia in [the Radio Scotland interview](#)

*"I did the music for the whole programme. It was probably in the mid '60s. [...] I never watched the stuff. I had a script, that's all. The actors, I got them to chant. The words they were singing were, "Praise to the master, his wisdom and his [reason]" [...] I turned it backwards first, then chose the best bits that sounded good backwards and would fit into a rhythm, and then speed-changed the voices. Then I used just this one bar repeated which had [previously] been rejected from a science and health program for being too lascivious for the schoolchildren. It was like a science program... it was supposed to be about sex, but under another name. And then the producer had the nerve to turn down my music, saying it was too lascivious. It was just twangy things with electronic pick-ups, and I just used a single note and then did little glissandos on it and pitched it and treated it. But the 'Ooh-ooh-ooh' isn't me... that's wobbulator, pure wobbulator. That's a piece of test equipment that does wave sweeps."*

--Delia, in [the Surface interview](#)

"the voices are reversed but actually say "Praise to the Master/His Wisdom and His Reason/Praise to the Master/Forever and OO-OO-OO-OO/His Wis.../His Wis.../OO-OO-OO-OO/"."

--[Peter Marsh](#), BBC

An [image of the Radio Times](#) lists the TV programme as "Out of the Unknown: The Prophet, from Reason by Isaac Asimov" for BBC-2 on Sunday 1st January at 10.05 but the year is missing. An analysis of [the BBC Programme Catalogue for the series](#) suggests that was a [1 Jan 1967](#) retransmission of [the 29 Dec 1966 episode](#).

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MCD (26 November 2002)

## Moogies Bloogies (1966?) (08:08)

### [Lyrics](#)

"An unreleased perv-pop classic in the 1966 novelty vein, recorded with Anthony Newley. The future Mr



Joan Collins was after an electronic backing track and called in Delia (he wasn't alone - Paul McCartney considered using Delia's electronic backing for Yesterday before using a string quartet).

-- [delia-derbyshire.org](http://delia-derbyshire.org)

It was played at the [Unit Delta Plus Concert of Electronic Music](#), 10th September 1966, then went unheard until 2001.

"This electronic pop song is sung by Anthony Newley who also wrote the words. The piece is composed in a traditional musical way with melody, rhythm and harmony, and the musical parameters are all totally predetermined. The sources of sound are simple sine tones."

--from the concert programme

*"The late Anthony Newley told his label that he wanted to do something electronic. So they got on to me. So I produced this bloopy track and he loved it so much he double-tracked his voice and he used my little tune.*

*The winking knees in the rain, and their mini-skirts. I'd done it as a lovely little innocent love song, because he said to me that the only songs are, "I love you, I love you" or songs saying "you've gone, you've gone."*

*I'd written this beautiful little innocent tune, all sensitive love and innocence, and he made it into a dirty old raincoat song. But he was really chuffed! Joan and Jackie Collins dropped him off in a limousine at my lovely little flat above a flower shop, and he said "If you can write songs like this, I'll get you out of this place"! It was only a single-track demo tape. So he rang up his record company saying "We want to move to a multi-track studio". Unfortunately the boss of the record company was on holiday, and by the time he returned Anthony Newley had gone to America with Joan Collins, so it was never released."*

--Delia, in [the Surface interview](#)

"Delia was initially disappointed with the recording, but as the years passed she became exceptionally fond of it."

-- [delia-derbyshire.org](http://delia-derbyshire.org)

## Unit Delta Plus

"Delia became involved in an early electronic music concert at the New Mill Theatre in Newbury that also featured a pioneering light projection show by Hornsey College of Art and magnetic sculptures by Paul Takis."

--[Brian Hodgson](#)

They put on the **Unit Delta Plus Concert of Electronic Music**, Watermill Theatre, Bagnor, near Newbury, 10th September 1966, featuring:



[Unit Delta Plus studio, 1966](#)

- **Amor Dei**, 15 mins (see [above](#))
- **Moogies Bloogies**, 15 mins (see [above](#))

This was Moogies Bloogies' first and perhaps only public airing until 2001.

- **Pot-pourri**, 5 mins

"Each of the short sections was composed as a piece of introductory music for the BBC, with similar rhythms, melodic intervals and sound qualities."

--from the concert programme

- **Random Together 1**, 20 mins

With Peter Zinovieff. "The piece is in three parts. The first and last will have light projection by Hornsey College of Art. The middle section will be heard in darkness and musically is derived from the other two sections. A limited number of sounds was chosen in each section and their order and coincidence were selected randomly. It was determined beforehand what the results of any such combinations might be. The levels of reverberation, the rise and fall times, and the mixing of a large number of these sounds, as well as their being recorded on one or more tracks, were also determined by probabilistic methods. The different quality of the first and last sections is due to the difference in pitch of the tones initially chosen and the probabilistic selection of time intervals, loudnesses and switching from track to track. In this way the spatial structure is also varied. This will be especially apparent in the transition between the central section and the last section where the sound will appear from several different directions. The central section is the only one which is musically self-sufficient. The other two were composed with light projection in mind.

--from the concert programme

Scanned images of the concert program are available at [delia-derbyshire.org](http://delia-derbyshire.org).

A tape of Unit Delta Plus music was also performed at the Beatles-powered Million Volt Sound Rave, 28 Jan and 4th Feb 1967 at London's Roundhouse in Chalk Farm Road.

### **Towards Tomorrow (1967) (01:11)**

"perfect subversion of a classic brave-new-world dynamism phrase. The "tomorrow" I imagine here is the antithesis of that which the BBC in the 60s made much play of promoting to its audience; instead, it could easily be some kind of dystopia, a state of decay or de-evolution."

--[Robin Carmody, 11th July / 16th October 2000](#)

The TV series for which it was written was [first broadcast 7 December 1967](#).

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MCD (26 November 2002)

### **Blue Veils and Golden Sands (1967) (03:25)**

*"This was a documentary program about the Tuareg tribe. The Tuareg tribe are nomads in the Sahara desert and I think they live by bartering, taking salt, I think it was, across the desert. In the piece, the extract you're going to hear, I tried to convey the distance of the horizon and the heat haze and then there's this very high, slow reedy sound. That indicates the strand of camels seen at a distance, wandering across the desert. That in fact was made from square waves on the valve oscillators we've just talked about, but square waves put through every filter I could possibly find to take out all the bass frequencies and so one just hears the very high frequencies. It had to be something out of this world."*

-- Delia in [the Radio Scotland interview](#)

"mostly created using electronic oscillators - severely high-pass filtered - to give the "shimmering heat haze" backdrop to the Tuareg tribesmen weaving slowly across the screen of a period documentary. Delia has since referred to the piece as including her "castrated oboe", but the only non-electronic source really recorded is her voice, cut up and re-pieced."

-- [delia-derbyshire.org](http://delia-derbyshire.org)

"phenomenally atmospheric; such is its surround-sound quality that it totally transcends the narrow constraints of simply coming from my speakers, instead filling the room, my consciousness, the air itself. And yet virtually nothing happens..."

--[Robin Carmody, 11th July / 16th October 2000](#)

"Among her outstanding television work, one of her favourites was composed for a documentary for The World About Us on the Tuareg people of the Sahara desert. It still haunts me. She used her own voice for the sound of the hooves, cut up into an obbligate rhythm, and she added a thin, high electronic sound using virtually all the filters and oscillators in the workshop.

"My most beautiful sound at the time was a tatty green BBC lampshade," she recalled. "It was the wrong colour, but it had a beautiful ringing sound to it. I hit the lampshade, recorded that, faded it up into the ringing part without the percussive start.

"I analysed the sound into all of its partials and frequencies, and took the 12 strongest, and reconstructed the sound on the workshop's famous 12 oscillators to give a whooshing sound. So the camels rode off into the sunset with my voice in their hooves and a green lampshade on their backs."

--[Brian Hodgson's Guardian obituary](#)

Few could disagree with Delia's own remark on recently hearing Blue Veils: "Doesn't it just melt you!" The lampshade in question is the Coolicon Utility Lighting Shade, British Patent No 419602, Registered Design No 777912; they sometimes appear for sale on ebay.

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MCD (26 November 2002)

Released on "Doctor Who Volume 2: New Beginnings"



## Music for "Macbeth" (1967)

"She worked on Guy Woolfenden's electronic score for Peter Hall's 1967 Royal Shakespeare Company production of Macbeth with Paul Scofield."

--[Brian Hodgson](#)

A short sample is included in the BBC News article "[Lost Tapes of the Dr Who composer](#)"

## Music for "Wrapping Event" (1967/68)

"she was responsible for the music in Yoko Ono's "Lions" film".

--[pansicola.com](#)

"I did a film soundtrack for Yoko Ono, while she slept on my floor. [. . .] It would be '67 or '68. It was about the same time that she met John Lennon [. . .] So yes, she did her Bottoms film. And we did the soundtrack for the shorter film, which was the wrapping of the lions in Trafalgar Square, which was a happening."

--Delia, in the [Surface interview](#)

The film was shown [at the ICA in London in 2004](#) but the film had no soundtrack and "A friend at the ICA asked the curator of the exhibition and film festival, someone with an exhaustive knowledge of Yoko Ono's work, who said that he had no knowledge of a film of the wrapping with an existing soundtrack."

## Pot au Feu (1968?) (03:13)

"angular robot jazz crammed with incident"

--[Peter Marsh](#)

"the real masterpiece is "Pot Au Feu". This is three minutes and nineteen seconds of paranoia, virtually a rave track circa 1991 in its structure; a stattering, pounding teleprinter-paced bassline worthy of Timbaland as the tension builds, then a moment of chaos and crisis, an alarm-bell of a hook recalling the "panic / excitement" lines so prevalent in early 90s hardcore."

--[Robin Carmody, 11th July / 16th October 2000](#)

"A pounding, fantastically rhythmical track - it's unsettling enough to have a speedfreak running to get the breadknives in the kitchen"

Released on 10" vinyl "Music from The BBC Radiophonic Workshop" by Rephlex as CAT147LP (2003)

Released on vinyl "BBC Radiophonic Music" by BBC Records as REC25M (1971 and 19 May 2003) and on CD as REC25MCD (26 November 2002)

## An Electric Storm (as "The White Noise") (1968)

"I think my forte is, well, apart from having an analytical mind to do electronic sound, at the opposite end I'm very good at writing extended melody for which there was not really an opening at the BBC. And so I met this guy, I was giving a lecture at Morley College in London and he came up to me afterwards. He played the double bass, the same as I did, and he was already doing tracks for the Ballet Rambert and we got together and started this album."

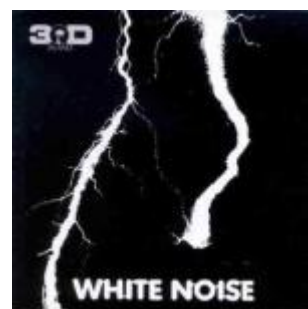
--Delia in the [BBC Radio Scotland interview](#).

"Many sounds have never been heard - by humans. Some soundwaves you don't hear - but they reach you. 'Storm-Stereo' techniques combine singers, instrumentalists and complex electronic sound. Welcome to the world of the Frequency Shifter, Signal Generator and Azimuth Co-ordinator. A world that existed before the dawn of the synthesizer, when a 'sample' was a length of recording-tape delicately and skillfully spliced in place."

-- So begins the sleeve-note introduction



Cover, 1968 edition



Cover, 1969 edition

- David Vorhaus: Production coordinator, tape effects, electronics, special stereo effects



- Delia Derbyshire, Brian Hodgson: Electronic sound realisation
- Paul Lytton: Percussion
- John Whitnam, Annie Bird, Val Shaw: Vocals

Track list [the track times in square brackets are those stated on the sleeves]

1. **Love Without Sound** [2:57 on vinyl, 2:55 on CD]  
"Co-written with Delia Derbyshire" --[CapitolHill](#)
2. **My Game of Loving** [3:38 on vinyl, 4:07 on CD]
3. **Here Come the Fleas** [2:31 on vinyl sleeve, 2:11 on CD]  
[Lyrics](#)
4. **Firebird** [2:43 on vinyl, 3:00 on CD]  
"Co-written with Delia Derbyshire" --[CapitolHill](#)
5. **Your Hidden Dreams** [4:25 on vinyl, 4:53 on CD]
6. **The Visitations** [11:45 on vinyl, 11:12 on CD]
7. **The Black Mass: An Electric Storm in Hell** [7:04 on vinyl, 7:20 on CD]

"Someone said [this] was the most frightening thing they had ever heard. ... From the moment it started it made my scalp tickle, and the long, slow descent into screams and cries can even make someone listening to it stone-cold sober think they really had seen a glimpse of Hell!". -- sarah16907 reviewing on amazon.com

"Ein apokalyptischer Jam." --kk

"We got through about three quarters of the album in a year and then we got an abrupt letter from them [Island records] saying that unless we receive this album within ten days they were going to take action to recover the money advanced. Right! We'll give it to you in a day! We'll finish it tonight! So the last track using half of the second side we mutually didn't want to make. I just put together a drum loop and got a friend of mine Paul Lytton [to] come and play drums to the loop to pull the whole thing out and this became the Hell track and we just got every freaky, nasty sound we could find and started screaming our heads off over the top and tearing people to bits. We delivered it the next day and there you have it."

--edited from David Vorhaus in [the Macdonald interview](#)

More details on the web page [geocities.com/CapitolHill](http://geocities.com/CapitolHill)

Released on vinyl 1968, Island Records, Cat: 510 948-2.

Released on vinyl 1969, Island Records, Cat: ILPS9099.

Released on CD, 28 July 1992 by Island Records.

Released on CD, 28 Dec 1999 by Polygram Int'l.

"has, I believe, been reissued in Sweden of late"

-- [the BBC Radio Scotland interview](#)

## Music for "Work Is A Four-Letter Word" (1968)

"I also did the music for Peter Hall's first feature film, *Work is a Four Letter Word*. I did the electronic part of the music... the bloopy bits when they'd taken the magic mushrooms." (see [Delia's Theme](#) above)

--Delia, in the [Surface interview](#), Dec 1999

"[[Delia's Theme](#) from ESL104] was used for the Cilla Black driven British '60s classic *Work is a Four Letter Word*. Cilla (surprise, surprise) takes a lorra Magic Mushrooms, accompanied by Delia's music, and generally plays the working class (contraceptive) pill popping girl of her Swingin' times. Groovy, Fab and Gear."

-- [delia-derbyshire.org](http://delia-derbyshire.org)

Available on DVD or VHS from [The Video Beat](#).



## Environmental Studies (1969) (00:30)

There are two versions of this in circulation; one with attack on the bell hits and one with the attack



Back cover, 1969 edition



removed.

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979)

## Chronicle (1969) (0:22)

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979)

## John Peel's Voice (1969) (02:20)

Treated by Delia and Brian Hodgson. This snippet is a treat for a compilation album of songs by different artists.

Released on John Peel Presents Top Gear, BBC: REC52S (1969)



## Great Zoos of the World (1969) (00:36)

"When asked to "make some TV title music using only animal sounds" - much thought and ingenuity resulted in *Great Zoos of the World*."

-- [delia-derbyshire.org](http://delia-derbyshire.org)

"including the most accurate set of animal noises ever created electronically."

-- [Robin Carmody, 11th July / 16th October 2000](http://Robin Carmody, 11th July / 16th October 2000)

Released on "BBC Radiophonic Workshop 21" by BBC Records & Tapes, REC354 (1979)

## Standard Music Library ESL104 (1969)

"Recorded while Delia was still employed at the Radiophonic Workshop and working on the White Noise LP. [...] originally released under the pseudonym Russe (a.k.a. Li De la Russe - or "Of the Red" - a reference to her auburn red hair) also features work from David Vorhaus and Brian Hodgson (aka St. George - he was also still under contract to the Beeb!)"

-- [delia-derbyshire.org](http://delia-derbyshire.org)

This rare mono record was used extensively to provide the music for the '70s BBC television series "The Tomorrow People".



Cover, 1969 edition



Cover, 2006 edition

- **Lure of the Space Goddess** (00:30)  
"used as incidental music on '70s childrens' [TV] classic Timeslip."

-- [Jan Burdon](http://Jan Burdon)

- **Gothic Submarines** (01:56)
- **London Lemons** (9 themes)
- **Restless Relays** (01:04)
- **Planetarium** (01:36)

"Described as "non-rhythmic" on its original release on a 1969 Standard Music Library disc"

-- [delia-derbyshire.org](http://delia-derbyshire.org)

- **Way Out** (01:52)

*"Now let us go back to the last fifties, early sixties. Dave Brubeck had done "Take Five" and in '61 he'd done "It's a Raggy Waltz" so - that was in seven time - so I thought "Fine! I'm into the numbers game. I'll do eleven time and thirteen time", continuing the series of prime numbers. But unfortunately that style, I was told, was "too sophisticated for the BBC2 audience" and so, as I was doing it, the choreographer Vin Davis [sp?] happened to be walking down the corridor and his feet started tapping and he said "I want that!" and I said "No, you can't! I've done it for the BBC." And so he implored me to do something in the same style, in eleven time and thirteen time, for his dance group, which I did. In fact it was the Frankie Howerd and Cilla Black show it was originally done for, but it had to be scrapped from that because they did the stupid thing of putting this rather delicate music as an opener to the second act. [...] A friend told me that by one means or another it ended up as a backing for a deodorant commercial on television which is something of course we were absolutely forbidden to do but it was nothing of my doing. It was rejected by BBC2*

Buy [amazon.co.uk](http://amazon.co.uk)  
from

*and there it was on the commercial."*

--Delia in the [BBC Radio Scotland interview](#).

- **Fresh Aire** (00:11)
- **Delia's Theme**: Waltz tempo, complete theme (01:22)  
"Made for David Platz's Standard Music Library / Essex Music group, and again credited Russe. Described on the sleeve as "Waltz tempo, complete theme," it was used for the Cilla Black driven British '60s classic [Work is a Four Letter Word](#)."  
-- [delia-derbyshire.org](#)
- **Tentative Delia** (00:22)
- **Delia's Idea** (00:22)
- **Delia's Psychadelian Waltz** (00:36)  
Also released on the CD accompanying the book "The Music Library", compiled by Jonny Trunk, published by Fuel Publishing, October 2005, available from [Movie Grooves](#) and included on "Now We Are Ten" ([Trunk Records JBH 024CD](#)).
- **Delia's Resolve** (00:07)
- **Delia's Dream** (00:41)
- **Delia's Reverie** (00:23)
- **Delia's Fulfilment** (00:23)

Released on vinyl as Standard Music Library ESL104 (1969).

Released without "London Lemons" on CD and vinyl as "The Tomorrow People: Original television music" (JBH017CD and JBH017LP, Trunk Records, April 2006), available with audio samples at [Movie Grooves](#) ().

## Music for "Hamlet" (1969)

Performed at London's Roundhouse featuring Nicol Williamson as Hamlet,  
A short sample is included in the BBC News article "[Lost Tapes of the Dr Who composer](#)"

## Music of Spheres (1971) (01:32)

"While the air-raid sirens and bombing sounds of Delia's youth in wartime Coventry certainly shaped her music, this piece makes that influence explicit. This rare recording has only ever been released on an EMS promotional record."

-- [delia-derbyshire.org](#)

*"I was there [in Coventry] in the blitz and it's come to me, relatively recently, that my love for abstract sounds [came from] the air-raid sirens: that's a sound you hear and you don't know the source of as a young child... then the sound of the "all clear" - that was electronic music."*

--Delia, in the [Boazine interview](#)

Released on promotional LP "EMS LP 1" by Zinovieff, circa 1971.



EMS LP 1 sleeve

## Dance from Noah (1971) (00:54)

A short sample of the backing track is included in the BBC News article "[Lost Tapes of the Dr Who composer](#)", which is discussed [on the Create Digital Music forum](#).

Released on promotional LP "EMS LP 1" by Zinovieff, circa 1971.

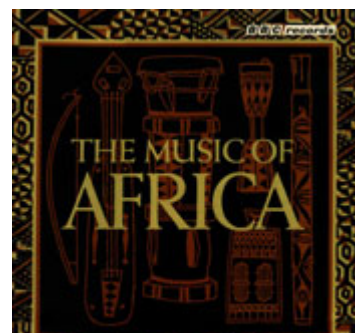
Released on Flexidisc "EMS FLEXI 1" given away with EMS Synthi brochures.

## Tutenkhamun's Egypt (1971) (02:16)

Music for the series "Tutenkhamun's Egypt" written by Cyril Aldred, [first broadcast 2 April 1972](#).

"It's a full-on Delian trip... starting with trumpet calls from a 1939 recording of the silver trumpet found in Tutankhamun's burial chamber, it then enters the mesmerising desert territory Delia mapped out so memorably in Blue Veils & Golden Sands."

-- [delia-derbyshire.org](#)





"isolationist ambience some 25 years ahead of its time."

--[Peter Marsh](#)

Released on "The Music of Africa", BBC Record REC130M (1971)



## Music for "Oh Fat White Woman" (1971)

According to [an entry in the Internet Movie Database](#), she did the music for the film "Oh Fat White Woman", written by William Trevor and directed by Philip Saville, also broadcast on TV in the UK as "Play for Today: Oh Fat White Woman (1971)".

Running time: 80 minutes.

Broadcast by the BBC as [Play For Today: 4 November 1971](#).

## Electrosonic (1972)

"Library samples of electronic music for radio, TV and film industry"

All tracks are credited to Harper/Russe/St George.

Harper = Don Harper, Li De La Russe = Delia Derbyshire, Nikki St George = Brian Hodgson.

Read [the sleeve notes by John Cavanagh](#) for a loving and entertaining portrait of Delia and the circumstances surrounding the album's creation.

It used to be available from [Boa Melody Bar](#) but they only have [the T-shirt](#) now.

You can order the vinyl and hear some samples at [Boomkat](#).



- **Quest** (01:44)
- **Quest - fast** (01:09)
- **Computermatic** (01:15)
- **Frontier of Knowledge** (02:06)
- **The Pattern Emerges** (02:56)
- **Freeze Frame** (01:42)
- **Plodding Power** (01:52)
- **Busy Microbes** (01:40)
- **Liquid Energy (a)** (01:56)
- **Liquid Energy (b)** (rhythm only) (00:58)
- **No Man's Land** (01:52)
- **Depression** (01:28)
- **Nightwalker** (02:00)
- **Electrostrings** (00:21)
- **Electrobuild** (00:22)
- **Celestial Cantabile** (03:30)
- **Effervescence** (02:04)
- **The Wizard's Laboratory** (02:06)
- **Shock Chords** (00:33)



Released on vinyl by KPM Music Library as KPM1104 (1972)

Reissued in limited editions of 500 copies on 180gm audiophile green vinyl by Glo-spot as GLOSPOT1104.

Available as [a 40MB RAR archive at RapidShare](#).

## Oh Dear What Can The Matter Be (01:18) (1972)

An track from an unreleased [Southern Library of Recorded Music](#) record, created under the pseudonym "Doris Haze" (or "Doris Hayes"?), according to Justin Spear on the radio programme [Stuart Maconie's "Freak Zone" on Sunday 12 June 2005](#).



## Music for "Circle of Light" (30:52) (1972)

This is the electronic soundtrack realised with Elsa Stansfield for the 32-minute film "Circle of Light:



The Photography of Pamela Bone" directed by Anthony Roland, which won the Short Film Art Section of the [17th Cork Film Festival in 1972](#).

The music is a gentle half hour of real and electronic seascapes and birdsong on a evolving background of shaped noise, introduced and signed off by variants of the "lampshade" sound used in Golden Veils. (The accompanying film is a sequence of wobbly zooms and pans on bleak seaside and woodland photographs, some of them beautiful.)

This is by far the longest surviving single piece of her music.

## Music for "The Legend of Hell House" (1973)

"Brian Hodgson and Delia Derbyshire recorded the music for this 1973 horror movie at Electrophon in London."

One recognisably Delian element in the soundtrack is a rhythmic tamtam backing.

[Details at imbd.com](#).



Buy from [amazon.co.uk](#)

## Music for "Een Van Die Dagen" (1973)

According to [her entry in the Internet Movie Database](#), she did the music for the short film "Een van die Dagen" ("One of These Days") written and directed by Else Madelon Hooykaas and Elsa Stansfield.

imdb dates this film 1974, but Madelon says 1973.

Running time: 30 minutes.

## Music for "About Bridges" (1975)

Madelon Hooykaas tells me that Delia made the music for a second film by Hooykaas and Stansfield,

The only surviving copy of the music for both of these films is Madelon Hooykaas' copy on half inch tape which will shortly be given for conservation and distribution to the [Filmuseum in Amsterdam](#).

## Synchrondipity Machine (an unfinished dream) with E.A.R.

Sonic Boom - Editing, mixing & effects inc. SMS tools 0.8 analysis/resynthesis software.

Delia Derbyshire - liquid paper sounds generated using fourier synthesis of sound based on photo/pixel info (B2wav - bitmap to sound programme).

Released as track 37 of "[Grain](#)" by [Dot Dot Dot Music](#).

Released on "The Electronic Bible - Hymn Book" (White Label Music, WLM 004) [according to the BBC](#).

Available here as an [MP3 audio download](#) courtesy of Sonic Boom.



---

"Something serious happened around '72, '73, '74: the world went out of tune with itself and the BBC went out of tune with itself... I think, probably, when they had an accountant as director general. I didn't like the music business."

--Delia, in the [Boazine interview](#)

"I still haven't worked out why I left - self preservation I think."

--Delia, in the [Hutton interview](#), 24 Feb 2000

She has mentioned doing special works and soundtracks for

- the Brighton Festival
- the City of London Festival,
- "In 1966 she worked with Paul McCartney and George Harrison at an event called "The Carnival of Light" at the Chalk Farm Roundhouse."
  - The Times obituary, [cited by Clive Blackburn](#)
- "At Kaleidophon [a Camden Town-based independent studio] we put together electronic music for

the London theatre of the late 1960s. There was Medea and Alan Dobie's Macbeth for the Greenwich Theatre; On the Level, a musical by Ron Grainer; and Tony Richardson's Hamlet at the Roundhouse."

--[Brian Hodgson](#)

- "She even recorded a score for an ICI-sponsored student fashion show, which was the first in the world to use electronic music."

--[Brian Hodgson](#)

- She has also mentioned working at:
  - the Royal Shakespeare Company, Stratford
  - the Greenwich Theatre
  - the Hampstead Theatre
  - the Royal Festival Hall

and, according to [www.ex-sounds.net](http://www.ex-sounds.net), she is given special thanks on Sonic Boom's albums:

- "Forever Alien" by Spectrum (track 4: "Delia Derbyshire")  
(Space Age Recordings, ORBIT 008, 1997, LPx2, CD)  
(Reprise Records, 9 46352-2, 1997, CD)
- "Death of a Robot" by Experimental Audio Research credits her (or has a photo of her - it is unclear to me).  
(Ochre Records, OCH025, 9", 1998)
- "The Imaginary Friends" by Spectrum or "Come Out To Play" by Interface  
(Space Age Recordings, ORBIT 017, CD, 1999)
- "Vibrations E.P." by Experimental Audio Research, including the track "Synchrondipity".  
(Rocket Girl, RGIRL 18, 12", CD, 2000)
- "Continuum" by E.A.R.  
(Space Age Recordings, ORBIT 026, CD, 2001)

"A number of recordings by Delia Derbyshire and Maddalena Fagandini are available on the Cadenza catalogue at the National Sound Archive Listening Department, at the British Library."

--the [Hutton interview](#).

Apart from the Doctor Who Theme and the tracks from the Electric Storm album, the Archive catalogue lists:

- **Great Zoo**  
Track 4 on "The Space Between", a stereo miscellany of music, sound and words from the BBC Radiophonic Workshop.  
BBC recording broadcast Radio 3 October 4th 1973.  
FIND FORMAT: T634BW, track 4  
See also the article at [mb21.co.uk](http://mb21.co.uk)

Delia died on the 3rd of July 2001 in hospital of liver/kidney failure.

## Musical Tributes

Several musical tributes have been made to her:

- King of Woolworths: **Delia Derbyshire** from "L'Illustration Musicale" (06:10)
- Spectrum: **Delia Derbyshire** (04:29)
- Acidage: **Tribute To Delia Derbyshire** (07:25)
- Pippa Murphy: **Standing Waves** (00:40)
- Iddod: [For Delia](#) (04:52) ([Download MP3](#))

## Biographical Plays

**Standing Wave: Delia Derbyshire in the '60s**



A theatrical production by Nicola McCartney, based on Delia's life, was put on 7-23 October 2004 at the Tron theatre in Glasgow. The music from the production and a series of musical tributes by other composers including Drew Mulholland used to be available for [free download from their site](#).

The [review site for the production](#) contains a few biographical snippets: "a brief and disastrous marriage to a striking Yorkshire miner" in 1974 when "at only 37, she was beginning the long battle with alcohol and depression that would shadow the remaining three decades of her life."



## Blue Veils and Golden Sands

A radio play based on her life, written by Martyn Wade and directed by Cherry Cookson and featuring Sonic Boom as himself, was broadcast on BBC Radio 7 on 8 November 2005 and is included on the CD "Doctor Who at the BBC: The Plays", ISBN 18460 70440, from the BBC Radio Collection series.

## The Delian Mode

[Kara Blake](#) is preparing a half-hour documentary about Delia's life and work. It is described in [an article in the Montreal Mirror](#).

## Video clips



Delia in a [3.4-second video clip from the BBC's "Alchemists of Sound" \(DivX5, 600KB\)](#)  
If you only have Windows Media Player, use [this version \(MPEG1, 900KB\)](#)



Delia putting Pot au Feu together from tape loops in a [77-second video clip from the BBC's "Alchemists of Sound" \(XviD, 9.4MB\)](#)  
If you only have Windows Media Player, use [this version \(MPEG1, 8.8MB\)](#)  
This is also [on You Tube](#).



"[Hardly] anything of it was done in real time. It was done either at half-speed or chopped together from little bits of tape..."

[28-second slow-motion video clip from the BBC's "Alchemists of Sound" \(XviD, 3.0MB\)](#)  
If you only have Windows Media Player, use [this version \(MPEG1, 2.9MB\)](#)





[A 98MB AVI file](#) containing 289.0 seconds of:  
a talking head (who?);  
Delia explaining waveforms;  
Delia making Pot Au Feu (long version);  
Delia talking, with glimpses of John Baker and others.



[A 35 MB AVI file](#) containing only the first 61.4 seconds of Delia's 1st bit in the above clip, with a larger image.

[Andy Votel](#) says: "[Bradford Museum of Film and Television](#) has a vintage episode of Tomorrow's World featuring Delia Derbyshire explaining the musique-concrete methods adopted at the Radiophonic Workshop when creating those inimitable TV soundtracks. DD almost started dancing at one point. It

was incredible..."

The Museum's "TV Heaven" archive used to [list this item](#) as "Tomorrow's World (Radiophonic Workshop), 1965, 30 mins" but doesn't any more but there is [a local copy of the index card](#) here. To book a viewing, call the TV Heaven desk directly on (01274) 203433, although booking is not always necessary.

## Articles and Interviews

- Local copies of pages from [delia-derbyshire.org](http://delia-derbyshire.org):
  - [Delian introduction/home](#)
  - Interviews
    - [December 1999, Surface magazine / Sonic Boom](#)  
This article was also published in the now-deleted web magazine "pansiecola" in 2000 as [www.pansiecola.com/space/delia](http://www.pansiecola.com/space/delia), along with an [Interview with Sonic Boom](#) which mentions her twice in passing. The copy here was recovered from the [Internet Archive Wayback Machine](#) but even that site has now blocked access to it.
    - [Boazine 7 / John Cavanagh](#)
  - [Recordings](#)
- [Interview "Radiophonic Ladies" by Jo Hutton](#), recorded 24 February 2000.
- [Delia on Anthony Newley](#) (MP3 audio from d-d.org) from the BBC Scotland Interview
- "a history of The Radiophonic Workshop, was broadcast in April 1979 on Radio 3."  
--[Mike Brown](#)
- "Delia Derbyshire once spoke (in a 1979 radio documentary on the Workshop) of the antiquated chaos and DIY bodge-jobs that was the Workshop's equipment base in the 1960s, and how enormously long tape loops could frequently be seen trailing out into the corridor."  
--[Mike Brown](#)
- The BBC [lists](#)

Sunday 18 November, 1.10am

BBC's "Classic Britannia"

EPISODE 2: MODERNISM AND MINIMALISM, 1962 to 1980

Archive Interviews:

DAPHNE ORAM & DELIA DERBYSHIRE - Composers, BBC Radiophonic Workshop

- She was on Radio Four's Women's Hour talking about breast cancer a week before the [Boazine interview](#).
- In 1997, she was interviewed at length on BBC Radio Scotland about her work; [a transcript](#) is provided here
- [Delia Derbyshire Remembered](#): Brian Hodgson interviewed on the radio immediately after her death (MP3 audio from Gnutella)
- The [Computer Music Journal's obituary](#), Winter 2001.
- "[Alchemists of Sound](#), an hour-long television documentary about the Radiophonic Workshop, was broadcast on BBC Four on October 19, 2003 and was repeated several times including the 26 June and 2 July 2004. One of the co-producers was Victor Lewis-Smith and the programme was narrated by Oliver Postgate."  
--[The Wikipedia](#)  
Several reviews of the programme can be found by searching [Google](#)
- [Queen of the Wired Frontier](#), The Observer, Sunday March 17, 2002.
- [Article in news.scotsman.com, 25 Sep 2004](#)
- [Article in the Mail on Sunday, 20 Mar 2005](#).

## References (links to the original sites)

- [www.delia-derbyshire.org](http://www.delia-derbyshire.org)
- [www.cosmicsurfer.pwp.blueyonder.co.uk/Delia.html](http://www.cosmicsurfer.pwp.blueyonder.co.uk/Delia.html)
- [www.elidor.freemove.co.uk/radiophonic.htm](http://www.elidor.freemove.co.uk/radiophonic.htm)
- [Peter Marsh's review of "BBC Radiophonic Music"](#)

- Ray White's [Radiophonic Workshop: An Engineering Perspective](#), article [2. Early Days 1957-1965](#)
- [Brian Hodgson's obituary in The Guardian](#)
- [www.discogs.com](#): A discography site
- [www.mb21.co.uk](#): Mike Brown's history of the BBCRW
- [www.niallmacdonald.com](#): Niall Macdonald's White Noise site
- The Temple of Aggedor's [Dr Who Signature Theme Music Gallery](#)
- [Article in news.scotsman.com, 25 Sep 2004](#)
- Article [Queen of the Wired Frontier](#) in [observer.guardian.co.uk](#), 17 March 2002, also at [Staggering Stories](#).
- [The British Theatre Guide's page on Reeling and Writhing's "Standing Wave" production](#)
- [dotdotdotmusic.com](#) 's track listing of the Grain album.
- [www.ex-sounds.net](#)'s list of Sonic Boom's records [preserved at archive.org](#)
- Clive Blackburn has put up a site [about Delia](#) with [some photos](#) and [her favourite poem](#).
- [archive.org](#): The Internet Archive's wonderful Wayback Machine.

## Thanks

This site was created with the logistical support of [medien.kunstlabor.at](#) and the personal kindness of [Franz Xaver](#).

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