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DECEMBER 2018 No 486 £4.70
www.recordcollectormag.com



value added facts

Ian Shirley, editor of *Rare Record Price Guide*, answers your questions

SECRET SAUCERS

I have Pink Floyd's second album, *A Saucerful Of Secrets*, and it has got a mis-credit on the label – the track Let There Be More Light is listed as Let There Me More Light. Any help would be grateful. **Edward Hicks, via email** *A Saucerful Of Secrets is, in many respects, the most significant Pink Floyd LP. Crucially, it was released in June 1968 (Columbia SX/SCX 6258), a year after their second single, See Emily Play, went Top 10 in the singles charts. A Saucerful Of Secrets straddled the period between original guitarist and lead singer Syd Barrett being edged out and his place taken by David Gilmour (guitar/vocals). Thus, Barrett appears on some tracks that were recorded before his departure such as Jugband Blues, Remember A Day and even Set The Controls For The Heart Of The Sun, on which Gilmour also plays.*

Though Floyd lost traction as a singles band after Apples And Oranges/Paintbox was released in November 1967 (Columbia DB 8310, £150) and failed to chart, it was a different story in the album charts. A Saucerful Of Secrets sold strongly in the UK, getting into the Top 10, giving the new line-up of Wright, Waters, Mason and Gilmour breathing space to take the Pink Floyd sound into explorative territory that would, in time, win them a worldwide audience.

With regards to your copy, it is generally acknowledged among collectors that the very first mono pressing of A Saucerful Of Secrets (SX 6258) featured this typographical error on Side One, with the track Let There Be More Light being credited as Let There Me More Light. If you take a closer look you will also see that Gilmour is incorrectly spelt as Gilmore on the writers' credit for the track A Saucerful Of Secrets that opens Side Two (on the rear of the sleeve).

Subsequent printed sleeves of A Saucerful Of Secrets from this time were re-tooled and featured the correct label text and the correct Gilmour. A Mint mono copy is worth in the region of £600 – yours would fall in that bracket.



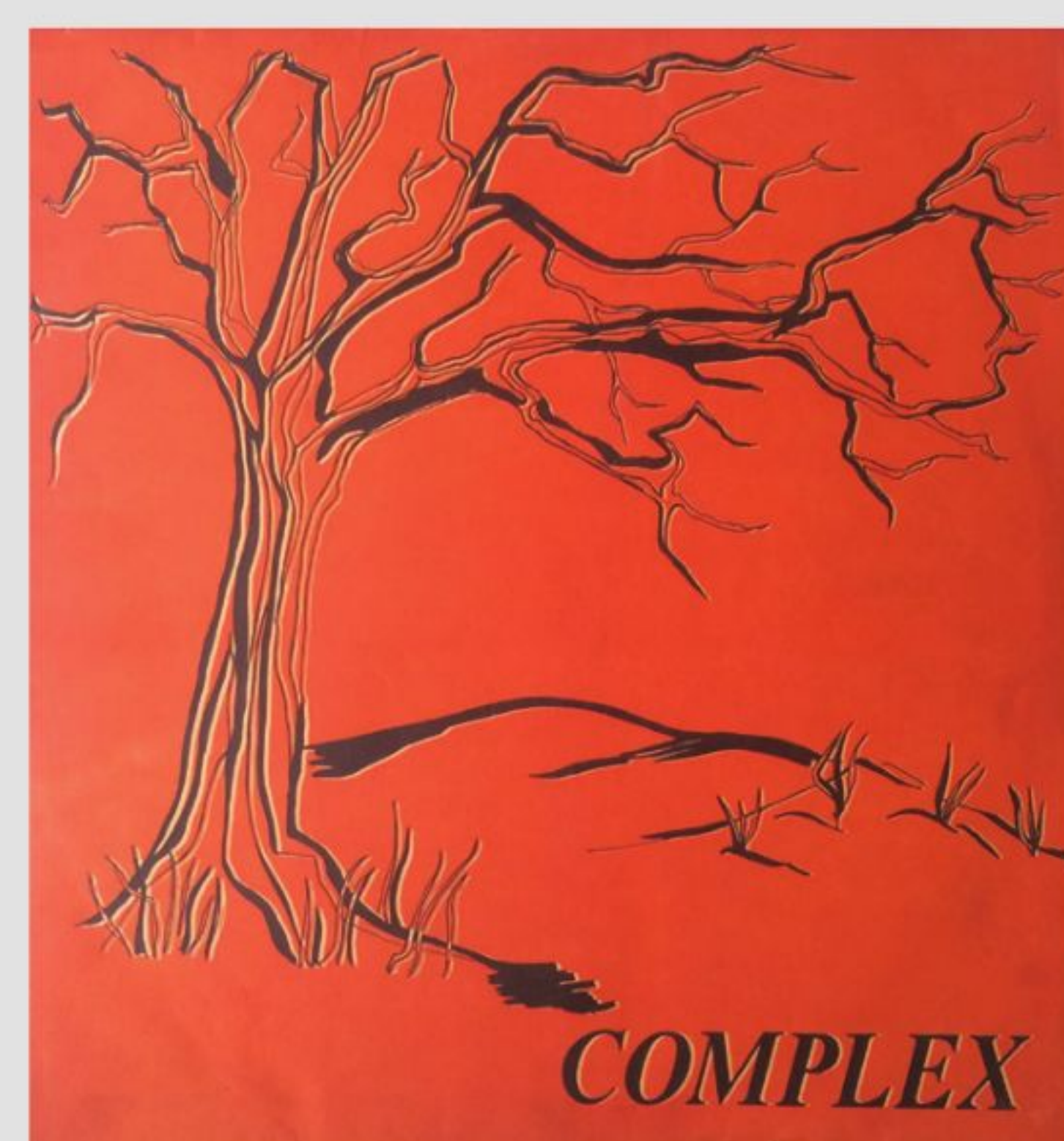
NICE COMPLEX PROBLEM TO HAVE

I recently came across an album by a band called Complex. The number on the top right-hand corner of the back of the sleeve is CLPM 001 and the number on the record label is TD 6869 A. The number etched into the run-out groove is JEF7D 6869 KA and XA are the end two letters. The label is a satin black colour with silver writing – Made in Scotland. The cover is orange with a tree with no leaves on it. It says 1970 on it. The sleeve has come away on the top but is in very good condition. Can you tell me more about it?

Also, where would the best place be to sell this record? Would it be eBay, Discogs or at an auction? I have checked on the internet and have seen the LP has been going for good money at certain auctions. I would be grateful for any information you can give me. **Jo Wilkinson, via email**

Complex hailed from Saint Annes (between Blackpool and Preston) in the North West of England. They emerged out of a 60s covers band called The Ramblers that featured Tony Fisher (guitar) and Brian Lee (guitar). They formed Complex in 1969, starting as a covers band before they began to write their own material. With Fisher leaving by 1970 Complex had a line-up of Tony Shakespeare (lead vocals/drums), Steve Coe (keyboards), Brian Lee (guitar) and Lance Fogg (bass).

The band were apparently managed by Brian Lee's mother, who came up with the idea that they should record an LP that could be sent out to try and secure more paying gigs and maybe a recording contract. According to legend, what became the first Complex album was recorded in the dining room of the Lee homestead at 107 St Annes Road East in St Annes – hence "107 Studios" on the sleeve – and



an upstairs room at a pub called The Plough in nearby Freckleton.

The finished master tape was sent to the Craighall Studios in Scotland who pressed up the standard 99 copies to avoid the onerous sales tax imposed by the government on anything over 100 copies. Famously, the sleeve was made up in error by the printers to measure exactly 12 by 12", which meant that it was too tight to hold the LP without splitting the seams!

Showcasing self-penned material like Green-Eyed Lucy and Storm On Way, Complex was then sent to potential venues and record companies and sold at gigs for £1 each. Though the quality of the pressing was not the best, Complex were emboldened enough by the experience to record another limited-edition LP in 1971 called The Way We Feel, that was pressed up by Deroy and also limited to 99 copies. Despite line-up changes the band soldiered on and, amazingly, a version of Complex was trading as late as 1976, releasing a 7" on Pye (7N 45589) called Who Got the Love/She Turns Me On (£4). The band finally called it a day in 1978.

Over time both albums have become much sought-after collectors' items with the first LP valued in the Rare Record Price Guide at £4,000 and The Way We Feel at £1,000. They have been bootlegged and also had legitimate reissues; most recently they were both put out again by Guerssen in 2012. In 2008 a core of Lee, Shakespeare and Fogg resurrected Complex, establishing themselves as an excellent covers band, taking on everybody from Chuck Berry to Blur, so they really were going back to the egg from which they hatched.

LET IT LINGER

A friend of mine acquired from a friend of the late Dolores O'Riordan a copy of the demo cassette *Water Circle* by The Cranberry Saw Us (later The Cranberries).

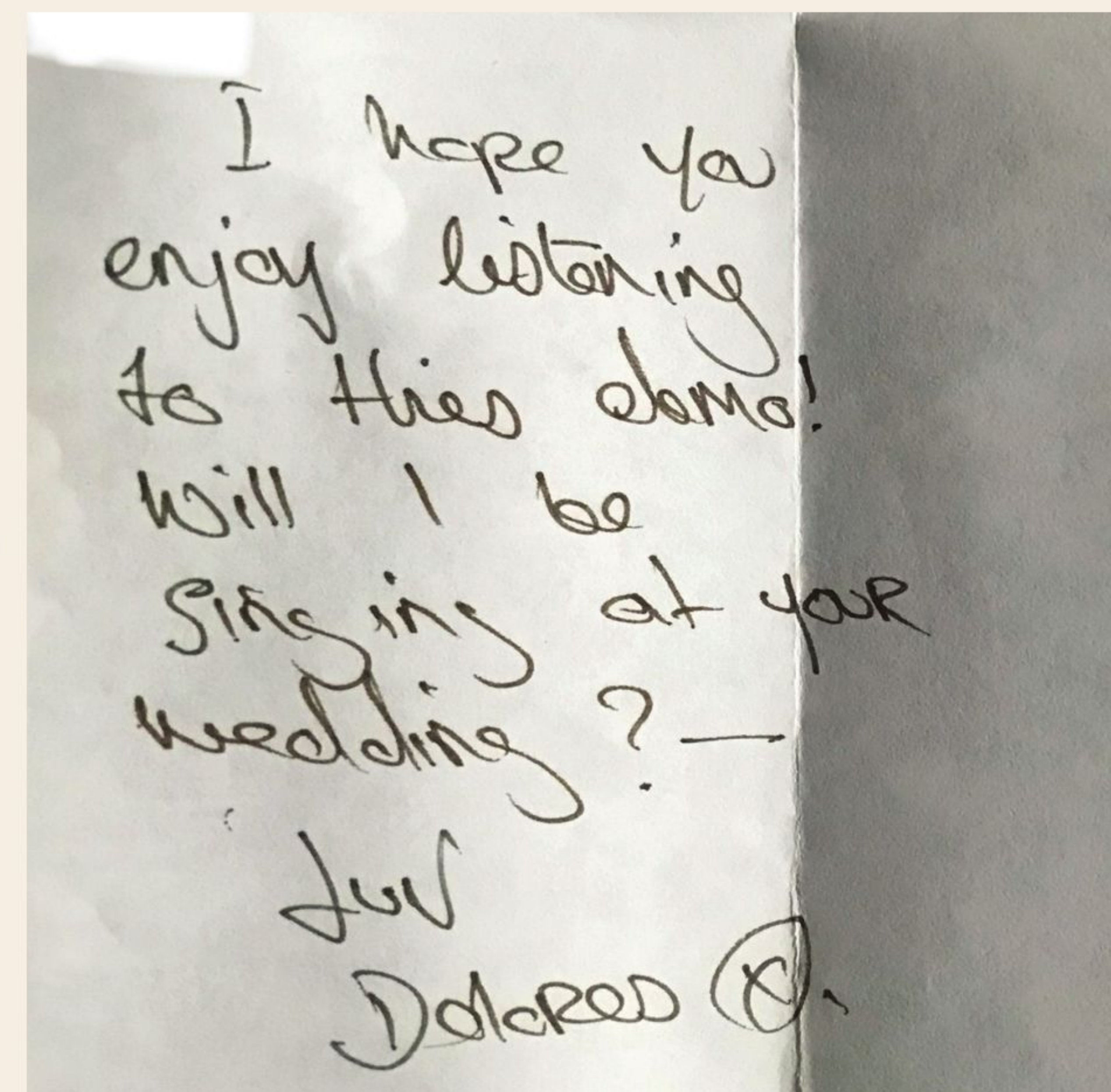
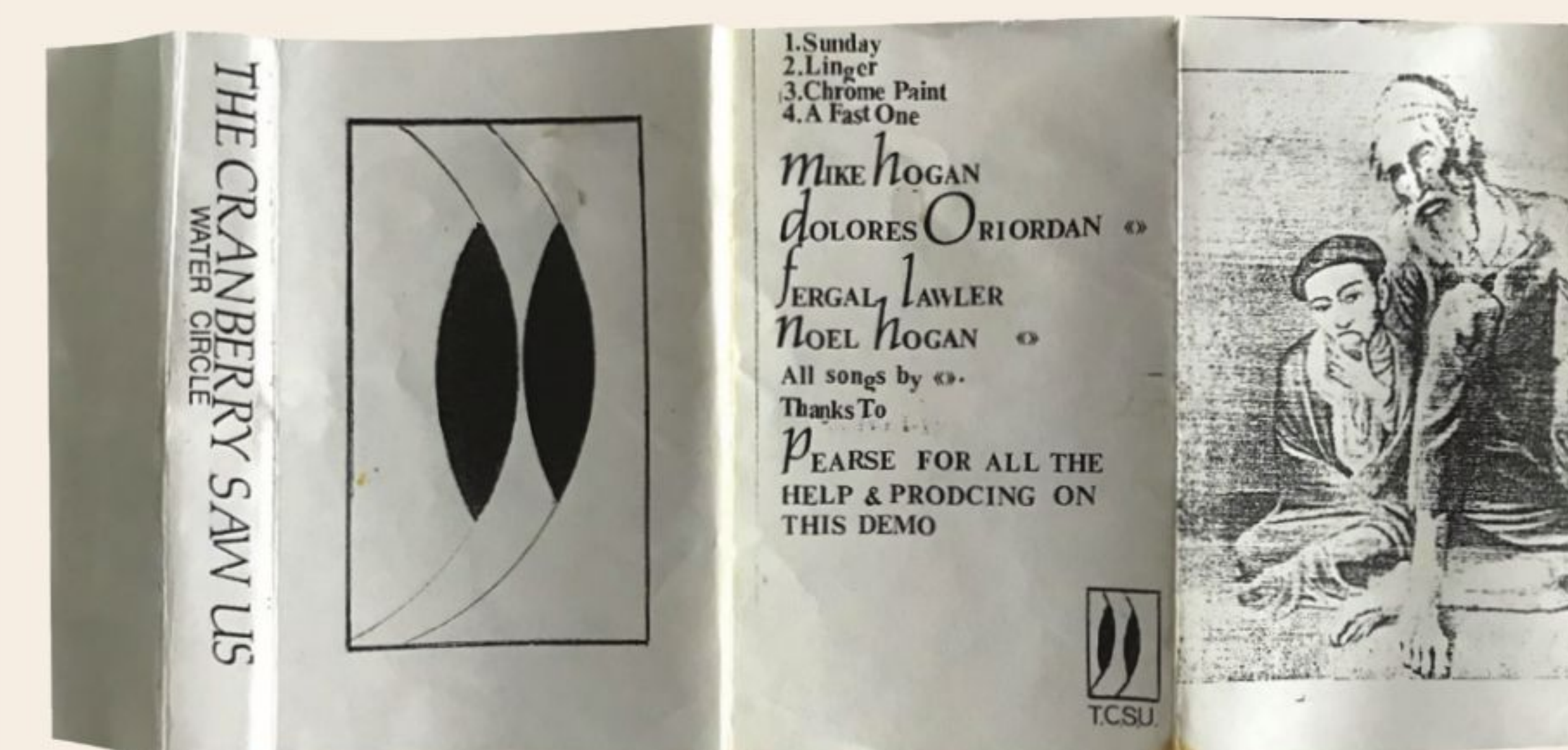
It clocks in at about 16 minutes and contains four tracks: Sunday, Linger, Chrome Paint and A Fast One. It's housed in a homemade photocopied sleeve and has a dedication written by Dolores to the original owner. It was recorded in Limerick at Xeric Studios in 1990.

Any further information you can gather would be most appreciated. As you can imagine, Dolores' sudden and untimely passing has cast a rather large shadow over the music scene here, and makes his ownership of this cassette all the more poignant. **Patrick Gleeson, via email** *This is certainly a poignant find. Like many bands looking to break into the music business at the dawn of the 90s, The Cranberry Saw Us – later The Cranberries – would record demos and duplicate them on cassette then send them out to record labels or venues to get gigs.*

They not only recorded these demos at Xeric but also released their debut EP, Uncertain, in 1991 on that label (Xeric XER 014: CD, £40; 7", £15; 12", £20). The band were soon snapped up by Island and issued their first single, Dreams. They had a massive hit with Linger in 1993 and never looked back.

With regards to your demo, one sold on eBay back in 2005 for £255. However, as yours has a signed note from Dolores this will certainly add value and I imagine it will be worth in the region of £300 to £350.

Finally, all original pressings of Cranberries LPs are worth money due to the fact that the millions of units that were shifted throughout the 90s were mostly on CDs (which are now worth £1 each!). When it comes to vinyl LPs, Everybody Else Is Doing It... (ILPS 8003, 1993) is worth between £80 and £125 (depending whether you have the numbered or standard issue), and No Need To Argue (ILPS 8029), while To The Faithful Departed, (ILPS 8048, 1996) and Bury The Hatchet (Mercury/Island 5246441, 1996) are all worth in the region of £80.



CORGAN GRINDER

Among some recent acquisitions that came into the shop, we got our hands on a copy of the classic 1995 Smashing Pumpkins LP *Mellon Collie And The Infinite Sadness*. Better still, it is a test pressing that comes in a proper sleeve. It is the first numbered pressing, though there is no number on it.

Phil Barton, Sister Ray, via email *Smashing Pumpkins formed in Chicago in 1988 with a line-up of Billy Corgan (vocals/guitar), James Iha (guitar), Jimmy Chamberlain (drums) and D'Arcy Wretsky (bass). They released their debut single, I Am One/Not Worth Asking, on the small Chicago label Limited Potential (LIMP 006, £120), then moved up the label stepladder after debut LP Gish (Caroline USA (CD-only)/Hut UK £25, 1991) and Siamese Dream (US £100/UK £50, 1993) placed them in mainstream.*

Mellon Collie And The Infinite Sadness (1995) clocked in at over two hours and had to be released as a 2CD set. This meant that, when pressed onto vinyl, the album had to be spread over three rather than two 12" LPs. Though it went Top 5 in the UK (and No 1 in the US) when released in November 1995, most of the sales were hoovered up by the CD version. When it came to the UK vinyl version the first pressing was actually numbered and Mint copies now go for over £175. There's an unnumbered 1998 pressing that goes for around £80+.

With regards to a test pressing, there would have been no more than 10, at most 20, making it rare and covetable. With regards to the sleeves, they would have been manufactured around the same time. It was – and remains – common practice for printers to send some finished samples to the record company before production and the assembling of the parts – vinyl and sleeve – and these would have been, of course, un-numbered. The only thing you need to check is whether your test pressing is from the first pressing in 1995 or the repressing in 1998. From what I can see the run-out grooves are basically the same. If it is the first pressing it would probably fetch £400.

