

# THE COLLECTOR

No. 85 Bill Bailey

Bill Bailey is a petroleum reservoir engineer based in Cambridge, near Boston, in Massachusetts, USA. A British expat from Southend-on-Sea, Essex, he moved to the US in 2001 and has worked in various aspects of the oil business for over 20 years. He is currently involved in research related to oilfield optimisation and multiphase flow. ("Almost certainly too dull for most RC readers to be interested in.") As a hobby he runs a small "boutique" non-profit label (Equation – Chronoglide.com) and has released limited editions by Troum, Bass Communion, Organum, Aidan Baker, Fear Falls Burning and others.

## What do you collect and why?

I don't specialise in any one artist, but focus on industrial, drone and certain novelty records (those where artists make an honest attempt to be good but fall short due to natural ineptitude). I've even established a website devoted to such music (see Kenny Everett's World's Worst Records at Chronoglide.com). My main love, however, is Hawkwind. I'm a devoted HawkFan, though my collection is quite modest compared to my HawkPeers.

Brock, Turner et al should all be knighted for their genuine and indisputable contribution

to music. *Warrior On The Edge Of Time* was the first record I ever bought with my own money and it sounds as fresh and fabulous now as it did when I first got it all those years ago. I should try to own more classic UK punk and DIY 7"s, but I'm somewhat daunted by the prospect.

My secret wish is to collect pre-war Mississippi Delta blues 78s, but this is the domain of only a select few, and way out of my league. I daydream about finding complete, Mint collections of original Son House, Charley Patton and Robert Johnson 78s. Blind Joe Reynolds is a particular favourite of mine and when they discovered his missing 78 a few years back I was delighted (see RC 264 for more).

## How big is your collection?

Counting doubles, triples, box sets, etc as just one item, at the time of this interview (October 2010) I have exactly 2,051 LPs, 1,474 7"s, 840 10"/12" singles/EPs and 2,498 CDs. My entire collection can be viewed under the Listing link on my website.

## What do you think it's worth?

Assuming constant and conservative replacement values for bog-standard items, supplemented with eBay/Popsike valuations

and the *RRPG* for rarer items – plus a whole heap of guesswork – my collection is worth approximately \$214,979.41. That's about £136,929.

## How and where do you store it?

In my living room and a couple of walk-in closets for the CDs.

## What's the rarest item you have?

Throbbing Gristle's *24-Hours* cassette box set (I have copy numbered 50 of 50) is quite sought-after (IRC6, at Southampton, is simply superb). I have two of the three original SPK 7" releases – both are amazing. An original copy of Joy Division's *Sordide Sentimentale* 7". *Hibakusha* by Organum is a prize (I've a complete collection of Syntactic 7" releases). Early Nurse With Wound releases are great and have amazing sleeves. Les Joyaux De La Princesse are certainly obscure and I've almost a complete collection of their work, save the box for the Paris 1937 set (this was destroyed in an accident).

## What elusive gem are you still looking for?

A replacement box for my LJDLP Paris 1937 set would be nice! The Angolan issue of Hawkwind's *Silver Machine* in its unique picture sleeve. I've never managed to get the UK pressing version of *The Snivelling Shits* 7" (with paper label, a true classic). Willie Brown's Paramount 78rpms of *Window Blues/Kicking In My Sleep Blues* and *Grandma Blues/Sorry Blues* would make a wonderful find (preferably in Mint condition for \$1 at a flea market).

## What's given you the biggest thrill?

One moment I do cherish is when the owner

