

The  
Ramblings of  
Viola  
Turtle

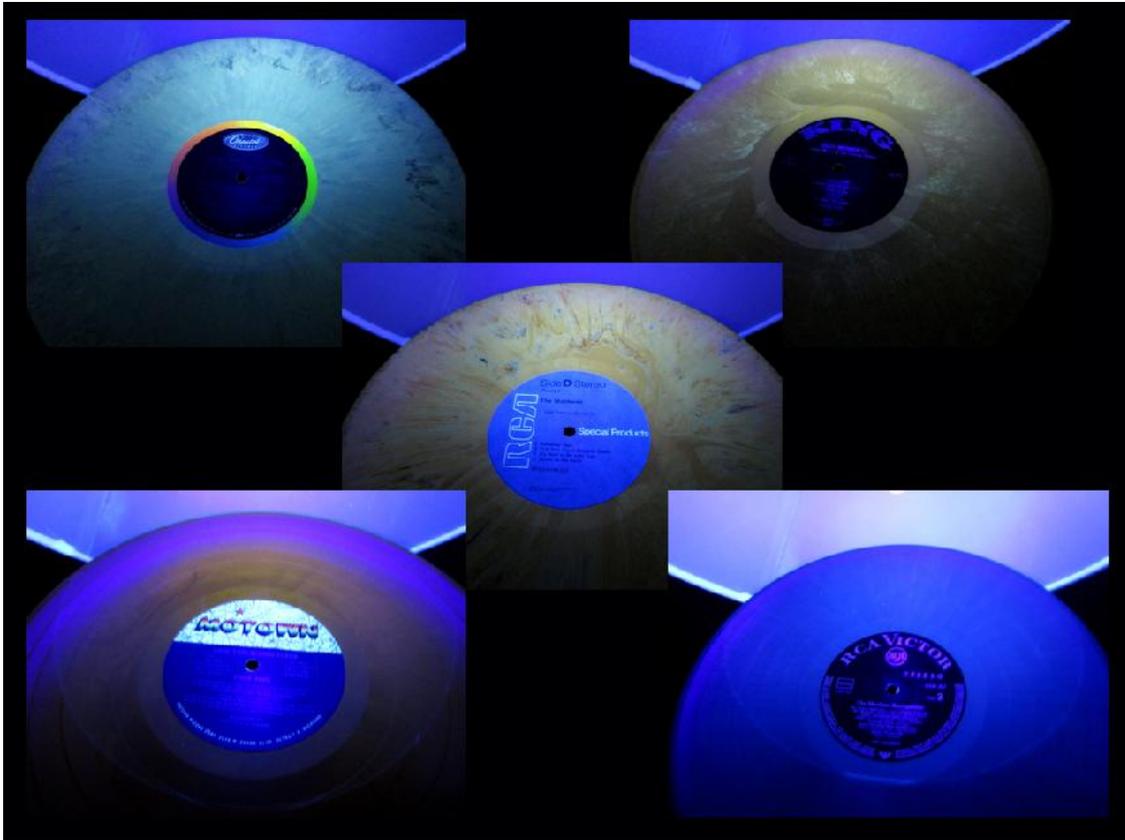
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## INTRODUCTION

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## ~ Introduction ~



How did I find these? By accident. I wouldn't have known anything about them, had I not typed in this search query, and then gone to that page, and then clicked a link there, to end up ... here. I wasn't even looking for anything like this. Why would I? It seems no one knew about them in the first place.

It started somewhere in 2002. Though not with me.

*11/8/02  
12:01:48 AM  
152.163.188.37*

*Mozilla/4.0 (compatible; MSIE 5.5; AOL 7.0; Windows NT 5.0)*

*Dear Sir:*

*I am a physican and retired American Astronaut. In the spring of 1967, I bought a Sgt. Pepper LP in Palo Alto, California on the day the album was released. I later discovered that its black vinyl glowed with a strange yellow-green pattern when exposed to a black (i.e. UV) light. I still have it, and it still does this. I have been unable to find anyone who is aware of this phenomenon*

*Can you shed any light on this subject? Thanks.*

*William F. Fisher, M.D. wff1360@aol.com*

It starts there. With an astronaut.

*Born April 1, 1946, in Dallas, Texas. He was married to a fellow astronaut, Anna Lee Fisher of St. Albans, New York in 1977. They have two daughters, Kristin Anne (b. July 29, 1983) and Kara Lynne (b. January 10, 1989). The Drs. Fisher were divorced in 2000.*

*Dr. Fisher enjoys alpine skiing, water skiing, mountain climbing, flying, skydiving, camping, and most New Adventures. His favorite book is Robert Fagel's translation of Homer's Iliad. He loves opera, but prefers to listen rather than to attend. He appreciates most types of music, but with the exception of Eminem, dislikes Rap. Dr. Fisher collects Bill Graham Fillmore, Family Dog, and other rock/concert music posters from the 1965-1973 timeframe.*

That's what the all powerful Wikipedia states about Mr. Fisher. You can also find that information at NASA. The message was posted at Sir George Martin's site almost 11 years ago. Once I discovered it (the site is no longer active, all that remains from it is this message), I tracked down other people talking about it, which goes back to 2006. The realisation that this particular anomaly in The Beatles back catalogue had been known for years, but I could find not a thing advertised about it. I went to Beatles Collector sites. No mention. I went on Ebay. Not one mention. I went to Beatles discographies. Nothing. Search after search yielded nothing. This particular thing done to their albums seemed to pass under the radar of millions. And it was certainly the stuff of

collectability. And of memorabilia. It was the stuff that should grace the covers of MOJO, Rolling Stone, and every single Beatle related site/periodical/convention known. It should be on television news.

Yet to find it, I would have had to know exactly what I was looking for. The search query that brings up a direct result would have to be:

*The Beatles + Capitol + Sgt Pepper + Mono + Ultraviolet*

To find it, you'd have to be that direct in your query, or variations of. That's when I realised how big a find like this could be.

Dr.Tomoculus ~ 3<sup>rd</sup> May, 2013.

## ~DISCOVERY~

I've been collecting albums since I was born. Okay, that's a lie. I inherited some albums from my Aunt & Uncle, who left their albums behind at our house. Things like this happen all the time. Who knows what roads travelled by those two led to that conclusion. All I know is; is that those albums for me were lifesavers. Without going into detail, their music collection was a source of refuge and discovery. My Aunt (Caucasian) and my Uncle (Negro) had wide and varied tastes. Ray Charles and Ravi Shankar. The 5<sup>th</sup> Dimension and Herbie Mann. Jimmy Smith and Led Zeppelin. Their LP collection went everywhere. Jazz, Classical Indian, Rock, Pop, Motown, Stax, from Coltrane to Coffey, from Hendrix to Hathaway. It was an education in music, and that there were no boundaries as to what you were supposed to like. You could like everything if you wanted to. Or not.

The first album I picked up with my own money was a George Harrison LP. It was 1976. I was 9. Soon to follow were Queen, Cheap Trick, KISS and The Beatles. And I was the kind of kid that didn't just pick up one album by an artist. I'd pick up everything they did if I could. I guess I figured if I liked one album they did, I'd probably like one of the others. Which is probably why my record collection is substantial, if not varied. There are some eclectic choices in it, but it truly serves as a collection of artists.

Which is why searching for particular albums that have strange effects under ultraviolet light, yielded surprising results. I'd come across an entire catalogue by an artist that had nothing. And then come across an artist where almost every single album did. And out of the 1,000 or so albums that I have collected over the years, only around 5% to 7% of them were ultraviolet sensitive. That's not a lot. Considering how long it took me to go through this collection, and how many remained on the shelves; and how many sat at my feet. Not many.

So how did I find out about this phenomena? Is that an apt term for this? Probably not. It's definitely something that was planned out, tested, and oft times aesthetically in line with whatever record label/artist received such treatment. Which seems selective in certain instances. I found out by chasing ... a rumour. One that started back in January 1967, but truly kicked off in the summer of 1969. It's the Paul (McCartney) Is Dead rumour. I was chasing that up. Without dragging you through all the chasings, one particular thing that caught my eye were the deaths that started occurring in BeatleLand, oddly around the time McCartney was rumoured to have died in a car accident. Any time between September, and November of 1966. These dates are favoured because of the Sgt. Pepper's Lonely Hearts Club Band album cover, and the drum, designed by Joe Ephgrave.



If one was to hold a mirror up to this drum, the words I ONE I X HE DIE appear. The diamond shape points directly up at Paul. Most attribute this to be a date. To an American audience, it appeared to be 11-9 or November 9<sup>th</sup>, because the month precedes the day in American written date order. But as this was a British band, the 11<sup>th</sup> September would far more likely be the date, as

would be written in the United Kingdom. Another suggestion was noted a few years ago, where it's  $1 + 1 + 1 = 3$ .  $X = 10$ . Placing the date to be the 3<sup>rd</sup> October. (All years would be 1966.)

Another suggestion is 3 Beatles (1 ONE 1), and then X – He die, pointing to Paul. Which goes along with Lennon's later *"One and one and one is three, got to be good looking cuz he's so hard to see"* (because he's dead) in Come Together.

Anyway! I was reading about the cases of unnatural deaths associated with the John F Kennedy Assassination of 1963, and the amount of people who started dying after this assassination. A surprising number all seemed to know or be associated to Jack Ruby, he himself dying a few years after the shooting of accused assassin Lee Harvey Oswald. Statistically, someone went through the first few years post-assassination, to find 35 people had died suspiciously or of unnatural death. Unnatural being:

Suicide

Murder

Car Accident

Overdose by Lethal Injection, and /or Alcohol/Pill Ingestion.

Those kinds of things. And this person, using the laws of probability, regarded these deaths as ... highly improbable. Or, with odds like the amount of grains of sand on a beach to one of it happening. Especially in a group of 2,000 random people. To have 35 deaths within a period of 5 years lands you in the probability odds of trillions upon trillions to one. And I thought to myself, hmmm, I do seem to recall a few people associated with The Beatles started dying of overdose, or committing suicide, or getting in car accidents around a certain period. I wonder ...

So I compiled a list of about 750 people who were associated through friendship, business, or entertainment to The Beatles. This included family, friends, lawyers, bands they worked with, the Liverpool crowd, the Hamburg crowd. Everyone that if you typed

in this name + The Beatles, a valid association with that person would come up. I did not include someone like Jimi Hendrix. I did not think that a valid person to enter into this criteria, even though I most assuredly believe he was murdered. But to say Jimi Hendrix should be included with The BeatleLand casualties, I thought to be grasping, and MAKING it appear improbable. Brian Jones of the Rolling Stones, yes. He was very closely associated with The Beatles, and saw them socially outside of entertainment venues. Sharon Tate, via Roman Polanski, did know them socially, and hung around the same social circles. The same people. So, going back to 1926, I began compiling this massive list of names, in hopes of reaching at least 1,000, or even 2,000. And it is doable. I reached over 700 by the year 1969.

And it was in September of 1966 that people associated with The Beatles started kicking the proverbial bucket in unnatural ways. By 1969 I had found 10 instances of such a thing happening. And one particular person was what brought me to the discovery of these albums and their ultraviolet properties. 1966 – 1969. 10 people. Between 1963 – 1967 there were at least 35 people associated to JFK. The odds were stating that something had happened in BeatleLand, and people were starting to be ... well. It's speculation. But the odds of probability are on my side with that one.

Following the strange abandonment of a highly respected medical career, and then suicide 5 years later, Dr. Richard Asher was the person I was chasing up. His death seemed strange to me, as did his walking away from medicine in 1964, never to practice again. 1964 is also the year Paul McCartney began dating Dr. Asher's daughter Jane, and moved into the Asher household. It was in the Asher household McCartney "dreamed" the song "Yesterday". Dr. Asher conducted great research into the value of Hypnosis and patient therapy/treatment. He was a fan of it. He's also known for coining the term Munchausen Syndrome. It's his most notable achievement in medicine, and his research into mental illness is widely sourced to this day. His research into Hypnosis did yield results, though not all conclusive; most showed that Hypnosis was an applicable approach to patient care. And in some cases did produce significant results to say that curing a person did not always require medicine and bedside care. A series of Hypnosis sessions might do the trick. McCartney "dreamed" yesterday. Maybe he did.

Asher's suicide in 1969 after a prolonged depression seemed even stranger, and I found very little about what led to it. A cause. Some sort of event. I could find nothing other than Paul split up with Jane. I tried to find out if Asher was linked to MI5. Or the CIA. Or if he had ties to Dr. William Sargant, whose experiments were the stuff of horror. Trying to find that thing that caused Dr. Richard Asher to end it all one day.

It was looking into these reasons and cause of suicide was when I found a website mentioning MONO copies of Sgt. Pepper's Lonely Hearts Club Band that glowed in the dark.

What?

That was pretty much my reaction. First reaction was, how did I get here? I was looking into Dr. Richard Asher, and now I'm looking at glowing copies of Sgt. Pepper at a doppelganger site. How did I get here? It often happens on YouTube. You find you're somewhere strange, not knowing how you got there, and seemingly starting so innocent in travels. How did I get here? On I read, as people from the year 2006 were discussing trying to find these glowing albums that no one knew about. I surely had never heard about them ever. Not once. I didn't know they existed. Neither did the people discussing them. They mentioned the Astronaut. They chronicled their attempts to get one. Their failures. Their successes. The images they found that showed up when the LP could properly be viewed under ultraviolet conditions. Like this one.

Don't ask me what the hell that is. I don't mean to influence what you see, but what I see is two people, standing over what looks like a gurney. There's a person on this gurney or table, trying to get up, and is possibly being held down by these two individuals. Are we seeing doctors? Aliens? What the hell is this? All of a sudden, Paul Is Dead got a bit scary. Glowing albums? Hidden images? Ultraviolet? On an album that already has a funeral scene on the front cover and saying I ONE I X HE DIE when you happen to have a mirror handy. What the hell is this?



After about two hours searching on the internet, I realised that no one seemed to be mentioning anything about Ultraviolet albums. At all. Not collectors. Not Vinyl LP stores. Not Vendors. No one. I could not find one single article about it. The only mention of it I could find was at a Paul Is Dead site. I contacted one of the people at this site about the LP. They said, that forum is locked from the public, so I can see why no one knows about it. I said, it's not locked. There's a Google database/printable version online. I can see everything. This was becoming more and more fascinating. I also knew to shut up about it. The instinct to rush out in the streets yelling, hey, has anyone ever heard of this, was strong. But I knew to shut up. Maybe it's the collector in me. Maybe it's knowing the value of rare items. Maybe it's knowing the "legacy" of The Beatles. It's a number of things. And a glowing Sgt Pepper was indeed, a rare find. Little did I know.

## ~ RESEARCH ~

I just have an investigative mind. I'm not one to be satisfied with a simple answer. I never have been. Maybe I just find them boring. Maybe I love mystery. I know that I truly love learning, and acquiring knowledge. That I know. And maybe that's what it's all about. Knowledge. And what you do with it.

Once I had found the Sgt. Pepper that glows, I decided whether I wanted to get one. And that took a long time to decide. I deliberated for a long time. What does this album mean? Why does it glow? Why THAT album of all albums? What is that image of? How come no one is talking about these? Why is this not all over the internet? Why is it not in MOJO magazine? Why doesn't everyone know about these after almost 50 years? Does it take being a conspiracy nut to find out?

In answer to the last question, I believe the answer is yes. Because the questions I was asking that led me to the glowing albums, are not questions any regular fan of The Beatles would ask. Or any fan that insists Paul Is Not Dead. Which I know he isn't. I just think there's more to that rumour than meets the eye. So I do ask "why did Dr. Richard Asher commit suicide one day? And did his work in Hypnosis have anything to do with McCartney's dreaming of Yesterday?" Your normal or average fan wouldn't ask those things, would they. He lived, he was Paul's dad-in-law by proxy, then he wasn't, then he died. He was a doctor. And this is why your average Beatlemaniac would know nothing about these LPs. Nothing. Because any such questions about deaths, or if Paul Is Dead or not, they would just bypass. Never knowing about glowing albums. And you can see why collectors wouldn't know about them either. Same principle. Why would I look at an album under ultraviolet light in the first place. And why would I go to a site where people are talking about such things, who also talk about Paul McCartney being replaced. Why would I do such things? I'm going back to selling my Sgt. Pepper's Lonely Hearts Club Band, still in the shrinkwrap, MONO copy on Capitol, for \$1500 or highest bid.

They have to open them to see if they glow.

And the realisation that this album was in fact, one of the most collectible, if not THE most collectible item in their catalogue, and that no one seemed to know about it other than conspiracy nuts; was a jaw dropping moment. What have I found? Should I get one? Should I try? The answer in the end was Yes. I read as much as I could about the different variations that were manufactured of the Mono copies of this album. Did it have this on the sleeve? Did it bear this mark in the deadwax? Did it say "A Little Help From My Friends" instead of the proper title that included "With". All this I poured over, going from site to site, anoraks and collectors, and possible Asperger's Syndrome OCD compilers of data. I looked on Ebay. I found one that might be good to go for. I purchased it based on the criteria I thought these things needed to be.

- A. It needs to be a 1<sup>st</sup> pressing of the LP.
- B. It needs to be from the Scranton, Pennsylvania CAPITOL pressing plant, marked by an IAM in the deadwax area, surrounded by a triangle.
- C. The sleeve must have no mention of NEMS Enterprises Ltd. Or Maclen Music publishing. None.
- D. The label must say "A Little Help From My Friends"

I purchased the copy asking the vendor if all the above pertained to the item he was selling. He said yes. I waited til it showed up. It then spent about a week in UK Customs, to which I was charged an additional £15 to get it out of UK Customs. Seems I need to pay additional tax to the British government for acquiring this item. In truth the LP only cost me £50. It was the shipping from the USA to the UK, and then the customs tax that made this an expensive purchase. I hoped it would prove positive. While waiting I set about acquiring an ultraviolet black light.

These are difficult to get it seems. I had the hardest time finding one, and one that was inexpensive. It should be a simple thing really. I want an ultraviolet black light. Do you want that to hook up to your household mains? Um no. Here's one that's £100.00. It's perfect. Shame about that price though, as I watch my son shield his eyes from the incredibly powerful little device that shot out ultraviolet light like a beacon. Ahh to have £100. I would've taken that one home there and then. Does it have a Bayonet or Edison fitting? What? I didn't know these things have names. In the end I got an 11W screw in to a light socket ultraviolet black light bulb after much searching and disappointment. And a smashed 5ft ultraviolet tube light on a public bus. Which is a story I'll avoid telling, as it brings back harsh memories.

And it arrived. I opened up the parcel to find my copy of Sgt. Pepper's Lonely Hearts Club Band, MONO, from Scranton, PA, marked with an IAM surrounded by a triangle in the deadwax area, with "A Little Help From My Friends" on the label, and a big bold © NEMS ENTERPRISES LTD 1967 at the bottom.

.....

Bullet point A. Check.  
 Bullet point B. Check.  
 Bullet point C. God dammit!

I immediately contacted the seller (I hadn't acquired the black light yet, that happened the next day) ~ you stated the LP made no mention of NEMS on the back. So why do I have this album now, and I'm looking at in CAPITAL LETTERS at the bottom of this LP © NEMS ENTERPRISES LTD 1967. Why?

He had made a mistake. Maybe he just didn't see it. Maybe it was the way I asked what was there. Whatever it was, I now had a £50+ mistake on my hand. And something like that, looking back, had it failed; would have stopped me right there I think. Possibly. It might have been a turning point. It might have made me say, this isn't worth it. I don't know. All I know is, the next day I held that LP up to an ultraviolet light and the damn thing glowed. It was a success. And because the seller had been apologetic, and it turned out okay in the end, I let him know about this strange phenomena. And to check the other copy he had for sale before he sold it.

So here I was, with a glowing Pepper on first attempt. Believe me, I was happy. I didn't know what the odds were at the time of getting one. Had I known, I probably wouldn't have tried to be honest. Sometimes a risk isn't about how much you know. It's just about trying. And then the realisation came to me. Wait. I didn't have the right criteria to get one. Everything I've read says, what showed up at my door, should not have done anything at all. How did I get one if the criteria was wrong?

See? These are the questions I guess your average Beatle fan wouldn't ask. One they wouldn't be at a Paul Is Dead site investigating what made Dr. Richard Asher leave a well respected medical practice one day in 1964, and commit suicide 5 years later. They wouldn't be looking at glowing Peppers, or weird images. They'd be off listening to "Mrs.Vanderbilt" for the hundredth time thinking how great it was. Again. They would not be asking this at all. So there I was, with this question. How? Everything was wrong, but it turned out alright. Why?

That's when I went back to the original site I found this mentioned at, and really read what people had to say. Specifically about their success at finding a glowing Pepper, and their failure at finding one. Luckily people like to write these things. And after reading a few of these the next thing dawned on me.

A person who had all the right criteria, failed to get one.  
 A person who had all the wrong criteria, got one.  
 A person who had some of the right criteria, still got one. (Me)

From those three simple examples, I came up with a theory. It has nothing to do with what appears on the album sleeve, or the label. It has nothing to do with NEMS or Maclen. It's ... the Matrix Number and the Pressing Plant.

## ~ DEADWAX CHRONICLES ~

When this came to me as a theory, it was like a light itself. It occurred to me that if you could get a database of the matrix numbers, and a collection of data about which ones DID glow, and which ones DIDN'T, finding a Pepper that glowed would be easier than, well, finding anything with enough information. It didn't have to be a needle in a haystack approach. It didn't have to be risk. It could be entirely systematic, and with an error rate so low, that one could guarantee to get one on first attempt. That was the idea that came to me. So off I went.

I approached some of the people who were still active at this site, as I educated myself about the manufacturing of LPs. Particularly the history of Capitol Records and their pressing plants. Scranton, Los Angeles, Jacksonville, Winchester. What their symbols were. How long they stayed open for. As I'm a fairly impatient person when waiting for others, this education sometimes was done at a fairly great speed. I pour over things in a fury, because I don't want to wait. I send an email to a stranger, and after 3 days it still remains unanswered. In my mind I say, does this person even come to this site anymore? Do they receive notifications? What if they don't want to answer? And as these questions build up in my head, it only fuels that search for education, where I try and eliminate needing that person entirely from the equation. If you cannot be my resource, I will bypass you. It's really that simple. There's nothing malicious about it, or vindictive. I simply want to know what I'm asking. And I want to know it now. Not next Tuesday. Not tomorrow. Not even an hour from now. I want it now. And if I can't get it from you, asking as nicely as possible, I will launch myself into Learn Everything In An Hour 101, until I'm almost an expert and hold my own against the anoraks and collectors in the world. It's not my goal to do that. I just want to know what the matrix number is of the one you purchased that FAILED, and the one you purchased that SUCCEEDED. And that's it. In the interim, I will find out as much as I can about everything, until you get back to me. If you don't get back to me, my mind automatically takes you out of the equation, and I seek a different method of attaining what I want. Just not from you.

It all sounds fairly relentless. But, it's the way I'm built. In truth, I like it. Yes I get stressed out. Yes I get temperamental. Yes I lose all patience entirely and begin shouting to the clouds. But I get there in the end. And usually, most times, it's through my own efforts. It's not my fault that everyone can't match my passion for finding something out. Not my fault at all. They just may be interested in other things. Different strokes.

One of the questions that occurred to me in this relentless pursuit of education, while waiting for someone to get back to me about deadwax stuff, was "How was this process done?" I mean, what is it? Is this radioactive? Is it a mineral? A liquid based solution? What makes this album do what it does, and almost 50 years later, STILL do it. Now

granted, LPs don't usually stay in direct sunlight that often. They're taken out, played, put back, and then repeat at completely random intervals. So being worn away of its effect, can't truly be applied. But any gimmick type black light LP I ever saw, where it was fully advertised such a thing had this process done, looked ... well. Cheap. And it faded. It looked like a gimmick, it acted like a gimmick, and it was forgotten by the public just as quick. Sgt. Pepper Ultraviolet was no gimmick. I don't know actually know what it was. But Capitol Records saw fit not to tell anyone they had done it.

And then that question entered my mind. What record company DOESN'T advertise a new process its implemented, which may have cost extra time and money to do so, and then doesn't capitalise on it? Because surely advertising "Hey Kids! Some Sgt. Peppers are crazy wacky cool, and glow in the dark. See if you can find a copy! Collect the whole set!" (Because who knows. Maybe it came in different colours.)



I mean look at it. How cool would that be back in 1967, to bring this home, try out your black light, and then call your friends and say "HEY! I got one!" And they all came over, in the days before YouTube, and Emails. Riding their bikes, leaving them all in your front yard, in a mad race to get in the house; first to check out your Sgt. UltraPepper.

Honestly. It's the American UV Dream. And a cash cow to be sure. Why did Capitol not tell anyone about these? Did this process cost extra? Was it a danger to the consumer? Did The Beatles themselves know about it? And reading about the tales of trying to find one, a constant fact kept prevailing.

The Beatles British LPs didn't do it.

These were solely an American production. Whatever process undertaken to do such things to an LP, were not shared worldwide, or even with EMI / Parlophone. So maybe The Beatles were completely unaware of it. If this was true, how valuable would this LP be? How many were out there? When did this process start? When did it end? Is it just this album alone? Why The Beatles? Did it have something to do with Paul Is Dead?

See? These aren't the questions someone listening to "Jet" for the 504<sup>th</sup> time asks themselves. They're too busy rocking out, ain't they. It would get to Matrix number, and then their list of Keanu Reeves movies they liked and disliked would roll out. Meanwhile I'd get frustrated and storm off. Probably. So I struggled with this awhile. What company implements a brand new process, undetectable in natural light, disperses said product to the consumer without telling them, and then ... lets it go. Nowhere in my readings of business practice, or numerous examples of corporations latching on to any fad that happens to limp along slowly enough to get caught, lets opportunities pass by. This was an opportunity. They did not act on it. And that puzzled me to no end. It totally goes against every capitalistic ideal I'd ever heard, seen or known about. Even as a consumer that may fall prey to such manipulations of want, and must have. I had baseball cards as a kid. They were just bits of cardboard with a picture on them, and stats. Lots of stats. But I collected them, just like any other boy in my neighbourhood. And getting THIS card, or trading THAT player, for THIS player, to get the entire team, or homerun record breakers; was paramount. We are born into a culture that likes to own. We like possessions. We like collecting. We like being experts on one thing, or the source for all things particular to a fashion, trend, or pursuit. It's purpose. It's meaning. We are told it helps define us. "He was an avid collector of Nazi Germany regalia." Not many collect such things, and of course the stigma behind collecting such artefacts makes you almost pariah in society. But it's part of history. And people do collect these things. Like they collect arrowheads, and get out their metal detectors. Or save all their stamps from the days of snail mail.

Everything about this Sgt. Pepper Ultraviolet LP says COLLECT. It's a process unheard of, never advertised, never capitalised upon, and the collectability of such an item has an untold potential. As said, those who sell a Sgt. Pepper's Lonely Hearts Club Band, manufactured by Capitol Records in the USA, Mono, with "A Little Help From My Friends" on the label, can sell these still in the shrinkwrap it was bought in, for anywhere up to \$1500.00 and beyond. In this instance, these collectors have to break that seal, open up the album, purchase a black light; and see if it glows. Goodbye \$1500.00. It is now null and void. But ... what is it worth now?

Well, that I can't tell you. Because I went looking endlessly for information on these albums, or to see if anyone was even selling one. I could find nothing. Other than what was found at those nutty, conspiracy loving, Paul Is Dead sites. And these people had no interest in selling them either. Neither would I personally. This was because, at the time, I believed Sgt. Pepper, MONO, was the only LP that did this.

I was wrong. It was a few weeks later that someone alerted me to a person on YouTube who had uploaded a video of the OTHERS he had found in The Beatles catalogue. I had already decided by this point, that I was going to try and obtain as many Peppers as I could that did this. The Matrix number solution had already been discovered, extensive research told me that the number may be very limited as to how many were out there. And here was a person telling everyone on YouTube about what he had found. Granted, the video had been up for almost three years, and only had over 500 views. To me, that was 500 too many. Not when I had a plan in mind. And not when he was only showing one copy of each he had found. The OTHER Beatles albums that did this. Which up until that point, I was unaware of. And either the people who had tried to get a Pepper, were satisfied thinking this was the only LP that did it, or had tried others only to get negative results, is probable. He owned about 5 altogether. So I contacted him, urging him to take the video down. Did I have right to do so? No not at all! At the same time, the best way I could put it to him was this.

You are showing people albums that glow in ultraviolet light, which you picked up at tag sales, and garage sales, or somewhere, for no more than \$5. And you are showing them when you only have one copy of each. When you can pick up more for those same prices. Unless of course, you go showing everyone these things, and wiping out your market completely. Eventually he understood, and he turned out to be a very cool person. And completely and utterly helpful in the search for such things. So here I was, still in awe of the Pepper That Glowed, meanwhile understanding this process had been going on all along. Pepper was not special, it was a series of LPs like this. And under the same rules. Only certain ones were going to do it. And that's when I began trying to figure out, what that process was.

Meanwhile, in the back of my mind, something clicked. Another light went on. If there was going to be any band that had something freaky on their LPs, what other band would that be? My first thought was Pink Floyd.

My Meddle (1972) and Animals (1977) both showed that at one time they had the effect. I hadn't seen what we'll call RESIDUAL up until this point. I'd only seen the full on, complete disc covered effect. Discovering Residual was an important stepping stone. It got me to think, well, if it's Pink Floyd too, then it could be .... And then I began going through my entire record collection.

And that's when Commerce and Capitalism went out the window. Because what I saw informed me that a record company not only started a completely new process undetectable to the consumer, not tell that consumer whatsoever it had done it, therefore decreasing profit potential derived from such fantastic things in technology/production, but it also SHARED that process with other record companies, who in turn, did the same practice and did not capitalise on the possible profits gained from such things. It was a conspiracy now!

Maybe not a conspiracy, but it suggested to me that this was implausible as a commercial enterprise, novelty, or gimmick. This was something I imagine no corporation would ever do. They were not bothered in telling consumers about this technique, and more interested in sharing it with competitors for those same very customers, and not the money. This was ... Art? It surely wasn't Commerce. It said Art for Art's Sake, but this axiom in the corporate world does not jibe. Especially with an act like The Beatles. Capitol Records and the American market saturated every single store with whatever they could to earn capital from this band. But they let this go? Highly doubtful. In fact, downright implausible to conceive. There was something more to this. Much, much more.

Unfortunately, we have to go to the boring chapter now. Because we have to look at the record manufacturing process to see, or at least hazard a guess, as to when this special treatment took place. And maybe what it was. Since no one bothered to tell us.

## ~ THE BORING CHAPTER ~

Oh dear, here it is. This is where you yawn your head off, wondering what any of this has to do with anything. And I'll say, no wait, this has a lot do with everything. Let's just have you make up your own mind if a yawn is forthcoming.

Without dragging you through the entire history of the gramophone record, we're just going to pay attention to some key details. We're trying to establish a stage at which such a process could be done. By whom, and when; is another question altogether. The process itself does not say to me RANDOM. It seems controlled and planned. Is there evidence that such things can be controlled, as far as colour variation, and certain LPs receiving this, and others receiving that?



Yes there is. There's RCA Victor in 1949, and its trend to have a designated colour/label depending on what genre the album was. This happened with their 7 inch 45 records, in eight different colours, until things got too expensive. Red and Black remained as designations for Classical and Pop, respectively. Even as early as 1910, and the LPs made out of Shellac, Vocalion Records issued coloured products. Such products were advertised, and not easy to ignore. And I cannot think of any new fad or gimmick employed by record companies that was not heavily advertised. Picture discs. Marbled Vinyl. Flexi-disc. Even paper and laminated cardboard records. Whatever could have a groove cut into it, they tried it. Even chocolate. And the special turntables you needed to play them. And then when you were bored, you could eat them. Each of these requires a certain process, and in fact, none are all that more expensive than regular vinyl production. It doesn't mean such products played as well as your standard disc. And in most circumstances, especially with picture discs, playability was not what was desired in buying it. You're buying it because it looked cool, and it was usually a one-of-a-kind issue. I have a **George Harrison, Got My Mind Set On You b/w Lay His Head** 12" 45 picture disc. Never played it. It's not meant to be played! It's meant to be looked at. Flexi-discs tended to be more novelty than anything else, and an easy way to mass distribute a single through periodicals mainly. They could also be functional, and practical, in the case of music publishers providing a sound source to band leaders and orchestras, along with their sheet music. Here's the notation. Here's the song. The flexi-disc was yesterday's mp3.

In the Ultraviolet question, two methods listed above are relevant, and that is the manufacture of coloured and marbled vinyl. We'll get into that later. We also have to look at what vinyl LPs are made of, and the process of mass distributing them.

An important step in the early manufacture of records, was moving from various materials like hard rubber, to shellac. Shellac comes from the excretions of a Southeast Asian Beetle. I have to take a brief aside and wonder what a Shellac Extractor made per annum. And did they have to follow the beetle around, and how many beetles did it take. Anyway! 25% Shellac comprised early records, along with a cotton compound like manila paper, powdered slate, and a wax lubricant. I own one 78rpm Shellac record. These things are heavy. Their mass production started in 1898, and continued on until the 1950's. In September 1931, RCA Victor introduced its new Victrolac compound, vinyl based, and the long playing record. The Great Depression and Radio virtually killed the idea of the LP, and record sales dropped so dramatically, it soured RCA's vision of its product being the standard. Only for awhile though.

This is when Columbia Records jumped in, and envisioned a way to make the playing time longer than what RCA managed (RCA had 15 minutes, Columbia shot for 20). Granted, they had to jump in truly after World War II, but when 1948 rolled around, it was Columbia that revolutionised music purchased for home entertainment. In 1949, RCA struck back with the 7" 45. Before researching these albums, I had not realised the fierce competition between Columbia and RCA. And the competition was indeed fierce. In looking for this effect on the many LPs I own, I did not find one that was on Columbia Records. It got to the degree that if I came to an artist that was on Columbia, I was already prepared to have nil results. RCA on the other hand, I was surprised when they didn't. (Depending on artist). The competition between Columbia and RCA continued on beyond the LP, as they consistently found new ways to outdo each other. It was fierce. This is why it surprised me when I found that multiple record companies showed the ultraviolet effect. What record company shares a trade secret with another record company it's in direct competition with for sales, yet neither company tells the customers about what it's selling? As if this was meant to be kept hidden. It's a question I've asked again and again, and I haven't stopped asking it yet. Where does Commerce step into this equation, and the multiple instances throughout gramophone history where even chocolate was turned into a record?

Between RCA and Columbia, competition was so fierce, that even that little plastic doohickey that adorned 45's allowing you to place it on the turntable like any other record was fought over. These two companies were not on friendly terms. And I doubt that friendliness was shared with any other record company either. I cannot imagine RCA and Capitol being buddies, when both have Columbia on their backs. The advantage of teaming up is of course wise. But then again, implementing a process that makes your product distinctive from everyone else's is something you'd surely advertise. At least once. And I believe you wouldn't go telling your rival competitors how to do it. Especially if they somehow improved the process, like Columbia did in RCA's downfall

with the LP. I'm fairly sure RCA would not let that happen again. Ever. There were probably dartboards with the Columbia logo as the bullseye in RCA canteens and recreation rooms. And the RCA vs Columbia Golf Tournament. I don't know if that ever existed, but I like to imagine it did.

So we have the mighty Vinyl entering the market around 1930/1931. Most sources tell you this is Polyvinyl Chloride. Or better known as PVC. And you know, no matter where I look for information about the properties of PVC, ultraviolet is always brought up in respects to it. An interesting fact about Vinyl LPs are; that if they are exposed to ultraviolet light in excess, they will degrade through release of hydrochloric acid. It's why collectors tell you to keep your LPs out of direct sunlight, and in darker places. Yet here we have a process that reacts to ultraviolet light. Why would a manufacturer make something that under the very conditions that would degrade the product, have that product become uber-special? It is almost like that chocolate record. And then not tell anyone, except for other record companies, so that they could do it too. But not all record companies.

You can see why to me, it makes these albums not only highly collectible, but also one of the biggest mysteries of the 20<sup>th</sup> century. How did they do this? What did they use, and when did it start? One way to get to that answer is to look at the vinyl LP making process.

We're going to skip over the guys who make the music. And the guys who record that music onto what was then reel to reel tape. We're jumping ahead to where they make the master disc. This is where the album you have sitting at home got its start. Well, a version of your album, as each master disc is assigned a distinct number. It tells the press operator, for one, which side is which. As the press operator, or the machine, needs to make sure that Side A is A, and Side B is B, this distinct number called the Matrix Number, is very important. It not only tells the manufacturer which side is which, it also tells them what plant it was manufactured at. Sometimes what year. Sometimes if it's Mono or Stereo. Or even what classification of music it is. This matrix number for the master discs is usually assigned by a single engineer. The guy or gal who sits with a microscope poised over the lacquer disc, analysing the continuous groove being cut into it.

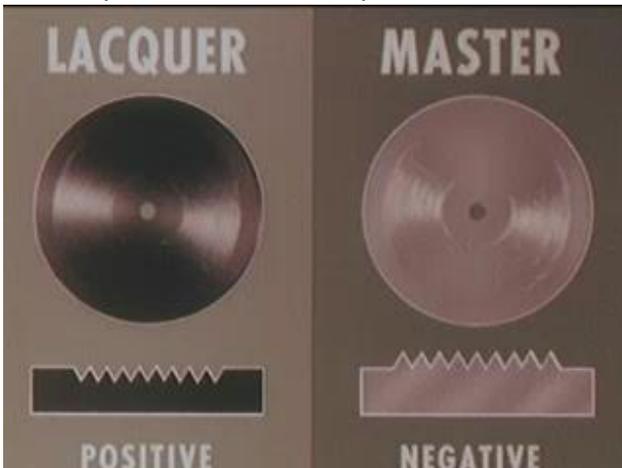
This disc starts off as aluminium. Gritty, rough, unworkable at first, it is then smoothed down to a polished sheen, then coated with Nitrocellulose lacquer. This is used on many products, including instruments, going back to the 1920's. Nitrocellulose was originally known as guncotton, when used as a low explosive or propellant. It was highly flammable, as it is made when cellulose is exposed to nitric acid. After the disc is inspected for any defaults or imperfections, it's then given a hole, and packed to go to the studio where the recording awaits.



When it arrives at the studio, a guy or a gal sits there waiting for it. Back in the day (the following images are taken from a 1958 film about record manufacture for RCA Victor), audio recordings were on reel to reel tape. The Lacquer Disc (Stage 1) is set on a turntable, affixed, and then is prepared for the audio. A lathe, with a sapphire tipped cutter, etches a continuous groove into the disc once the recording starts. They constantly check to make sure the grooves are

correct by looking through a microscope. Once the recording is done, this is then listened to for any errors or inconsistencies. If it's good to go, the engineer writes a matrix number onto the deadwax area of the disc. This is a unique number for every LP manufactured, even if it's the same recording. To be explained later.

The Lacquer disc is then washed with soap and water, then sprayed with tin (II) chloride and liquid silver. In the old days it used to be kept in liquid silver for over 2 minutes. Then the electro plating process begins, where it's given a coating of Nickel. Then given a thin deposit of Copper, and then another thicker layer of Copper. Once the disc has been separated from the deposits, the Master Disc is the result. It is an inverted version of the Lacquer.



The Master Disc cannot be played. The process the Lacquer Disc went through is then applied to the Master Disc. The deposits are pried loose, and the new part is called The Mold. It is playable, just like the Lacquer Disc, because the Master Disc leaves its impressions in the Mold. The Master goes back again to the process of layering deposits, but not before the Mold is cleaned and prepared to be played, checked for errors, and if

ready; to go on to the next stage.

If the Mold has proven correct in the audio testing, it then goes to the final stage. It is brought through the electro-plating process again to make The Stamper. This is unplayable, and resembles the Master. This is what will be sent to the pressing plants for manufacture. In truth it's a third generation copy of the original Lacquer Disc, which

will be archived by the record company, but the Stamper differs from the others. By this stage the disc is nearly pure Nickel. A Stamper is made for both sides 1 and 2 of the recording, sent to the pressing plant where it is smoothed and trimmed of any excess deposits before being put in the machine. The machine uses compression to mold the final LP that is to be made.



As stated earlier, Polyvinyl Chloride makes up the material that will become the LP itself. The PVC as it's commonly known is fed into the machine in granular form, where it's forced by hydraulic pressure into a soft plastic, in a quantity enough for one record.



The machine affixes the labels for each side before applying 100 tons of pressure to spread the PVC over both sides of the stampers. Heat is then applied to melt the PVC, at about 193 C / 379 F, and then cooled quickly. The whole process takes about 28 seconds. The first pressed LP is then audio tested before production begins to roll.

In 1958, RCA Victor's pressing plant in Indianapolis, Indiana could produce a quarter of a million records a day. They also had plants in Rockaway, New Jersey, and Hollywood, California. In 1967, Capitol's Scranton, Pennsylvania plant could produce 50,000 LPs a day. This number jumped up to 100,000 by the turn of the decade. Even with Capitol's four plants by 1970 (Scranton, Jacksonville, Winchester and Los Angeles), they would sometimes utilise RCA's massive production facilities to press records. Many local and national independent labels approached RCA to press records, and the deadwax area often tells you which of RCA's pressing plants was enlisted to do the job. The deadwax area would already have the unique number assigned to it by the engineer back at the studio, which was written or stamped on the Lacquer Disc.

Any additional numbers in this area would most likely be written by someone at the press, according to the job, whether RCA, or independent. Motown is an example of this, where many of their records were pressed by RCA. In the deadwax area, you'd find Motown's original matrix number. And then a series of numbers signifying RCA's handling of the product. Or in the case of The Beatles "A Hard Day's Night", on the United Artists label as it was considered a soundtrack. United Artists did not have its own pressing facility, and certain runs of the Stamper went to RCA for manufacture.

In the instances of coloured and marbled LPs, the process is truly no greater. As said before, even with the Shellac LPs, coloured vinyl was in mass production as soon as they figured out how to do it. RCA manufactured LPs in 8 different colours, until it got too expensive. What would that expense be? It requires no more PVC than any regular LP production. That number would remain the same. All you're truly doing is taking PVC, and giving it a pigment. Either from Primary, Secondary or Tertiary colours. I imagine the cost comes in producing the stampers. With a standard black PVC production run, a stamper is only going to have that one colour reproduced over and over again, on that singular press. In the instance of having eight different colours, as RCA had for its entire catalogue, this might require them to produce more stampers. Or more presses running for each individual colour. I don't know. I'm speculating on that. I imagine the production expense would be in the stampers, and not the PVC pigments.

In the case of marbled LPs, the process only requires mixing 2 or more pigments together. It produces a completely random effect for each LP, with no set pattern other than the colours that appear. After RCA stopped mass producing coloured vinyl, the trend to do so by them, and other companies, ran into the special items or collectible category. It's announced, packaged and sold as "collectible, one time only, special product" to the consumers. They are limited run at best. Picture discs even moreso as the process is completely different, as was laser etching. And in most instances, the playability and sound of these discs were far inferior. They are merely novelty. Or a creative enterprise undertaken by artist/label.

With the ultraviolet LPS, this was not the case. The PVC black, remains intact. The sound quality does not suffer, nor does the quality of the record itself. It is in fact, imperceptible, and difficult to distinguish from its siblings that don't have this quality. There is no difference, other than its properties when held under ultraviolet light. Which, in turn, causes PVC to release hydrochloric acid, and begin to degrade. What's that all about? A product is given an attribute that designates it as different, but that designation in turn destroys the product. That's an Ourobouros. The thing that eats itself in principle. I think.

It's at this point I decide what the next chapter is going to be. Are we going to go back to Sgt. Pepper, or are we going to discuss the reasons why this was done. As you're reading this now, the chapter headings on the second page already told you what I decided. But I thought I'd bring you through that deliberation process as you read along. Because it is deliberation indeed. I think I'm going to go with ....

## ~ THE PEPPER PREPPER ~

Cool title aye? I think deliberating over that took longer than deliberating over what was going to come next. But I feel it's important to approach this first, because it then makes the next bit make more sense. The next bit is a LOT of speculation. And theorising. This bit here is the same, but with more facts and data presented. Making those guesses and hmmms a bit more weighty.



Here you have two Sgt.Peppers. They are both 1<sup>st</sup> pressings of the Mono version of this album. Mono albums were soon to be phased out, and Sgt.Pepper was one of the last Beatles albums to get a decent Mono run. And as lore would have it, the Mono versions of Beatles albums were the preferred versions by George Martin and The Beatles themselves. You have to remember something with Stereo. It was seen as a novelty. Just like coloured vinyl is today. It was nothing that the record industry truly thought would take off the way it did, or become the industry standard. Mono was where it was at. Mono was your car radio. Mono Mono Mono.

I'm not sure why Stereo took so long to catch on, because in essence, Life is in Stereo. Sound surrounds us everywhere. But it's not like Stereo was not being experimented with. Multiple speaker systems were being utilised in avant garde circles, that made surround sound and quadraphonic seem primitive compared. Sound was to be utilised and experimented with. So Mono and its perceived limitations, just by today's expectations, would seem shorter lived than its truer to life cousin. But it wasn't. It was an exceedingly popular way of listening to recorded works. And as said, Beatles albums were mixed for Mono. Stereo was a fad. The mixes for the stereo versions of their albums are sometimes vastly different to the Mono versions. Which are why the Mono versions are sought out. Different edits, different speeds or tempo, etc. John Lennon even said, you have not heard Sgt Pepper until you've heard the Mono mix of it.

So why in the above photo of two Sgt Pepper's Lonely Hearts Club Band Mono copies, does one appear flat black when held up to ultraviolet light, and the other looks like someone's eye?

I don't know! I'm trying to figure that out, and have been for the past few months.

Back when I was deliberating whether I should even try and buy one of these 1<sup>st</sup> pressings, to see if it would glow, I didn't know what I know now. I know now I was extremely lucky to get one on the first attempt. With what I believed to be the right criteria, which turned out to be wrong. Let's go over those again.

- A. It needs to be a 1<sup>st</sup> pressing of the LP.
- B. It needs to be from the Scranton, Pennsylvania CAPITOL pressing plant, marked by an IAM in the deadwax area, surrounded by a triangle.
- C. The sleeve must have no mention of NEMS Enterprises Ltd. Or Maclen Music publishing. None.
- D. The label must say "A Little Help From My Friends"

After receiving mine in the post, discovering that one of above bullet points did not match what I received, looking at the instances of people posting their success and failure results online from 7 years ago, I had the thought come to me. There must be something else signifying which of these LPs are going to do this. It must have a pattern. There must be a system. What is it.

Let's go back to Capitol Records for a minute. Actually, let's go back to the Astronaut who in 2002, went and told George Martin something no one had heard before. Somewhere in Palo Alto, California, a young man walks into a record shop on the 1<sup>st</sup> June, 1967, and buys Sgt. Pepper. Most likely a Mono copy. He brings it home, plays it, then dreams of becoming an astronaut one day. Or something. Years later he notices it glows under ultraviolet light.

Back in 1967 Capitol had 3 main production plants. Its main one, that produced most of its LPs nationally, was the Scranton, PA plant. They had a plant in Jacksonville, IL, and another in Los Angeles, CA. As the astronaut did not give much more information, our natural presumption is that he received a local pressing of this LP. We might be wrong though. Just because he bought it in California, does not mean it was produced there. It may have been a Scranton pressing. Most of the early 60's Capitol LPs you find will bear the stamp of the Scranton plant, which looks like this.



It's a triangle with the letters IAM in it. It's also the mark you are more likely to find on LPs that have ultraviolet properties. Why? Because. That's the way it is. We don't even know why they have ultraviolet properties, and now you want to know why just this particular plant? You want the world. I'll give you this instead. IAM stands for the International Association of Machinists' union, whose members worked at Capitol's Scranton plant. Does that have anything to do with it? I'm not sure about that either. It

might, it might not. I may address it later. For now, it's enough you know their symbol, and that it appears on Beatles albums that are more likely to glow. The other album shown in the comparison, comes from Los Angeles, as denoted by a symbol that looks like this.



It looks a little like a snowflake or star. So we'll signify Scranton from this point on as IAM, and Los Angeles as \*

So we have one difference between the two of them. Still, this is not enough. Yes we can find instances that even having an IAM does not guarantee you an ultraviolet LP. No we do not know what plant produced the astronaut's album. We have problems based on limited information and criteria.

The two albums shown above both have matrix numbers in their deadwax area. The one from IAM, that glows, has this:

**SIDE ONE: MAS-1-2653-F1 #2**  
**SIDE TWO: MAS-2-2653-G2**



The one from \* has this:

**SIDE ONE: MAS-X1-2653 G22 #2**  
**SIDE TWO: MAS-X2-2653 G16 #2**



What does this tell us? Well first, let's recall the Boring Chapter. And I'll bring up some other information I had to find out, by approaching serious collectors of all things Beatles. Just to get an estimation of what we're talking about here.

Back in the studio, the engineer either stamped, or wrote the matrix number on the Lacquer disc. In the case of Capitol, this was more of the handwritten type. Each alpha/numeric character signifies something about that product. In the instance of the ultraviolet version it is:

### **MAS - 1 - 2653 - F1 #2**

We'll just deal with Side One for now. The first letter signifies whether this release is Stereo or Mono. With this record, it is Mono. Therefore M. The second letter signifies how many LPs are contained within this recording. Capitol used an alpha character to identify this, such as A=1, B=2 etc. In this instance, there is 1 record in this package. We have the second identifier. This album is Mono, and contains 1 LP. I have information for one identification of a Capitol album, with a different set of Matrix numbers, so the third character is a guess. My guess is that S signifies the packaging or the price code of this product. So it's Mono, with 1 LP, set at this price code, or packaging standard.

The 1 indicates which side of the recording this Lacquer Disc is. Either Side One or Side Two. This is Side One.

The 2653 is the catalogue number of this product. Sgt. Pepper bears the catalogue number MAS 2653 for Mono versions. This is also on the label of the LP itself.

The last components tell us what Stamper was used in the pressing. The Stamper is based off of what Lacquer Disc was sent to the plant. In this instance, F1 #2 was used.

The question is, how many Lacquer Discs were manufactured, and which one was the first? In the 1960's, F and G denoted 1<sup>st</sup> pressings of Mono LPs. P and T denoted second pressings. What's the difference between a 1<sup>st</sup> and second pressing? Let's see if we can find out. As we know, the original audio recording that was etched into the Lacquer Disc is on a reel to reel tape. This tape is going to deteriorate over time. So that first recording, onto that first Lacquer Disc, is the best that product is going to sound. As time wears on, and more discs are made, that audio recording is going to lose clarity, fidelity and eventually, may even deteriorate to a degree it cannot be played anymore. And until modern computer/digital methods, this was the case for all recordings. The Lacquer Disc goes to the pressing plant. It's used to make the Master disc, which is then used to make the Mold, and then the Stamper. The Stamper may make anywhere from one to 250,000 LPS in a day. In Capitol's case, by 1967, this was 50,000 LPs a day. On good days. We know in the instance of Pepper, that Stereo copies outnumber Mono copies at least 4 to 1. And in contacting collectors of Beatles recordings, an estimate was made about the number of Mono LPs out there. This has to be somewhere above

200,000 LPs. How many are 1<sup>st</sup> pressings? That's anyone's guess. Even though this information would actually be available if Capitol, like RCA Victor, implemented a system in which all LPs made were filed into a database system. This would tell you what press produced which LPs, how many on any given date, where these were shipped to, etc. I believe Capitol would do this, especially in the instance of a product recall. Or having to reprint the sleeves for the product, which Capitol had to a number of times for Sgt Pepper. And its labels. This information would also tell you what stamper was used on what press, and how many LPs that stamper was used for. Because like all things, the Stamper becomes unusable. It's pressing, heating, and cooling individual products 50,000 times on a good day. If the press is completely operational, and without error. Which is why the IAM crew would be at this plant to fix any major problems with a press. A press may break down after 5,000 pressings. Or it may have a whole run of 50,000.

Either way, like that reel to reel audio source recording, the stampers wear out as well. So new ones have to be made. And the best way to do this, to get the best quality, is to go back to the studio, and record another Lacquer. Should the LP be a major seller, the amount of times this is done to that master recording is unknown. But each time it's going to wear down that tape. And the process only begins all over again when going back to the pressing plant. This is why 1<sup>st</sup> pressings are so valuable to collectors and audiophiles. They are the 1<sup>st</sup> generation of products, and hold the truest, accurate sound that was aimed for by the artist/production team.

In hunting down information about Sgt. Pepper, and what its matrix numbers were, and what ones were most likely to have ultraviolet properties, I had to ask a lot of people. Mainly people who were selling them on Ebay or elsewhere. It was no indicator whether they glowed or not. It was solely to gather data, to get an idea of what kind of production run Pepper had, and how many possibly pressings were utilised. I also went back to the people who tried, succeeded and failed to get an ultraviolet version of this album. Though they hadn't spoke of such things in detail 7 years ago, I was able to get enough information from those who were still around now, to get an idea of the new criteria.

What was this new criteria? Well, it's in that F. I found an instance where someone had purchased a Sgt. Pepper, that had all the wrong criteria for sleeve, label etc, but it turned out to be an ultraviolet LP. The matrix numbers for both sides of this LP, ended in F1. The only difference in each side's matrix number was the identifying it as side one or two. From that information, and then looking at a series of other matrix numbers, my hypothesis was that this double sided F1 series, could in fact be the FIRST Lacquer disc. The original, the very first. The one that was tested for its quality after it had etched into it the best run of the audio recording.

This is what I had to work with, after establishing that F1 on both sides may mean the 1<sup>st</sup> pressing of them all.

**MAS-1-2653-F1 #2**  
**MAS-2-2653-G2**

**MAS-1-2653-F1 #5**  
**MAS-2-2653-G2 #3**

**MAS-1-2653-F1 #3**  
**MAS-2-2653-G2 #3**

**MAS-1-2653-G2 #3**  
**MAS-2-2653-F4 #2**

**MAS-1-2653-F1**  
**MAS-2-2653-F1**

**MAS-1-2653-F1 #3**  
**MAS-2-2653-G2 #2**

**MAS-1-2653-F1 #2**  
**MAS-2-2653-G2 #4**

**MAS-1-2653-G5 #2**  
**MAS-2-2653-F1 #4**

**MAS 1 2653 G2 #1**  
**MAS-2-2653-G2 #2**

**MAS-X1-2653 G22 #2**  
**MAS-X2-2653 G16 #2**

These were combined matrix numbers from sellers, searchers for the ultraviolet, my own copy, and another copy purchased knowing it did not have the anomaly. But possessed something else having to do with a typo on both sleeve and label. All but the last set come from IAM. The final one is from \*, and our photo comparison Pepper. I gathered the ones that did have ultraviolet properties (MY OWN/SEARCHERS), and compared them to the ones that didn't (SEARCHERS). And then took into account the ones that were unknown (SELLERS). What were these numbers telling me.

They were telling me that only certain matrix numbers were going to have ultraviolet properties, and that others were going to show no ultraviolet properties at all. No matter if it was a first pressing or not. As shown before, Capitol used F and G to denote 1<sup>st</sup> pressings of this product. All the above are 1<sup>st</sup> pressings. But the number of Stampers used you see has been growing all along. Let's call the double F1 matrix number, Stamper No. 1. Without saying, which ones glow and which ones don't, what do we see by these sequences of numbers?

That F1 has an increasing number after it, as does G2. Without the total number of matrix sequences, I have no idea truly how many increments they went up to. We know from the \* pressing that G has gone into the double digits. We also know that's the one that was pressed at a different plant than the others. We know it doesn't have ultraviolet properties. So we presume; products that come out of this particular plant, are less likely to have ultraviolet tendencies. So scratch them off the list of must get. Out goes Los Angeles. We then concentrate on IAM. I know which ones glow and which ones don't. I know this from a combination of seller/searcher/self owned Pepper LPs which are more likely to glow than others. And it's down to what matrix number they have.

The engineer at the studio assigns these. Of all people, they would know which Lacquer discs received something special that the others didn't. If this process was implemented at the studio, before ever going to press. At the pressing plant, it's business as usual, because the PVC remained to production standards. We know this, because there was no mass recall for defective product with this anomaly for Pepper. The recalls came because of misprints and typos on the sleeves. They were not due to errors with the recording. Which would have been noticed before it ever left the studio, or after the first record was produced at the plant. By the time it actually gets to be pressed, the album has already been listened to numerous times before ever having a production rollout.

Which brings up the instances of receiving a record which signifies a 1<sup>st</sup> pressing, but in a later sleeve variant.

The production rolls out as scheduled. By the end the Scranton plant has manufactured 200,000 Mono copies of Sgt. Pepper's Lonely Hearts Club Band. The sleeves are ready, the labels have been affixed. The stock destined for each state of the union has been assigned and logged. I don't know when or how this happened, but it was noticed that one of the songs was mistitled.

Here's an indication of the number of times the sleeve and labels had to be changed. This was more true in the case of the Stereo copies, as more were distributed. The changes were adhered to. As Mono was going out of popularity, these changes were not necessarily followed. It was kind of "let go."

VERSION	A LITTLE HELP	NEMS/MACLEN
1	YES	NO
3	YES	© NEMS ENTERPRISES LTD 1967
4	YES	© NEMS ENTERPRISES LTD 1967/MACLEN MUSIC CREDIT

Version 1 of the sleeve mistitled "With a Little Help From My Friends" as "A LITTLE HELP FROM MY FRIENDS." As did the label affixed to the LP itself. It also gave no publishing

copyright notification to NEMS Enterprises or Maclen Music. This of course, had to be amended. So back comes the product. OR a new batch of sleeves are printed, and any remaining stock of the first pressings are simply repackaged into the new variation. Which seems far more likely than re-running a whole new slew of LPs, which would be at cost, and unforeseen loss. The plan was make 200,000. They did. The sleeves are wrong. Make another 200,000 LPs? Hardly. We'll just reprint the sleeves with the amendments, and then take that remaining stock and just shove it in there. OR notify our sellers that whatever stock they possess needs to be repackaged. As this would involve a retail outlet unwrapping the received product, putting that stock in a new sleeve, and then shrink wrapping it back up again, I highly doubt that was the procedure. So somewhere along the way, someone noted the sleeve was in error. Someone got notified. Someone took already manufactured LPs and put them in new sleeves. That's what I know. I know this because people get glowing LPs regardless if the sleeve says this or that. Or that "first pressing" is a true indication of ultraviolet properties.

As you can see, the sleeve went through 3 more changes before getting it right. And in truth, there's at least 7 to 8 variations that needed to be done to make sure everything was amended. They just seemingly stopped bothering with the Mono versions of repackaging/reprinting. There were far less to worry about than the Stereo versions.

Let's not forget with all this rumination, that some of these LPs glow under ultraviolet light. And not only was this a highly anticipated album, but it was by a group that if they could sell a toilet seat one of them sat on, they would do it.

So why no

**HEY KIDS! GET YOUR CRAZY GLOW IN THE DARK  
SGT.PEPPER AT BIFF'S RECORD OUTLETS. IF YOU  
DON'T GET ONE THE FIRST TIME TRY TRY AGAIN!**

And keep trying, because eventually you'll get one. And each one you fail at getting, only earns Capitol Records more money. It's win win. You get a sense of adventure and accomplishment. We get the profit.

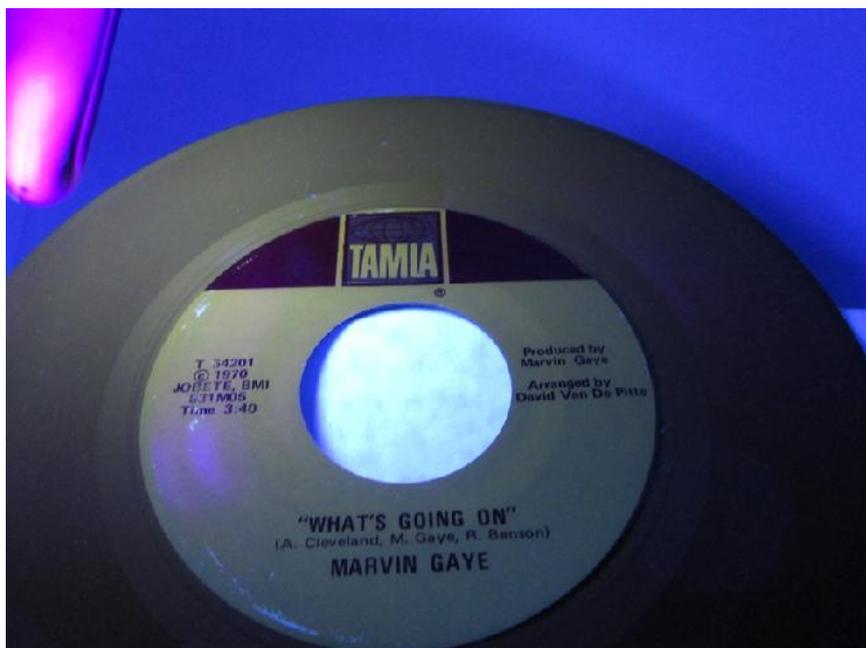
## ~ A METHOD TO THE MADNESS ~

A method you say? Surely there's a reasonable explanation why certain artists at certain record companies, received an unheard of treatment to their products, that was not announced or advertised by any of these individuals or organisations, and remained unknown to the public for decades. Surely. In a world of Capitalism believe that Art for Art's Sake MIGHT still exist. There's a reason these LPs glow under ultraviolet light.

I'm sure there is. I'm just not sure what that reason is.

One question that bugged me to no end was, how did people miss this? Especially those 1960's pot smoking black light party Hippies. Or those 1970's disco blacklight DJs? And since this process continued on for decades, I could not see how this escaped the public's attention. Surely there's a reason for that too.

But I can understand how the Hippies and DJs missed this. It didn't become clear to me until I looked at my own spotcheck of my collection, and talking to a friend whose dad never noticed this anomaly while partying it up blacklight style. In the 1960's. You see what I was doing was taking stacks of LPs and one by one, checking through each and every one of them. I have at least 1,000 LPs. And when you've gone through 250 LPs one after the other, spotting this anomaly becomes a lot, lot easier. You recognise it as soon as you take it out of the inner sleeve. Unlike the 249 other LPs you just looked at, that reflected only black, this one LP goes all murky and dirty looking. Like something's on it. And the closer you bring it to the light, the more clear and bright it becomes. It sometimes goes one complete colour. Other times it comes out looking marbled. Other times it looks flecked like an Iris would. It seems a random process, but with desired results. And each one is aesthetically pleasing with the colors the record label used. Even if they changed label design for a brief time.



Like Motown Records, who used RCA Victor's pressing plant to make their records until they could do their own. Their light yellow and brown TAMLA labels go very well with the ochre coloured ultraviolet effect. Someone knew what they were doing.

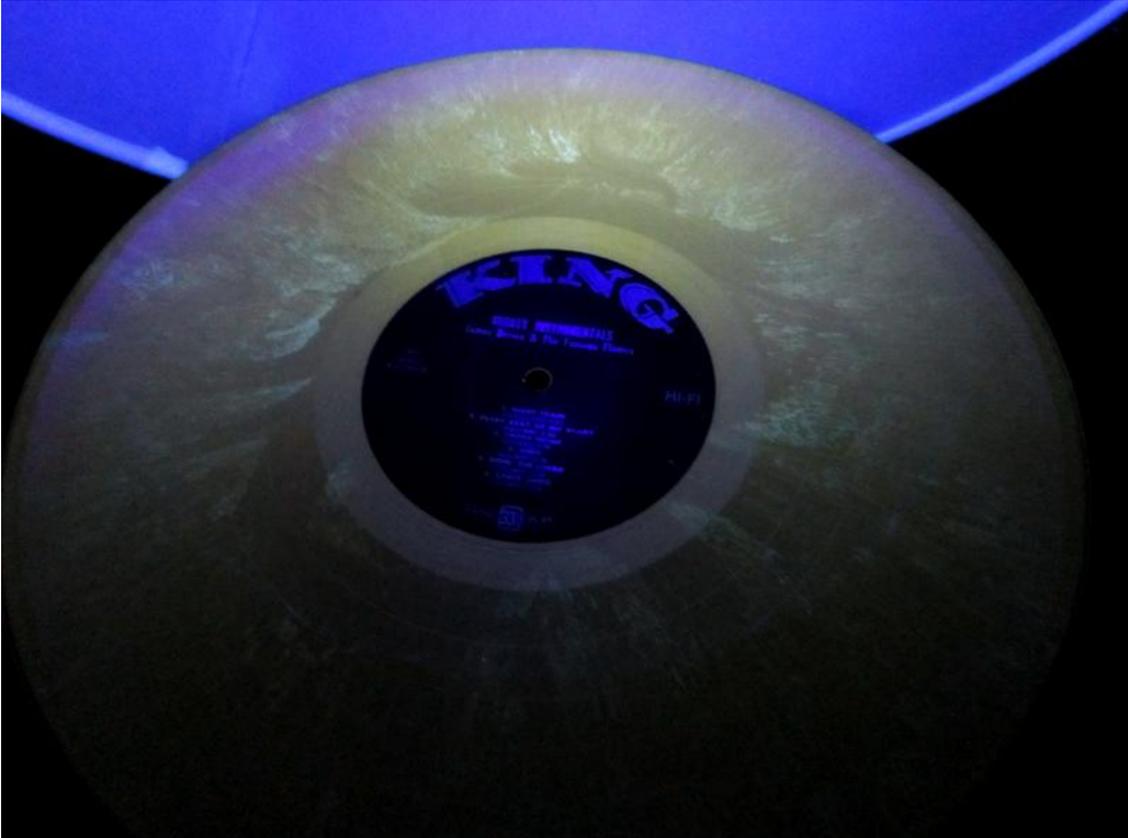


Or RCA themselves, who changed their label many times, and assigned different colours to specific genres in their roster. If the label was Orange, then the ultraviolet effect was a deeper or lighter orange. Always complimentary.

RCA gives the best examples of the variants I believe, and it's my research into record manufacturing history that tells me either RCA Victor, or EMI came up with this "procedure." Whatever it is. Which might be a liquid. And if you read as many books/documents as I've read, you'd actually start thinking this was a magical elixir that such people in the occult world like A.E. Waite did not care to find out if it existed. Which is odd. I think that's why Aleister Crowley despised Waite. What if there WAS an occult fluid of magickal, alchemical changing properties. Who is a man like Waite to dissuade anyone from imagining it might be so. Just because he doesn't believe it. I would have the same problem with Waite as Crowley had. If that was one of the problems.

But let's scoot away from magical elixirs. Or alien liquids.

Okay, let's really scoot away from such theories. This process was important enough to keep going for decades undetected by the consumer. If it had damaging effects to the product itself, recalls would have been consistent enough to stop the process altogether. It has none that I know of. Apart from PVC degrades under ultraviolet light be releasing hydrochloric acid when under it. Keep your records out of sunlight they say! But hold it under this type of light and see some beautiful colours and stunning effects. All quite aesthetically pleasing. One of my favourites is James Brown's "Mighty Instrumentals," stereo version.



That's one's really nice. It's that flecked effect that makes it truly artistic and beautiful.

So is this a mark of 1<sup>st</sup> pressings? To make sure genuine versions of the product can be identified later on? Maybe. But then in the case of Sgt. Pepper, why wouldn't ALL first pressings of Sgt. Pepper bear this distinction. Why is it only certain ones do it, and others not. With money, ultraviolet markers are placed so that vendors/bankers can tell the counterfeits from the real. That isn't done to only certain £5 notes. It's done to all of them. So marking LPs with an ultraviolet stamp of authenticity would be given to all products. No? The mark of the true doesn't seem to apply here. So why is this done to certain ones and not others. And why certain artists, and not others? And why certain record labels and not others?

I haven't found many instances, if at all, yet on Columbia, CBS, Epic, Elektra or Virgin. It was "not found" so much, I practically counted on it not happening. The exception would be Pink Floyd, when they changed record label after Dark Side of the Moon from Harvest/EMI, to Columbia/CBS. The process "followed" them. Much like James Brown going from KING Records to Polydor in the 1970's. It followed him. Or Ringo Starr changing from Apple Records to Atlantic in the mid-70's. It followed him.

