

The UK Singles Volume One

Under the name E.L.O., with the title "The UK Singles Volume One 1972 - 1978" appeared on 21 September 2018 at Sony on Epic/Legacy 88985424617 a very stable high gloss box completely in the design of the "Tour 2017" fonts and the "Alone In The Universe" spaceship in the "O" of E.L.O.. On the back of the box, there are the release years with the released single A- and B-sides and the producer and composer credits.

10530 OVERTURE: 4:04 (earlier fade out), ROLL OVER BEETHOVEN: 4:33 (cut), SHOWDOWN, MA-MA-MA BELLE: 3:20 (with rising cello tone in the middle), CAN'T GET IT OUT OF MY HEAD: 3:11 (cut), EVIL WOMAN, NIGHTRIDER: 3:44 (later faded in, earlier faded out), STRANGE MAGIC: 3:25 (without slide riff and penultimate chorus), LIVIN' THING, ROCKARIA! 3:10 (without false start), TELEPHONE LINE, TURN TO STONE, MR. BLUE SKY: 5:01 (without channel search intro), WILD WEST HERO, SWEET TALKIN' WOMAN, "The ELO EP".

All 16 singles were released in their original cover and with original label. That's great, because the Harvest, Warner Brothers, Polydor, United Artists and Jet Labels are no longer used today. To make sure nobody can sell the new singles as originals there is an addition printed in black on the label ring with the current copyright information and the order number of the box which was extended with each single by a letter (from A at 10538 OVERTURE, to P at "The ELO EP") and by the number 1 (on the A-) and the number 2 (on the B-side). The Warner Brothers and Jet labels are all printed a bit smaller, but this can only be seen in a direct comparison with the originals, so that the new copyright sentence fits on the label. The company hole covers of the three Harvest singles have an additional license set for Universal Music and the order number of the box, followed by a -HR letter combination. Also for the two Warner Brother single covers the license of the logo is listed for the Warner Music Group

and the order number ends with a -WB. All following Jet Singles contain only the original year and a © 2018 'Epic Records a division of Sony Music Entertainment', in the current label set. The three Jet/Polydor single covers end with the box order number and -JR addition. The three Jet/United Artists Picture Covers contain a sequential number after the order number. Rockaria -10, Turn To Stone -12, Mr. Blue Sky -13. Livin' Thing and Telephone Line were released in white neutral covers without print. On the three Jet/CBS singles the picture covers have the addition -14 to -16. All covers are made of cardboard and have the UK typical outer fold although at the first release only the picture covers were made of cardboard and the company hole covers were made of paper. All singles have a small centre hole, except 10538 Overture and Ma-Ma-Ma Belle which have a large centre hole. Although almost all have appeared in the UK in the usual three variations: small centre hole (solid centre), large centre hole (juke box centre), or small centre hole in a breakable adapter (the four prong push-out centre) which then releases a large centre hole. The artworks of the covers are all very rich in contrast with strong colours and slight blurring, as we are used to from Sony nowadays. It's a bit strange with the three Jet/Polydor singles. They had a imprinted label (Mould-Injection) at that time, which was converted here however as a paper label.

It's nice to see that LIVIN' THING and MR. BLUE SKY were released in Blue Vinyl, whereby the colour is a little more translucent and therefore a little brighter. SWEET TALKIN' WOMAN is not in mauve vinyl but in black.

The sound of the single versions had to be re-mastered and the fade-in and fade-outs had to be partly done by hand. The analogue single master tapes are available, on which, at least with the uncut versions, the whole album track is almost always to be found. When cutting the laquer, the sound en-

gineer had to decide himself when and for how long the song was faded out. This problem arose as early as 1997 when all UK single versions for the CD "Light Years" were re-created and small deviations occurred.

They sound like the originals, even though they are often cut a bit tighter, which you can see in the larger part of the run-out groove. It is well known that it is better if the inner (narrower) curves of a record are not covered with a sound signal, because the inner radii cause a slower circulation speed. Nevertheless, most tracks are cut a bit louder and so it sometimes happens that the song ends abruptly because the single version is over, but the sound signal hasn't reached "zero" yet.

What's striking is that at 10538 OVERTURE the fade-out only starts after the horn solo, whereby the song on the original single is already turned down at the start of the horn solo. At SHOWDOWN the fading starts minimally earlier than on the original single. The versions of MA-MA-MA BELLE and CAN'T GET IT OUT OF MY HEAD are correct, which suggests that the tapes with the edited versions for the singles from 1974 were found. The three B-side songs of the Long Beach Live tracks are a bit louder and sound better, but of course the 1974 versions were used. Of course, ONE SUMMER DREAM is represented with the vocal-free intro (4:25 without the "one summer dream" breathed 8 times by the singers), which wobbles just as much as on the original single. The addition of the "The E.L.O. EP" makes sense, as they contain the unabridged versions of the songs and by charting at number 34, the songs from the EP later became top 40 hits.

It's a shame that the distribution only takes place via D2C, i.e. 'Direct To Customer', and that the initial price of 147 EUR was too high. But the price was later reduced to 125 EUR, which is just acceptable for 16 singles.

In any case, the box release has turned out very nice and has to be regarded as a success. We are waiting for the Volume Two.

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