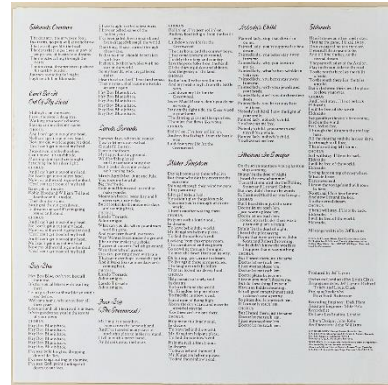


Eldorado Electric Light Orchestra

First appearance in trade magazines: October 5, 1974



Inner Sleeve

Label 71

Stereo

United Artists UA-LA339-G

Tan label without rights disclaimer

Released 1974-1975.



Factories: All-Disc



Columbia (Pitman, Terre Haute)
Research Craft



RCA Rockaway?

ELECTRIC LIGHT ORCHESTRA—Eldorado, United Artists UA-LA339-G. One of the first bands to successfully combine the rock instrument/classical format formula is back again with another fine effort, this one a symphony penned by leader Jeff Lynne. ELO's strong point has always been the ability to match rock and classical without overstating either one. Taste has always been their forte, and here, with a soft, melodic sound reminiscent of some of the best of the Sgt. Pepper Beatles period, they have come up with what is probably the finest set of their careers. Vocals and instrumentals fit perfectly together, and the songs may be enjoyed equally as separate entities or as part of a total concept. Watch for immediate FM response.

Best cuts: "Can't Get It Out Of My Head," "Laredo Tornado," "Mister Kingdom," "Illusions In G Major."

Dealers: Group has strong following and tour constantly.

10



Few albums have ever created as much initial excitement as ELDERADO, A Symphony by the Electric Light Orchestra. Its release marks the dawn of a supergroup and a renaissance for rock music. (ELDERADO) . . . You can get there from here . . . On United Artists Records and Tapes. (UA-LA339-G) (Advertisement)

Label 71r

Stereo

United Artists UA-LA339-G

Tan label with rights disclaimer

Released 1975 - 1977.



Factories: All-Disc

Columbia (Pitman, Terre Haute)
Research Craft

Label 77

Stereo

United Artists UA-LA339-G

Orange sunrise label

Released 1977-1978.



Factories: All-Disc

Columbia (Pitman, Terre Haute)
Research Craft

RCA Rockaway?

Label 77j

Stereo

Jet/United Artists UA-LA339-G

Orange sunrise label with additional Jet Records logo

Released 1978.



Jet Records Will Be Distributed By E/P/A

LOS ANGELES — Jet Records and its top-selling group Electric Light Orchestra, are leaving United Artists Records to be distributed by CBS Records' Epic, Portrait and Associated Labels. An official announcement of the new distribution pact will be made May 3.

Jet Records was formed in 1974 as an outgrowth of a British-based management company headed by label president Don Arden, although ELO product has been available in the United States through UA since 1972. In July 1976, Jet opened its U.S. headquarters in Los Angeles.

HERE ARE THE NEW ELO CATALOG NUMBERS:

"OUT OF THE BLUE" KZ 2 35467
"A NEW WORLD RECORD" JZ 35466
"OLE'ELO" JZ 35465
"FACE THE MUSIC" JZ 35464
"ELDORADO" JZ 35463
"ON THE THIRD DAY" JZ 35462
"ELO II" JZ 35470
"NO ANSWER" JZ 35461

After ELO transferred from United Artists to Columbia Records in the United States in spring 1978, the new label announced in June that the ELO catalog, including *Eldorado*, was about to be released through Epic Records. The catalog numbers mentioned in that first ad were not used for ELO after all, as the back catalog waited for another three months to come out in the US.

Label 78

Stereo

Jet/Epic JZ-35526

Blue label.

Released 1978.



Label 78

Stereo Jet/Epic PZ-35526

Blue label.

Released 1982.

The new prefix indicates a drop in price to the budget line.



Cover Design



As Bev Bevan indicates, the concept of *Eldorado* follows the exploits (dreams) of a character based on the dreaming Walter Mitty, a character best known (at the time) for his portrayal by Danny Kaye in a 1947 motion picture. The album leads off with a spoken introduction of “The dreamer: the unawakened fool.” In addition to Peter Ford-Robinson (who read the introductory poem and probably the spoken line that begins “Boy Blue”), ELO enlisted the assistance of a thirty-piece orchestra headed by Louis Clark. The album progresses through vision after vision, tying the lead character to people and events in different time periods. The album seemingly concludes with the dreamer pleading with his physician not to medicate him (“Illusions in G Major”) and perhaps even the desire for suicide (“Eldorado”).

When the artistic team at United Artists learned the title of the album, their artists considered images that would evoke a similar concept of dreams and parallel universes. They came up with one of the most famous images from American cinema: that of the Wicked Witch of the West trying to forcibly remove Dorothy Gale’s “ruby slippers” in *The Wizard of Oz* (MGM, 1939).

Bev Bevan called Sharon Arden (who was to become Sharon Osbourne six years later), shortly after she received the cover art from the art department. She loved it. Jeff Lynne and Bev Bevan disagreed with the image, thinking that it was “rubbish.” Sharon pointed out that the image would be immediately recognizable, conveying the idea that they were going for. When the group made it over to the States, the album was selling well – soon to give them their first gold record. Everyone in America loved the cover, and Arden had been correct: it helped sell the album. The band had never submitted a cover design, so one can only wonder if they could have come up with something more iconic.

