

20/20

Label 62x

Stereo

SKAO-133

Black rainbow label with logo at top and subsidiary print.

First appearance in *Billboard*: February 1, 1969.

First appearance in *Cash Box*: February 1, 1969.



Label 62-S01L – Pressed at Los Angeles, Jacksonville

Label SL69

Stereo

SKAO-133

Star Line label with star design.

First appearance in *Billboard*: February 1, 1969.

First appearance in *Cash Box*: February 1, 1969.



Label 62-S01S – Pressed at Scranton

This record was not *reissued* onto the Star Line; rather, the Scranton plant used Star Line labels for the first (and only) pressing of the album. Since there is no Star Line information on the cover, Keystone used these label blanks in error. The other plants never used this label for this LP, and Scranton never used any other label style for it.



20/20 — Beach Boys — Capitol SKAO 133
"20/20," the title of the Beach Boys' latest LP, also serves as an indication of the vision the group has in coming up with hits. This set should be no exception. Without being raucous or calling undue attention to themselves, the Beach Boys have managed to remain in the limelight longer than most groups, and there's no reason to believe that they aren't going to stay where they are for some time. This is a must stock item.



POP
BEACH BOYS—20/20.
Capitol SKAO 133 (S)
The irrepressible Beach Boys, always a favorite on the charts with their West Coast surfer's sound and high harmony, post another charibound LP featuring their "Do It Again" and "Bluebirds Over the Mountain" hits. Also from Brian Wilson are "I Went to Sleep" and "Our Prayer" as the ageless Beach Boys continue their streak of hot product with this latest sampler of sounds.



The Beach Boys do it again with "Do It Again" and some mighty surfy circa 1969 sounds. The fans will flip their boards (Capitol SKAD 133).

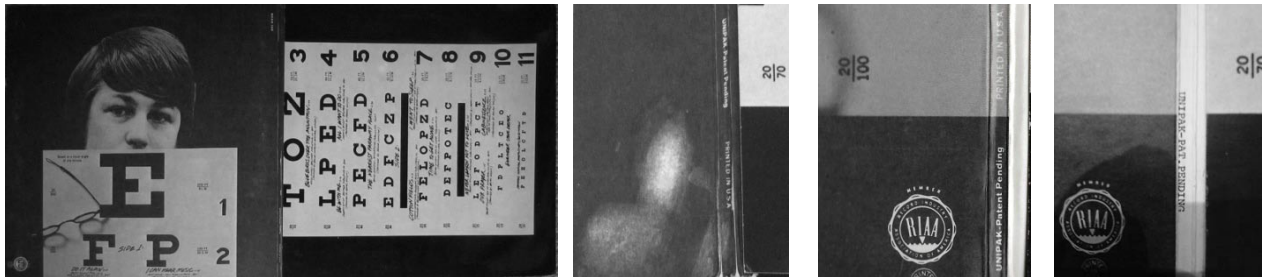
Possible Covers:

Commercial cover (SC1). The inner fold of the album is supposed to open up to show an eye chart. First copies of the album erroneously display the image on the left rotated 90 degrees to the right, so that it does not connect with the image on the right.

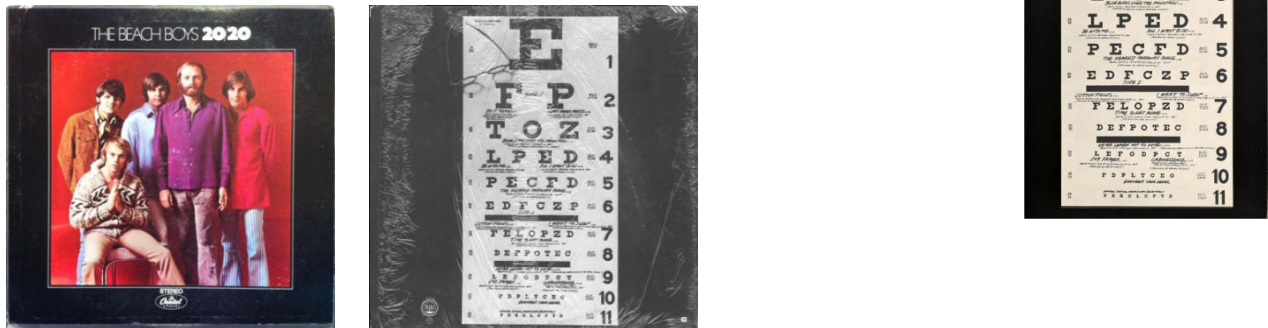
Commercial cover SC1 with FREE stamp (promo cover SPC1), known from Scranton

Commercial cover (SC2). The inner fold has been properly rotated. The gray stripe on the inner spine has been replaced by a white stripe. Information about the Unipak patent appears in the gray part of the cover in white print. This cover is known from Jacksonville.

Commercial cover (SC3). The inner fold has been properly rotated. The gray stripe on the inner spine has been replaced by a white stripe. Information about the Unipak patent appears in the white inner spine. This cover is known with records from all three plants.



Billboard, *Cash Box*, and *Record World* all reviewed the album in early February, but at first it did not sell well enough to chart. Later in the month, Capitol introduced a single from the album, "I Can Hear Music." As the single began to sell, sales of the album also picked up, and by the end of March it began to pop up onto the national charts. Its peak month was April, during which *Rolling Stone* also gave the album a positive review. It peaked at #71 on *Cash Box* and #68 on *Billboard*.



Label 62-RC1

Stereo

SKAO-8-0133

Black rainbow label with logo at top, and Manufactured Under License print. Pressed by Decca/Longines for the Capitol Record Club in early 1969.



Label 69-RC1

Stereo

SKAO-8-0133

Green label with Manufactured Under License print.

Pressed by Decca/Longines for the Capitol Record Club in mid-1969.



Counting the *Concert* album, *Stack-o-Tracks*, and all three volumes of hits – but not counting the boxed repackaged (*Deluxe Set*), this was the band's 20th and (temporarily) last new album for Capitol. It was album 20 of 20. *20/20*. After this, they would conclude their contract with rereleased material and three singles.

Two years after acquiring the license from Capitol to release the album, Brother/Reprise re-released it together with *Wild Honey*. It fared no better than the original release.

Label 70dj

Mono

2MS-2166

Cream/tan promotional label with "Subsidiary and Licensee" rim print
Issued August, 1974. Pressed by Columbia Records (Santa Maria).



Label 70-01

Mono

2MS-2166

Cream/tan label with "Subsidiary and Licensee" rim print
Issued August, 1974. Pressed by Columbia Records.



In 1981 the album returned to Capitol, who pressed it on the budget label (Capitol SN-16155).
Factories: Jacksonville, Winchester.



Unipak Covers

The story behind the Unipak gatefold cover actually begins in 1965, when Shorewood Litho introduced their process for printing album covers directly onto white posterboard. The traditional process involved printing cover slicks onto paper that were later glued onto cardboard. That was a costlier and bulkier process. The Shore process was not immediately popular with the major record labels, who continued to use printed slicks on cardboard. In March, 1968, Shorewood introduced the Unipak – a gatefold cover made from posterboard that allowed color to be displayed on three of four sides and was thinner and less costly than the usual gatefold cover.

The majors liked this one, and Capitol in particular began using it immediately, with Bert-Co in Los Angeles printing the covers.

Weyerhaeuser Packaging

Shorewood Bows Unipak, New Gate Fold Jacket

FARMINGDALE, N. Y. — Shorewood Packaging Corp., a division of Shorewood Litho, Inc., has introduced Unipak, a new gate fold jacket, which allows four-color printing on three surfaces. Costing less than half the price of the normal double fold jacket, Unipak provides continuous wrap-around color with an inside load, which provides more protection for the record.

Printed on solid white board instead of the slick on shirt-board method, the jacket has four surfaces. Color can be provided on the first, third and fourth faces. The second, which backs the front cover, can be used for liner notes. Since the front is a single board, 25 Unipak albums can fit in a 25-LP box, instead of 15 of standard double-folds.

Utilizing single-piece construction, the cover also can be used as a three-panel or vertical store display unit. The cost is only slightly higher than the regular one-LP package. If the front cover is torn off, the consumer still has a standard cover protecting his recording. This feature can be an advantage where an artist's picture is on the front cover and a consumer

wants to tear it off for framing. Shorewood recently opened its new plant here, which is devoted solely to the manufacture of Unipak and Shorepak jackets. Business offices are in New York. Shorepak, a two-surface continuous-construction cover, also is printed directly on solid bleach sulfate, a surface that repels dirt.

Paul Shore, president of Shorewood Litho, has franchised Bert-Co Enterprises of Los Angeles, to produce Unipak. Bert-Co previously was franchised for Shorepak. The Los Angeles lithographers and jacket fabricators have established a separate division, Shorewood Packaging of California, Inc., specifically to produce and sell the new process on the West Coast.

Registrants at the NARM Convention will receive a complementary Unipak album containing Dionne Warwick's "Golden Hits," courtesy of Scepter Records. Shorepak and Unipak also is being used extensively by Elektra. The single-unit construction also assures that rib lettering always is in place. Shorewood also can print the covers on paper for use in slick books and for advertising.

This was not the first Unipak design to appear on a Beach Boys album (*Best of Vol. 3* has that honor), but since printing errors on this album create multiple cover variations, the Unipak design is important to mention here.

Later in 1969, Capitol used a Shorepak cover for the Beatles' *Abbey Road* album, and by the mid-1970s they became the record industry standard. The Unipak had its problems, though. Most notably, the glue holding the cover together tended to become "unstuck" after repeated removals and insertions of the LP from its cover. Still it was a revolutionary design.