

Beach Boys '69

Label 72r

Stereo

ST-11584

Orange label with Capitol at the bottom.

With "all rights reserved" disclaimer.

First appearance in trade magazines: December 4, 1976

Factories: Los Angeles; Jacksonville; Winchester.



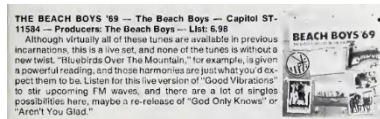
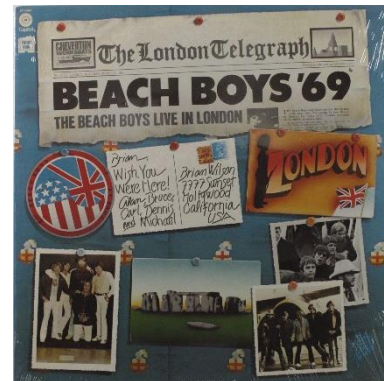
Label 72r-RC12

Stereo

ST-511584

Orange label with Capitol at the bottom.

Columbia Record Club issue.



Label 72r-RCI3

Stereo

R-133796

Orange label with Capitol at the bottom.

RCA Music Service issue.



Label 78bg

Stereo

SN-12011

Green budget label with large Capitol logo at top.

All rights reserved disclaimer in the rim print at the bottom.

Released in November, 1979.



Label 78bg

Stereo

SN-16134

Green budget label with large Capitol logo at top.

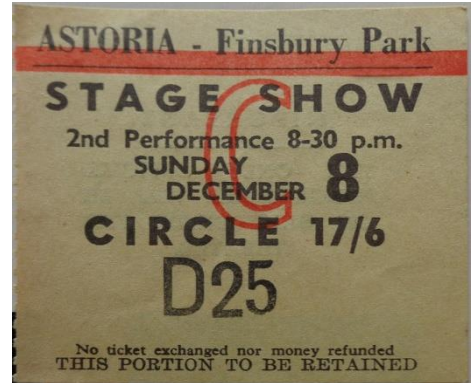
All rights reserved disclaimer in the rim print at the bottom.

Released 1981



The Album Cover and Pre-Release History

On December 8, 1968, the Beach Boys performed two concerts at the Astoria Finsbury Park theatre in London, where the Beatles had performed their Christmas show program in 1963-64. The same venue became the Odeon in 1970 and the Rainbow in 1971. Deep Purple performed there in June 1972, setting the record (at 117db) for the loudest concert performance. That, in turn, prompted Paul McCartney to write the lyric “but they was louder at the Rainbow” in his song, “Rock Show,” which came out in 1975.

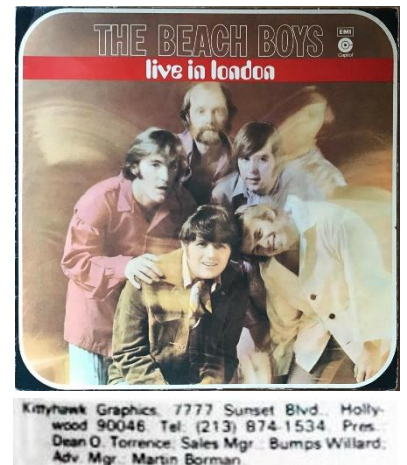


At first, neither Capitol nor the Beach Boys considered the recordings made that day something that they would release, but in 1970 Capitol (UK) decided to put an LP together from the live material. The album accidentally labeled the performance as being from their performance one week earlier at the London Palladium. Otherwise, the resulting album – *Live in London* – was a success there and in a few other countries.



At that time, Capitol (USA) decided not to release the record – possibly due to contract-related issues and the band’s departure from Capitol Records to Brother Records, which would be distributed by Warner/Reprise. However, after the tremendous success of two double albums of “greatest hits,” Capitol wanted to release the London concert in America. With the blessing of the Beach Boys and the assistance of Dean Torrence, they prepared the album for release in America.

Dean’s company, Kittyhawk Graphics, was located at three addresses on Sunset Blvd, one of them being 7777 – the address that appears on the front cover of this album as “Brian Wilson’s address.” Today, the original building is gone, replaced by another that houses – among other things – a nail salon:



The cover graphics, designed by Torrence, depict what appears to be the headline from a London newspaper. Apparently, someone at Kittyhawk had purchased a newsstand copy of an issue of *The Daily Telegraph* in early October 1976, for that is when issue number 37750 came out (a number that appears on the cover). The paper also cost 8p (8 new pence) in 1976 but would have cost 5d (5 old pence) in 1969. Today, a copy of the paper costs £2.50 (2 and one-half pounds) on a Saturday.



The ad for Cheverton Workboats was genuine. Cheverton has changed ownership since 1976, but they still make yachts and other vessels to order. <http://www.cheverton.org.uk/workboats.html>
 Notice, though, that Torrence changed the typeface and altered the name of the newspaper to *The London Telegraph*, in order to avoid trademark infringement.

The newspaper portion of the cover contains part of an article that is not from *The Daily Telegraph* but from *Melody Maker's* issue dated December 16, 1967. The British tour did not take place “early” in 1968, but indeed it happened, and it provided the music for the album.

The stamps on the “postcard to Brian Wilson” are definitive stamps with an image of Queen Elizabeth II on them. These were a common release in 1976, but they were not released until the change to the decimal currency system in 1971; therefore, they did not exist in 1968 or 1969.



The other false postcards show what could be British cards. One features Stonehenge, which is located on the Salisbury Plain west of London. The other depicts “London” in large letters. That type of postcard was common for many years. The photographs on the cover feature images of the Beach Boys in 1966 (right, top), 1969 (left), and probably 1970 (right, bottom, with Mike wearing a hat).



Although the elements of the cover do not accompany a concert from December 1968, they were most effective from a design perspective – and surely helped to sell the album.

