



## Label B76atp

Stereo

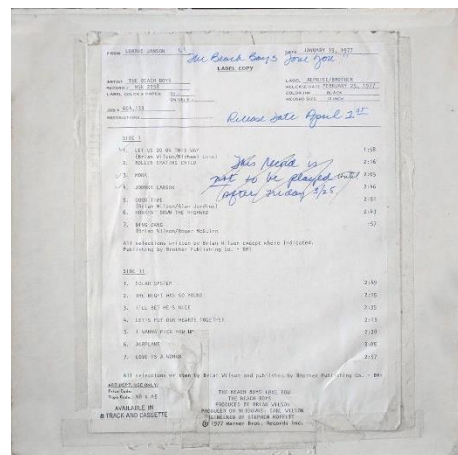
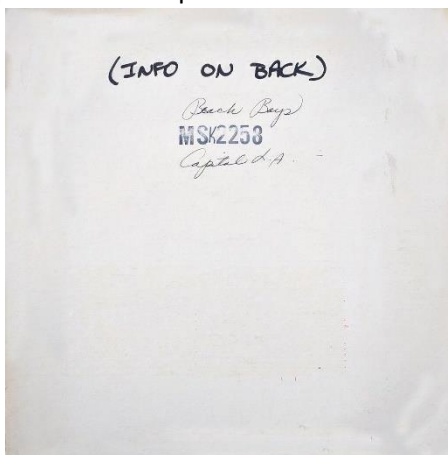
MSK-2258

White label with copyright date and rights disclaimer.

Issued 1977.



These copies were pressed by Capitol's LA plant and were used as promotional copies.



## Label B76a-01

Stereo

MSK-2258

Cream/tan label with Warner Communications logo in the rim print.

Zip code is 91510.

Issued 1976-78.



Pressed by Capitol plants at Los Angeles, Jacksonville, Winchester.

Warner Brothers began promoting the album in January. They issued test pressings as promotional copies and ensured that major magazines featured interviews with one of the members of the band. *Rolling Stone*, *Crawdaddy*, and *Circus*, for example, promoted Brian's role and the new album. Press kits and Beach-Boys-related ads also appeared, but listeners split over it, with word getting out that people either loved it or hated it. The Beach Boys had been negotiating with Caribou/CBS and would be heading in a new direction as soon as they fulfilled their contract to Warner Brothers.



# The Beach Boys

Mike Love, Dennis Wilson, Alan Jardine, Brian Wilson, Carl Wilson



A newspaper reporter was interviewing Carl Wilson on The Beach Boys' fifteenth anniversary, asking him what the significance of the group was, what it all meant. Carl told him that The Beach Boys didn't mean anything, that their music was an experience. Then the reporter asked him what the new album was going to sound like. Carl shook his head. He was 15 years old when the group had its first hit. He's now 35. "It's sound like us," he said quietly. "It's sound like The Beach Boys."

Almost everybody knows what The Beach Boys sound like: that high, tight wall of harmony, counterpoint and background, with rich vocals and orchestration leaping in and out of rising balanced music with a shape and energy all its own, clear and powerful. Music you can ride, music that could have only come out of the beach and sunshine culture of Southern California in the 50s and 60s.

Brian Wilson went to Hawthorne High School. It was a California school that had more lawn than asphalt and where the kids were taught to play fair in teams. Brian played baseball and football. We could Mike Love went to Dorsey High and ran on the track and cross country teams. Both of them loved music and on the way home from youth night at the Angeleno Mesa Presbyterian Church, they'd harmonize on Everly Brothers songs. Brian loved the Four Freshmen too, and spent hours at the piano picking out parts to songs like "Polka Dot and Moonbeam." Then he got it: he'd give Mike the bass line, then he'd give brothers Dennis and Carl the baritone and tenor; he'd take one of the high parts and give the other to whomever was around and sometimes that meant his mother Audree. Then Al Jardine, a football teammate, remembered one of Brian's fumbled pitch-outs and got his leg broken doing it. The two became friends and Al, who had a strong lead voice, played stand-up bass and loved folk music, started singing with them. Carl was the only truly accomplished musician when they started, and he played lead guitar. They put some drums into it, and for a while Mike Love even played the saxophone. They called themselves "The Pendletons," and although it was all very new to them, they began thinking that maybe they had a band.

Source: 1994, Warner Bros. Records, 100 Avenue of the Stars, Beverly Hills, California 90230-2129, 800-840-0444 Fax: 310-343-7000, New York, New York 10020-2170, 800-840-0444



## RECORDS

### I'M A POOPER, NOT A BUZZER

by Brian Wilson

THE BEACH BOYS LOVE YOU  
The Beach Boys  
Warner Bros. (MSK 2258)

I'm very determined to do something with my life. I figure, why waste your energy when you can be doing something for somebody? Everybody else is contributing to the cause, and I think, "Why couldn't I?" I wanted to contribute to the world, rather than just waste my life away.

The title of the new album was my idea. It's telling the fans or whoever receives the album that they're admired—the Beach Boys love you. I just thought it would be a good sound people could feel secure with. It's a security thing. Whenever you see something like The Beach Boys Love You, it just gives you that secure feeling.

I like the new album better than the last one. It's bigger although it's smaller—one less song. It's a cleaner album; the tracks and the songs seem to come off cleaner. Also, there's no real oldies—all originals.

I'll talk about some tracks:

"Johnny Carson"  
One morning I was on my way to the studio and I'd been thinking about how I'd seen Johnny on TV the night before and I said to myself, "Goddamn it! There's gotta be some song about Johnny Carson!" I mean, he's been an idol of so many people for so many years and why not a song about Johnny Carson? So I said, "For Christakes!" When I got to the studio I sat down and I goddamn cranked out a song about him. I'm definitely a fan.

"Let Us Go on this Way"

Well, Mike Love and I wrote that rocker. We decided we needed a rock 'n' roll kind of thing because everything was deadbeat and we needed something up-tempo. So we got into a strong rock 'n' roll scene.

"Roller Skating Child"

This is a song I developed in my house, instead of at the studio, about five, no, four months ago. I started on a melody; I had a fragment there. Then I took it into the studio and refined it, touched it up. So it was written in two days, 1977.



Brian at 17. "I wanted to contribute."

different places with two different moods. It started out as one mood, then it built into a chorus and I got a theme to it.

It was inspired by my two daughters, Carnie and Wendy. Carnie actually goes ice-skating but I called it "Roller skating child, with a ribbon in her hair." We all go out to skating rink in Santa Monica.

"Ding Dang"

That came from Roger McGuinn and I. I know him casually—I'm not a real close friend of his—although I've been to his house. I went over his house one night, spent the night there—though I didn't stay all night. In the course of the evening, we began to play piano and started screwing around. He said, "Hey, I like that riff you're playing!" He dug what I was into and it just developed. All of a sudden it started to develop into "Ding, dang, ding and a ding-dang." He wrote the lyrics and I wrote the music. That was put together about a year ago.

"Love Is a Woman"

"Love Is a Woman" was first performed live on Saturday Night. It's just about everybody, about anything, about how things are. It's an idea that a woman is love. A baby is love, too, of course. It's just an experience, you know? "Love is a Baby" would have been a better title.

"Let's Put Our Hearts Together"

The song was a range problem for me. I could do the lead but when I wrote the song I recorded a track in a certain key. When I went to sing it, I noticed I was having difficulty with the range in one part. So I said, "Why not let my wife Marilyn relieve me on that range in one part?" Let her do it. It worked out fine that way—that was the motive behind it. It was just a matter of making the

range happen; Marilyn and I did a little togetherness thing.

"I Want to Pick You Up"

The song is descriptive of a man who considers this chick a baby, and he says, "Well, you still have a baby in you. You're still like a baby to me. You just sorta have that thing and I want to pick you up." Even though she's too big to pick up, of course. But he wants to; he wants to pretend she's small like a baby: He really wants to pick her up!

"Good Time"

We did it with Spring first as a duo consisting of Marilyn Wilson and sister Diane Rovell who released the cut as a 1972 single off their UA [p]. On the same tape was my lead vocal and Marilyn did her lead part too. They didn't ever erase my lead, so when the Spring album wasn't that successful I thought maybe the exposure of that song to people would be good. Why waste a song?

"Solar System"

It just happened. I was on the way to a school meeting for my daughter. We went down there and on the way, in the car, I started thinking about, "What do the planets mean?" I looked up in the sky and I saw the planets and I just thought, "Hey! What do the planets mean to you? And have you ever seen the sunrise in the morning, shining like when you were born?" It's just something that came to my mind. Later on, I developed it into the song. I didn't come up with the title that night but I wrote the words in the car.

Overall, I've written 28 new songs. I'm starting to load up. With three new songs and what we have in the can, I think we'll have another album all put together. We're getting into it. I hope we pick the right single. We're a little distraught over the failure of our last two ("It's O.K." and "Suzie Cincinnati").

Touring last summer was hard work, definitely a strain on my system to do it and withstand all the pressures of the stadiums and the sound and all that. I thought it was a great test to me to be able to do that but I managed somehow though I was uneasy.

I dunno, I guess I've changed in the way that I've become more adult. I think I've become a more adult thinker over the last year and I've straightened up. The thing is, I'm just pooping along. Some people buzz along. I poop along. I can't help it; that's the way I am. I'm just a pooper.

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## The Beach Boys Love You

Rolling Stone's Comeback Artist of 1976, Brian Wilson, (with brothers, cousins and friends) follows 15 Big Ones with 16 new ones on the new Beach Boys album... THE BEACH BOYS LOVE YOU. It's a new creative peak for The First Family of American Pop Music. It's produced by Brian Wilson. It's on Brother/Reprise Records and Tapes, MSK 2258

