

Surf's Up

Label B70dj

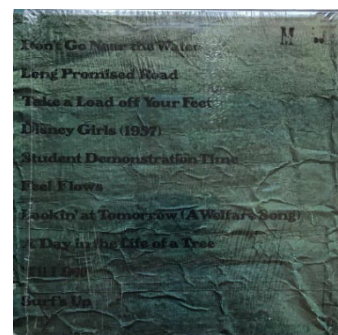
Stereo

RS-6453

Gray/White promotional label with "subsidiary and licensee" rim print.

First appearance in *Billboard*: September 4, 1971.

First appearance in *Cash Box*: August 28, 1971.



Label B70-01

Stereo

RS-6453

Cream/tan label with "subsidiary and licensee" rim print.



The backdrops for the Brother label varied widely in color. This may be partly a pressing-plant distinction.

Surf's Up proved to be a far steadier seller than *Sunflower* had been. It climbed to #33 on the *Cash Box* popularity chart and reached #29 on *Billboard's* chart. Had it been buoyed by the success of a hit single, this could have been a chart-topper.



POP
BEACH BOYS—
Surf's Up.
Reprise RS 6453

As an album following a resurgence in popularity in the Beach Boys, a series of sellout concerts and a lot of critical acclaim, this should be a monster seller. The various cuts justify it ranging from a new recording based on the old track, "Surf's Up" to the oldie "Riot in Cell Block No. 9" redone as "Student Demonstration Time."



SURF'S UP—The Beach Boys—Brother (dist: Reprise) RS 6453

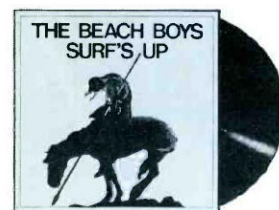
The Beach Boy Renaissance is in full flower with the release of "Surf's Up." Just the fact that this new LP includes the now near-legendary title cut (which just happens to turn out to be the BB's best recorded track), is enough to ensure huge sales. But there are also nine other fine songs. Among the highlights of the set, "Long Promised Road," the amusing "Disney Girls (1957)," "Feel Flows" and the other two thirds of the Brian Wilson trilogy, "A Day in the Life of a Tree," and "Til I Die," the product of one of America's true musical geniuses. Beautiful.

Label 70

Stereo

RS-6453

Brown (Reprise) label with "division of Warner Bros." rim print.



Brother/Reprise

The Beach Boys. Includes the legendary Brian Wilson title song and more new music from a group which stretches from yesterday to tomorrow.

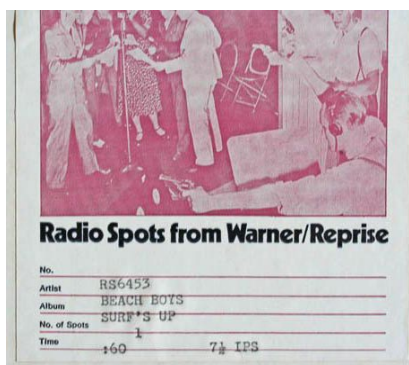
Label B70RC1

Stereo

RS-6453 (ST-93920)

Cream/tan label with "Mfd. by Capitol" print.

Capitol Record Club issue.



Label B70RC2

Stereo

RS-6453 (R-113793)

Cream/tan label with additional R-series number.

RCA Music Service issue.



Label B70RC4

Stereo

RS-6453

Cream/tan label with “subsidiary and licensee” print.

The “dished” pressing ring is indicative of a Record Club of America pressing.



Label B76-01

Stereo

RS-6453

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



Pressed by Capitol's Los Angeles plant.

Label A76RC2

Stereo

RS-6453 (R-113793)

Cream/tan label with additional R-series number and RCA print.

RCA Music Service issue, printed in error on Asylum label blanks.



Front Cover

James Earle Fraser helped work on sculptures at the Columbian Exposition of 1892-93. This experience helped convince him to enter the field himself, despite his father's lack of enthusiasm. Shortly thereafter he began work on a potential bronze sculpture that he was to call "End of the Trail." His reputation grew, and in 1901 he created a medallion of his mentor, Augustus Saint-Gaudens, for the Pan-American Exposition. This led to more commissions, and by the end of the decade he was creating designs for the US Mint. In 1913 Americans got their hands on his designs for the five-cent piece, the "buffalo nickel." The next world's fair was the Panama-Pacific Expo in 1915. For it he created a double-sized version of End of the Trail. He had hoped to cast it in bronze, but financial restrictions compelled him to put a plaster statue at the exposition.

This was one of the hits of the expo, and like the coin it depicted an element of native life. He did eventually have a copy made in bronze, while the original plaster statue was cast aside. The community "rescued" End of the Trail, and benefactors had it restored. Today it is an important piece in the collection of the National Cowboy & Western Heritage Museum in Oklahoma City. Meanwhile, the bronze version was completed in 1929 – having been commissioned by Clarence Shaler of Waupun, Wisconsin. There it remains to this day in Shaler Memorial Park.

The cover for *Surf's Up* features a painting inspired by the sculpture. The cover reflects the figure in the sculpture, so that when viewed from the side with the spear the horse and rider face left instead of right. It is a somber and magnificent work of art.

