

Pet Sounds

Label 62

Mono

T-2458

Black rainbow label with logo at top, and no subsidiary print.

Matte labels

First appearance in *Billboard*: May 14, 1966.

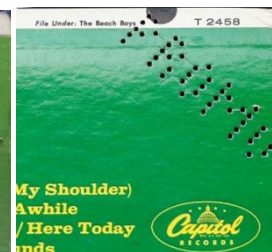
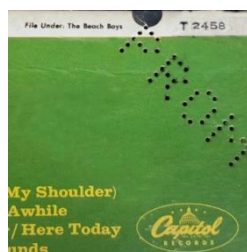
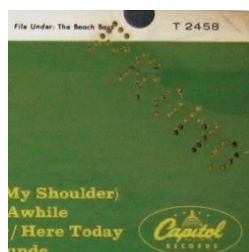
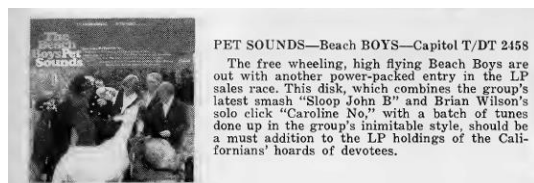
First appearance in *Cash Box*: May 14, 1966.



Label 62-M01S – Pressed at Scranton, AudioMatrix



Label 62-M01L – Pressed at Los Angeles, Jacksonville



Cash Box debuted the album early on May 14th, while the other two charts waited until the 28th to do so. *Cash Box* also contains more articles and ads devoted to the record. In *Billboard's* charts, the album peaked at #10. *Cash Box* disagreed slightly, raising it to #8. Record World liked it most of all, taking it to the #6 position before letting it drop off.

Possible Covers:

Commercial cover (MC1)
Commercial cover with PROMO or PROM punch (Scranton)
Commercial cover with PROMO punch (Los Angeles)

Label 62

Duophonic

DT-2458

Black rainbow label with logo at top, and no subsidiary print.
Matte labels



Label 62-D01S – Pressed at Scranton



Label 62-D01L – Pressed at Los Angeles, Jacksonville

Possible Covers:

Commercial cover (DC1) with Duophonic banner on front cover
Commercial cover (DC2) with "for STEREO phonographs" on a white banner on the front slick.

On April 5, 1967, Capitol directed that the printers remove the Duophonic banner from their album covers, replacing it with a banner reading simply "for STEREO phonographs."

DATE: April 5, 1967
TO: Distribution Below
FROM: Any Policy
OFFICE: Component Planning
SUBJECT: **U.S. PATENT OFFICE TO CHANGE COPYRIGHTS**

We have been asked to change 15 Duophonic albums to eliminate the old Duophonic banner and to incorporate in its place the new "For Stereo Only" designation.

On some of the Duophonic albums the banner was on the cover and on some it was on the liner for a wrap-around-to-back construction.

Where the correction was on the liner I have sent one corrected liner neg. to Neilson and one to Vortis. I ask that they have the old liners destroyed and replaced for next print run with the corrected liner.

Where the correction was on the cover I have sent one set of corrected cover positives to Queens and a set to Bert-Do. These are to be used on all reprints.

The albums involved and corrected material sent is as follows:

DT-331	"Unforgettable" - Cole	- Liner neg. sent.
DT-715 <th>"Small Gals"</th> <th>- Liner neg. sent.</th>	"Small Gals"	- Liner neg. sent.
DT-738 <th>"Poor Guy Lombardo Belief"</th> <th>- Liner neg. sent.</th>	"Poor Guy Lombardo Belief"	- Liner neg. sent.
DT-768 <th>"This Is Sinatra"</th> <th>- Liner neg. sent.</th>	"This Is Sinatra"	- Liner neg. sent.
DT-1041 <th>"Best of Guy Lombardo"</th> <th>- Liner neg. sent.</th>	"Best of Guy Lombardo"	- Liner neg. sent.
DT-1313 <th>"Sings of Jerry Jones"</th> <th>- Liner neg. sent.</th>	"Sings of Jerry Jones"	- Liner neg. sent.
DT-1316 <th>"Summer Days"</th> <th>- Liner neg. sent.</th>	"Summer Days"	- Liner neg. sent.
DT-1394 <th>"Silent Christmas"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"Silent Christmas"	- Cover neg. sent to Queens & Bert-Do.
DT-1407 <th>"This Is Dean Burgess"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"This Is Dean Burgess"	- Cover neg. sent to Queens & Bert-Do.
DT-2460 <th>"Beach Boys Today"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"Beach Boys Today"	- Cover neg. sent to Queens & Bert-Do.
DT-2461 <th>"Beach Boys"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"Beach Boys"	- Cover neg. sent to Queens & Bert-Do.
DT-2466 <th>"The Seekers"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"The Seekers"	- Cover neg. sent to Queens & Bert-Do.
DT-2458 <th>"Pet Sounds"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"Pet Sounds"	- Cover neg. sent to Queens & Bert-Do.
DT-2464 <th>"Best of Beach Boys"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"Best of Beach Boys"	- Cover neg. sent to Queens & Bert-Do.
DT-2465 <th>"Best of Dean Burgess"</th> <th>- Cover neg. sent to Queens & Bert-Do.</th>	"Best of Dean Burgess"	- Cover neg. sent to Queens & Bert-Do.

BT/ed
cc: Neilson
Vortis
Baker
Sundell

SIGNED: _____
Printed: 1967, 1968, 1969, 1970

In fall, 1967, Capitol changed the texture of their east-coast labels to semi-glossy.

Label 62-02

Duophonic

DT-2458

Black rainbow label with logo at top, and no subsidiary print. Flat labels.



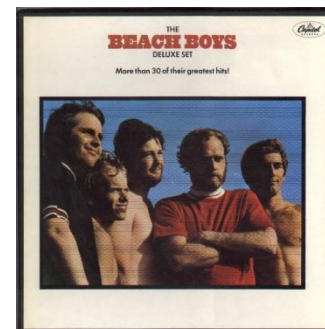
Label 62-D02S – Pressed by Scranton; Columbia

Possible Covers:

Commercial cover (DC2) with “for STEREO phonographs” on a white banner on the front slick.

In October, 1967, Capitol combined this album with two others (*Summer Days* and *Today*) to create *The Beach Boys Deluxe Set* (Capitol (D)TCL-2813). At that time they appear to have pulled the three single records from the catalog.

After Longines purchased the distribution rights to distribute albums that originated with Capitol through the Capitol Record Club, they made *Pet Sounds* available to Decca for pressing and club distribution. Decca pressed albums for Longines until 1972.



Label 62-RC1

Duophonic

DT-8-2458

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

Duophonic

DT-8-2458

Green label with "C" logo, and Manufactured Under License print.
Pressed by Decca/Longines for the Capitol Record Club in late 1969.



When the Beach Boys initiated a lawsuit against Capitol Records in April, 1969 – also announcing their intent to depart from the label, Capitol curbed their enthusiasm for the group's records. Apart from a single that had just been recorded, for the next year the label released only one single (apparently owed to Capitol by the group) and one retrospective album. With Brian Wilson's personal dispute centering around the label's treatment of the most recent albums, when Capitol did reissue some of the records in 1970-71, they kept those out of print.

As time passed, Capitol made plans to re-release *Pet Sounds* in October, 1971. A&R director (and former Highwayman) Chan Daniels prepared a release sheet for a new pressing. At least one potential redesign is known to exist, and the release sheet shows the prefix (twice) as ST- rather than DT- or SM-. However, Capitol was still in negotiations with the Beach Boys' company, Brother. In February, 1972, Brother announced that they had settled with Capitol Records. This settlement put everything from "*Pet Sounds* onwards" into Brother's hands for the next ten years.



ALBUM RELEASE DATA			
CAPITOL	October '71	31-5348	C. Daniels
ST-2438	PET SOUNDS	THE BEACH BOYS	Irving Music, Inc.
TITLES SIDE 1			
number	titles	time	notes
V 55558	1. WOULDN'T IT BE NICE (B. Wilson-T. Asher) BMI 2:22		
V 55314	2. YOU STILL BELIEVE IN ME (B. Wilson-T. Asher) BMI 2:33		
V 55591	3. THAT'S NOT ME (B. Wilson-T. Asher) BMI 2:27		
V 55597	4. DON'T TALK (Put Your Head On My Shoulder) (B. Wilson-T. Asher) BMI 2:32		
V 55805	5. I'M WAITING FOR THE DAY (B. Wilson-Love) BMI 3:01		
V 55557	6. LET'S GO AWAY FOR AWHILE (Brian Wilson) BMI 2:18		
V 55999	7. SLOOP JOHN B (Trad. arr. Brian Wilson) BMI 2:57		
TITLES SIDE 2			
V 55809	1. GOD ONLY KNOWS (B. Wilson-T. Asher) BMI 2:46		
V 55596	2. I KNOW THERE'S AN ANSWER (B. Wilson-T. Asher) BMI 3:10		
V 55680	3. HERE TODAY (B. Wilson-T. Asher) BMI 2:38		
V 55598	4. I JUST WASN'T MADE FOR THESE TIMES (B. Wilson-T. Asher) BMI 3:21		
V 55688	5. PET SOUNDS (Brian Wilson) BMI 2:20		
V 55536	6. CAROLINE, NO (B. Wilson-T. Asher) BMI 2:16		

The band's settlement with Capitol licensed this album (and the four new albums that were to follow it) to Brother/Reprise Records from 1972 to 1982. In March, 1972, Reprise announced that they would be releasing soon a new album entitled *So Tuff*, packaged together with one of the albums that were licensed to the band under their settlement. That announcement mentioned that Brother planned to reissue all five albums, but "Titles of the specific albums involved will be announced at a later date." Test pressings were cut in April (showing the prefix to *Pet Sounds* as MSB, part of 2MS-2083). That two-record set, priced at \$7.98, rolled out in late May.

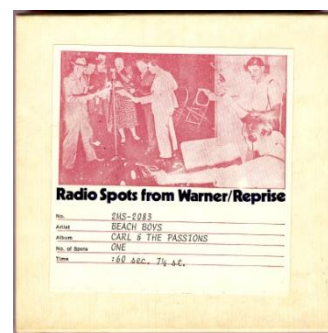
Reprise made a promotional spot that was sent out to radio stations on reel-to-reel tapes.

Label 70dj

Mono

2MS-2083

White gray promotional label with "Subsidiary and Licensee" rim print Issued May, 1974. Pressed by Columbia Records (Santa Maria). The label reads neither STEREO nor MONO.



Beach Boys.

Two LPs at \$7.98. The All-New "So Tough," plus the classic re-issue in mono of "Pet Sounds." Brother/Reprise 2MS 2083.

Label 70-01

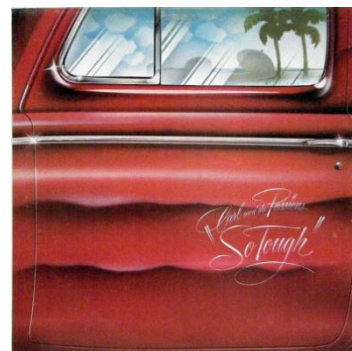
Mono

2MS-2083

Cream/tan label with "Subsidiary and Licensee" rim print

Issued May, 1972. Pressed by Columbia Records.

The label reads **STEREO**.



Columbia-Pitman (?)

Columbia-Terre Haute



RCA Music Service copies

have the additional catalog number R-213880.

Capitol Record Club copies

Have the additional catalog number KBO-94427.

Label 70-02

Mono

2MS-2083

Cream/tan label with "Subsidiary and Licensee" rim print

Issued c. 1975. Pressed by Columbia Records.

The "STEREO" indicator has been blacked out.



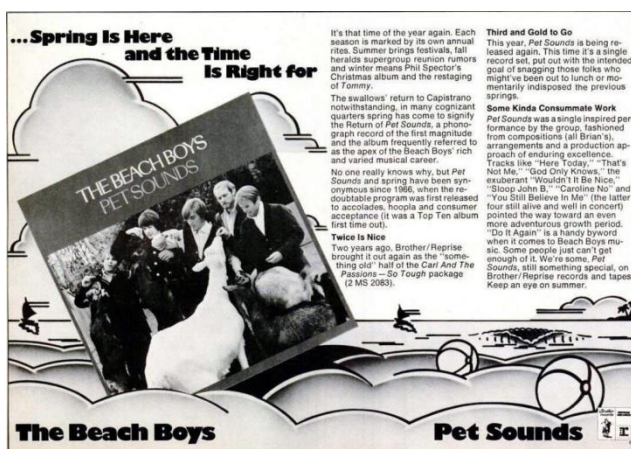
Label 76

Mono

2MS-2083

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

Issued 1976.



In August, 1974, Brother/Reprise finally released a two-record set containing two of the other four albums; October saw the release of the remaining two. Near the end of that year, Reprise reissued *Pet Sounds* as a stand-alone album. This release was announced in May.

Label 70-01

Mono

MS-2197

Cream/tan label with "Subsidiary and Licensee" rim print

Issued Fall, 1974. Pressed by Columbia Records.



The label reads **STEREO**.



Label 70-02

Mono

MS-2197

Cream/tan label with "Subsidiary and Licensee" rim print
Issued 1975. The "STEREO" indicator has been blacked out.



Label 76

Mono

MS-2197

Cream/tan label with Warner Communications logo in the rim print
Issued 1976.



Jacksonville pressing

Winchester pressing

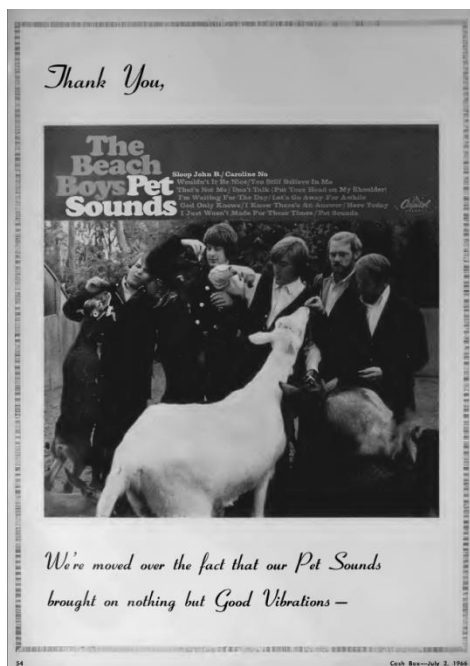
By this time, the irony arose that Capitol was pressing records for Reprise, so that they pressed copies of *Pet Sounds* from which they were unable to profit financially.

In 1982 the album returned to Capitol, who pressed it in mono (Capitol N-16156).

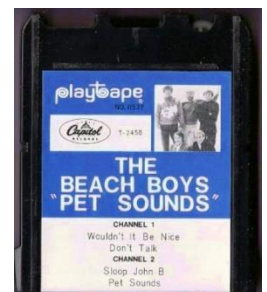
Factories: Jacksonville, Winchester, Specialty.



The Columbia Record Club also released the LP in this form, after removing the words “a Capitol re-issue” from the front cover (Capitol N-51656).



An Acetate from 1966





Front Cover

Famously, the front cover photograph was one of many that George Jerman shot at the San Diego Zoo. Bruce Johnston was also present for the cover photographs, and as with *Summer Days*, some were taken with him and some without him. He was not included on the final album cover. Jerman took the photographs on February 15th, and Nikki Wine ("Eden") with *KRLA Beat* magazine wrote about the adventure for the issue dated April 2nd.

Promotion

Capitol Records teamed up with *Cash Box* magazine to take the message about the new album to the world. There were four helpful mentions of the album in the May 21st issue, including an official announcement and a photograph of an intriguing "Mice Merchandiser" display — stuffed toys that Fred Rice had designed! None have surfaced.



COME ON, PLEASE, COUGH UP THE CAR KEYS.



HEY, WHO TOLD YOU YOU COULD HAVE A BITE OF MY HOTDOG?

Eventually, we managed to get the entire party of 15 downstairs and safely aboard the huge jet which would carry us to San Diego. We settled back comfortably in our seats, and waved good-bye to sunny Southern California.

Twenty-two short minutes later, we landed in a grey, and over-cast San Diego, with the threat of rain hanging ominously over us.

It took about half a million cabs to get us all to the zoo (would you believe about seven cabs??), where we discovered that nearly everyone there knew of our arrival, and had their pens and albums ready to be autographed by any one of the five Beach Boys. Once inside the zoo, we headed for the children's zoo where we were led into a huge pen which contained various odd species of lambs, goats, llamas, and a few other animals which defied any sort of description!

We spent quite a bit of time inside the cage feeding the animals while the photographers click-clicked away, capturing some of the most unusual pictures of the Beach Boys and friends ever to be seen. Then, we left that area and began to explore the other areas of the vast zoo. We stopped at nearly every cage to examine its occupants, and the Beach Boys stopped at nearly every hot dog stand to buy some of its occupants! You probably wouldn't believe the quantity of food which was eaten by the Aquatic Five that day!

Several million pictures and some very tired feet later, we found ourselves in the general vicinity of a baby elephant, who just happened to be wandering around near the kitchen in the Children's Zoo. So deeply engrossed in petting the little darling were we, that we didn't immediately notice the torrential wind which sprang up from the North (or wherever it is from which those things spring up!).

Within seconds from the moment when we first noticed that all of the trees were bent in half and our hands were blue with frost bite, it began to pour huge drops of rain all over us. Granted, the boys do call themselves the "Beach Boys," but this much at home they didn't have to make us feel! One might think that under such wet conditions, the obvious thing to do would be to run for cover, wouldn't one?

Forget it! The head photographer-type took one look at the over-flowing skies, then in his loudest tones yelled out for us to follow him to the uppermost level of the zoo for some more pix! Holy woodies, surfer-buddies—there's just nothing quite like a photographic session in the rain!

Somehow or another, 5:30 that evening found all fifteen of us at the airport in San Diego awaiting the plane which would return us to our happy homes. It was an especially crowded flight and we had a long delay before take-off. Finally air-borne, we soon began to wish we weren't! It turned out to be a very rough and rugged flight home, and there was more than one queasy tum-tum as we set down for a landing on the darkened field, lit by several thousand sparkling colored lights.

It had been a wild and wonderful day. A day which found Dennis sharing a hot dog and fritos with a llama; a day which saw Brian in his first face-to-face encounter with a curious giraffe; a day which watched Mike eat every hot dog in the entire zoo; a day of Beach Boys, and a day which won't be soon forgotten.

Another name which is not quite so obvious is Brian Wilson. Wilson is no longer just a growing boy. He has come of age. Matured beyond those motor scooting, hot rod and surfin' songs that made his group the tuff, fab, dyno and out of sight Boss Beach Boys. In less than four years the quintet has topped the 12,000,000 mark in sales for Capitol. But their songs are no longer merely a representation of various fads. They are much more a social commentary on America's youth. "I Get Around" was, perhaps, the first "breakthrough" for the Beach Boys—a penetrating study of tender age—a yearning for acceptance by a jaded juvenile who has no majestic ambition. From Hondas to Rhondas to their latest album "Pet Sounds", Wilson has produced every cut and written most of the songs.

"Pet Sounds" is a warm dedication to young love—a philosophical and musically inspired work of art. Sharing the honors with Wilson are Tony Asher, Terry Sachen and Mike Love who participated in creating some of the lyrics to Wilson's imaginative melodies. It would be impossible for us to select a favorite from the thirteen cuts in the album. One moment, for example, we're sure it's the oriental flavored march "I'm Waiting for the Day". But that's only because that's what's tweeting on our hi-fi. A moment or two later it's the instrumental "Let's Go Away For Awhile" because that's the next track. Or the rhythmic examination of the impermanence of young love which is titled "Here Today".

Altogether it's the most monumental LP, to our ears, since "Rubber Soul". An eight track-thirteen cut leviathan. A testimony to the contention that this is the finest contemporary vocal group in the country. And to the almost limitless capabilities of Brian Wilson, boss of the Boss Beach Boys.

New Beach Boys, Martino Albums Released By Capitol

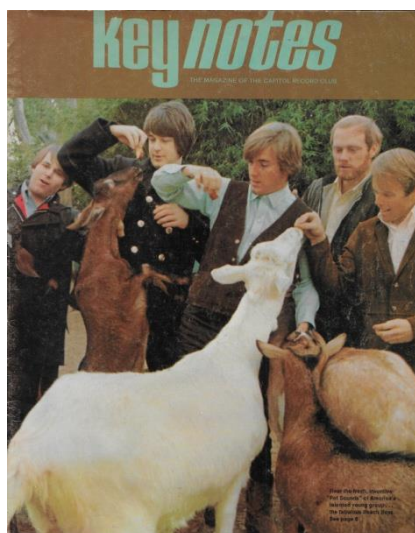
HOLLYWOOD — Capitol is rush-releasing two mid-month albums, following up hit singles by the Beach Boys and Al Martino. The Beach Boys, who are currently riding in the Top Twenty with their "Sloop John B," are heard singing that tune plus a dozen others on "Pet Sounds," the group's new LP for Capitol. Martino, who recently hit high on the national charts with "Think I'll Go Somewhere And Cry Myself To Sleep," comes up with an album bearing the same title.



OF MICE AND ALBUMS—Latest in merchandising aids is this "Mice Merchandiser" created by Fred Rice of Capitol Records Distributing, for the Beach Boys new LP, "Pet Sounds." The mice can be used as part of a floor unit, counter merchandiser or window display. The animals are currently being shipped to dealers along with the albums.

Capitol continued to promote *Pet Sounds* after its initial release. In September they made the album available through their popular record club, making it the cover feature of *Key Notes* – the Capitol Record Club’s magazine. In the text, Capitol refers to the album as “fresh, inventive, richer, more expressive, their fabulous new music.” *Key Notes* quotes an interview that Brian did with KRLA Beat, in which he told them, tellingly:

“In record production, I’m trying to be as harmonic and as melodic as I can, and at the same time dynamic. I’m trying to use dynamics more effectively. I’m experimenting in sound combinations with combinations of instruments which aren’t generally associated with the rock ‘n’ roll business.” (*KRLA Beat*, April 30, 1966, p. 6) [*Key Notes* images courtesy of Chris Woods]



“I’m experimenting in sound combinations with combinations of instruments which aren’t generally associated with the rock ‘n’ roll business.”

“I think that the melody is a thought in itself, and it has body just like the words are in a good word-body. I think that a marriage of good lyrics and a good melody is a very powerful medium of expression.”

“I try to be conscious of originality in melody. I think *harmonically*, to start with. Harmony inspires melody with me. I feel that there could definitely be more originality in melody writing in the business; melodically, I think this business is weak and there isn’t enough emphasis placed on it.”

In that article, Brian referred to his own musical journey as only being evident in *Pet Sounds*: “I think that is the only good accurate indication of where I’m going.”

Pet Sounds probably sold enough to earn a gold record by the middle of 1967. However, at that time they were undergoing an audit at the request of the Wilsons and did not submit the LP to the Record Industry Association of America. Capitol later turned their sales information over to Reprise, and Capitol lost or misplaced whatever they would have retained in their archive. Years later when Capitol did submit the album for gold and platinum status, it was based solely on sales since the album returned to Capitol.

