

Smiley Smile

Label B67

Mono

T-9001

Cream/tan label with large Brother logo at left.

First appearance in *Billboard*: September 23, 1967.

First appearance in *Cash Box*: September 23, 1967.

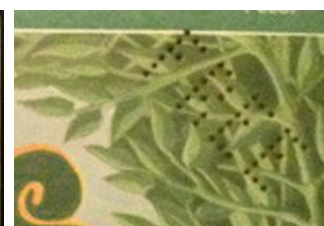
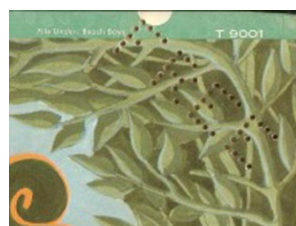
The author credit for "Wonderful" is (Brian Wilson).



Label 62-M01S – Pressed at Scranton, Jacksonville



Label 62-M01L – Pressed at Los Angeles



Cash Box led with an article from Derek Taylor (9/16/67) about Paul McCartney and Brian Wilson. The following week, they debuted the new album, while *Billboard* previewed it. The new album glided slowly up the charts, winding up in the Top Twenty at #19 for *Cash Box*. The other magazine disagreed, taking it only as far as #41.

Possible Covers:

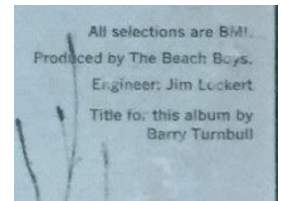
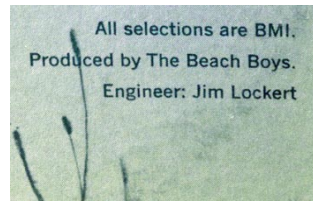
Commercial cover (MC1) without a credit for the title

Commercial cover MC1 with FREE punch (Scranton)

Commercial cover MC1 with FREE punch (Los Angeles)

Commercial cover MC2 credits the title to Barry Turnbull.

Copies of cover MC2 from printer #4 for the Jacksonville pressing plant have an additional "Printed in USA" logo in the bottom left.



Label 62

Duophonic

ST-9001

Cream/tan label with large Brother logo at left.

The author credit for "Wonderful" is (Brian Wilson).



Label 62-D01S – Pressed at Scranton, Jacksonville



Label 62-D01L – Pressed at Los Angeles

Possible Covers:

Commercial cover (SC1) without a credit for the title

Commercial cover SC2 credits the title to Barry Turnbull.

Copies of cover SC2 from printer #4 for the Jacksonville pressing plant have an additional "Printed in USA" logo in the bottom left.



Sticker:

Some copies of the album came out with an elliptical sticker promoting the inclusion of "Good Vibrations."



Label B67-02

Mono

T-9001

Cream/tan label with large Brother logo at left.

First appearance in *Billboard*: September 23, 1967.

First appearance in *Cash Box*: September 23, 1967.

The author credit for "Wonderful" is (Brian Wilson-Van Dyke Parks).

4. GETTIN' HUNGRY (BMI-2:27)
(Brian Wilson-Mike Love)
5. WONDERFUL (BMI-2:20)
(Brian Wilson)
6. WHISTLE IN (BMI-1:02)
(Brian Wilson)

4. GETTIN' HUNGRY (BMI-2:27)
(Brian Wilson-Mike Love)
5. WONDERFUL (BMI-2:20)
(Brian Wilson-Van Dyke Parks)
6. WHISTLE IN (BMI-1:02)
(Brian Wilson)

Label 62-M02S – Pressed at Jacksonville

Possible Covers:

Commercial cover MC2 credits the title to Barry Turnbull.

Copies of cover MC2 from printer #4 for the Jacksonville pressing plant have an additional "Printed in USA" logo in the bottom left.

Label 62

Duophonic

ST-9001

Cream/tan label with large Brother logo at left.

The author credit for "Wonderful" is (Brian Wilson-Van Dyke Parks).

4. GETTIN' HUNGRY (BMI-2:27)
(Brian Wilson-Mike Love)
5. WONDERFUL (BMI-2:20)
(Brian Wilson)
6. WHISTLE IN (BMI-1:02)
(Brian Wilson)

4. GETTIN' HUNGRY (BMI-2:27)
(Brian Wilson-Mike Love)
5. WONDERFUL (BMI-2:20)
(Brian Wilson-Van Dyke Parks)
6. WHISTLE IN (BMI-1:02)
(Brian Wilson)

Label 62-D02L – Pressed at Los Angeles

Possible Covers:

Commercial cover SC2 credits the title to Barry Turnbull.



After Longines purchased the distribution rights to distribute albums that originated with Capitol through the Capitol Record Club, they made *Smiley Smile* available to Decca for pressing and club distribution. Decca pressed albums for Longines until 1972, but Capitol took this album out of circulation in fall, 1969.



A memo dated December 8, 1967, shows that Capitol intended to take *Smiley Smile* off of the Brother label. On December 19, another memo assigned the LP a number of ST-2891. However, Capitol reversed this action on February 28, 1968, with another memo restoring the album to Brother. In the mean time, Capitol had prepared artwork for the front and back covers of a Capitol release as ST-2891; that art can be seen on the German release of *Pet Sounds/Smiley Smile* (Capitol 1C 148-51312/3). When Capitol licensed the album to Decca/Longines and the Capitol Record Club in early 1969, it is possible that the Brother label was not licensed for use by the record club – prompting Capitol to use the number that they had on file.

Label 62-RC1

Duophonic

ST-8-2891

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

ST-8-2891

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



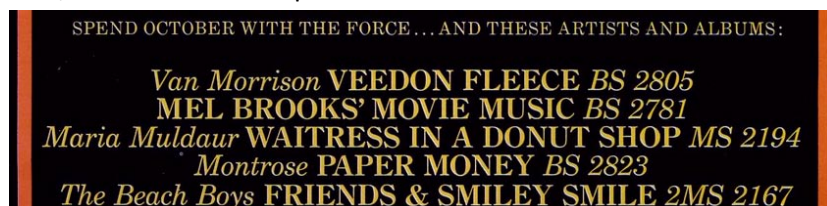
Thus, in the spring of this year, when Paul returned as a "private citizen" to LA we decided to do the meeting again—this time in a recording studio. I took Paul to Sound Recorders in Hollywood and this time a real bond was formed between the Englishman and the American—a bond which will not readily become unsealed. Brian was at his most active and energetic as producer that night and it was a fine three-hour music involvement.

And Now to Capitol

The record under production was "Vegetables," then planned as a single now to be an album track on "Smiley Smile," the Beach Boys next album—the first LP to be released on the Brother Records label distributed through CAPITOL.

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.

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. The band's settlement with Capitol licensed this album (and the four other albums that the group took with them) to Brother/Reprise Records from 1972 to 1982. In March, 1972, Reprise announced that they planned to reissue all five albums, but "Titles of the specific albums involved will be announced at a later date."



In October, 1974, Brother/Reprise finally released a two-record set containing two of the other four albums – including this one!

Label 70dj

Stereo

2MS-2167

Cream/tan label with "Subsidiary and Licensee" rim print and Promotion/Not for Sale

Issued October, 1974. Pressed by Columbia Records.



Label 70-01

Stereo

2MS-2167

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



The label reads **STEREO**.



Label 70RC2

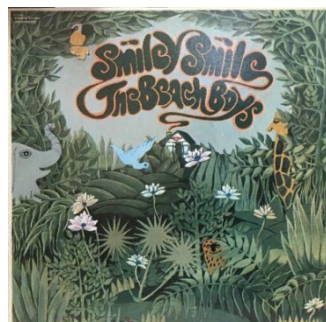
Stereo

2MS-2167 (R-220453)

Cream/tan label with "Subsidiary and Licensee" rim print and RCA Music Service information.
Issued 1975.

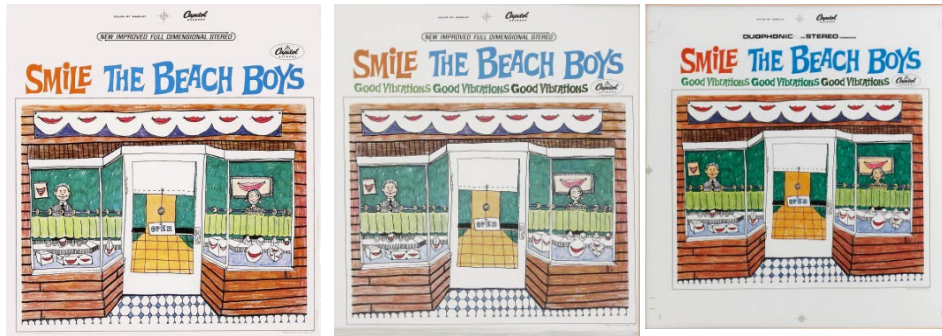


Eventually the album returned to Capitol, who pressed it in mono (Capitol N-16156).
Factories: Jacksonville, Winchester, Specialty.



The Smile Legacy

As Beach Boys devotees know well, *Smiley Smile* emerged out of a prolonged project called *Smile*, which was largely a production of Brian Wilson and Van Dyke Parks. That album was due out in late 1966, but at the time it simply wasn't ready. Capitol assigned the number (D)T-2580 to the album, which would have coincided with an October, 1966, release. Capitol had artwork prepared for the front cover, and they waited. As time passed, Capitol rescheduled the album for a February release.



Capitol was soon aware of the fact that the album was not going to come out in its originally-planned form. Most of the artwork was scrapped, and the label awaited a new design. Instead, Brian prepared a completely different version of the album from the available material, and *Smiley Smile* was born. In some form or another, *Smile* was “almost” released several times, including an aborted attempt in September, 1995. Beginning with 2004, there were various releases connected with *Smile*, culminating in the *Smile Sessions* deluxe set in 2011. Brian had been reluctant to work on *Smile* at all, but eventually he collaborated with Capitol on the release, stating that, “It’s not a far cry from what I thought it would be.” The long-awaited release peaked at #27 on *Billboard*’s album chart – a better showing than the original “Smiley” version had made in 1967.

Capitol To Issue Band’s ‘Lost’ Sounds

■ BY CHRIS MORRIS

LOS ANGELES—Lewis Shiner’s 1993 novel “Glimpses” contains what may be the ultimate rock’n’roll wish-fulfillment fantasy: A troubled stereo repairman and ex-musician named Ray Shackelford is blown back through time to 1966, where he convinces Brian Wilson to complete the Beach Boys’ fabled album “Smile.”

Wilson succeeds in fiction where he could not in fact. “Smile”—an overwhelmingly ambitious work that Wilson referred to as “a teenage symphony to God”—turned out to be, in critic Paul Williams’ eloquent phrase, “the album . . . that flew too close to the sun.” Set for release 28 years ago as Capitol Records (D)T 2580, the album never hit the streets; Beach Boys historian David Leaf justly calls it “one of the greatest ‘what ifs’ in pop culture history.”

However, Capitol is beginning

work on a three-CD compilation, tentatively titled “The ‘Smile’ Era.” The set, targeted for an August street date, will bring together significant portions of Wilson’s elusive unfinished masterpiece for fans who have pined for the album’s official release.



WILSON

Capitol director of catalog A&R Wayne Watkins, who is serving as executive producer of the forthcoming set, says the package is styled to solve certain critical problems that have dogged “Smile” over three decades.

He asks, “How do you deal with arguably the greatest record never released in a way that, No. 1, satisfies the fan base; No. 2, does Brian and the Beach Boys some sort of justice;

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Wilson says that he is baffled by the attention “Smile” continues to receive.

“Maybe it is because there were a lot of drugs involved at the time,” says Wilson. “Things are so different now. The new material just kicks the ~~new~~ out of ‘Smile.’”

Parks calls the “Smile” sessions a “failure.”