



Media Information

im Auftrag:
medienAgentur
Stefan Michel
T 040-5149 1467
F 040-5149 1465
info@medienAgentur-HH.de

THE BEACH BOYS SMILE

US PRESSE-SCHAU

Rolling Stone

<http://www.rollingstone.com/music/news/beach-boys-to-officially-release-long-incomplete-album-smile-this-year-20110311>

Beach Boys to Officially Release Long-Incomplete Album 'Smile' This Year

[Recordings will be sold as double CD and box set](#)



Kent Gavin/Hulton Archive/Getty

Capitol Records have announced that they will be releasing the Beach Boys' lost, incomplete album *Smile* later this year. *Smile* was originally planned as the follow-up to the band's 1966 classic *Pet Sounds*, but the material was mostly abandoned due to creative mastermind Brian Wilson's fragile mental health at the time.

Though no release date has been set, the official release of *Smile* will be sold as a two-CD set and as a deluxe box set including four CDs, two vinyl LPs, two vinyl singles and a 60-page hardbound book penned by Beach Boys historian Dominic Priore. The final track listing has not been announced, but disc one of the CD set and the first three sides of the vinyl edition will contain a close approximation of the *Smile* album, with the remainder collecting outtakes and alternate versions from the sessions.

The *Smile* sessions have been widely bootlegged among fans for decades, but the proper track listing for the album has never been established, largely due to the fact that the record was never completed as intended. According to engineer Mark Linett, Brian Wilson's 2004 version of *Smile* has been used as the template for this project, though it could turn out a bit different depending on input from Wilson and the surviving members of the group.

Billboard.com – Mark Linnett interview:

<http://www.billboard.com/features/beach-boys-engineer-mark-linett-talks-smile-1005071622.story#/features/beach-boys-engineer-mark-linett-talks-smile-1005071622.story>

While Mark Linett is a two time Grammy Award winning engineer and producer who has worked with the Red Hot Chili Peppers, Jane's Addiction, Los Lobos and Randy Newman among others, he most closely associated with his work with the Beach Boys. For nearly 25 years, Linett has worked on the band's catalog and has produced the reissues of the entire Beach Boys catalog including the "Pet Sounds Sessions" and "Good Vibrations" box sets. He also works on Brian Wilson solo album including doing research in preparation for the 2004 release of "Brian Wilson Presents... SMiLE," for which Linett was nominated for a Grammy for best engineered recording. Here he chats about working on the SMiLE sessions, which he is producing in conjunction with long-time Beach Boy archivist Alan Boyd for release later this year.

Beach Boys' Lost 'Smile' Album to See Release in 2011

How long have you been working on the "Smile" project to get it ready for release?

In one sense I began working on it 25 years ago. I have been working with Brian Wilson and the Beach Boys catalog since 1987. We first took a quick look at the "Smile" material back in 1988 and then it was shelved again until Brian Wilson put out "Smile" in 2004. We started working on it about August or September of last year [and] doing our digital transfers last fall; even though the project hadn't been confirmed, it seemed likely. That way when the project did get a green light, we would be a way a head of the game. And we knew we would be dealing with roughly 50 separate recording sessions for the project and that doesn't even include the sessions for "Good Vibrations."

How much work have you put into it?

At this point I would say we have put in a couple of hundred hours going through the roughly 50 sessions because we want to present them in a form similar to what we did on the "Pet Sounds" box, where the sessions are condensed down to the most interesting and informative to get the fly on the wall bits to give a real sense of how this project was created.

The Beach Boys have a tremendous amount of material in their vaults. We do know of things that have gone missing over the past 40-odd years. Now that the project has the green light, we think we have a better opportunity to make sure there is nothing else out there that we haven't been able to locate because the project has never come to fruition. So one of the objects here is to make sure that everything that still exists can be a part of this project.

How much of this project was completed before it was abandoned?

We are still working on the sessions so we haven't begun assembling what would normally be considered an album, which in this case will only be a representation of where the project got before it was put aside by Brian and the group. All of the tracks were recorded. A lot of the vocals seem to not have been completed.

Brian spent a tremendous amount of time on "Heroes & Villains". [There's] even a slightly longer version of the one that was released as a single, which includes several extra sections doesn't even have to begin to encompass every variation of that song. And I should point out that the most interesting thing about "Smile" is that it took Brian's original concept, which he first used with "Good Vibrations,"-he would record the song in sections in different variations and then sort of like a jigsaw puzzle, assemble the final backing track before going on to vocals.

So Brian spent most of his time on "Good Vibrations" and "Heroes & Villains"?

"Good Vibrations," if memory serves, was recorded twice as a complete songs. After the first two sessions, he started to record pieces. They would do a verse, a chorus, a bridge at various sessions and in different ways. "Good Vibrations" was extremely complicated, I can't remember exactly how many sessions were

actually used to create the final backing tracks but it was quite a few - I think there were in excess of 20 backing track sessions that were considered for that song.

I am always astounded that if you listen, as I have, to the entire recorded output on that song; and then look at what was assembled as the final backing tracks and some of the experiments that didn't get used-it was an amazing accomplishment. I am just amazed that not only was he able to put that together, but of course it was so influential and successful at the same time. And originally, the song was much more of you would describe a Wilson Pickett kind of R&B number in the chorus and that ultimately didn't get used. When he got to "Smile," "Heroes & Villains" took that a step further and recorded enormous amount of different pastiches of themes both vocally and instrumentally.

What will the changes in studio technology bring to "Smile" today?

[Brian] was doing this with very primitive technology that we now do on a daily basis with digital recordings, reusing sections and moving them around. Its interesting to surmise if he had the current technology what might have happened. It would have been so much easier to do these experiments.

The advantage that we have now is digital editing that we didn't even have in 1996 when we were editing for the "Pet Sounds" boxset; it was still on tape with razor blades. So it goes a lot faster but there is still about 20 times as much material [on "Smile"]. But that almost makes it 20 times as interesting to present that much material.â€

"Smile" is one of the most bootlegged albums of all time. What will be new for the listener?

For most of them, the whole thing will be new. The Beach Boys have an enormous amount of material from their whole career and [since] we have been actively doing an archive project for about 10 years, there are things that we have discovered that the bootleggers missed.

And the other important thing is bootleggers tend to present every single take... We are obviously going to use the best versions and there are things that we can do that was just technologically impossible when those bootlegs were made in the 1980's.

For example, we can put Brian's vocal back into "Surf's Up," which was a group track in the 1970s [on the "Surf's Up" album]. Brian recorded a basic track with a full band for part one. And he also recorded a sort of a demo version, its just him double-tracked and a piano track. What the band did was they used the part one backing track and tried to fly Brian's vocal into that, but the technology at the time really made that impossible. So what happened was that Carl sang the [lead] vocal and overdubs were added [forthe Surf's Up album version]. And for the second half, they used Brian's piano vocal piece and added very few additions.

With the technology we have today, its much much easier to take Brian's vocal for part one and put it onto the backing track. I have done it and its quite nice. Now we have the ability to shift time things very easily so those synchronizations can be accomplished.

Will there be one complete version of the album in the way it was presented 2004 and will that album serve as the guide line for the "Smile" Sessions track listing?

We have gaps, we have missing vocals. We aren't missing any music which is heartening. All the songs were recorded. Most of it is there. I can't be sure that we won't still come up with something because we do know that there were other things recorded, but the tapes are no longer in the group's possession. And unfortunately they may have been destroyed years ago.

We have some rough mixes from 1966, which will probably become part of the quote album. There seems to be less of that than you might expect. That also leads to believe, it really wasn't close to being finished when it was put aside to go to the next project.

If you take Brian's 2004 version as a blueprint, [it will have] all of that music, all of the significant parts and even the little segue ways. For the most part, that project was heavily researched by myself and others to make sure Brian had available all the parts that had been recorded back in 1966 and 1967. Some lyric additions were made in 2004 that hadn't been completed before the project was abandoned. That's some of the questions that we have to do deal with. How will we are going to present those few pieces. But there really aren't too many. The biggest one is the song that became Blue Hawaii, which started out as a thing called "Loved to Say Dada," which is sort of the water section of the piece. That had background but no lead vocal.

What will you do. Will you add vocals?

Don't know yet. The general consensus appears to be not to do any recording just because this is a historic piece, but its a little premature because we are still trying to get 30 hours worth of sessions down to some

kind of playable length. Even at that, it will be at least 3 CD to represent the sessions.

But will you attempt to present it as an album in a certain song order?

Oh sure, we will present it probably on a single CD, and the vinyl will have to be three sides; I am not sure what the fourth side will encompass at this point. When we did Brian's version in 2004, it had to span 3 sides to fit. And there is another indication of I just don't know. I don't know if he was going to eliminate songs; it was surely never proposed than more than a single album to Capital at that time. Fortunately we don't have that restriction anymore; the CD will allow us 80 minutes which is more than enough. But we will certainly going to present the whole piece as close to it as was envisioned, or as is envisioned, as possible. Obviously, [it will be] with input from Brian as from everybody else.

Will it be in mono or stereo?

At this point I would probably say mono because that's the way Brian intended it, although the sessions will be presented in stereo. One other consideration, with some of the bonus space, we ight present at least some of the album, the stack of tracks version in stereo.

Were the Beach Boys on the tracks or was it mainly the legendary L.A. session musicians, the Wrecking Crew?

The tracks are, by and large, the Wrecking Crew. Carl is on some of the sessions; Dennis is on a few of them. And of course the vocals, there are numerous vocal sessions that are all the Beach Boys, depending on who is taking the lead, sometimes its Carl, sometimes it Dennis, sometimes its Brian. Most of the significant vocal sessions are group sessions and Brian seem to have gone back to the idea of doing the vocals with the group around one mike as opposed to doing the lead separate from the background, especially with "Heroes and Villains."

Will Paul McCartney be on the album?

If Paul McCartney is on "Vegetables," it is that version. This is one of those stories that has been told over the years and you would really have to ask somebody who was there to confirm whether Paul was there. Yes, there are two versions of "Vegetables," well there are three if you count the "Smiley Smile" version; and certainly one that will appear on the album version as well as the special version is that one Paul McCartney purportedly is participating in the vegetable crunching.

That is another point. There is versions of these songs that were not used. Brian re-recorded some of these songs again. It's clear which versions were meant for the album, but towards the end of the project he started thinking that some of these needed to be re-recorded and got as far as cutting tracks for two or three of them. And those will also be presented. There are a few extras., the song, "You're Welcome," which was the b-side of "Heroes & Villains" doesn't seem like that was ever going to be a part of the album; it didn't wind up being part of Brian's 2004 version, so that will be included in the sessions.

We are acting as the producers. But until we got something pretty well laid out, we are not going to get a whole lot of feedback from anybody. Some of these questions are hard to answer because not only haven't we assembled them yet, then this has to be played for Brian and the other members of the group and see what kind of input they have. Just because Brian did it the way he did it in 2004, [who knows if] he won't say we'll lets add, "You're Welcome," it will be a nice throwdown.

So how will you go about assembling the sessions portion of the project?

The boxset will present hopefully all of the [50] recording sessions [which comprise 30 hours] but do it in a condensed form so what the listener hears is like being the fly on the wall; so the listener hears the most important and most interesting parts musically and also the interaction between Brian and the group and the musician.

RETAIL BY ED CHRISTMAN

SURF'S UP

Brian Wilson Is Onboard: Capitol Preps 2011 Release Of Beach Boys' Lost 'Smile'

It's an event that pop music fans have been waiting for since the Summer of Love: Capitol Records is planning to release the Beach Boys' great lost album, "Smile," later this year.

Two longtime Beach Boys associates—engineer Mark Linett and archivist Alan Boyd—are co-producing the release, which Capitol has titled "The Smile Sessions."

The project will be released in three versions: a two-CD set, an iTunes LP digital album and a limited-edition boxed set tentatively expected to include four CDs, two vinyl LPs, two vinyl singles and a 60-page hardbound book.

"The Smile Sessions" is being released with the support of the band, including Beach Boys mastermind Brian Wilson. Wilson wasn't immediately available for an interview but he expressed his excitement about the release in a statement released through Capitol.

"I'm thrilled that the Beach Boys' original studio sessions for 'Smile' will be released for the first time, after all these years," Wilson said. "I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release."

"The Smile Sessions" doesn't yet have a specific release date, with Capitol saying only that it will arrive later this year. That will inevitably spark skepticism among long-suffering fans who've had their hopes dashed before. When Warner Bros. Records signed the Beach Boys to a record deal in 1970, part of the label's interest in the group was rooted in its hopes of releasing "Smile." Linett, who has engineered Beach Boys reissues for more than two decades, recalls going through the "Smile" tapes as early as 1988.

And in 1995, Capitol told Billboard that it was preparing to release a three-CD compilation tentatively titled "The Smile Era" for release in August of that year. But that set never saw the light of day.

"The major thing in the past, I don't think we had support from all the band, and now we do," says Bill Gagnon, GM/senior VP of catalog marketing at EMI Music North America. "All

Giving me excitations: The Beach Boys' BRIAN WILSON in the recording studio in 1966; Capitol's original cover art for "Smile" (below, left) and "Smile" session tapes.



parties are supporting it coming out. Everybody is onboard now." Also backing the project are the related rights-holders. Capitol owns "The Smile Sessions" master recordings, with publishing rights controlled by Universal Music Group's Rondor Music, the Beach Boys' own Brother Records and, depending on which tracks are included on the final release, Wilson himself.

Since "Smile" was never completed, what exactly will be

issued? Linett says the goal is to present "the whole piece as close to as it was envisioned, or as is envisioned, as possible... and obviously with input from Brian and from everybody else."

Linett is a better judge than most, having recorded and mixed the critically acclaimed 2004 version of "Smile" that Wilson recorded with his road band for Nonesuch.

Although a track listing hasn't been finalized, Linett says he ex-

pects that an approximation of the original "Smile" album will occupy one CD or three sides of vinyl, with session outtakes and studio chatter occupying the rest of each version of the release.

"When you say 'album,' it presupposes everything was recorded and finished, and that's not the case," he says. "We have gaps where we are missing some vocal parts. But all the music was recorded, which is heartening." All of the vocals were re-

corded by the Beach Boys, usually at the same time around the same mic, including the lead vocal, Linett says. The music was mostly played by the Wrecking Crew, the legendary group of Los Angeles session musicians that played on numerous Beach Boys hits, although some "Smile" tracks feature Carl Wilson on guitar and Dennis Wilson on drums, Linett says.

Linett says Wilson's 2004 "Smile" album has served as a blueprint for the current project, which will be mixed in mono because that's how Wilson—who's deaf in his right ear—intended it. But Linett adds that other selections from the 30 hours of "Smile" session recordings will more than likely be issued in stereo.

"Some of these questions are hard to answer because not only haven't we assembled them yet, this has to be played for Brian and the other members of the group to see what kind of input they have," he says. "Just because Brian did it the way he did it in 2004 [doesn't mean] he won't say, 'Well, let's add 'You're Welcome,' which was the B-side on the 'Heroes and Villains' single.'"

"The main thing I am getting from everybody, after waiting 40 years to have it officially released, is, 'We want to make sure it is right,'" Linett says.

But is there any doubt surrounding the project this time around? "No," Gagnon says. "It's coming out." ...



'CLOSE YOUR EYES AND LEAN BACK'

The Long, Tortured History Of The Beach Boys' 'Smile'

The "Smile" recording sessions and the Beach Boys' failure to complete the project marked a major turning point in the group's career.

Originally planned to be the follow-up to the band's classic 1966 album, "Pet Sounds," "Smile" was expected to mark the group's creative apogee. Instead, it represented the end of the band as a hitmaking force in the '60s and exacted a heavy personal toll on its increasingly troubled creator, Brian Wilson.

During a remarkable three-year stretch from 1963 to 1966, the Beach Boys landed 13 top 10 entries on the Billboard Hot 100, ranging from early surf music hits like "Surfer's USA" and "Surfer Girl" to increasingly sophisticated pop productions like "I Get Around," "California Girls," "Wouldn't It Be Nice" and "Good Vibrations."

But "Good Vibrations," a No. 1 hit

that had been slated to be included on "Smile," wound up being the Beach Boys' last top 10 single until their remake of Chuck Berry's "Rock and Roll Music" in 1976. It was also the group's final top 10 hit written or co-written by Wilson.

Wilson's groundbreaking approach to creating "Good Vibrations"—recording distinct, individual sections of the song and then splicing them together into a coherent whole—was one he still embraced when the Beach Boys convened in the fall of 1966 to begin recording "Smile."

Wilson partnered with lyricist Van Dyke Parks, with the two collaborators envisioning the album as a homage to America from the arrival of the pilgrims at Plymouth Rock to its westward expansion. But the project was never completed due to—depending on whom you ask—opposition from

some band members, tension with Capitol over royalty payments or Wilson's increasingly erratic behavior and drug use.

As work proceeded on "Smile," Wilson moved his grand piano into a giant sand box he had built in his dining room, set up a tent in an adjoining room for "business conferences" and famously asked session musicians playing the track "Mrs. O'Leary's Cow" to don plastic fireman helmets, according to former Billboard editor-in-chief Timothy White's 1994 book "The Nearest Faraway Place: Brian Wilson, the Beach Boys and the Southern California Experience."

Although Capitol went so far as to design album art for "Smile" and run ads touting its forthcoming release, Wilson ultimately shelved the session tapes and instead reworked some of the songs—"Heroes and Villains,"

"Vegetables," "Wind Chimes" and "Wonderful"—for the Beach Boys' 1967 album, "Smiley Smile."

Other reworked "Smile" songs have emerged on subsequent Beach Boys albums, most prominently "Surf's Up," the haunting title track to the group's 1971 album on Warner Bros. In 1993, as part of Capitol's ambitious reissue campaign for the Beach Boys' '60s catalog, the label included music from the "Smile" sessions on the five-CD boxed set "Good Vibrations: Thirty Years of the Beach Boys."

The set's previously unreleased versions of "Smile" songs were superior to their reworked, official-release counterparts, whetting fans' appetites for more (or at least those who hadn't heard the voluminous bootleg recordings from the sessions). After years of delays, the wait will soon be over. —Louis Hsu

WILSON: MICHAEL OOKS; ARCHIVE/GETTY IMAGES; SESSION TAPES: TOM BECHTOLD/UP-CARTOONS

Pitchfork:



<http://pitchfork.com/news/41856-the-beach-boys-to-finally-release-ismilei-sessions/>

The Beach Boys' *Smile* is quite possibly the most storied lost album in rock history. The album was stalled in 1967 by sonic mastermind Brian Wilson's nervous breakdown, and its songs were heavily bootlegged in the ensuing decades. Wilson released a much-loved, reworked solo version in 2004, but all sorts of issues with record labels and band members prevented the official release of the original *Smile*. But now, Billboard reports that Capitol is finally planning to release *The Smile Sessions* later this year.

According to *Billboard*, Mark Linett, who recorded and mixed Wilson's 2004 *Smile*, and archivist Alan Boyd are co-producing the release, which will be available as a download, a double-CD set, and a box featuring four CDs, two vinyl LPs, two vinyl singles, and a book by Beach Boys historian Domenic Priore.

Although no release date has been set yet, and previous plans throughout the decades to release *Smile* have fallen through, EMI exec Bill Gagnon assures *Billboard* that "it's coming out," saying that all of the band members and associated parties have given their support.

Linett and Boyd are working to construct a version of *Smile* that's as close as possible to Brian Wilson's original vision, with the album proper taking up one CD or three sides of vinyl, and outtakes claiming the rest of the space. In a statement given to *Billboard*, Wilson says, "I'm thrilled that the Beach Boys' original studio sessions for *Smile* will be released for the first time, after all these years. I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release."

Below, listen to the *Smile*-era single "Good Vibrations".

FMQB:

FMQB: <http://www.fmqb.com/article.asp?id=2132311>

Capitol Records is finally planning to release the **Beach Boys'** legendary lost album, *Smile*, later this year.

Engineer **Mark Linett** and archivist **Alan Boyd** are co-producing the release, which has been dubbed *The Smile Sessions*. The project will be released as a two-CD set, as an iTunes digital album and as a limited-edition box set containing four CDs, two vinyl LPs, two vinyl singles and a 60-page hardbound book written by Beach Boys historian **Dominic Priore**. "I'm thrilled that the Beach Boys' original studio sessions for *Smile* will be released for the first time, after all these years," **Brian Wilson** said in a statement. "I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release



Mar 14, 2011

The Beach Boys' 'SMiLE' Album Sessions to be Released

Between the summer of 1966 and early 1967, The Beach Boys recorded, in several sessions, a bounty of songs and drafts for an album, *SMiLE*, that was intended to follow the band's 1966 masterpiece, *Pet Sounds*. The sessions were ultimately shelved, and The Beach Boys' *SMiLE* has never been released. With the full participation of original Beach Boys Al Jardine, Mike Love, and Brian Wilson, Capitol/EMI has collected and compiled the definitive collection, *The SMiLE Sessions*, for worldwide release this year in multiple physical and digital configurations.

The SMiLE Sessions presents an in-depth overview of The Beach Boys' recording sessions for the enigmatic album, which has achieved legendary, mythical status for music fans around the world. *The SMiLE Sessions* will be released in 2CD and digital album packages and a deluxe, limited edition box set.

Co-produced by Mark Linett and Alan Boyd, all of *The SMiLE Sessions*' physical and digital configurations will include an assembled album of core tracks, while the box set delves much deeper into the sessions, adding early song drafts, alternate takes, instrumental and vocals-only mixes, and studio chatter. *The SMiLE Sessions* invites the listener into the studio to experience the album's creation, with producer, singer and bassist Brian Wilson's vision leading the way as he guides his fellow Beach Boys, singer Mike Love, drummer Dennis Wilson, lead guitarist Carl Wilson, rhythm guitarist Al Jardine, and newest member Bruce Johnston (who'd replaced Brian Wilson in the touring group during 1965), through the legendary sessions. "I'm thrilled that The Beach Boys' original studio sessions for *SMiLE* will be released for the first time, after all these years," says Brian Wilson. "I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release."

"One of my favorite songs from the *SMiLE* sessions is 'Wonderful,'" says Mike Love. "The song truly lives up to its title, as do many of the tracks on *SMiLE*. Cousin Brian was at his creative peak during those sessions. I'm unaware of anything that comes close in pop music."

"I recently played some of my personal acetates from the *SMiLE* sessions and they held up really well," says Al Jardine. "We would come home from touring and go straight into the studio to record. Brian couldn't wait to show us his latest ideas. We were recording *SMiLE* and *Pet Sounds* material simultaneously, so the tracks and vocals all have the same great quality. Most of the vocals were done at Columbia Studios in Hollywood, across the street from Western Studios, where most of the tracking was done."

"For me, it's always been about the way Brian Wilson brilliantly composed and 'voiced' his amazing chord progressions and melodies," says Bruce Johnston. "*SMiLE* really made me smile!"

"Personally, I loved it," the late Carl Wilson said in 1994 of the *SMiLE* sessions (from the Don Was-directed documentary, *Brian Wilson: I Just Wasn't Made For These Times*).

"In my opinion it makes *Pet Sounds* stink - that's how good it is," the late Dennis Wilson told a journalist in 1966 of the planned *SMiLE* album.

What Brian Wilson brought to the table, in his effort to maintain The Beach Boys' position among the top rock 'n' roll bands of the day, was beyond what anyone could have expected. Beginning with "Good Vibrations," then into *SMiLE*, Wilson had begun to construct songs in a modular form, crafting individual sections that would later be edited together to form a coherent whole. In several intense bursts of creative energy, Wilson, drawing on the talents of the finest studio musicians in Los Angeles and utilizing the best studio facilities available on any given day, laid down dozens and dozens of musical fragments, all designed to fit together in any number of possible combinations. No one had done this in pop music, and Wilson had just created "Good Vibrations," The Beach Boys' best-selling record in a long string of hits, by using this method. His next endeavor would be an album-length version of this unique and luxurious songwriting parlance: *SMiLE*.

In 1965, Brian Wilson had met an up-and-coming session keyboard player and songwriter, Van Dyke Parks. Noticing Parks' conversational eloquence, Wilson felt that he could help to volley The Beach Boys' songwriting into the wave of broader-messaged and socially-conscious rock 'n' roll that would come to define the '60s. They were soon collaborating on keynote songs for *SMiLE*, including "Heroes and Villains," the band's follow-up single to "Good Vibrations." Wilson and Parks would also co-write "Surf's Up," "Vegetables," "Cabin Essence," "Do You Like Worms," "Wonderful," "Wind Chimes," and other bits and pieces of the *SMiLE* tapestry. Parks also introduced Beat-Pop artist Frank Holmes to create album sleeve art and a booklet interpreting the album's James Joyce-mode lyrics.

The reason *SMiLE* did not see a release in early 1967 had more to do with back room business that obscured the creative side of the program than anything else. In late 1966, The Beach Boys formed Brother Records, initially to produce outside artists. Soon, however, The Beach Boys would become embroiled in a court action with Capitol Records with the goal to become the top-selling artists on their self-owned, independent label. The group withheld "Heroes and Villains" and announced they would instead release

“Vegetables” – recorded with the band’s own money in April of ’67 – on Brother Records. By July of 1967, Capitol Records and The Beach Boys had come to terms, with Capitol agreeing to distribute the band’s Brother Records, and it was agreed that *SMiLE* was no longer to be the band’s next album. *The SMiLE Sessions*’ global release date, complete track lists, and artwork will be unveiled soon.

Prefix:



<http://www.prefixmag.com/news/capitol-finally-releasing-the-beach-boys-smile-ses/50294/>

Capitol Finally Releasing The Beach Boys' 'Smile Sessions'

March 14, 2011 12:18 p.m. by [Andrew Winistorfer](#)



The Beach Boys' *Smile* is finally going to see release, after years of being the most bootlegged album of all time (probably), on the Beach Boys' label Capitol, after all parties--Brian Wilson, the rest of the Boys, the label heads--finally agreed to the terms of releasing the album. The album was released in a reworked solo version by Wilson in 2004, but the 1967 version is the one fans covet. The album has been announced for release dozens of times since Wilson abandoned it in the '60s, but never until now did everyone agree to let it loose. However, there is no firm release date as of yet, so make of that what you will. [[Billboard](#)]

Examiner:

Official SMiLE announcement from Capitol/EMI Records

- March 14th, 2011 9:14 am ET

THE BEACH BOYS' LEGENDARY 'SMiLE' ALBUM SESSIONS TO BE RELEASED THIS YEAR BY CAPITOL/EMI

Never-Before-Released Original 1966-'67 Album Sessions Compiled for 2CD and Digital Packages and Deluxe, Limited Edition Box Set

Hollywood, California - March 14, 2011 – Between the summer of 1966 and early 1967, The Beach Boys recorded, in several sessions, a bounty of songs and drafts for an album, *SMiLE*, that was intended to follow the band’s 1966 masterpiece, *Pet Sounds*. The sessions were ultimately shelved, and The Beach Boys’ *SMiLE* has never been released. With the full participation of original Beach Boys Al Jardine, Mike Love, and Brian Wilson, Capitol/EMI has collected and compiled the definitive collection, ‘*The SMiLE Sessions*,’ for worldwide release this year in multiple physical and digital configurations.

The SMiLE Sessions presents an in-depth overview of The Beach Boys' recording sessions for the enigmatic album, which has achieved legendary, mythical status for music fans around the world. *The SMiLE Sessions* will be released in 2CD and digital album packages and a deluxe, limited edition box set.

Co-produced by Mark Linett and Alan Boyd, all of *The SMiLE Sessions*’ physical and digital configurations will include an assembled album of core tracks, while the box set delves much deeper into the sessions, adding early song drafts, alternate takes, instrumental and vocals-only mixes, and studio chatter. *The SMiLE Sessions* invites the listener into the studio to experience the album's creation, with producer, singer and bassist Brian Wilson's vision leading the way as he guides his fellow Beach Boys, singer Mike Love, drummer Dennis Wilson, lead guitarist Carl Wilson, rhythm guitarist Al Jardine, and newest member Bruce Johnston (who'd replaced Brian Wilson in the touring group during 1965), through the legendary sessions. "I'm thrilled that The Beach Boys' original studio sessions for *SMiLE* will be released for the first time, after all these years," says Brian Wilson. "I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release."

"One of my favorite songs from the *SMiLE* sessions is 'Wonderful,'" says Mike Love. "The song truly lives up to its title, as do many of the tracks on *SMiLE*. Cousin Brian was at his creative peak during those sessions. I'm unaware of anything that comes close in pop music."

"I recently played some of my personal acetates from the *SMiLE* sessions and they held up really well," says Al Jardine. "We would come home from touring and go straight into the studio to record. Brian couldn't wait to show us his latest ideas. We were recording *SMiLE* and *Pet Sounds* material simultaneously, so the

tracks and vocals all have the same great quality. Most of the vocals were done at Columbia Studios in Hollywood, across the street from Western Studios, where most of the tracking was done.”

“For me, it’s always been about the way Brian Wilson brilliantly composed and ‘voiced’ his amazing chord progressions and melodies,” says Bruce Johnston. “SMiLE really made me smile!”

“Personally, I loved it,” the late Carl Wilson said in 1994 of the SMiLE sessions (from the Don Was-directed documentary, *Brian Wilson: I Just Wasn’t Made For These Times*).

“In my opinion it makes *Pet Sounds* stink - that’s how good it is,” the late Dennis Wilson told a journalist in 1966 of the planned SMiLE album.

What Brian Wilson brought to the table, in his effort to maintain The Beach Boys’ position among the top rock ‘n’ roll bands of the day, was beyond what anyone could have expected. Beginning with “Good Vibrations,” then into SMiLE, Wilson had begun to construct songs in a modular form, crafting individual sections that would later be edited together to form a coherent whole. In several intense bursts of creative energy, Wilson, drawing on the talents of the finest studio musicians in Los Angeles and utilizing the best studio facilities available on any given day, laid down dozens and dozens of musical fragments, all designed to fit together in any number of possible combinations. No one had done this in pop music, and Wilson had just created “Good Vibrations,” The Beach Boys’ best-selling record in a long string of hits, by using this method. His next endeavor would be an album-length version of this unique and luxurious songwriting parlance: SMiLE. In 1965, Brian Wilson had met an up-and-coming session keyboard player and songwriter, Van Dyke Parks. Noticing Parks’ conversational eloquence, Wilson felt that he could help to volley The Beach Boys’ songwriting into the wave of broader-messaged and socially-conscious rock ‘n’ roll that would come to define the ‘60s. They were soon collaborating on keynote songs for SMiLE, including “Heroes and Villains,” the band’s follow-up single to “Good Vibrations.” Wilson and Parks would also co-write “Surf’s Up,” “Vegetables,” “Cabin Essence,” “Do You Like Worms,” “Wonderful,” “Wind Chimes,” and other bits and pieces of the SMiLE tapestry. Parks also introduced Beat-Pop artist Frank Holmes to create album sleeve art and a booklet interpreting the album’s James Joyce-mode lyrics.

The reason SMiLE did not see a release in early 1967 had more to do with back room business that obscured the creative side of the program than anything else. In late 1966, The Beach Boys formed Brother Records, initially to produce outside artists. Soon, however, The Beach Boys would become embroiled in a court action with Capitol Records with the goal to become the top-selling artists on their self-owned, independent label. The group withheld “Heroes and Villains” and announced they would instead release “Vegetables” – recorded with the band’s own money in April of ‘67 – on Brother Records. By July of 1967, Capitol Records and The Beach Boys had come to terms, with Capitol agreeing to distribute the band’s Brother Records, and it was agreed that SMiLE was no longer to be the band’s next album.

The SMiLE Sessions’ global release date, complete track lists, and artwork will be unveiled soon.

“Surf’s up, aboard a tidal wave, come about hard and join the young and often spring you gave. I heard the word, wonderful thing... a children’s song...”

- from “Surf’s Up” (Brian Wilson/Van Dyke Parks)

www.thebeachboys.com



By [David Beard](#)

Continue reading on Examiner.com: [Official SMiLE announcement from Capitol/EMI Records - National Beach Boys | Examiner.com](http://www.examiner.com/beach-boys-in-national/official-smile-announcement-from-capitol-emi-records#ixzz1Gb66RqgA) <http://www.examiner.com/beach-boys-in-national/official-smile-announcement-from-capitol-emi-records#ixzz1Gb66RqgA>

Perez Hilton:

<http://perez Hilton.com/2011-03-12-beach-boys-to-release-new-album-with-unreleased-material>

Lost Beach Boys Album To Be Released!



We're feeling some good vibrations!

The Beach Boys are about to **release** some never-before-heard tracks.

A new album, titled *The Smile Sessions*, will be issued by Capitol Records and will be available later this year.

Beach Boy **Brian Wilson** expressed his excitement about the upcoming album:

"I'm thrilled that the Beach Boys' original studio sessions for *Smile* will be released for the first time, after all these years.

I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release."

Sweet! Can't wait to hear what we've been missing out on all these years!

Chicago Sun Times:

Chicago Sun-Times: <http://www.suntimes.com/entertainment/music/4274359-421/beach-boys-lost-smile-album-to-be-released.html>

Beach Boys' lost 'Smile' album to be released

BILLBOARD.COM  Mar 11, 2011 10:38PM

It's an event that pop music fans have been waiting for since the Summer of Love: Capitol Records is planning to release the Beach Boys' great lost album, "Smile," later this year.

Two longtime Beach Boys associates are co-producing the release, titled "The Smile Sessions." The project will be released in three versions: a two-CD set, an iTunes LP digital album and a limited-edition boxed set containing four CDs, two vinyl LPs, two vinyl singles and a 60-page hardbound book. Capitol didn't give a specific release date.

Guardian UK:

guardian.co.uk <http://www.guardian.co.uk/music/2011/mar/14/beach-boys-smile>

Beach Boys to release lost masterpiece Smile

Brian Wilson sanctions issue of The Smile Sessions, the successor to Pet Sounds abandoned in 1967



All smiles ... Brian Wilson of the Beach Boys. Photograph: Michael Ochs/Getty Images

Forty-four years late, the Beach Boys are releasing Smile. Sessions from the legendary unfinished record, abandoned due to clashes within the group and their leader Brian Wilson's deteriorating mental health, will be issued later this year. "It's coming out," said EMI spokesman Bill Gagnon. "Everybody is on board."

Back in 1966, Smile was planned as the Beach Boys' follow-up to Pet Sounds. Following the success of that release – and with the Beatles' Sgt Pepper's still months away – Brian Wilson imagined an orchestral and psychedelic suite showcasing the group's vocal harmonies. But the sessions were scrapped, and although bits and pieces have been released over the years, Smile has mostly remained behind lock and key. Despite attempted releases in 1970, 1973 and 1995, Wilson has previously claimed he burned the master tapes. After the Beach Boys leader re-recorded the album for a 2004 solo release, it seemed unlikely that he would ever issue the earlier version. And yet as Al Jardine revealed last month, Wilson, now 68, has changed his mind.

"All parties are supporting it," said EMI's Bill Gagnon. "In the past, I don't think we had support from all the band, and now we do." Wilson said he was "thrilled" by the plans. "I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release."

The Smile Sessions will be issued in three versions: on iTunes; as a two-CD set; and in a box set with four CDs, two vinyl LPs, two vinyl singles and a 60-page book. These recordings will include an approximation of the original Smile album, plus outtakes and studio banter. "We have gaps where we are missing some vocal parts," said co-producer Mark Linett. But the release will offer "the whole piece as close to as it was envisioned, or as is envisioned, as possible," he promised, "obviously with input from Brian and from everybody else." While the musical extras will probably be released in stereo, Smile will be issued in mono, as Wilson originally intended.

The Beach Boys have yet to announce a release date.

NME:

<http://www.nme.com/news/the-beach-boys/55412>

The Beach Boys' lost album 'Smile' set for release 'this year'

Brian Wilson 'thrilled' that original recordings will finally get official release



Photo: PA Photos

The Beach Boys' lost album '**Smile**' is set to be released after being shelved for 44 years.

The album, which was never completed by the band after fractious sessions in the 1960s, will be released by **Capitol Records** as '**The Smile Sessions**', reports [Billboard.com](#).

Three versions of the project are set to be released - a two-CD set, digital download and limited-edition boxed set.

The label hasn't given the project a specific release date, but has said it will be made available before the end of the year.

Band mainman [Brian Wilson](#) has said he is "thrilled" that the tracks will finally get an official release.

"I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release," he commented.

Wilson released a newly-recorded solo album version of '**Smile**' in 2004 and performed it live in the UK.

Last year it was reported that The Beach Boys would reform in 2011 for their 50th anniversary, although no dates have since been confirmed.

Founding guitarist **Al Jardine** said at the time that the band would "definitely" play "at least one show" this year.

Brian Wilson is due to play a UK solo tour in September.

NBC Connecticut:



<http://www.nbcconnecticut.com/entertainment/music/Beach-Boys-Smile-Album-Will-Be-Released--117847038.html>

Beach Boys' "Smile" Album Will Be Released

By [DAVID CHIU](#)

Updated 9:44 AM EDT, Sat, Mar 12, 2011



After 45 years, the much-storied lost Beach Boys album "Smile" will finally see the light of day, Billboard reported.

Capitol Records is set to release the long-awaited record—called The Smile Sessions--sometime this year. The project has the support of Beach Boys visionary Brian Wilson, who said in a statement: "I'm thrilled that the Beach Boys' original studio sessions for 'Smile' will be released for the first time, after all these years,. I'm looking forward to this collection of the original recordings and having fans hear the beautiful angelic voices of the boys in a proper studio release."

"The major thing in the past, I don't think we had support from all the band, and now we do. All parties are supporting it coming out. Everybody is onboard now," GM/senior VP of catalog marketing at EMI Music North America, Bill Gagnon, told Billboard.

The history of "Smile" dates back to 1966 when Wilson and Van Dyke Parks were working on it together until a fire happened at the recording studio that brought the project to a halt. Some of the songs had ended up on subsequent Beach Boys albums such as "Heroes and Villains" and "Surf's Up."

Hamburg, im März 2011
medienAgentur
www.medienagentur-hh.de