

Pet Sounds is the eleventh studio album by American pop rock band The Beach Boys. Released by Capitol Records in 1966, its sound is widely considered one of the most influential of all time, ranking #2 on *Rolling Stone* magazine's list of 500 Greatest Albums of All Time and holding its position through the years. The album features stunning harmonic structures and production methods way ahead of its time and excellent coming of age lyricism.



The Beach Boys Pet Sounds
Produced by Brian Wilson and featuring The Beach Boys. The album was recorded at Goldtone Studios in Van Nuys, California, and released by Capitol Records. It is the eleventh studio album by The Beach Boys.

PET SOUNDS - THE BEACH BOYS

In 1965, Brian Wilson stopped touring with the band to focus on the music itself, working on *Pet Sounds* and *SMiLE*, a release that was eventually cancelled. The album was written completely by Wilson, with the help of Tony Asher, jingle writer from Los Angeles. The writing sessions were often attributed to 'feels' (no doubt, referring to rampant marijuana usage between the two). At the end,

Wouldn't It Be Nice - You Still Believe in Me - That's Not Me - Don't Talk (Put Your Head on My Shoulder) - I'm Waiting For The Day - Let's Go Away For A While - Sloop John B - God Only Knows - I Know There's An Answer - Here Today - I Just Wasn't Made For These Times - Pet Sounds - Caroline, No - Hang On To Your Ego

The Beach Boys is one of the few American Bands which were able to hold out their own during the British Invasion of the 1960s. Known in their early days for solidifying the 'California Sound', that of beaches, cars and surfing, *Pet Sounds* was a radical shift in the sound and lyrics of the band. The release of *Rubber Soul* by British rock band The Beatles made waves in the pop music scene - it was an album devoid of any filler and was complete in itself. Lyricist and singer Brian Wilson cites *Rubber Soul* as his prime inspiration - he did not wish to replicate the sound or the success but to make a 'complete statement' as did *Rubber Soul*.

Besides the incredibly personal lyrics which were a breakout theme for the band itself, the sound and production techniques are what cements the songs in popular music cannon. The experimental, chamber pop style brings several to doubt if the album is truly rock at all. It blends jazz, pop, rock and a unique experimental touch due to the innovative production techniques and major involvement of the studio itself. *Pet Sounds* is often called a concept album complete not in lyrics or sound - but production. No album of its era highlighted the importance of the studio band as much. Wilson was lucky enough to have an exceptional studio band of classical musicians who understood his outlandish vision. Adjusting instruments to odd arrangements, inviting farm animals into the recording studio

Asher received 25% of the writing credit, something he values below his contribution to the album itself. The lyrics are adult and childlike at the same time. They are as simple as the band's earlier work, but carry a weight of adolescent innocence and exhaustion. Repetition and layering of different verses on top of each other gives a distinct depth to the music, and a sort of stream of consciousness effect pervades.

I'm a little bit scared 'cause I haven't been home in a long time. You needed my love and I know that I left at the wrong time - *That's Not Me*

The immediate reception was lukewarm, but *Pet Sounds* climbed the charts slowly, but surely. Its avant garde style, innocent lyrics and deviant nature influenced years of musicians to come, the most prominent being The Beatles themselves, whose *Rubber Soul* started it all. Paul McCartney quotes *Pet Sounds* as one of his favourite albums of all time

a list of instruments that included bicycle horns and Coca-Cola cans and Wilson running around the studio with a lit flare stick - all credited to the hallucinogens already in the air and rumbling in the veins of popular music culture then - created a dreary, complex sound absolutely unheard of. Perfectly meloncholic harmonies and genius tonal shifts, beautiful orchestral melodies paired with Wilson's dog ears for the perfect pitch made a neat, and glorious thirty seven minutes of auditory euphoria. It was not without it faults - the conditions were sometimes scattered and sloppy and tracks would get lost all the time. A single piece featured several tracks layered, which was recorded in real time as a mono track which gives the artist more control over the sound, but leaves much room for noise and disturbance undetected on systems of the 1960s. Editing the album was already a hefty task without the band giving inputs at the eleventh hour. A total of \$70,000 was spent in unprecedented costs

PARAPH
an album review zine

Issue #1: Pet The Beach Boys
The Beach Boys Pet Sounds

Dennis Wilson with goats, same featured on the album's cover

This is Lil Stuck, and I want to listen to all music that has ever existed and ever will exist. To help with more issues of this zine, and to achieve my dream, send me song suggestions, opinions, hate mail regarding my love for a certain band called Weezer, email me at lilstuck@gmail.com. I will talk to you. I love talking about music. That's all I ever want to talk about. Please talk to me about music. Pretty please.

This zine is brought to you by Delhizine. For more awesome zines and awesome stuff in general, visit delhizine.com or @delhizine on Instagram and Twitter.

See you on the flip side.

- A Somewhat Accurate List of Songs Heard while Making This Zine alternatively Songs Like and Unlike Pet Sounds**
1. Pet Sounds (Album) - The Beach Boys
 2. Good Vibrations - The Beach Boys
 3. Mrs. Robinson - Simon & Garfunkel
 4. Kokomo - The Beach Boys
 5. I Get Around (Mono) - The Beach Boys
 6. Barbara Ann - The Beach Boys
 7. In My Room - The Beach Boys
 8. I'll Die - The Beach Boys
 9. California Dreamin' - The Mamas and The Papas
 10. My Sweet Lord - George Harrison
 11. Don't Worry Baby - The Beach Boys
 12. Like a Rolling Stone - Bob Dylan
 13. I Love You So - The Walters
 14. Mr. Loverman - Ricky Montgomery
 15. Linger - The Cranberries
 16. In The End - The Beatles
 17. All You Need is Love - The Beatles
 18. Love and Mercy - Brian Wilson
 19. Across the Universe - Brian Wilson
 20. One - Metallica
 21. Desperado - The Eagles
 22. New Kid in Town - The Eagles
 23. The New Abnormal (Album) - The Strokes
 24. Call It Fate, Call It Karma - The Strokes
 25. Tender - Blur

and claims its direct influence on *Revolver* (1966) and *Sgt. Pepper's Lonely Heart's Club Band* (1967), one of the most important albums in the history of pop music. Today *Pet Sounds* charts on top of several lists and is an inspiration to an artist with a vision beyond the ordinary. Its crownning glory is perhaps that Brian Wilson himself, a man who barely made through high life without questioning himself at every turn, when asked what is the best album ever recorded, answered *Pet Sounds*.

Personally I discovered *Pet Sounds* through the aforementioned *Rolling Stone* list. Listening to the album for the first time remains one of the most formative experiences in my life. I must have cried, I cried much easier back then. For me the album always feels like an embrace - a long, warm, soft embrace one receives when in throes of misery. Everyone I have loved, who has loved me has heard *Pet Sounds* on my behalf. It is one thing to experience some really good art-music, cinema, literature - so on, it is quite another to find yourself face-to-face with something that holds you up so perfectly it reminds you of your being which is bursting with life. And, always listen to the album in Mono, goddamnit. Just like God and The Beach Boys intended you to. You know it seems the more we talk about it, it only makes it worse to live without it. But let's talk about it, Wouldn't it be nice? - *Wouldn't It Be Nice*