

Deuce Coupe' and 'Good Vibrations' were exactly what the crowd wanted. The songs are still perfect for a hot, sunny day. Jardine and Love cranked out the incredible harmonies as if it were the summer of '65 instead of '75. So much so that when Chicago were introduced for the first of two joint sets and Bob Lamm was given the lead on 'Surf's Up', the drop off in vocal quality was obvious. The Beach Boys, with a potent backing band [that includes] Jim Guercio, producer and creator of Chicago, living out a teenaged fantasy on guitar, sounded better than ever. When they broke into 'Little Deuce Coupe', without help from the headliners, the crowd went nuts.

"After a half-time of aerial acts, Chicago came on-stage to a deafening roar. As the show continued, however, it became clear that something was ever so slightly off: a little sluggishness, a few ragged edges, some mis-cues.

"The crowd, high-spirited and dying for a good time, had sung along with The Beach Boys, but spontaneous clap-alongs for the less catchy Chicago songs soon trailed off into limbo. And so did Chicago's compressed, brassy energy. The energy peak of the Chicago set came only when The Beach Boys returned to help out with 'Wishing You Were Here' and 'Saturday In The Park'. On their own again, Chicago's 'Make Me Smile' / 'Colour My World' / 'Beginnings' segue mustered a response that was appreciated but controlled.

"But when The Beach Boys returned for the everybody-on-stage finale, the applause turned ecstatic. With the surfer boys behind it on harmony, 'Harry Truman', a song taken seriously by some in Kansas City, turned into a special event. 'California Girls' provoked lines of snake dancers and 'Jumpin' Jack Flash' was, as always, a great set closer, perhaps the best ever written. As the show ended, the 30,000 fans who hadn't left after the Chicago set began straggling home, tired, happy and a little sunburned. On the third date of the *Summer Of '75* tour, The Beach Boys had caught a perfect wave."

### ■ Sunday 18th

**The Arena St Louis, MO** with Chicago  
Tonight sees a crowd of 20,000.

### ■ Monday 19th

**The Arena St Louis, MO** with Chicago

**Beach Boys set-list** 'Sloop John B', 'Do It Again', 'Help Me Rhonda' (Al back on lead vocal), 'In My Room', 'Sail On Sailor' (Billy Hinsche lead vocal), 'California Saga: California', 'In The Back Of My Mind', 'God Only Knows' (with Chicago horn section), 'Surf's Up' (Bobby Lamm of Chicago lead vocal), 'Darlin' (Peter Cetera of Chicago lead vocal, with Chicago horn section), 'Their Hearts Were Full Of Spring', 'Surfer Girl', 'Heroes And Villains', 'Little Deuce Coupe', 'Catch A Wave', 'Wouldn't It Be Nice', 'I Get Around', 'Good Vibrations', 'Barbara Ann' (encore), 'Surfin' USA' (encore). **Beachago set-list** 'Wishing You Were Here' (Chicago/Beach Boys), 'Saturday In The Park' (Chicago/Beach Boys), 'California Girls', 'Fun Fun Fun', 'Feelin' Stronger Ever Day' (Peter Cetera and Mike Love lead vocals), 'Jumpin' Jack Flash'.

### ■ Friday 23rd

**Anaheim Stadium Anaheim, CA** with Chicago

The concert makes \$483,710 gross from 48,371 fans. Stadium director T.F. Lieger tells *Rolling Stone*: "The second tier in the stadium moved up and down two to 18 inches during The Beach Boys' set, prompting a message board request for the clapping and stomping upstairs crowd to sit down." Concertgoers remark that the yo-yoing tier was most noticeable during The Beach Boys' performance of 'Fun Fun Fun'.

### ■ Saturday 24th

**Oakland Alameda County Coliseum Oakland, CA** with Chicago, Bob Seeger

Promoted by Bill Graham, the concert generates \$408,737 gross from a sell-out crowd of 55,000.

### ■ Monday 26th

'Little Honda' / 'Hawaii' single released in the US. Capitalising on The Beach Boys immense popularity, Capitol reissues these two old recordings.

### ■ Thursday 29th

**RECORDING** RCA studio *Los Angeles, CA*. Brian's first session for Bruce's Equinox Records, as he begins work on 'Why Do Fools Fall In Love?' with California Music, a group signed to Equinox. Brian produces the recording, contributes vocals, and conducts the orchestra. Equinox's Jimmi Seiter tells *Rolling Stone*: "This is Brian's first attempt in getting back into it. There'll be a lot more better things ahead." It's possible Brian also records tracks for 'Money Honey' and yet another take of 'Ding Dang' at this session.

### ■ Saturday 31st

**Municipal Auditorium Cleveland, OH** with Chicago

Tonight sees a \$210,000 gross from 26,000 fans.

• 'Sail On Sailor' reissued single peaks in US *Billboard* chart at number 49.

## June

'Break Away' / 'Celebrate The News' single released in the UK. Capitol reissues this 45, first released in June 1969. It fails to chart. 'Sail On Sailor' / 'Only With You' single released in the UK. Reprise in Britain issues this competing single, first released in the US in February 1973 and doing well there now after a re-release earlier this year. But in Britain it fails to chart.

### ■ Sunday 1st – Thursday 5th & Saturday 7th

**Chicago Stadium Chicago, IL** with Chicago

These six performances mark the highest grossing concerts of the Beach Boys/Chicago tour with a total attendance figure of 120,000 and a box-office gross of \$1,080,000.

### ■ Monday 2nd

'Get It Up For Love' single by David Cassidy released in the US. The Bell 45 is co-produced by Bruce Johnston and features Carl on backing vocals.

### ■ Thursday 12th – Sunday 15th

**Madison Square Garden New York, NY** with Chicago

Four sell-out shows grossing \$750,000. Audience figures during the concerts set a new indoor concert box-office record for the venue. Henry Edwards writes in the *New York Times*: "Rather than earnestness, The Beach Boys have always projected an air of ebullience. Purveyors of 'good vibrations', this vocal quartet accompanied by four back-up musicians is also relatively clean-cut in appearance, with the exception of lead singer Mike Love who on past occasions has shown a preference for salmon-coloured meditation outfits and crocheted beanies. His costuming lends colour to the kind of musical joy created by The Beach Boys as they



conjure up their vision of a mid-1960s Southern California adolescence touched by sun, surfing, convertibles, cruising and girl watching.

"As effective as it ever was, The Beach Boys' sound – complex, imaginative, rich, swirling vocal harmonies backed by a series of pulsating rhythm lines – can still cause audiences to dance in the aisles. Many have hailed The Beach Boys as 'the quintessential American white middle-class rock'n'roll band'. It is an apt description. Reports from the road have indicated that the performance, which in some locations has lasted as long as six hours, begins with a long and bouncy set by The Beach Boys featuring many of their most beloved songs. Chicago then joins The Beach Boys for a greatest-hits swap, but The Beach Boys are allowed to finish the first half by themselves. A lengthy medley of Chicago's greatest hits opens part two, and the evening is concluded as both bands join in a wild jam highlighted by The Beach Boys' lush harmonies, Chicago's piercing horns, and as many other musical hijinx as the 16 musicians can muster up."

### ■ Saturday 14th

An interview with Dennis, carried out by Elliot Cahn in Hollywood two weeks ago, is published in this week's edition of the UK music paper *New Musical Express*. Dennis takes the opportunity to reply to Carl's recent statement that The Beach Boys have about two years left as a group. "I think that's utter bullshit," Dennis storms. "We'll keep making it as long as we want, because we're not trying. The Beach Boys haven't made a big statement. ... We're just five horny guys on the road doing our thing. It's so simple. If the group broke up tomorrow and it turned out that I didn't have a penny, it wouldn't freak me out at all. I'd be a gardener or a fisherman."

### ■ Friday 20th

'Help Me Rhonda' single by Johnny Rivers released in the US. The song features backing vocals by Brian. Speaking on US radio a few years later, Rivers recalls, "I was backstage at a Beach Boys concert. The last song they did was 'Help Me Rhonda' and it kept going round my head for days. So, a week later, I was recording in the studio and I told my band, 'Listen, we've got an hour left and I want to record a track just for fun' So we recorded the track [for] 'Help Me Rhonda'. I put a rough vocal on it and then some friends of mine came in to do some backing vocals. But we still needed that high harmony part. So I called Brian Wilson. I played the version I'd just recorded over the telephone to him and he said, 'Wow! That sounds like a big hit.' I told him we were finishing it tomorrow night and asked if he would like to come down to the studio. He said,

'Yeah, yeah. I'll be there.' I didn't really think he would show up. He had become a recluse and hadn't recorded in a long time. But he did come down. He came with his wife, Marilyn. She held his hand while he stood there and sang his part on 'Help Me Rhonda'. He did it in one take. It was perfect. We went, 'Wow! Thanks Brian.' He was so excited to hear his voice on a record again. Shortly after that, he began recording with The Beach Boys again."

### ■ Saturday 21st

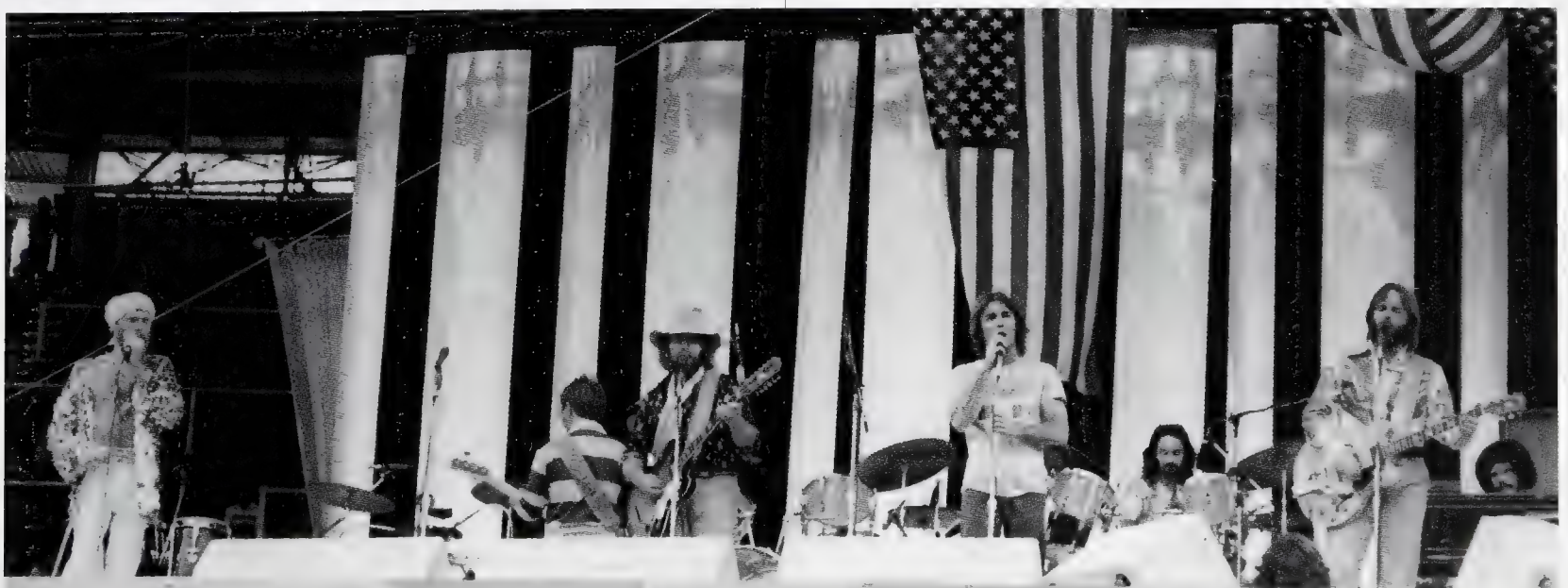
**Wembley Stadium Wembley, north-west London** Elton John (headliner), The Eagles, Rufus with Chaka Khan, Joe Walsh, Stackridge; compère BBC Radio-1 DJ Johnnie Walker

The Beach Boys break from their concert tour with Chicago to return briefly to the UK for this *Midsummer Music Show*, an 11-hour all-day event attended by a crowd of 75,000. Among the celebrities present to watch the show are former Beatles Paul McCartney and Ringo Starr, who sit apart in the Royal Box area of the stadium, alongside American singers Harry Nilsson and David Cassidy. Joe Walsh's band features former Beach Boy Ricky Fataar.

Chris Welch writes in *Melody Maker*: "Unfortunately for Elton, [who played] endless songs from his new album *Captain Fantastic*, The Beach Boys had already stolen the show hours beforehand as they played their marvellous surfing songs under the blazing sunshine of the longest day. ... Elton was topping the bill, but it was The Beach Boys who stole the show, and for a very good reason, they simply played their greatest hits. The band, augmented by James William Guercio on bass guitar plus two new keyboard players and a percussionist, provoked an immediate response, right from the opening number, 'Wouldn't It Be Nice'.

"But how could the band fail? They went through the motherlode of their repertoire, from 'Help Me Rhonda' and 'Little Deuce Coupe' to 'Sail On Sailor' and 'Surf's Up'. The audience was on their feet for the entire set. The force of the music and familiarity of the songs were enough for the band to take the audience with them. 'Do It Again', 'Sloop John B', 'I Get Around' and of course 'Good Vibrations' ... they just came one after another. For the encore, The Beach Boys returned to sing 'Surfin' USA', 'Barbara Ann' and 'Fun Fun Fun'. It was an object lesson in upstaging, and Captain Fantastic, who followed, couldn't hope to better The Beach Boys. Elton made a mistake by starting his set with the doom-laden track 'Funeral For A Friend'."

Max Bell agrees in *New Musical Express*: "Elton John might be the world's biggest-selling rock star at this point, but it was The Beach Boys who presented the estimated audience of 72,000 with a slice of rock history that stole the show at Wembley. The balding





superstar played it all wrong. Do all those people want to listen to over an hour's worth of new material after already sitting through seven hours of music? For sure they didn't, and a lot of them said so with their feet, so that halfway through Elton's set there was a long stream of concertgoers leaving the stadium with the memory of those four guys from Southern California ringing around in their heads. ... Dennis sang 'You Are So Beautiful' and dedicated it to England. There was 'Barbara Ann', the inevitable 'Fun Fun Fun' and Love doing his Jagger bit. ... It's apparent that The Beach Boys can make you feel like laughing and crying. ... They are, quite simply, the best." **Set-list** 'Wouldn't It Be Nice', 'I Can Hear Music', 'Do It Again', 'Help Me Rhonda', 'In My Room', 'Sail On Sailor', 'The Trader', 'Surf's Up', 'California Saga: California', 'Surfer Girl', 'Heroes And Villains', 'Little Deuce Coupe', 'Catch A Wave', 'Don't Worry Baby', 'Darlin'', 'Sloop John B', 'California Girls', 'I Get Around', 'Good Vibrations', 'You Are So Beautiful', 'Surfin' USA', 'Barbara Ann', 'Fun Fun Fun' (last three as encores).

### Monday 23rd

**Good Vibrations – Best Of The Beach Boys** compilation album released in the US. Warners rush-release this single LP covering the group's career from 1966 to 1973. *Good Vibrations* will equal 1973's *In Concert* as the best performing Warners LP in the US chart, where it peaks at number 25.

### Tuesday 24th – Saturday 28th

**Capital Center Landover, MD** 8:00pm, with Chicago

Back in America after the UK visit, The Beach Boys continue their highly successful joint tour with Chicago. The *Washington Post* reviewer writes: "There was no doubt that The Beach Boys were back, stronger than ever. Cotton-candy vendor Tam Cole, who said she expected her sales to top 700 sticks, was so excited by The Beach Boys' music that she found it hard to keep her mind on her work. 'I'm going crazy,' she said. 'I can't go in there.' But she did manage to peer around the curtain as The Beach Boys broke into 'I Get Around' and jumped up and down and clapped her hands just like everybody else in the house. Even promoter Jack Boyle seemed to be excited by The Beach Boys. 'You know me,' he said. 'I don't usually like rock'n'roll but this is the greatest show I've ever seen. Just wait until The Beach Boys and Chicago play together.'

"At first there were only a few thousand on their feet. Then there was 10,000 and then almost everyone. By the time they sang 'Wouldn't It Be Nice' there was no need for Beach Boy Mike Love, garbed in turban and sequined jacket, to urge the crowd to stand up and join in. As Love sang the words of what may well be the most idealistically adolescent rock love song of all time, there was an outpouring of emotion from the audience that surprised even the most regular attendees of Capitol Center concerts. There was a feeling in the air, pure, innocent and without the false hipness that is standard at most rock shows, and even The Beach Boys themselves were amazed.

"And finally, there was Chicago. ... When Chicago finished, maybe a few hundred in the crowd made their way to the exits but the majority stayed and stomped and cried for more. Shortly, back came The Beach Boys to join Chicago, and if they did not combine to raise the Capital Center roof it was only because it's fastened tight. Everybody standing, arms raised, hands clapping, bodies swaying, cameras flashing, the sounds were of 'Wishing You Were Here', 'Saturday In The Park' and a half dozen other tunes, including 'Fun Fun Fun' and 'California Girls'. The difference between the two groups was perhaps best illustrated in 'Wishing You Were Here', a Chicago song, for which The Beach Boys sing background vocals.

Chicago was simply no match for the tight, lilting vocal harmonies of Beach Boys Mike Love, Carl Wilson and Alan Jardine. They closed the show with a rousing version of The Stones' 'Jumpin' Jack Flash', complete with a vamping Mick Jagger imitation by Mike Love."

### Sunday 29th – Monday 30th

**Schaefer Stadium Foxboro, MA** with Chicago

Sixty thousand advance tickets have been sold for the shows, including a further date on July 3rd.

### Monday 30th

'Barbara Ann' / 'Little Honda' single released in the US. Capitol reissues these old recordings to help promote the *Spirit Of America* compilation. It does not chart.

## July

### Tuesday 1st

**The Spectrum Philadelphia, PA** with Ambrosia

A Beach Boys gig away from the *Beachago* tour.

### Thursday 3rd

**Schaefer Stadium Foxboro, MA** with Chicago

### Sunday 6th

**Colorado State Stadium Fort Collins, CO** with Chicago

The final night of the Beach Boys/Chicago *Beachago* Summer Of '75 tour. Larry Fitzgerald, Chicago's manager, says in *Amusement Business* magazine: "This was the most significant concert tour for 1975 and perhaps 1976 if we do it again next year. The concerts delivered four hours of music with two of America's premiere supergroups. There is an incredible identification for both groups with the audiences. Both acts are at the roots of contemporary American music."

• Several shows on the tour are taped for a possible live *Beachago* album. A tentative release date is set for the end of the year, but the album is never released. Reports suggest that the tapes are lost in the Caribou studio fire. Apparently they reappear in late 2002 in the possession of Jim Guercio.

### Saturday 12th

**Marcus Amphitheater Milwaukee, WI**

Just a week after the conclusion of the *Beachago* tour, The Beach Boys headline the annual *Milwaukee Summerfest Festival*.

### Monday 14th

A concert due to take place today at North Western University in Evanston, Illinois, is cancelled when Mike is stranded after a visit to Indianapolis.

**The Higher They Climb – The Harder They Fall** album by David Cassidy released in the US. The LP is co-produced by Bruce Johnston and features backing vocals by Carl.

### Wednesday 16th

Masters for the next Beach Boys Reprise single – a reissue of the *Pet Sounds* classics 'Wouldn't It Be Nice' and 'Caroline No' – are prepared for release.

### Monday 28th

'Wouldn't It Be Nice' / 'Caroline No' single released in the US. A further re-issue of old recordings.