

Dennis Wilson -

Pacific Ocean Blue

Produced by Dennis Wilson & Gregg Jakobson

Released August 22, 1977 - Caribou PZ 34354 (CBS)

Pacific Ocean Blue - Legacy Edition

Original Recordings Produced by Dennis Wilson & Gregg Jakobson

Bonus Tracks Produced by Dennis Wilson, John Hanlon & Gregg Jakobson

Executive Producer: James William Guercio

Released June 17, 2008 - Caribou/Epic/Legacy 88697-07916-2 (Sony/BMG) Disc One

Dennis Wilson had always been considered the quintessential "Beach Boy": not in a musical sense (that, of course, was Brian), but in a lifestyle sense. His love of surfing inspired the others to adopt the image that launched the band, and his further adventures in the worlds of fast cars, fast bikes, and fast women continued to fuel the imagination and song catalog of his older brother and cousin. But in the first five or six years of their career, his musical contributions were limited to drumming and singing backup (and sometimes not even that), with an occasional lead vocal opportunity (either covers of other artists or new songs that Brian and Mike would throw his way). However, with Brian Wilson's retreat from full artistic control of the band in 1967, the other members (Dennis included) began to be relied upon more and more for compositional and production efforts. Dennis' first contributions in this respect appear on the 1968 *Friends* album, and would continue over the next five years; tunes like "Little Bird", "Be With Me", "Celebrate The News", and "Forever" were highlights of the late '60s-early '70s Beach Boys era.

In order for Dennis to evolve musically into something more than "just the fun-loving playboy drummer", he needed to master a melodic/chordal instrument well enough to compose on it. His mother Audree had taught him the fundamentals of boogie-woogie piano playing as a kid, while David Marks recalls Dennis teaching himself Beethoven's "Moonlight Sonata", and Bruce Johnston showed him some more advanced chords while on the Boys' January 1966 tour of Japan. Dennis' first wife, Carole, recalls "The very first thing after we got married, before we even bought one piece of furniture, he bought a piano...which we still have; a baby grand piano...it was white-and-gold, it was the ugliest thing, but he didn't care, it was *his* piano, and he immediately started playing around on the piano. Before that, on the road, whenever we'd go anywhere for concerts and things, he would always go backstage, either before or after performance, and if there was a piano onstage, he'd always play piano, trying to work out something for himself. He had ideas in his head right from the beginning of the kind of music he wanted to make. But he just played around at first, (and) didn't, I don't think, have the confidence to move forward right away". When his second wife, Barbara, went to his home for the first time (he was living in friend Gregg Jakobson's basement at the time), she found him playing the piano, totally absorbed in a new song he was working on. Hal Blaine, who was hired to play drums in Dennis' place on many of the Beach Boys' biggest hits, said "Dennis also played great piano, maybe better than drums". In fact, there was a time in the early '70s when Dennis was unable to drum due to a serious hand injury; for a three-year period ending in late 1974, he would play keyboards live with the group or (depending on the song) simply stand at the mic and sing.

In late 1970, Dennis was able to release a solo single in several countries (but not the U.S.) as a "trial balloon" to test the waters for a possible solo recording career: "Sound Of Free", backed with "Lady". Encouraged by the positive reviews it generated, Dennis recorded several more tracks with Beach Boys auxiliary keyboardist Daryl Dragon, in hopes of completing an entire solo album. Sadly, most of these tunes were never completed and Dennis abandoned the project. He did contribute a smattering of new songs to Beach Boys albums over the next couple of years, but the creative burst he experienced between 1968 and 1972 flickered and died. And yet, the *second* era of great Dennis Wilson artistry was about to dawn...

Origins of Dennis' Solo Career

Pacific Ocean Blue grew out of the work Dennis and Carl did with engineer Stephen Moffitt in setting up Brother Studio for the group, beginning in late 1973/early 1974. Dennis Wilson, 1976:

"In putting the studio together I was looking for different sounds and new approaches to record, and in doing that I suddenly found myself making an album of my own. Music is like a hobby for me and this album just came out of me following my hobby...". In 1974 and 1975, Dennis recorded such titles as "String Bass Song" (an early version of what became "Rainbows"), "Barnyard Blues", "Symphony", "10,000 Years", and "Holy Man", some of which were proper songs, others of which could be better described as experiments in sound. "I've been planning this solo thing for four or five years," he said. "I was writing and completing songs, taking my time and never really feeling that I would do an album because no one was behind it".

Enter James William Guercio, the powerful record business mogul who both managed and produced the jazz-rock band Chicago. By early 1974, Guercio (who'd known Dennis since the mid-sixties) was playing bass with The Beach Boys live on the road, and he soon began co-managing them as well. In 1975, Guercio brought both bands together for a hugely successful stadium tour that outsold The Rolling Stones in some markets. Backstage at soundchecks and in hotel rooms after shows, he and Dennis would "bang away" together on tunes Dennis was writing. Dennis originally asked Guercio to help him remix some of his ongoing productions and produce an album with him: "It was James Guercio who convinced me. I called him up one day and said, 'Look, I wanna make an album with you', because I really loved some of his ideas. But after hearing the tracks I had so far he said 'You do it and I'll get behind you and support you all the way.' I said 'Uhaahaayaayaa, shit! That's scary!'...But I finally said okay, and asked a lot of my friends to play on it, like Ricky Fataar, Jimmie Haskell, Jimmy Bond, Hal Blaine, Ron Albach, who is the keyboard arranger for Beach Boys' concerts, and The Double Rock Baptist Choir". As Guercio puts it, "His music was honest, pure and original. His writing style was really unconventional too. He'd sometimes have three-to-five movements in a song. I sensed that Dennis' music was very special and felt he could do a great album, so I signed him to my label...".

The Creative Process

When asked to compare his solo music to that of the group, Dennis replied "My own album is different in that I've messed around with the 'ips' (inches per second) on the tape machine and used a synthesizer a lot. Track-wise it's different because I'm not a Brian or a Carl when it comes to vocals. They have that real pretty soft voice but I have a rougher vocal sound, so the tracks are a little coarser than something you'd expect from the group". A year later, he said "It will sound like a Beach Boy record in points, because I am a Beach Boy, and many of the vocals and vocal harmonies I am doing alone...so, it's gonna sound a little like one part of something". In the same interview, he described his creative process: "Truthfully, I'd play the piano with a click-track, and I would close my eyes, and then I would hear something, and I'd move on...and move on, and move on, and move on, and move on, and one thing led to another, and that's how it happened. I don't know...the experience of experiencing an artistic moment...is I guess fantasizing. To be very truthful with you, technically-speaking, I uh...it took a lot of work".

Although Dennis had never been blessed with a singing voice as beautiful as those of his brothers, his vocals on tracks like "Little Bird", "Slip On Through", and "Sound Of Free" were earnest and energetic; they were also clear and youthful-sounding. In the mid-'70s, though, three factors would have a devastating effect on his voice, destroying whatever youth and sweetness was there, and leaving him with a gravelly, sandpaper-esqe growl similar to Joe Cocker or Bruce Springsteen with the croup. The first of these three factors was Dennis' ever-increasing substance abuse: both Dennis and his younger brother Carl were regular smokers by their late teens, and marijuana eventually supplemented the tobacco. Added to this was Dennis' growing reliance on alcohol, and by 1974, cocaine. The booze, nicotine, and coke gradually stripped away the higher reaches of his vocal range. The second factor was more practical: Dennis sustained a throat injury in 1974 (he was either kicked in the throat in a barroom brawl, or suffered from a stray punch inflicted by Beach Boys manager Steve Love during a fistfight, depending on who's telling the story), which caused permanent damage to his larynx. But the third factor, it seems, was more psychological, yet nonetheless real: Murry Wilson passed away in mid-1973, and Brian and Dennis, the two brothers who had the most volatile relationship with their dad, were also the two most devastated by his passing. Both of them began to drown to an even greater extent in their own personal vices, and both of them seem to have subconsciously tried to allow Murry to

live on in them by taking on the gruffer dimensions of his persona; from that point they both began to speak (and therefore sing) in the deep, manly chest register of their father. This rougher vocal delivery definitely allowed Dennis to project a more mature and macho image in the songs he sang on *Pacific Ocean Blue*, but continued abuse over the next several years simply made things progressively worse. By the early '80s, Dennis' speaking voice, when he had one, was hoarse at best, and his singing voice was virtually non-existent. In the last year of his life he underwent numerous operations, including laser surgery, in an attempt to salvage what was left.

Life Influences Art

Dennis' appearance also changed markedly around this time, as he spent countless hours in the sun and wind, working on and sailing *The Harmony*, the name he gave the 62-foot ketch he acquired in 1974 and docked in Marina Del Rey. He would frequently sail it to Catalina Island, and sometimes even Hawaii. His muscle tone increased, and he soon lost his youthful, teen-idol look while taking on a more rugged, outdoorsy appearance, one which matched his deeper, huskier voice. He grew his hair to his shoulders, and regularly sported a full, dark beard. He was no longer a "boy", but a "man".

The main themes of *Pacific Ocean Blue* would seem to be nature, friendship, love won and lost, music, and spirituality; in other words, *life*...in particular, love won and lost. Besides his music and *The Harmony*, Dennis had another great love in his life at this time, whom he'd met in October of 1974: Karen Lamm, a model and actress who had been briefly married to Robert Lamm of Chicago years before. Dennis had already been through two broken marriages at this point, but at least they were with two *different* women: his next two broken marriages would both be with this *same* woman. It seems he couldn't live with her, but couldn't live without her either. Dennis and Karen's turbulent relationship had a monumental impact on the music of *Pacific Ocean Blue*; during the course of the album's production, they married (for the first time) and separated (on the way to their first divorce), but were back together within a week or two after its release. The joy and the emotional turmoil of this relationship are both embedded within the music here. Author Jon Stebbins: "A lot of people think of her as a very negative and divisive person. She threw a brick through the window of Brother Studios; she pulled a gun on Dennis. But at the same time she was motivating him creatively. I think it really shows in the passion of his music".

Musical Ability and Inspiration

Beyond his rough but expressive singing, Dennis had the innate ability to get enough from most any instrument he desired to use. John Hanlon, who had just started as an engineer at Brother Studio and soon found himself working frequently with Dennis, told writer Adam Webb: "He was extremely creative. He would play the drums, he played the bass, he played a lot with synthesizers like the Mini-Moog, the ARP, all the analog synths. They had harmoniums, Chamberlains, they had a clear plexi-glass electric harpsichord, they had a lot of really cool instruments there in the back of the studio". Dennis' creative use of keyboards and synthesizers is reminiscent of Stevie Wonder's work on such early '70s albums as "Talking Book" and "Music Of My Mind". James Guercio, to author Ken Sharp: "He'd tell me, 'I'm really not a piano player'. And I'd say, 'You're crazy, what you're doing is like Beethoven and Chopin to me'. I'd go to the studio and he'd be working with a Mini-Moog. I've worked with some great keyboard players over the years, including Rod Argent, Billy Joel, Lincoln Majorca, and Bobby Lamm, and I couldn't believe what Dennis was getting in terms of sounds". In a 1976 article called "Dennis Alone" for his regular "Melody Maker" column "The New York Report", Chris Charlesworth wrote "Dennis plays most of the instruments on the album himself, though a couple of extra drummers, including one-time Beach Boy Ricky Fataar, were brought in when he became dissatisfied with using a rhythm box to back his own keyboard work". In a September '76 interview with Timothy White, Dennis also revealed a little of his working habits, and the name he originally considered giving the album: "I've been in the studio from 10:00 am until late evening every free day I've had, and on some of the tracks, I play everything myself...As for the title of the record, right now I like *Freckles*, 'cause they're nice - especially freckles and red hair". The following January, while still hard at work on the album during breaks from Beach Boys tours, Dennis spoke by phone to Jim Girard for the Cleveland-based "Scene" magazine, and elaborated on his frantic work schedule:

"I'm not structured like your normal eight-hour-a-day guy is. For example, my work schedule today is that I came into the studio this morning at 9:00 a.m. From then until 3:00 p.m. today I worked with The Beach Boys. From 3:00 p.m. until I leave tonight - probably around midnight - it's myself working on my album. I don't stop and I have a lot of energy. A lot of people get tired, but for some reason I have a lot of energy. I don't know why that is". Years later, after Dennis' passing, David Leaf would write, "Nobody I've ever known lived a more intense existence than Dennis Wilson. When he worked, it was nonstop, for days at a time until he would collapse from exhaustion on a studio control room couch".

Dennis never compared himself to Brian, but years of watching big brother in the studio had obviously rubbed off on him. Jim Guercio says, "Dennis was *way* beyond what anybody thought, harmonically and on the piano...through that whole period, I said...I never said he went *beyond* his brother, I said 'you listened...all those years, I think you were a broke-down drummer...you keep writing these songs...every night you can play them for me'". When asked by David Leaf if Brian had been his major influence, Dennis replied "Not influence, inspiration. There's a difference. I think musically I'm far apart from Brian. He's a hundred times what I am musically. Our music is different. I think he has been a profound influence in my life. If I was to say that I had a master, Brian would be the man I'd say has guided and helped me through everything". Studio engineer John Hanlon, in his conversation with Adam Webb: "He was a genius. Dennis was a genius. He had more of Brian in him than anyone else...With Dennis, he was writing melodies and writing really strange time signatures with the drums and really cool things that I'd only heard in jazz...He wrote a lot on the piano but he also wrote on the drums. He'd have melodies in his head that he would work out with rhythm and time and then he'd build a song around that. He'd then transfer those ideas to different instruments like the Moog and the Oberheim. He was a big fan of working with different bass lines...it was like he was trying to prove he could be as creative as Brian - though he would never, ever say that out loud. But you could tell there was that sort of *angst* inside of him. It was like he had these strong creative impulses kicking against the public image of the sex symbol, the surfer and the drummer". In a Caribou Records press bio released to tie in with the album, Dennis said "What I am, basically, is a hardcore musician who wants to be in every aspect of the notes, the words, the technology, and the voices".

The Business Side

James Guercio signed Dennis as a solo act to his CBS-distributed Caribou Records label (named after the famed Caribou Ranch, Guercio's horse ranch/recording complex in Colorado): "The record company (CBS) thought it was a huge risk. The A&R department said, 'Jimmy's lost it, what's he thinking? He's a drummer'. They didn't know him as I knew him. I told Dennis, 'You've got the studio, I'll pay for the recording, now get started'". But this created a potential conflict of interest, as Dennis was already one-fifth of an established recording act with an existing contract: Dennis said, "I called up Mo (Ostin, president of Warner Brothers, The Beach Boys' label at the time) and he was very understanding and gave me a release. The basic contract terms leave the amount of records up to me; I will only do one album a year, but I'd like to at least deliver three or four years' worth. Also, I'm not allowed to perform any of the material live unless it's with The Beach Boys onstage".

None of the other Beach Boys were allowed to be on Dennis' record, which is why Carl Wilson is not credited on the album's inner sleeve, although he was definitely present on several of the songs. Trisha Roach (now Campo), who was managing Brother Studio at the time, told Jon Stebbins: "They practically had to smuggle Brian into Dennis' sessions. It happened on occasion, but it happened kind of secretly". Brian's involvement with Dennis' solo recording sessions appears to have been strictly "inspirational"; Carl, however, definitely contributed on a musical level, even though he was often in severe pain from an ongoing back problem. When Carl showed up one night, unannounced and wheelchair-bound, someone helped him up onto a step stool and gave him a set of headphones, while Dennis immediately set up a microphone in front of him so he could add a vocal part to the song in progress. Trisha again: "I looked at Carl, and he was so white and in so much pain. But he sang with such passion and was so damn happy to be there for Dennis". In November of '76, Brian was interviewed by New York DJ Pete Fornatale, and described his reaction upon hearing Dennis' solo music: "I said, 'Dennis, that's *funcky*, that's

FU-U-UN-KY! You're gonna have a hit album', I *hope* he has a hit album, Dennis Wilson solo album is gonna be a good album!". In the late '90s, Brian would say "I never dreamed, when I used to know him as a kid when we were brothers, never dreamed he would grow up to be a great person in music. I never, *ever* dreamed he could do that".

Dennis' Team

One other friend who would assist Dennis on a regular basis in the studio was old pal Gregg Jakobson, whom Dennis enlisted as co-producer for the project. Gregg Jakobson: "It was Jim Guercio who gave us the opportunity. It was Guercio who said, 'Dennis, let's do an album.' They called me into the office and said, 'Okay, Gregg, you have a PO number', which means I could go into a studio, I could book the time, hire musicians and I could send bills away that they would pay. That's a big deal". Gregg describes his role as co-producer: "Well, it really means that you are much more behind the glass, much more responsible. In other words, the studio is there, but somebody has got to be there to turn the lights on, there has to be an engineer to turn the machines on, and you need musicians and singers there...And you have to be there to say, 'Okay Dennis, today let's work on, 'River Song'". On the subject of their songwriting partnership, Gregg says "Dennis never wrote verse-chorus kind of stuff. He was more unconventional. He wasn't restricted to any of those parameters like Brian was, or most musicians, which is very unique. Part of my job would be to force it a little bit into a mould so we could have a little more of a verse-chorus structure. Dennis wasn't the world's greatest lyricist but if I gave him an idea he would immediately have some music to go with it". Regarding Carl's input, Gregg has this to say: "Carl and Dennis were very close, like two peas in a pod, and had been making music together since they were little kids. So of course he would come in and do a background vocal or play guitar or contribute to a chorus line. Carl was a part of the record but he went uncredited because of that clause. Carl didn't care about credit, he was just interested in helping out his brother".

Ed Carter, who played bass and guitar for The Beach Boys for many, many years, recalled in separate conversations with Ken Sharp and Jon Stebbins the unconventional technique Dennis would use to motivate and inspire his musicians in the studio: "A lot of times he didn't have the musical terminology to express an idea. He wouldn't say, 'We're gonna go from 4/4 to 6/8 here'..."; "Dennis would dance around and do body language to express what he wanted"; "...literally dancing around to show you the feel of what he wanted in a solo or in a passage or he'd sing an idea out to you" (saxman Sonny Rollins claimed Mick Jagger used the same "body language" means of expression in the studio with him). Ed Tuleja, once a member of King Harvest (of "Dancing In The Moonlight" fame), and who now lives in Tasmania, was another guitarist who played on Dennis' solo albums. He says "Dennis trusted his musicians and gave us complete freedom...It was a very positive creative environment. None of the musicians ever got the feeling they were doing something wrong..."; "Of all the Beach Boys, Dennis was the one I got along with best. I bought a Harley from him and reckon he was the real stand-up guy of that group, whatever his personality made him do". Longtime Beach Boys sideman Bobby Figueroa was frequently employed by Dennis to drum on his solo sessions: "I remember him being very empathetic...there was a lot of freedom there, and doing your own thing with him guiding you in the right direction..."; "We did that record in the midst of touring and between touring. All of a sudden I'd come home and get a phone call from him, 'Get over here now, I've got a song I wanna cut'. No one was using Brother Studios at the time so he was allowed to experiment and stretch out without having to watch the clock. He would stay there and just work and work and work...He always had a basic song idea, but there was no real formal structure to what we did. Sometimes we'd do 20 or 30 takes. Dennis never played a song the same way twice. He would say, 'Let's try it again,' and then he might think of another idea and he'd say, 'No, let's go this way, follow me'. It was hard to know when he'd settle on something until he actually heard it back and went, 'That's it!'".

Regarding the engineering team at Dennis' disposal, John Hanlon had this to say: "Earle (Mankey) was a great guy - extremely patient and hardworking. He was on the staff and had a lot of training and experience. Stephen Moffitt was the studio manager who did all the mixdowns - so basically it was me, Earle and Stephen who worked on *Pacific Ocean Blue*". With Dennis, sometimes the compensation he paid was more than monetary: "You know, he gave me his 3-

litre racing Porsche as an album bonus," says Hanlon. "He had like \$20,000 in the engine alone - it came with a German mechanic. It was ridiculous. I went from a 30-horsepower Volkswagen to a 300-horsepower racing Porsche and promptly drove it off the road. I'd never been in a car with that much power. It was insane. I was a little long-haired hippy with a Volkswagen Bug living in a beach house in Malibu, and then I had a racing car". Earle Mankey: "Brother Studios had a huge backlit stained glass window depicting a summer night's sky. The other wall was lined with plants that were dimly lit with ultra-violet gro-lites. It gave it a cool vibe...For the singing sessions, Dennis would call Belleview, a local restaurant and have them deliver some red wine. Then we'd put on a track and lay down a vocal. To capture that sound and feeling he was looking for, we would light the studio with the stained glass sky. Dennis would keep singing the songs over and over until they had that honesty, the truth. He might sing it all night and come back the next day and do it again. One thing about him that was different to everybody else is that he would do bass vocal harmonies. He'd work it out on the piano and sing them. I don't know anybody else who does bass harmonies". Stephen Moffitt: "Dennis was predictably unpredictable. One day he'd come in really angry and want to punch your face in and the next day he'd give you the biggest hug and cry. He was really tormented. In the emotional state that he lived in it was always a combination of joy and sorrow...I believe the ups and downs he was going through at the time worked to his benefit to create an emotionally powerful record". Mankey: "He was much more of a one-man-and-his-tape-recorder sort of guy than the other Beach Boys. His tools were keyboard chords and simple lines - not even leads and solo stuff - and Dennis' deep voice. His other tools were truth and honesty. He had a limited palette to work with, simple in a certain way. But it's very hard to get that indescribable artistic quality and he succeeded".

The "homespun" approach of the sessions was further reinforced when engineers Hanlon and Mankey were called upon to provide guitar on a couple of cuts. John Hanlon on Earle Mankey's guitar playing: "I think that Earle Mankey played a lot on there". Earle Mankey on his own guitar playing: "I don't remember playing it that much...When something would come up, and a guitar was involved, I could do it and Dennis couldn't. I don't remember what all those guitar situations were on that record...". Two of Dennis' other friends who contributed to the sessions, but apparently didn't make it onto the actual album, were Phoebe Noel and Van Morrison. Gregg Jakobson: "Van Morrison lived in Venice, and Dennis used to try to get something out of Van Morrison, who was very much more of a musician - he's a horn player. Van Morrison used to say to him, 'Dennis, I don't know what you are talking about. I can't be in your head.' It was funny. Van is not known for being especially gracious or patient". Gregg further described Dennis' spontaneous creative spirit: "Dennis would almost bring people in off the street and say, 'Hey what do ya think of this?', and they might have a suggestion, and Dennis would say 'Hey, that's an idea, let's try it'...he was very open...he operated very much in the present".

Jakobson had this to say regarding Dennis' creative use of tape machine speeds: "Dennis would be much more experimental. He used to experiment with the speeds too. You could record something at 30 ips and then play it at 15 ips, and it would be much clearer. He used to jump around at different speeds. He'd record something that he played really fast at 60 ips, and then you'd play it back and it would be big fat chords. It would be a really fast mess and then you'd slow it down and it would be a really beautiful melody..."; "It changes the texture of an organ or piano or drums". Earle Mankey: "He was so pleased with his discovery of taking the (ARP) String Ensemble and speeding the tape up to twice its normal speed. Then he'd play the string part and, by slowing the tape down, it sounded like an old 1930's recording of a slow, sombre string section that very much suited the sound of his voice".

Fruits of the Labor

After months of work, the album was finally ready for delivery in Spring of '77: one version of the master reel was evidently assembled on Saturday April 23rd, with the final lacquer being cut on or around Wednesday June 15th. Gregg Jakobson: "He was a fearless water man. So naming the album *Pacific Ocean Blue* was the perfect title. He could bring attention to some of the ecological problems affecting the ocean and also honor his lifelong love of the ocean". Dean Torrence (of Jan and Dean) designed the album artwork with his Kittyhawk Graphics design company, and handled most of the photo shoots, but not the main cover shot: "The cover photo was taken

somewhere in the Hollywood Hills. He looks a little glum 'cause his wife Karen was taking his picture (*laughs*). He didn't like to smile that much anyhow, he was a bit more comfortable being James Dean. When Karen was around, things were tense. She picked out that shot for the cover. Dennis wanted to keep her happy so he went along with it. Many of the other photos on the album, the ones of Dennis in the grass with his kids (Michael and Carl), were taken in Maui. The images of him under the pier were taken in Venice. Dennis connected to the outdoors and the water. I wanted to try and get candid shots of him in his element".

Gregg Jakobson recalls, "Howard Kaufman was the accountant and bookkeeper for Caribou at the time. Now, Howard Kaufman is a big manager of artists like Stevie Nicks. But at the time, after we brought the album in, Howard said, 'Gregg, my hat's off to you. I never thought this album would get delivered, let alone delivered on time and on budget'". Jim Guercio: "Dennis always called me 'JWG' and the album was referred to by the record company (CBS) as 'JWG's Folly', because no one believed he'd ever finish the record...Some people at the label were excited about the record but some of the executives said, 'Where's the single?'. I remember making a speech for some folks at the label: 'Who's ever played an instrument? Who's ever played in a band? Who's ever been onstage? Who's ever written or arranged a song?', and there were no hands raised. I said, 'Listen, I'm not here to criticise anybody but until you've done any of those things why don't you just let us do our job and get out of the fucking way!'. My recollection was: I jammed it down their throats (*laughs*)". Jakobson: "It got good reviews, then they went out and did their publicity stuff". This, despite what many feel was a muddy sound on the original LP. Gregg: "...*Pacific Ocean Blue* had such a terrible mix on it. Stephen Moffitt was the engineer at the time. I begged them to remix some things. I said, 'Dennis, this is a terrible mix. There's so much in there that we can't even hear. It just sounds like a big muddy sea of things'. But...Dennis was already into the next album. There was no way he was going to go back in the studio and help me mix it; he said, 'No, no, it's fine, don't even think about it, let's do another album'". Unfortunately, things did not improve much with the album's first CD release; Alan Boyd: "The 1991 *POB* CD was mastered from an eq'd and limited copy, probably because no one at the time wanted to deal with the hassle of decoding the DBX noise reduction that was on a few of the original masters. That's the main reason it sounds so....blah, sonically" (the DBX-encoded tracks were "Thoughts Of You", "Farewell My Friend", and "End Of The Show"). Happily, all sonic issues have been resolved with the 2008 Legacy Edition of *Pacific Ocean Blue*, which has been beautifully remastered into sparkling clarity, along with the addition of 4 previously unreleased bonus tracks and a whole second CD of unreleased *Bambu* music.

In his review of *POB* in the September 1977 issue of Circus Magazine, Scott Cohen wrote: "Now, when Dennis wheels through the California night, he can think of his record spinning out in the future, forever uniting himself with his listeners, no matter how distant they may be, whether in Japan, Java or the twenty-first century". Now, thanks to Jim Guercio and Sony Legacy Music, *Pacific Ocean Blue* has indeed found new life, worldwide, in the twenty-first century. As Dennis himself put it, "Everything that I am or will ever be is in the music. If you want to know me, just listen."

RELEASE DATE NOTE: Some sources cite September 16, 1977 as *POB*'s original release date, but there was at least one copy of the album cover displayed by audience members at The Beach Boys' September 1st Central Park concert, so the album was obviously already in the stores by then. A much more likely date for the American release is the 22nd of August, which was a Monday in 1977 (the day new LPs were released in the U.S. at the time, although the rules were much looser back then, and albums were sometimes sold days before the official release date at certain stores). On the other hand, the 16th of September was a Friday...since new albums were released on Fridays in the U.K., it seems likely the latter date was that of *POB*'s British release.

Sources: "Dennis Alone - The New York Report" by Chris Charlesworth, Melody Maker, 1976, reprinted in "The Middle Years" compiled and edited by Kingsley Abbott from the Phil Wilcock Archives / "Little Deuce Coupe: Two Beach Boys Sail Solo" by Timothy White, 1976, reprinted in "Back To The Beach - Newly Expanded Edition", edited by Kingsley Abbott - Helter Skelter, 2003 / "Dennis Wilson: Not Just One Of The (Beach) Boys" by Jim Girard, "Scene" Magazine, Cleveland, OH, January 13, 1977 / "Dennis Flies Solo" by Carol Rose, ROCK Magazine, May 1977 / "Dennis Wilson: It's About Time" interview by David Leaf, Pet Sounds fanzine, Vol. 1, No. 3, September 1977 / "All Alone And On The Beach" by Scott Cohen, Circus Magazine, September 1977 / On-air interview of Dennis Wilson, broadcast on KUGN-FM, Eugene, OR, late 1977 / "Dennis Wilson - The Real Beach Boy" by Jon Stebbins - ECW Press, 2000 / "Dumb Angel - The Life And Music Of Dennis Wilson" by Adam Webb - Creation Books, 2001 / "Endless Summer Quarterly" fanzine, Vol. 16, Nos. 1-2, Issue Nos. 60 & 61, Winter/Spring 2003 / *Pacific Ocean Blue* Legacy Recordings Electronic Press Kit, June 2008 / *Pacific Ocean Blue* Legacy Recordings Podcast & unedited Radio Promo, June 2008 / "The Making Of Dennis Wilson's *Pacific Ocean Blue*" by Ken Sharp, Record Collector Magazine, July 2008 / "Pacific Ocean Blues: The Life and Death of Dennis Wilson", BBC Radio 2, December 2008 / comments provided by John Hanlon, Ed Tuleja, Michael Andreas, Janice Hubbard, Stephen Kalinich, Ron Altbach, and Bobby Figueroa / AFM Local 47 contracts 3650-123563, 4914-117857, 7051-117862, 1356-302017, 6447-133668, 6452-133669, 7194-138094, 7195-138095, 7192-138102, 7193-138104, 7937-399876, 7938-399877

Side One.

RIVER SONG

Written: Music - Dennis Wilson / Words - Dennis Wilson and Carl Wilson

Arranged: Dennis Wilson / Strings arranged by Jimmie Haskell / Choral vocals arranged by
Dennis Wilson and Alexander Hamilton

Lead vocal: Dennis Wilson

Harmony and Backing vocals: Dennis Wilson / Carl Wilson / Billy Hinsche

Bass vocals: Dennis Wilson, Gregg Jakobson, Ed Tuleja, Billy Hinsche, and Alexander Hamilton /
(d/t) / Dennis Wilson / (d/t)

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir

Acoustic grand piano: Dennis Wilson (Intro)

Mini-Moog synthesizer (w/fuzztone): Dennis Wilson

Electric lead/rhythm guitars: Carl Wilson and Billy Hinsche

Electric bass guitar: Ed Carter

Drums: Ricky Fataar

Violins: William Kurasch, James Getzoff, Joy Lyle, Arnold Belnick, Tibor Zelig, Murray Adler,
Nathan Ross, and Henry Ferber

Violas: Harry Hyams, Pamela Goldsmith, Allan Harshman, and David Turner

Cellos: Igor Horoshevsky, Harry Shlutz, Selene Hurford, and Raymond Kelley

Acoustic upright double-basses (*arco*): Jimmy Bond, Timothy Barr, Milton Radel, and Arni
Egilsson

Strings conducted by Jimmie Haskell

Choir conducted by Alexander Hamilton

- PRODUCED BY DENNIS WILSON / DENNIS WILSON and GREGG JAKOBSON -
- Master is unknown take plus overdubs, followed by Tape Transfer into "Stage Two"
plus overdubs -
- Recorded on 2" 16-track analog tape, into "Stage Two" on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa late 1973/early 1974;
Engineered by Stephen Moffitt /
Tape Transferred at Brother Studio, Santa Monica, CA, circa second week of March 1976;
Engineered by Earle Mankey and John Hanlon /
Lead vocal recorded at Brother Studio, Santa Monica, CA, circa second week of March 1976;
Engineered by Earle Mankey and John Hanlon /
Strings recorded at Brother Studio, Santa Monica, CA, Wednesday July 7, 1976,
10:00pm-11:00pm;
Engineered by John Hanlon ? /
Choir and lead vocal in bridge recorded at Brother Studio, Santa Monica, CA, circa
July 10, 1976;
Engineered by Stephen Moffitt, Earle Mankey, and John Hanlon -
- MIXED BY STEPHEN MOFFITT -
- Final stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed at Brother Studio, Santa Monica, CA, Tuesday March 22, 1977, times unknown;
Engineered by Stephen Moffitt -

Pacific Ocean Blue opens majestically with "River Song" and the sound of Dennis' *arpeggiated* piano, soon joined by Ricky Fataar's slam-dunk drumming and the distant sound of Carl Wilson's guitar (which becomes louder and more powerful as the track progresses, symbolizing a river growing from a trickling brook to a mighty stream). The origins of this song date to the early '70s, during Dennis' *first* attempt at recording a solo album; there is a tape from that era on which Dennis plays an early version of the opening piano riff. That recording was intended for part of a multi-segment suite on the subject of "Ecology". A short time later, in 1972, Dennis had an epiphany of sorts while on a camping and fishing trip in the High Sierras of northern California. He and friend Ed Roach had attempted to build a dam near their campsite along Honeymoon Creek to increase the supply of catchable trout; however, when their dam was continually washed

away, Dennis realized it was futile for him to try and contain the mighty river, and the lyrical theme of the song was born. Dennis, in 1977: "A few years ago, I was in the High Sierras walking by this river that was very small and it kept getting bigger and bigger...that's the guitar sound on the track. And then thinking, Los Angeles versus the High Sierras, it just makes me sick to think of what's happening here. That's the lyrical idea; Carl assisted on some of the lyrics. Musically, it came from the river".

The Beach Boys performed an early version of the song live at a few concerts in 1973, with Blondie Chaplin singing lead and playing a biting guitar solo over the end. Later, Dennis added the song's bridge, and late that year KABC-TV in Los Angeles ran a short feature on the band which showed them running through the "River Song" track in the studio, in preparation for a recording session. Tapes circulate of two summer '73 gigs that include the live "River Song", as well as audio from the KABC broadcast. In early '74 or so, Dennis laid down the final basic track for the song, featuring Ricky Fataar on drums, Carl and Billy Hinsche on guitars, Ed Carter on bass, and himself on piano. Dennis also recorded a rough lead vocal, but the bridge section still didn't have lyrics. The 1974 mix of this track which circulates on bootlegs includes other instruments, like timbales & cowbell, that are not audible on the *POB* mix. As Jon Stebbins puts it, "Dennis had been fine-tuning it for so long that it had taken on epic dimensions; overdub after overdub was added then stripped then layered on again until it was right. The result is astonishing. Dennis, supported by Carl, leads us into the maze with a familiar harmony appetizer, then he takes over in a Ray Charles/Joe Cocker style and burns up the grooves. A full-choir backing ranges from lilting whisper to gospel wailing. Driving, distorted guitar and Dennis' tinkling piano send the number to its riveting climax". Interestingly (but in typical Dennis style) the song doesn't have a refrain as such; instead there are several sections, each flowing into the next, but never actually returning, much like a river.

Following a transfer of the original 16-track master to a new 24-track tape, recording wrapped up with two overdub sessions in July of '76: on the 7th, Jimmie Haskell and a 20-piece string section were added to give the song a brooding undercurrent, and finally, at least 30 members of the 75-strong Voices Of Inspiration Choir from the Double Rock Baptist Church in Compton, under the direction of Alexander Hamilton, were allowed to soar over the track, making a surprising entrance in the intro, then weaving in and out of the piano riffs and string *crescendos* for the remainder of the song.

Vocally, Dennis handles most of the massive stack of harmony parts in the first two lines of the intro (Dennis: "Ninety percent of those voices are mine"), although Carl can be heard as well (without seeing the track sheet or console tape from the multi-track, we can't say exactly how many voices Denny overdubbed, and even then, it's likely some tracks were "comped", or "bounced down" into a submix). After that, the choir kicks in, and other singers (likely including Billy Hinsche and Gregg Jakobson) help out as well in various parts of the song. Ed Tuleja: "I remember singing on the "rollin on" part - there were plenty of people on that. Very exciting to do...They had a good idea of the frequency spread from hearing the Beach Boys". Dennis sings the "do it, doo dow-doo" bass vocal in the fade, double-tracked into stereo.

The following link plays a video of Alan Jardine talking about Dennis and his music, followed by a 1976 Ed Roach promo film with footage from the "River Song" choir session. At this point, Dennis' vocal on the bridge section was still absent (either that or the fader was simply down on that channel), so it was presumably the last piece to be added. Karen can be seen in the clip, plopping down into a leather control room chair and propping her feet up on the recording console. At the end of the promo clip, Dennis and Karen are seen entering an airport terminal, presumably boarding a plane for the Beach Boys' '76 summer tour, which began July 12th. "River Song", "Rainbows", and "Thoughts Of You" were rough-mixed by Steve Moffitt on July 15, 1976, while Dennis was away on the tour; "River Song" was then given another (final) mix by Moffitt on March 22, 1977.

http://youtube.com/watch?v=1glGTda_Yvg

WHAT'S WRONG

Written: Music- Dennis Wilson / Words - Dennis Wilson, Gregg Jakobson, and Michael Horn

Arranged: Dennis Wilson

Lead vocals: Dennis Wilson / (d/t)

Bass vocal: Dennis Wilson

Harmony and Backing vocals: Baron Stewart, Robert Lamm ?, Ed Tuleja, Dennis Wilson, and Gregg Jakobson (Bass) ?

Honky-tonk upright piano: Dennis Wilson

Tack upright piano: Dennis Wilson

Electric rhythm guitars: Carl Wilson

Electric lead guitar: Carl Wilson

Electric bass guitar: James Jamerson ?

Drums: Hal Blaine

Bass harmonica: Dennis Wilson

Trumpet: Bill Lamb

Trombone: Lance Buller

Tenor saxophones: Michael Andreas and Charlie McCarthy

Baritone saxophones: Michael Andreas and Charlie McCarthy

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Original titles: MOONSHINE / ROCK 'N' ROLL / SAVED BY ROCK 'N' ROLL -
- Master is Remake unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa late 1976 or early 1977;
Engineered by Earle Mankey and John Hanlon -
- MIXED BY STEPHEN MOFFITT -
- Final stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed at Brother Studio, Santa Monica, CA, Saturday April 23, 1977, times unknown;
Engineered by Stephen Moffitt -

Dennis: "I was having an argument with a girl I was living with, and I used to say, 'What's wrong with me making my music? What's wrong with me not being here all the time? What's wrong with me being a little crazy once in awhile?...You spend my money. I think it's funny to watch you do that". Musically, this song has a very distinctive rock 'n' roll groove (the shuffle alternating between intervals of fifths and sixths) that was pioneered by Chuck Berry and his pianist Jimmie Johnson, and further popularized by Brian on such Beach Boys rockers as "Little Deuce Coupe". Dennis again: "That was spontaneous; I love that old feel that Brian used to play". Without access to an AFM contract or the session tape for this track, the credits above are speculative: Carl definitely plays three guitar parts, the distinctive rock 'n' roll drumming of Hal Blaine is obvious, and the bass playing certainly sounds like that of Motown great Jamerson. Ed Tuleja has a vague recollection of singing backgrounds on this one, and the other singers include Baron Stewart and probably Gregg Jakobson. In a November '76 interview with Carol Rose for ROCK Magazine, Dennis mentioned that Bobby Lamm of Chicago (Karen's first husband) sang backup on his recent sessions...without knowing for sure where on the album Lamm appears, this song would seem to be the best guess. Lance Buller, Michael Andreas, and Charlie McCarthy (from the Beach Boys touring horn section) are joined by trumpeter Bill Lamb.

Jon Stebbins notes that this song "received a fair amount of FM radio exposure that fall, because its booze-soaked aura and inebriated charm appealed to a certain type of listener". An earlier alternate mix (from Friday March 25th) reportedly features a more prominent vocal from Baron Stewart, to the point of almost being a duet. Additionally, as Stebbins writes, "One version of the song, featuring an insistent harmonica that drives the mix and vocals reminiscent of those on Elvis Presley's Sun recordings, was passed over for inclusion on *Pacific Ocean Blue* in favor of this inferior one...". We can hope that the "Sun Records" take of "What's Wrong" might one day see the light of day, should Caribou/Sony be inclined to follow up their 30th Anniversary Legacy release of *POB* with *another* collection of unrelased DW music...

MOONSHINE

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson

Lead vocals: Dennis Wilson / (w/d/t)

Bass vocals: Dennis Wilson / (d/t)

Backing vocals: Dennis Wilson / Trisha Roach and Baron Stewart (Falsetto) / (d/t) / Curt Becher, Joe Chemay, and John Joyce ?

Tack upright piano: Dennis Wilson (Intro)

Acoustic grand piano: Dennis Wilson

Hammond B-3 organ: Dennis Wilson

Moog bass: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Drums: Bobby Figueroa

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Original titles: BEAUTIFUL PLAY / WHO MAKES MY MOONSHINE -
- Master is edit of Take 1 & Take 2 plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa late Summer 1976;
Engineered by Earle Mankey and John Hanlon -
- EDITED & MIXED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Edited & Mixed at Brother Studio, Santa Monica, CA, Monday March 14, 1977,
times unknown;
Engineered by Stephen Moffitt -

Dennis: "Well, you know...'who made my moon shine'...it's a song about Karen". Ultra contemporary in its feel, the mood shifts from the drunken daydream of the intro to the dramatic reflection of the verses (at the same time, Dennis' vocal changes from single-tracked to double-tracked). The tack piano, Moog bass, and ARP String Ensemble make this the quintessential Dennis Wilson solo production. The only other instrumentalist on the finished track is drummer Bobby Figueroa, but the first take reportedly sounds as though it was recorded with a larger ensemble, indicating that Dennis rebuilt the track by himself from ground-up. Dennis is also joined by a host of vocalists for the soaring and intricately-arranged background parts. Trisha Roach and Baron Stewart sing harmonies together on two tracks, and Dennis also sings a double-tracked bass vocal. The mixing console tape strip for this song can be seen in the full-color shot (of a shirtless Dennis giving the "OK" sign with both sets of fingers) on page 185 of John Milward's book "The Beach Boys: Silver Anniversary" (Doubleday/Dolphin, 1985).

Although Dennis was not formally trained in either piano or compositional theory (and perhaps *for* that very reason), he was able to explore uncharted waters in his music. The unconventional structure of this song is best explained by Ed Tuleja: "He wrote as it came out of his soul. He did not restrict himself to conventional chordal/rhythm patterns". Bobby Figueroa, to Ken Sharp: "'Moonshine' was a tribute to the old ballads that his mother Audree liked to hear. That was one of his mother's favorite songs. He definitely did that song for her. Audree would come along on The Beach Boys tours and I remember sitting with her on the airplane and she told me, 'That's my favorite track'".

FRIDAY NIGHT

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson

Solo vocals: Dennis Wilson / (d/t)

Electric lead/rhythm guitars: Earle Mankey

Electric slide guitar: Ed Tuleja

Acoustic grand piano: Dennis Wilson

Tack upright piano: Dennis Wilson

Hammond B-3 organ: Dennis Wilson

Hohner clavichords: Dennis Wilson (3 total)

Moog bass: Dennis Wilson

ARP String Ensembles (sped-up then slowed-down): Dennis Wilson

Drums: Dennis Wilson

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Master is edit of intro from 2,000 YEARS & unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Intro recorded at Brother Studio, Santa Monica, CA, Wednesday April 21, 1976, times unknown;
Engineered by Earle Mankey and John Hanlon /
Recorded at Brother Studio, Santa Monica, CA, circa late Summer 1976;
Engineered by Earle Mankey and John Hanlon -
- EDITED & MIXED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Edited & Mixed at Brother Studio, Santa Monica, CA, Monday March 14, 1977, times unknown;
Engineered by Stephen Moffitt -

A dark and ominous intro leads into a slow funk groove where Dennis plays not only drums, but everything else except the guitars. Dennis: "That's another spontaneous song. It's a memory of when I was young and Friday night came. The white punks were out having fun. I am *the* white punk!". Jesus and rock 'n' roll are the two things that Dennis believes he, and the world, needs to save its soul.

The powerful intro was based on the first half of the second part of an unreleased trilogy called "10,000 Years"; Dennis reworked it, slowed the tempo down, and recorded a new version of this piece under the title "2,000 Years" (on April 21, 1976). At one point, this was considered as an intro to the album (which would have made an incredibly powerful statement...imagine Dennis' face staring out at you from the album cover while you hear this for the first time), but in the end it was utilized for this entirely new song. Meanwhile, the *main progression* of the second part of "10,000 Years" was re-recorded and reworked into the *body* of "Friday Night". Lastly, yet *another* section of "10,000 Years" (with jazzy wordless vocals) was re-recorded as a *tag* for "Friday Night" (on March 10, 1977), but was left out of the final edit of the song (information provided here by Alan Boyd).

The massive keyboard sound is achieved by Dennis playing a grand piano, a tack piano, organ, three clavichords, Moog, and an ARP String Ensemble, the latter of which at least was recorded at a faster speed, then slowed down during playback to create a shimmering, otherworldly effect. Engineer Earle Mankey is probably playing the slowly grooving rhythm guitar parts, while the slide (drenched in massive echo) is Ed Tuleja: "...that was good fun. Dennis had great respect for his musicians - he just let it happen and used the good bits. I played on a Tele body and a Strat neck, a guitar twitched together by John Carruthers in L.A.....DW used good echo and delay and all. The effects were very good in that studio. Steve Moffitt bought good stuff".

DREAMER

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson

Lead vocal: Dennis Wilson

Backing vocals: Trisha Roach and Baron Stewart ? / Dennis Wilson (in Bridge)

Fender Rhodes electric pianos: Dennis Wilson

Acoustic grand pianos: Dennis Wilson

Hohner clavinet: Dennis Wilson

Mini-Moog synthesizer: Dennis Wilson

Electric lead guitar: John Hanlon (Solo)

Electric bass guitar: James Jamerson

Drums: Bobby Figueroa

Chimes: Dennis Wilson

Bass harmonica: Dennis Wilson

Tuba: Dennis Wilson

Cornet: Bill Lamb

Trumpet: Bill Lamb

Trombone: Bill Lamb

Alto saxophone: Michael Andreas

Tenor saxophone: Michael Andreas

Baritone saxophone: Michael Andreas

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa late Summer 1976;
Engineered by Earle Mankey and John Hanlon /
Bass & horns recorded at Brother Studio, Santa Monica, CA, Thursday September 9, 1976,
11:30am-2:00pm;
Engineered by Earle Mankey and John Hanlon /
- Lead guitar recorded at Brother Studio, Santa Monica, CA, circa early 1977;
Engineered by John Hanlon -
- MIXED BY STEPHEN MOFFITT -
- Final stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed at Brother Studio, Santa Monica, CA, Wednesday June 15, 1977, times unknown;
Engineered by Stephen Moffitt -

"I know a carpenter who had a dream / killed the man, but you couldn't kill the dream". Dennis: "'Dreamer' is about Christ. Musically, I played the bass harmonica on that; I played practically everything on it". With this cut, Dennis stays in a funk groove, but moves the tempo up to a mid-paced jaunt. His funky electric piano comping establishes the groove, while Bobby Figueroa manages to sound both "intense" (as Jon Stebbins described it) and "laid-back" at the same time. Bobby: "On that song I was doing these drum licks and he wanted to get a better sound. So he threw a sheet over the drums and said, 'Wow, that's a different sound'. And it worked". The drums were both close mic'd and room mic'd, and the delay effect for the snare was printed onto a separate track. Dennis' performance on the big bass harmonica (nicknamed the "silver watermelon" for its distinctive appearance) was probably inspired by Tommy Morgan's playing on the theme song of the hit TV series "Sanford and Son". For Dennis to get enough air to play the thing, he had to sit on the studio floor; in a rare reference to Manson, Dennis remarked "this is how Charlie used to do it".

A tuba can be heard in the right channel during the guitar solo, and again during the Dixieland-styled brass interludes; according to Carol Rose in ROCK Magazine, this was played by Dennis himself, which isn't hard to believe when you consider how well he handled the "silver watermelon". The bursts of New Orleans-flavored jazz were played by saxophonist Michael Andreas and trumpeter Bill Lamb. Andreas says, "There were a few sessions on the album for which I played all the horns. Dennis called me in and told me to bring all my saxes, flutes,

clarinets, etc. Gregg was producing in the booth and Dennis would give me an idea of what he wanted, then he would leave and we would just layer horns until it had a sort of wall-of-sound horn section. It turned out pretty great". John Hanlon: "With respect to horn arrangements, he hired great cats and let them blow. Improvisation was his vision here, to see how far you could go. You know - hitting the envelope and still be able to get back:". The funky electric bass playing is courtesy of Motown legend James Jamerson, and was overdubbed at the same session as the brass.

The song slows down during the bridge: the drums stop, and a host of other instruments are introduced: acoustic piano, Moog, chimes, and backup vocals. Following this dreamy interlude, the funk returns, and engineer John Hanlon rips into an ultra-cool guitar solo. This solo was recorded late one night around 10 or 11 o'clock, when Hanlon and Dennis were working alone in the studio: Dennis suddenly decided the song needed a guitar solo, and needed it now. Since it was too late to call in a professional guitarist, John offered his services (as fate would have it, he had his guitar with him that night). Despite the fact he had never before played on tape, John suggested that Dennis take the two girls he had with him in the studio that night down to a French restaurant around the corner, and let him attempt a solo. When Dennis returned an hour or so later, he found that John had nailed the guitar solo (on his '62 Strat, played through Carl's Fender tweed amp), but in the process had accidentally erased part of a Fender Rhodes solo on the same track. Dennis was so impressed, though, that he didn't mind. "I wasn't even that good a guitar player but he gave me a break. I mean, I'm on Dennis Wilson's solo record. I had no business being on that. He gave me a shot and kept the solo, and kept it on the record. With things like that he was a really generous man". NOTE: an alternate mix reportedly exists from Friday March 18th, featuring a wild jazzy sax solo in place of the guitar.

THOUGHTS OF YOU

Written: Words/Music - Dennis Wilson and Jim Dutch

Arranged: Dennis Wilson / Strings arranged by Dennis Wilson and Jimmie Haskell

Lead vocal: Dennis Wilson

Backing vocals: Dennis Wilson / Jim Dutch (some parts are backwards)

Acoustic grand pianos: Dennis Wilson

Wurlitzer electric piano: Dennis Wilson

Mini-Moog synthesizer: Dennis Wilson

Moog bass: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Solo violin: William Kurasch (low solo line in last verse)

Violins: Sid Sharp (Leader), William Kurasch, James Getzoff, Joy Lyle, Arnold Belnick, Tibor Zelig, Murray Adler, Nathan Ross, and Henry Ferber

Violas: Samuel Boghossian, Harry Hyams, Pamela Goldsmith, Allan Harshman, and David Turner

Cellos: Jerome Kessler, Jesse Ehrlich, Igor Horoshevsky, Harry Shlutz, Selene Hurford, and Raymond Kelley

Acoustic upright double-basses (*arco*): Jimmy Bond, Timothy Barr, Milton Radel, and Arni Egilsson

Strings conducted by Jimmie Haskell

- PRODUCED BY DENNIS WILSON / DENNIS WILSON and GREGG JAKOBSON -

- Original title: THOUGHTS OF A GIRL -

- Master is unknown take plus overdubs -

- Recorded on 2" 24-track analog tape -

- Recorded at Brother Studio, Santa Monica, CA, circa late 1975;

Engineered by Earle Mankey /

Strings recorded at Brother Studio, Santa Monica, CA, Wednesday July 7, 1976,

6:00pm-10:00pm;

Engineered by John Hanlon ? /

- MIXED BY STEPHEN MOFFITT -

- Stereo remix -

- Mixed to 1/4" stereo analog tape -

- Mixed at Brother Studio, Santa Monica, CA, Thursday July 15, 1976, times unknown;

Engineered by Stephen Moffitt -

In late 1975, Dennis was reported to be working with a young singer/songwriter named Jim Dutch; "Thoughts Of You" is the only fruit of that collaboration to see release. Dennis: "...it was a time when Karen had left me, and I thought it was completely over, and I accept that sometimes things *are* over". John Hanlon told Adam Webb: "It was totally about Karen. He was very, very in love with her. They fought hard and loved hard. They both lived in this house on Broad Beach in Malibu where he had this upstairs bedroom where the wind just blew in, and that made you understand where he was coming from with that song...he just totally captured the vibe of heartbreak and being alone in this huge house on the beach and wind coming through the curtains. The lyrics and the starkness of the performance captured the view from that house".

The massive 24-piece string section was added during a lengthy 5-hour session the night of July 7, 1976, which also produced the strings on "Rainbows" and "River Song" (some players departed prior to the work on "River Song"). Such Beach Boys session veterans as Sid Sharp, Jesse Ehrlich, Igor Horoshevsky, and Jimmy Bond contributed as part of the Jimmie Haskell-conducted ensemble. Ed Tuleja compares Dennis' lush orchestration style on this song to that of 19th-century Scandinavian composers Edvard Grieg and Jean Sibelius, both of whom are excellent examples of the late-period romantic era.

This cut encompasses an incredible dynamic range, starting as soft as the morning's first rays of light, with Dennis singing in an intimate voice over the piano, then building in the middle to an incredible wall of sound including strings, Moog, swirling backwards vocals, and what's probably Dennis' loudest-ever vocal performance. He climaxes on the line "*look what we've done*", and holds that last word for what seems like an eternity as it fades into the abyss. Finally the song

dies back down to just Dennis' voice and piano, resolving to the light and airy sound of the strings that carry the listener away on the sea air (listen for the sound of a window being opened, or closed, at the start of this section...whether intentional or not, that's what it sounds like). Hanlon elaborated on the weariness of Dennis' voice in the opening and closing moments of this remarkable recording: "He would probably do that vocal at 10 or 11 in the morning. He had the ability to sing like that. You would think that sort of vocal would be recorded at midnight, but he could shut out the world and plug right in creatively to the message that he wanted to get across ". As Earle Mankey told Jon Stebbins, "The one thing Dennis would say every day for a year was that he wanted the truth. We would all look at each other and say, 'Well, what *is* the truth? But that's what he wanted - the truth".

Side Two.

TIME

Written: Music - Dennis Wilson / Words - Dennis Wilson and Karen Lamm-Wilson

Arranged: Dennis Wilson

Lead vocals: Dennis Wilson / (w/d/t)

Backing vocals: Dennis Wilson / Gregg Jakobson ?

Acoustic grand piano: Dennis Wilson

Tack upright piano: Dennis Wilson (in Coda only)

Moog bass: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Electric lead guitar (processed thru Moog synthesizer): Ed Tuelja (in Coda only)

Drums: Dennis Wilson (in Coda only)

Roto-Toms: Dennis Wilson (in Coda only)

Tambourine: Dennis Wilson

Electric violin: Dennis Wilson

Oboe: Janice Hubbard

Bass harmonica: Dennis Wilson (in Coda only)

Trumpets: Bill Lamb (Solo) / Bill Lamb and Lance Buller (in Coda only)

Tenor saxophones: Michael Andreas and Charlie McCarthy (in Coda only)

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Master is edit of unknown take plus overdubs & tag plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa late Summer 1976;
Engineered by Earle Mankey and John Hanlon -
- EDITED & MIXED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Edited & Mixed at Brother Studio, Santa Monica, CA, Tuesday March 15, 1977,
times unknown;
Engineered by Stephen Moffitt -

Dennis: "...that's about coming home after a tour and floating into L.A. on a 747. I just heard it; I heard the music coming out. Thinking about her...just a spontaneous thing". In addition to inspiring it, Karen helped pen the lyrics to this one. *"I'm the kinda guy / who loves to mess around / Known a lot of women..."*; truer words have never been sung, yet Dennis completes this verse with *"but they don't fi-ill my hear-rt with lo-ove...completely"*.

In September 1976, a full year before the album's release, Dennis spoke to journalist Timothy White about his progress in the studio: "...on some tracks, I play everything myself. There's one tune, called 'Time', that's all me, except for some trumpet by Bill Lamb". Lamb's haunting trumpet, exquisitely played and recorded, adds a poignant quality to this somber piece.

Sometime later, woodwind player Janice Hubbard (who lived in the same apartment complex as Gregg Jakobson and later was part of the popular children's music group Parachute Express) was brought in to add oboe. The horn section was overdubbed onto the coda, and Ed Tuleja played a wild guitar solo, the sound of which was processed through the Moog synthesizer and fed back into the mix to add a trippy, "prog rock" element. Dennis played all the other instruments (such as drums, tambourine, grand piano, Moog bass, bass harmonica, and the echoey Roto-Toms that sound like coconut shells being hit inside a massive cave). The almost subliminal chanted vocals on the tag are probably Dennis and Gregg Jakobson.

YOU AND I

Written: Music - Dennis Wilson / Words - Dennis Wilson, Karen Lamm-Wilson, and Gregg Jakobson

Arranged: Dennis Wilson

Lead vocal: Dennis Wilson

Bass vocal: Dennis Wilson

Harmony and Backing vocals: Karen Lamm-Wilson / Dennis Wilson, Carl Wilson, and Billy Hinsche / (d/t) / Dennis Wilson (Bass)

Fender Rhodes electric pianos: Dennis Wilson

Acoustic lead/rhythm guitars: Ed Carter (3 of them) (*w/arpeggios*)

Electric lead guitar: Ed Carter (Solo)

Electric bass guitar: Mort Klanfer ? or Ed Carter

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Kick drum: Hal Blaine ?

Congas: Bobby Figueroa

Flute: Michael Andreas

Alto flute: Michael Andreas

Clarinet: Michael Andreas

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Original title: HONEY I DO ? -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Thursday August 19, 1976, 11:00am-2:00pm, plus later overdubs;
Engineered by Earle Mankey and John Hanlon /
Vocals recorded at Brother Studio, Santa Monica, CA, circa late September, 1976;
Engineered by Earle Mankey and John Hanlon -
- MIXED & EDITED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed & Edited at Brother Studio, Santa Monica, CA, Monday March 14, 1977, times unknown;
Engineered by Stephen Moffitt -

The album's only U.S. single (released October 14, 1977, backed with "Friday Night"); despite clearly being the most "commercial"-sounding cut on *POB*, it received little airplay and failed to chart. This is another song to which Karen contributed lyrics, as well as background vocals. Dennis: "'You and I' is about Karen and myself...that's it". Dennis sings about himself in the humblest of terms: "*I've never seen the light that people talk about / open up my wallet and dust falls out*" and "*I'll never make the headlines or the evening news / won't be a rags to riches story for me*", but at least "*the song that I sing won't be blue*". John Hanlon: "He had that ability to capture a feeling of what love was to him. It transcended wealth, it was about the simplicity. You've got everything if you've got nothing". Dennis mentioned this song in his September 1976 interview with Timothy White: "I'm working fast. Yesterday, I did a final version of 'Pacific Ocean Song' which I had cut several times, and tomorrow I'm working on a track called 'Honey, You and I.'" Two AFM sheets have been located that *could* pertain to this song: the first is for something titled "Honey I Do" with a session date of August 19, 1976; musicians on this contract are guitarist Ed Carter, drummer Hal Blaine, bassist Mort Klanfer, trumpeter Bill Lamb, and sax or flute player Steve Douglas. The second is for a harp overdub onto "You And I"...however no harp is audible on this song, none is listed on the track sheet or console tape, and the date given on the contract for that session is October 5, 1977, over a month after *POB*'s release. We can speculate that perhaps this was an overdub added for a new mix intended for the single, or maybe late payment for the harp work on "End Of The Show" filed with the wrong title.

From evidence on the track sheet and console tape, it appears the song originally had a full drum kit, but most of the drum tracks were wiped and replaced with flutes and clarinet, leaving only the kick drum and congas for percussion. The track sheet gives no indication that trumpet, sax or

flute were present at that first stage of production, which means either the contributions of Bill Lamb and Steve Douglas were erased earlier in the game, or the "Honey I Do" contract is for an entirely different song.

This is Ed Carter's showcase: he plays the light lead guitar runs that sound like waves gently lapping against the side of a boat on a moonlit night, as well as three acoustic parts, all underpinning the track with *arpeggios*. The signal from the lead guitar is split into stereo, with one side delayed and pitch-shifted ever-so-slightly to create a nice "doubling" effect. Dennis' lead vocal is also enhanced with effects such as echo and doubling, and is probably the best his voice has ever sounded on record. Dennis, Carl, and Billy sing two tracks of mid-range background vocals, while Karen handles the high part. Dennis adds a low bass vocal underneath everything else, and another track is devoted to the high "*No more lone-ly nights*" hook. Dennis' electric piano, Ed's lead guitar, and Bobby Figueroa's congas combine to create the carefree feeling of floating on the *Harmony* on a warm breeze-less starlit night, as Dennis and Karen sit hand-in-hand sipping margaritas on the deck. All-in-all, the most "radio-friendly" production on the album. NOTE: the song originally contained an extra verse that was edited out at some point during the album's production.

PACIFIC OCEAN BLUES

Written: Music - Dennis Wilson / Words - Mike Love

Arranged: Dennis Wilson / Choral vocals arranged by Dennis Wilson and Alexander Hamilton

Lead vocals: Dennis Wilson / (w/d/t)

Bass vocal: Alexander Hamilton ? / (d/t) / Gregg Jakobson ? / (d/t)

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir

Electric lead/rhythm guitars: Carl Wilson and Ed Tuleja

Dobro slide guitar: Ed Tuleja

Electric bass guitar: James Jamerson

Drums: Ricky Fataar

Acoustic grand piano: Dennis Wilson

Fender Rhodes electric piano (w/wah-wah): Dennis Wilson

Hohner clavinet: Dennis Wilson

Mini-Moog synthesizers: Dennis Wilson (Solo)

Choir conducted by Alexander Hamilton

- PRODUCED BY DENNIS WILSON / DENNIS WILSON and GREGG JAKOBSON -
- Working title: FUNKY CHICKEN -
- Master is Remake unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa Fall 1975;
Engineered by Earle Mankey /
Synthesizer recorded at Brother Studio, Santa Monica, CA, circa second week of March 1976;
Engineered by Earle Mankey and John Hanlon /
Vocals & choir recorded at Brother Studio, Santa Monica, CA, circa late September 1976;
Engineered by Earle Mankey and John Hanlon /
Bass recorded at Brother Studio, Santa Monica, CA, Thursday February 10, 1977,
12:00pm-3:00pm;
Engineered by Earle Mankey and John Hanlon -
- MIXED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed at Brother Studio, Santa Monica, CA, Monday March 28, 1977, times unknown;
Engineered by Stephen Moffitt -

Dennis gets funky again on this ecology-themed cut, the subject of which is man's manipulation of the ocean and the life within it. "*We live on the edge of a body of water / warmed by the blood of the cold-hearted slaughter of the otter / Wonder how she feels, the mother seal*"..."*The flagship of death is an old whaling trawler / People are rising over whale-killing crawlers / You gotta holler more*"..."*It's no wonder the Pacific Ocean is blue*". Mike Love is responsible for the lyrics on this one: Brad Elliott writes, "'Pacific Ocean Blues' existed only as an unfinished instrumental track prior to the sessions for *15 Big Ones*. During those sessions Dennis decided he wanted a cut on the album. He asked Mike to write the lyrics, which he did, phoning them in from his home after only a few hours. The song, of course, was not included on *15 Big Ones*".

Dennis recorded this song two different times: Elliott's research indicates a track was cut February 12, 1975 (at the same session as "Holy Man" and "Slow Blooze"), and that it was recorded again during a series of sessions late in the year. John Hanlon recalls "Pacific Ocean Blues" was one of the first songs Dennis pulled out to work on in the second week of March 1976. Finally, as mentioned above, Timothy White quoted Dennis as saying (in September '76), "Yesterday, I did a final version of 'Pacific Ocean Song' which I had cut several times". The work done in September most likely involved adding final vocals and the choir. On February 10, 1977 (from 12:00pm-3:00pm) Jamerson's bass guitar was added, and a large horn section was overdubbed onto two other tracks, consisting of Michael Andreas on tenor sax, tenor & alto flute, Charlie McCarthy on alto & baritone sax and flute, Lance Buller on flugelhorn, trumpet and trombone, and Bill Lamb on flugelhorn, trumpet and bass trombone. According to evidence on the track sheet and the mixing console tape, the horns replaced two tracks of choir, but they were obviously not used in the final mix (the choir remains on two tracks labeled "Alexander").

Ed Tuleja recalls: "Good fun playing on this one. As I remember there were a few guitars and DW just let us bounce off one another". A wah-wah pedal is used on the Fender Rhodes, and the funky drumming certainly sounds the most like Ricky Fataar's style. The Moog solo, recorded in stereo, mimics a steel drum. A rough mix of the instrumental backing track has surfaced on bootlegs in recent years.

FAREWELL MY FRIEND

Written: Words/Music - Dennis Wilson

Arranged: Dennis Wilson

Lead vocals: Dennis Wilson / (w/d/t)

Bass vocal: Dennis Wilson

Backing and Harmony vocals: Billy Hinsche (Falsetto), Carl Wilson, and Dennis Wilson / (d/t)

Acoustic grand piano: Dennis Wilson

Hammond B-3 organ: Dennis Wilson

Mini-Moog synthesizers: Dennis Wilson

Moog bass: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Drums: Dennis Wilson

Guiro: Dennis Wilson

Mark-tree: Dennis Wilson

Marimbas: Dennis Wilson

Lap steel guitar: Dennis Wilson ?

- PRODUCED BY DENNIS WILSON / DENNIS WILSON and GREGG JAKOBSON -
- Working titles: HAWAIIAN DREAM / BIG KAHUNA -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Wednesday April 21, 1976, late at night, plus later overdubs;
Engineered by John Hanlon /
Vocals recorded at Brother Studio, Santa Monica, CA, sometime after May 7, 1976;
Engineered by John Hanlon -
- MIXED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed at Brother Studio, Santa Monica, CA, circa April 6, 1977, times unknown;
Engineered by Stephen Moffitt -

Dennis: "My best friend died in my arms, and I came to the studio. It's written for Otto Hinsche, Carl's father-in-law. I carry a picture of him everywhere. When my father died, Pops (Mr. Hinsche) saved my life in a way...". Otto "Pop" Hinsche (Billy's dad) died on May 7, 1976 after a long bout with cancer. Dennis had begun working on this song a couple of weeks earlier as a tribute to the man whom he says had become like a second father to him. "I knew that he loved the Hawaiian islands; the song just happened, sort of a happy farewell". Billy Hinsche: "Dennis would often come over and visit my dad whether I was home or not. They had a lot of little adventures together. My dad died in '76, so there was 10 years of him knowing Dennis. After he passed away, Dennis told me this story about how he was driving around that day in Westwood and his tooth fell out and he thought that was a sign that he needed to go see 'Pop'. He rushed to the hospital and, sure enough, my dad was dying and he died in Dennis' arms". Gregg Jakobson: "Dennis came into the studio one night and literally wrote the lyrics for that song". Billy again: "It was something very personal to him. It was almost something he recorded in the still of the night. He kind of kept it to himself". With that in mind, it's likely that Dennis played all the instruments on this track, including the simple but effective lap steel licks (Ed Tuleja, who would have typically played this part, has no memory of playing on this song). Dennis added marimba, and used the Moog to supply sound effects reminiscent of fish, birds, and the sea.

The following is an exchange between Dennis and writer Scott Cohen, published as part of the article "Surfer Boy" in the October 26, 1976 issue of "Circus" Magazine:

Wilson: "I go out to Carl's house and I smoke a little grass and Carl's father-in-law's there and Carl's back is out so he asks me to help him with the water sparklers. So Pop and I go around back and I'm barefoot and so loaded and I'm trying to maintain because Pop is saying, 'Don't ever get loaded - it's bad for you. I've been in Manila and I was in a concentration camp and you just don't get loaded - life is too dear.' He goes on and on and I'm going, (sings) '*Everything is beautiful*,' just having a great time. So, in the middle of this great dream, I pick up the bottle of

water and it slips out of my hand and it's going to the ground in slow motion, and as the bottle's going down I say, 'Ah fuck, what do I do?'. So I jumped up and came down on the broken glass. The cut was from the big toe to the little toe. I'd like to show you . . . I used to be able to wiggle each toe individually, but since the tendons on the little toe were so small, the surgeon had to sew them all together, so now they all move together."

Cohen: "Now you're like everybody else."

Wilson: "Yeah, that's what he said, and that I won't be picking up dimes with my toes anymore."

With "Pop" no longer around to add a sense of stability and reason to his life, Dennis felt lost. He soon proposed to Karen, and two weeks after Mr. Hinsche's passing they married for the first time, on a boat trip down the Fern Grotto River in Kauai, Hawaii. A few years later, "Farewell My Friend" would be played at Dennis' own funeral.

RAINBOWS

Written: Words - Stephen Kalinich / Music - Dennis Wilson with Carl Wilson

Arranged: Dennis Wilson / Strings arranged by Jimmie Haskell

Lead vocals: Dennis Wilson / (w/d/t)

Backing and Harmony vocals: Dennis Wilson, Carl Wilson, Billy Hinsche, and Ed Tuleja ? / (d/t)

Banjoes: Ed Tuleja (Intro)

Mandolins: Ed Tuleja

Acoustic rhythm guitars: Carl Wilson and Ed Tuleja

Acoustic upright string bass: Chuck Domanico

Acoustic grand piano: Dennis Wilson

Drums: Ricky Fataar / Dennis Wilson

Violins: Sid Sharp (Leader), William Kurasch, James Getzoff, Joy Lyle, Arnold Belnick, Tibor Zelig, Murray Adler, Nathan Ross, and Henry Ferber

Violas: Samuel Boghossian, Harry Hyams, Pamela Goldsmith, Allan Harshman, and David Turner

Cellos: Jerome Kessler, Jesse Ehrlich, Igor Horoshevsky, Harry Shlutz, Selene Hurford, and Raymond Kelley

Acoustic upright double-basses (*arco*): Jimmy Bond, Timothy Barr, Milton Radel, and Arni Egilsson

Strings conducted by Jimmie Haskell

- PRODUCED BY DENNIS WILSON / DENNIS WILSON and GREGG JAKOBSON -
- Master is Remake unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Tuesday March 11, 1975, times unknown; Engineered by Earle Mankey;
- Recorded at Brother Studio, Santa Monica, CA, Monday October 6, 1975, times unknown; Engineered by Earle Mankey;
- Vocals recorded at Brother Studio, Santa Monica, CA, circa second week of March 1976; Engineered by Earle Mankey and John Hanlon /
- Strings recorded at Brother Studio, Santa Monica, CA, Wednesday July 7, 1976, 6:00pm-10:00pm; Engineered by John Hanlon ? /
- MIXED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed at Brother Studio, Santa Monica, CA, Thursday July 15, 1976, times unknown; Engineered by Stephen Moffitt -

Dennis: "'Rainbows' is about being happy and being alive". Steve Kalinich: "I wrote the lyric first and then Dennis was inspired. Sometimes with others he wrote the music first - most times in fact. I came up with the lines when we were on Sunset in Palisades (in the back yard of his house, one of the old Will Rogers estates). After the initial inspiration he changed the melody somewhat and I had to modify some of the words. Carl also helped on the music...". An early prototype of this song was recorded March 5, 1974, under the working title "String Bass Song". Dennis recorded a new version (or versions) the following year (on March 11th and October 6th). John Hanlon recalls Dennis adding overdubs (probably vocals) the second week of March 1976. Strings were added the evening of July 7th. Ed Tuleja: "That's me on banjo - an antique French tenor banjo". Eddie T. also plays the two mandolins and acoustic guitar on this one, with Carl Wilson also on acoustic guitar. The string bass is almost certainly played by Chuck Domanico, whose session credits included (among other things) the themes to "M*A*S*H" and "Cheers". Two sets of drums are clearly evident; the first was probably played by Ricky Fataar on the basic session, while the second, more prominent set, was overdubbed by Dennis later on.

A powerfully uplifting song, one that creates the feeling of being on a camping trip in the rugged mountains, "*dancing in the golden light*", "*feeling fine*", being alive with nature and its wonder.

NOTE: an anomaly of the 1991 CD issue of *POB* is that "Rainbows" fades a few seconds later than other releases, allowing us to hear Dennis sing "let it shine" another time or two.

END OF THE SHOW

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson / Vocals arranged by Bruce Johnston

Lead vocals: Dennis Wilson / (w/d/t)

Backing vocals: Bruce Johnston (Falsetto), maybe Curt Becher, Joe Chemay, and John Joyce ? /
(d/t) / Carl Wilson ?

Acoustic grand piano: Dennis Wilson

Electric lead guitar: Ed Carter ?

Electric rhythm guitar (fuzztone processed thru Moog synthesizer): Billy Hinsche ?

Moog bass: Dennis Wilson

Drums: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Harp: Gayle Levant

Sound effects at the end recorded at a Beach Boys concert

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Master is Remake unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa March-April 1977;
Engineered by Earle Mankey and John Hanlon /
- Backing vocals recorded at Brother Studio, Santa Monica, CA, Friday April 15, 1977,
times unknown;
Engineered by Earle Mankey and John Hanlon -
- MIXED BY STEPHEN MOFFITT -
- Stereo remix -
- Mixed to 1/4" stereo analog tape -
- Mixed at Brother Studio, Santa Monica, CA, Tuesday April 19, 1977, times unknown;
Engineered by Stephen Moffitt -

This was written following Dennis and Karen's first separation in early '77, and was the final song recorded for *POB*. According to John Hanlon in Adam Webb's book, there was an early alternate version (recorded March 29, 1977 per Dan Addington's website) that had Ed Carter on bass, Billy Hinsche on guitar, and Dennis on the drums. On this remake, the lead guitar licks sound like Eddie Carter, while the bass is Moog. Hanlon: "I can recall April 15th (from my studio notes) we got Bruce Johnston to come in and do a bunch of harmony vocals like parts that Brian would have sung...he just did these background vocal arrangements that rivaled what Brian had done in four or five-part harmony". In the Webb book, Hanlon implies that Bruce's vocal work was on the unreleased version, but the track sheet for the released version indicates his presence as well. In the liner notes to the new Sony Legacy reissue, Hanlon is quoted: "It was almost like a wrap party, that final session with Bruce and everybody. Dennis knew he'd made a great record". A photo of Dennis, Bruce, and Jim Guercio together in the Brother Studio control room, which likely dates from this session, can be found on page 189 of David Leaf's "The Beach Boys and the California Myth". The list of instruments on the track sheet includes "sax", which didn't make the final cut.

This dynamic track starts softly, and gradually (but subtly) builds in intensity and volume level, as Dennis sings "*Thank you very much for everything I ever dreamed of*". As the cut (and the album) fades out, the sound of a roaring audience and brother Carl saying "Thank you - thank you very much" is mixed in from a live Beach Boys concert.

Dennis: "It's two things. I know that the world is coming to a place now where mankind is going to give up war...the old is dying. At the same time, it was when I knew that Karen and I were finished". Turns out Dennis was wrong on both counts: mankind unfortunately is still at war, and he and Karen were far from finished.

**LP mastered by Jeff Peters and Stephen Moffitt at Location Recording Services,
Burbank, CA, circa June 15, 1977**
**Initial CD release remastered by Joe Gastwirt at OceanView Digital Recording,
Los Angeles, CA, circa late 1990**
**Legacy Edition CD & LP remastered by Vic Anesini at Sony Music Studios,
New York, NY, circa late January 2008**

Following *POB*'s release in late August, CBS launched a short but strong promotional campaign, with huge in-store displays at record chains and major retailers nationwide. Large print ads appeared in all the big music publications, and Dennis embarked on an exhausting publicity tour, personally visiting radio stations in several major North American cities (and also London, England). Promo copies of *Pacific Ocean Blue*, personally signed and addressed by Dennis, were sent to radio disc jockeys and music critics (hungry for feedback, Dennis typically invited the recipients to let him know what they thought of his efforts). But while the album got mostly stellar reviews (Rolling Stone called it a "small masterpiece"), the promotional muscle of CBS was soon redirected toward their surefire sales winners like Neil Diamond and Barbra Streisand (such is the fate of art in the business world). *POB* ended up selling around 200,000 copies and charting at Number 96 in the Billboard U.S. Hot 200 (it was on the chart for 8 weeks), while failing to place at all in Britain. All the same, it was considered an excellent performance for a debut effort (it outsold both the previous and the following Beach Boys albums), and Dennis was given the green light to proceed with its followup.

POB...live

Dennis also planned a short concert tour behind *Pacific Ocean Blue*; by that time The Beach Boys as a group had also signed to CBS/Caribou, so the contractual prohibition barring Dennis from performing live solo was null and void. When *POB* was released in late August, Dennis actually opened a couple of Beach Boys shows (at Pine Knob in Michigan) with a short solo set following "official" tour opener Ricci Martin (a Wilson brothers protégé and Dean's son). According to Bobby Figueroa, there was no real rehearsal, just a quick run-through at soundcheck. "We'd do a half-hour set before The Beach Boys came on, but it didn't last very long. It was me, Carli Muñoz, Ed Carter, Billy (Hinsche), and Dennis played keyboards". Guitarist Ed Tuleja and bassist Wayne Tweed also played in Dennis' band for these performances. By the time the tour hit Canada a few days later, Dennis' solo set had shrunk to just two songs ("What's Wrong" and "Friday Night") performed in the middle of The Beach Boys' show, and even that lasted only for a couple of shows at the most. The shambolic nature of these performances cast doubt on Dennis' ability to lead a band of his own, and he apparently realized this and decided to buckle down and refine his act. To this end, Dennis held a handful of rehearsals at Brother Studio in late October and early November, with a band consisting of guitarists Ed Tuleja and Steve Ross, bassist/background vocalist Joe Chemay, keyboardists Carli Muñoz and Elmo Peeler, drummer Bobby Figueroa, vibraphonist Darrell Harris, and horn players Michael Andreas, Rod Novak, Lance Buller, Bill Lamb, John Foss, and Charlie McCarthy, plus Carl, Billy Hinsche, and Dennis himself on piano and vocals (the record company balked at Dennis' initial demand for a 22-piece ensemble including a string section). Ricci Martin was hired as the opening act, and it was announced that Brian might even join the show in one or two cities. The tour would have opened in New York in late November, working its way west into December. Dates were booked in about ten cities, at venues such as Hofstra University in Hempstead, NY (November 22nd), New York City's Avery Fisher Hall (November 23rd), Philadelphia's Academy of Music (November 29th), and Los Angeles' Dorothy Chandler Pavilion, with Chicago also mentioned as a likely stop. However, the tour was cancelled, and the reasons appear to be many and complex, including the label's refusal to pay for the string section, pressure from The Beach Boys' management, and Dennis' own personal demons.

Michael Andreas, who led the horn section: "It was during this period that Dennis asked me to put together a band to tour the album. It took me a month or so to do the charts and get things together for our first rehearsals...we had a band ready to go out and tour *Pacific Ocean Blue*...it was incredible, but Dennis pulled the plug on it. Long story...personally I don't think he was ready for it...The band rehearsed for several weeks, then Dennis got into an argument with the record

label because they wouldn't also support taking a string section on the road with us. Dennis got mad, cancelled the tour and the band never performed. Personally, my feeling was that as the band started shaping up and everyone was getting very excited about it (it was really quite incredible!), the responsibility of carrying it all on his shoulders became too much for Dennis. We could have easily hired a string section for any of the big venues we were going to play... that's what bands were doing at that time and I told Dennis... but it was over. Although it took awhile, Dennis did pay everyone for their services. I (with the help of Trisha Campo) made certain the musicians all got paid. I waited a year for my payment which leads to an interesting side story. An attorney told me that as long as I continued sending Dennis a billing reminder once a year, my claim would remain active. So at the end of the year, I sent Dennis a letter telling him about this and that he shouldn't worry about the 'legal' ramifications of the letter, that I was just protecting myself and that I knew that when he had the funds, I would get paid. Thanks to Trisha, I finally did get paid. But years later when I saw Dennis in Venice Beach (he was at his worst - a few months before his death)...at first I thought it was a bum walking my way, then I saw it was Dennis, so I said 'Hey Dennis!'. He looked at me... a spark of recognition came across his face and he said...'I remember you... you sued me!'. Such was the price of being Dennis' friend". Andreas adds, "Dennis was pretty much everything you may have heard: brilliant and tortured, he could be cruel, he could be an angel, a best friend, no friend. But he certainly made my life a lot more interesting and I'm better for it!".

Professional Problems

Dennis clearly did not see his solo career as presenting a conflict of interest with the band; when asked by David Leaf (in August '77) how he juggled his dual careers, he replied, "They're one. I am a Beach Boy. I am Dennis Wilson. I own the studio; the Beach Boys record here. When they're not recording, I record. When they record, I record with them". However, the other Beach Boys (or their management) apparently saw things differently, and gave Dennis an ultimatum: if you tour solo, you're out of the band. Consequently, Dennis announced his tour would be put "on hold" due to commitments with the band. Stan Shapiro, Dennis' friend: "Dennis was pissed. He told me he got a phone call from Stephen Love, who was the manager of The Beach Boys at the time, and Mike Love's brother, who gave him an ultimatum: 'You're either gonna be with The Beach Boys or you're gonna be out on your own. If you do the solo tour you're out of the band'...Dennis was in a lot of financial trouble at the time and he wasn't gonna quit the band because he needed the income". Gregg Jakobson: "I think he was really hurt and disappointed because I know he wanted to go on the road with *POB*. He was very loyal to his brothers. How could he not be conflicted? There's no reason he couldn't have done both, except for that ultimatum that came from Steve Love, plus his problems with his relationship with Karen. It all landed on him at once".

Dennis' longtime friend Ed Roach also feels that Dennis may have subconsciously "sabotaged" his own solo career, out of a fear of the responsibility he would face should the album become *too* successful: "...he was afraid of the pressure he'd be under to follow it up. He felt that if it were only a moderate success, he'd have more freedom with his sophomore effort. However, this backfired on him, when Guercio insisted he work with an outside producer on the second effort. That was one factor that stopped *Bambu*. Add to this that he canceled the tour to support the album, and you can see he doomed it to failure". This coincides with what Andreas says above (as Dennis himself put it a few months before the album's release, "I'm scared. I really am. People say, 'Don't worry, you're going to be a star'. But that's not the point. I just want to do it well enough so I can do it again"). Eddie believes that this fear manifested itself in Dennis' acceptance of a "muddy" final mix, an "unfriendly" album cover photo, and in his refusal to fight for the right to tour solo (something both Mike and Carl would be doing within a few years). The Dennis Wilson solo tour remains one of the great unfulfilled "might have beens" in Beach Boys history. Although the tour was scrapped, the rehearsals were taped...according to those who've heard the tapes, the set consisted of *POB* songs plus the newly-composed "Baby Blue". Let's hope that Caribou/Sony will release the best rehearsal take of each song as part of another archival DW release in the near future. Dennis, meanwhile, would soon leave all thoughts of promoting *Pacific Ocean Blue* behind him, as he threw himself into work on a followup album...

Pacific Ocean Blue Bonus Tracks

TUG OF LOVE

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson

Lead vocals: Dennis Wilson / (w/d/t)

Chorus response vocal: Baron Stewart (Falsetto)

Bass vocals: Gregg Jakobson / (d/t)

Backing vocals: Carl Wilson (Falsetto) / Bily Hinsche (Falsetto) ? / Trisha Roach and Phoebe Noel
? (Falsetto) / Curt Becher, Joe Chemay, and John Joyce ? / Carl Wilson /
Baron Stewart / Dennis Wilson

Hohner clavinet: Dennis Wilson (Intro)

Acoustic grand piano: Dennis Wilson

Moog bass: Dennis Wilson

Mini-Moog synthesizers: Dennis Wilson

Bass harmonica: Dennis Wilson

Mark-tree: Dennis Wilson

Drums: Dennis Wilson and/or Bobby Figueroa ?

Viola: Dennis Wilson

Cellos: Dennis Wilson

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Alternate title: FEEL THE PULL -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Sunday March 13, 1977, times unknown;
Engineered by Earle Mankey and John Hanlon -
- REMIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday January 8-
Wednesday January 9, 2008;
Engineered by John Hanlon, assisted by Doug Tyo -

Part of the original *POB* lineup as assembled in early April '77 (it followed "Pacific Ocean Blues", and the album would've ended with "Farewell My Friend"), "Tug Of Love" (or "Feel The Pull") was dropped from the revised LP lineup when "End Of The Show" became the album's closer. Whether intentionally or not, the lyrics to this "magical" song (as Jon Stebbins and David Beard rightly describe it in their Legacy Edition liner notes) seem to be directed to Brian: "*Loney one...the world loves you, yes they do*" (Brian, of course, was just coming out of a very reclusive and withdrawn period at the time, and this song could be seen as Dennis' way of encouraging him). The cut was recorded March 13th and mixed by Stephen Moffitt four days later, but it had remained unheard by anyone on the "outside" until 2008, when it was given a fresh remix by John Hanlon and included as a bonus track on the Legacy Edition of *POB*. No AFM sheet has surfaced, and it's entirely possible Dennis plays all the instruments on this track. Jon Stebbins, who was present at the 2008 mixdown session, believes this includes the viola and cello triplets toward the song's end: "...these are very primitive and played just barely good enough to do the job. It's a stack of like three parts with the same guy playing all of them...typical DIY sound". The rich and complex vocal harmonies in the background (some of the most "Beach Boys"-like vocals on any of Dennis' solo recordings) include Gregg Jakobson on bass, and a falsetto line that seems to be Carl doubled by two females (probably Trisha Roach and Phoebe Noel, the latter an aspiring actress and friend of Baron Stewart's). It's surely Baron doing the freaky "*Ah, feel the pull*" line in the song's single chorus. Opening gently with clavinet and the vocals of Dennis and the other singers, the track soon becomes awash in synthesizers and grows to a dynamic drum-driven peak before fading out with the same lullaby-like gentleness that it opened with. An enchanting and progressive piece of music, with some not-so-subtle *Pet Sounds* overtones, it's far beyond what both The Beach Boys and the rock "mainstream" were producing at the time.

ONLY WITH YOU

Written: Music - Dennis Wilson / Words - Mike Love

Arranged: Dennis Wilson

Lead vocal: Dennis Wilson

Closing response vocal: Dennis Wilson

Harmony & Backing vocals: Dennis Wilson / (d/t) / Dennis Wilson and Carl Wilson /
Dean Torrence, Roy Carr, and Dennis Wilson / (d/t)

Acoustic grand pianos: Dennis Wilson

Hammond B-3 organ: Dennis Wilson

Mini-Moog synthesizer: Dennis Wilson

Electric bass guitar: James Jamerson

Drums: Bobby Figueroa

Accordion: Ron Altbach

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Thursday September 23, 1976,
11:00am-2:00pm;
Engineered by Earle Mankey /
- Vocals recorded at Brother Studio, Santa Monica, CA, September 1977 (over two days);
Engineered by John Hanlon -
- MIXED BY JOHN HANLON (with Gregg Jakobson in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday October 23-
Saturday October 27, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

Dennis revisits one of the standout cuts from 1973's *Holland* album, and adds the lengthy coda that he gave the song when it was performed live at Beach Boys concerts in late '72. Although the track for this version was cut in September '76, final vocals were apparently not added until September '77. In Adam Webb's book, British rock journalist Roy Carr recalls accompanying Dean Torrence on a trip to Brother Studio a few weeks after *POB*'s release (Dean was delivering promotional photos to Dennis). The two of them were soon enlisted by Dennis to sing some backup vocals on this tune, which Carr was familiar with from *Holland*. Roy says "The whole backing was done but he said he wanted to do a layered vocal on it. So he did a guide vocal himself in about fifteen minutes, doing two or three takes, and we spent the whole afternoon just layering this song and another one I can't remember the name of". Grittier and perhaps more "souful" than the original (which was sung by his brother Carl), it is no less beautiful, with Dennis' piano playing to the fore and Carl joining in on the harmonies and background vocals. Listen to the way Dennis phrases the line "*Be-fore love had al-ways ha-ad*"; he accentuates different syllables on "*always*" and "*had*", giving it a very nice and very different touch. NOTE: musician and instrument credits for this track come directly from the AFM contract and the mixing console tape strip.

HOLY MAN

Written: Music - Dennis Wilson

Arranged: Dennis Wilson

Instrumental

Acoustic grand pianos: Dennis Wilson (Intro) / (w/VSO)

Fender Rhodes electric piano: Dennis Wilson

Electric lead guitars: Carl Wilson (Solo)

Acoustic upright string bass: Chuck Domanico ? or James William Guercio ?

Moog bass: Dennis Wilson

Mini-Moog synthesizer: Dennis Wilson

ARP synthesizer: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Zither: Dennis Wilson

Drums: Ricky Fataar

Tambourine: Ricky Fataar ?

- PRODUCED BY DENNIS WILSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Basic piano recorded at Brother Studio, Santa Monica, CA, Monday June 24, 1974, times unknown;
Engineered by Stephen Moffitt /
- Other instrumentation recorded at Brother Studio, Santa Monica, CA, Wednesday February 12, 1975, times unknown;
Engineered by Stephen Moffitt and Earle Mankey /
- Additional synthesizer possibly recorded at Brother Studio, Santa Monica, CA, second week of March 1976;
Engineered by Earle Mankey and John Hanlon -
- MIXED BY JOHN HANLON (with Gregg Jakobson, Jon Stebbins, James William Guercio, and Rob Santos in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Thursday January 10- Friday January 11, 2008 / Monday January 14-Tuesday January 15, 2008;
Engineered by John Hanlon, assisted by Doug Tyo -

"If ever I could accomplish one thing, it would be to go into the vaults and find that song. Just to hear it one more time, I wouldn't care if it never even came out". John Hanlon made this intriguing proclamation to Adam Webb in October of 2000, during the course of an interview for the appendix of Webb's book "Dumb Angel: The Life and Music of Dennis Wilson". The one time Hanlon had heard "Holy Man" was at Brother Studio in the second week of March 1976, when he assisted in the dubbing of a rough mix of this song, plus "Rainbows", "River Song", and "Pacific Ocean Blues". Hanlon further describes the piece as "just total genius. The track was recorded before I started working with him and I was totally mesmerized by it. It was a spiritual song. I've never heard a melody and a rhythm embodied in a song like that and I haven't heard it since".

The concept of a "holy man" had intrigued Dennis ever since The Beach Boys' 1968 tour with the Maharishi. As Gregg Jakobson puts it, "He loved the fact that there was this little man with the robes on and the long hair, and he was really knocked out that there was even such a thing as a holy man. 'Wow, what a trip man, there's a *HOLY* man, y'know, what is *that* about? It's somethin' you read in The Book'...that's where the idea came from; he said, 'Let's write a song about the Holy Man'. I said 'Yeah, OK, *Holy Man can...*', and that's about all we got".

Over the years, Dennis made numerous efforts to record a track for "Holy Man". The Brother Studio logs indicate Dennis had attempted one such version (piano only) on June 24, 1974, and Alan Boyd believes one take from that day's session was cut out of the tape and spliced into another reel, where it was used as the foundation for the final version, apparently cut February 12, 1975. Ricky Fataar plays drums, Carl adds bluesy lead guitar, and the string bass could possibly

be James Guercio (who was playing bass on the road with The Beach Boys at the time), or sessionman Chuck Domanico, who played on "Rainbows". A bottom-heavy Moog bass is also added by Dennis, and makes a dramatic entrance halfway through the first verse. Opening with a plaintive melody from Dennis' softly-played piano, and growing in scope to a majestic soundscape of oscillating synthesizers, this is one of Dennis' most dynamic and impressive productions. Other elements incorporated into the arrangement include a second piano treated with VSO (Variable Speed Oscillation), a Fender Rhodes, a synth that sounds like steel drums, and another synth labeled as "Angels" on the track sheet. The rough mix from the '70s included Carl scating the melody, but since the lyrics were never completed in Dennis' lifetime, he never got to add a proper vocal.

Shortly after Hanlon's interview with Webb, he was given the opportunity he'd been waiting for: "I found the track!...I had heard it that first week of my employment in the second week of March of 1976. It got shelved and was never heard from again...Elliott Lott had given me permission to go into The Beach Boys vault in 2000 to begin work on this thing...so there I was on a shelf (up on a stepladder) looking specifically for 'Holy Man'. I'd wanted to hear this melody for the last 23 years. It was literally 1976 when I had last heard it. When I saw my writing on the box and saw the words 'Holy Man', I thought 'holy shit' and jumped for joy! 'Oh my God it still exists!'...I was also curious to see if my musical judgement in 1976 was fairly good and accurate or if I was full of shit. I got to hear it again and it was one of the greatest things I've ever gotten to hear".

By early 2008, not only had John Hanlon's dream of finding and hearing "Holy Man" come true, but he also got to mix it as part of his post-production work on the *Bambu* music. Once Hanlon had gotten the mix together, James Guercio flew out to L.A. from his Colorado home to join Rob Santos of Sony Legacy in assessing the final results, and in the process a few minor mixing tweaks were implemented. But this was hardly the end of the "Holy Man" saga...(see below).

MEXICO

Written: Music - Dennis Wilson

Arranged: Dennis Wilson

Instrumental

Acoustic grand piano: Dennis Wilson

Harpsichord: Carli Muñoz

Classical lead/rhythm guitars (nylon-stringed): Jeff Legg and Steve Ross

Electric bass guitar: Wayne Tweed

ARP String Ensemble: Sterling Smith

Moog bass: Sterling Smith

French horn: John Foss

Flugelhorn: John Foss

Trumpet: John Foss

Closing voice: Dennis Wilson

- PRODUCED BY DENNIS WILSON -
- Original titles: DOWN IN MEXICO / MEXICO (SOUNDTRACK) -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Monday May 1, 1978, 11:00am-2:00pm;
Engineered by Tom Murphy -
- MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday November 20-
Wednesday November 21, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

The story of "Mexico" is complex, confusing, and intertwined with "Time For Bed". Dennis first cut "Time For Bed" at a couple of different sessions in October '77, and one of those takes, overdubbed with his scratch vocal, is what appears under that title on the 2008 release of *Bambu*. In May of '78 he recorded a completely different song, titled "Down In Mexico" on the AFM sheet. The same day he also re-recorded "Time For Bed" in two different versions (mid-tempo and slow blues style), both of which incorporated modulations similar to those in the earlier "San Miguel". Dennis evidently planned to tie all three of these May '78 recordings together into a grand "Mexico" trilogy; they exist on one reel labeled "Mexico (Soundtrack)" on the tape box. To make matters even more confusing, "Time For Bed" was recut yet *again* (once more with the "San Miguel" modulations) at a Beach Boys session for *L.A. (Light Album)* in September '78; the inscription on the tape box for that version has "Down In Mexico" crossed out and replaced with "Time For Bed". When logging the tapes in the Brother Records vault database, Alan Boyd added "AKA DOWN IN MEXICO" to the song title field for the October '77 recording of "Time For Bed", only so that someone using the database would be aware that it's essentially the same song as Parts Two and Three of the "Mexico (Soundtrack)" trilogy. The instrumental which appears under the title "Mexico" as a bonus track on the Legacy Edition reissue of *Pacific Ocean Blue* is Part One of the May 1st three-part recording.

The AFM contract for this date includes Bobby Figueroa on drums, however drums were obviously not included in this recording, and most likely Bobby plays on one or both of the "Time For Bed" remakes cut the same day. Carlos Muñoz and Sterling Smith (both from the Beach Boys' touring band) are each credited simply with "keyboard", but it's likely Carli played the harpsichord that lightly accents Dennis' piano, while Sterling added the background synth parts. John Foss overdubbed the three horns, which enter the picture at various points (and in various combinations) to add colour to the repetitive piano melody, while the baroque Mexican-styled classical guitars are played by Jeff Legg (a Venice Beach acquaintance of Dennis') and sessionman Steve Ross (who would later play in Mick Fleetwood's Zoo, a band that did a great cover of "Angel Come Home"). Wayne Tweed, who played bass on this cut, recalls "When you went to work for Dennis, you set your time aside. I think I can speak for everyone when I say, 'We always looked forward to working with Dennis'. He was a quiet producer; he let you play".

This haunting and altogether lovely instrumental would indeed make a perfect movie "soundtrack": one can easily imagine it playing in a grand epic western, as the opening and closing credits roll. Several seconds after the final notes die out, Dennis can be heard emitting a goofy laugh and saying "That's enough for me!".

Dennis Wilson -

Bambu (The Caribou Sessions)

Produced by Dennis Wilson, John Hanlon & Gregg Jakobson

Except **UNDER THE MOONLIGHT, IT'S NOT TOO LATE, CONSTANT COMPANION & ALL ALONE**, Produced by Dennis Wilson & Carli Muñoz

Executive Producer: James William Guercio

Released June 17, 2008 - Caribou/Epic/Legacy 88697-07916-2 (Sony/BMG) Disc Two

"It's almost unheard of to be recording your second album before the first one is even released"; David Leaf posed this leading statement to Dennis Wilson in August of 1977, during an interview for the September issue of Leaf's "Pet Sounds" fanzine. In fact, Dennis was already at work on his followup to *Pacific Ocean Blue* earlier that year, before *POB* was even finished, let alone released...when discussing his future plans with Jim Girard of Cleveland's "Scene" Magazine back in January, Dennis said "Also, I'm gonna do my second solo album, *Tornado*. I'm already working on that album" (Dennis probably got that provisional album title from the Beach Boys' horn section, The Tornadoes...or they got it from him). In August, he told Leaf, "They (the record company) call it one, two, three. I just don't stop recording. You're talking to, if there ever was, a freak or somebody completely into it, I am home here at the studio or playing music on the road. When I go to the shack that I stay at, I hate it. Music is everything. The stage, recording music, signing autographs, worrying about the airplay, worrying about talking to you, everything. If there was ever a real lover in my life, it'd be Karen Lamm and music. Sounds silly, doesn't it? I just love it. I have so much fun doing it". One important thing to realize is that the *Bambu* music is not so much a sequel to *POB* as it is a continuation of it...Bobby Figueroa says, "While we were recording *Pacific Ocean Blue* we also started recording tracks for *Bambu*. It was all intertwined". John Hanlon sheds further light on the timeline: "As more time got spent on *Pacific Ocean Blue*, he needed to get further away from it, to stay objective. And that's when all this other stuff started happening...everybody thinks 'Oh...here's *POB*, and this is where he started *Bambu*'. It was at the same time in that latter half of that year (1976), those things started unfolding...When he was too close to what he was working on, on overdubbing on *Pacific Ocean Blue*, he'd step away from that and start doing other things, and other ideas and snippets of sounds; those became the starting point of *Bambu*...everything and anything - and this is what people seem to miss - that Dennis worked on that didn't go on *Pacific Ocean Blue* or wasn't finished in time for *Pacific Ocean Blue* was going to be *Bambu*. Dennis was working in early 1977 - as he was still finishing *Pacific Ocean Blue* - he was cutting stuff all the time". The way Dennis described it to Leaf, "The next album is a hundred times what *Pacific Ocean Blue* is. It kicks. It's different in a way. I think I have more confidence now that I've completed one project, and I'm moving on to another". That fall, during a radio interview at KUGN-FM in Eugene, Oregon, Dennis said "The new album I'm working on now is much more...you could say, 'rock 'n' roll' than the other one". Tracks laid down that year intended for *Bambu* include "Love Remember Me" with its Spectorian choral section, "He's A Bum" with its playful self-mockery, "Wild Situation" with its slow-grooving funk, and "Time For Bed" with its rollicking New Orleans-styled brass and slide guitar. There's also a good chance that Dennis would've included the *POB* holdovers "School Girl" and "Album Tag Song" as well as the ballad "Cocktails". By the end of the year, Dennis certainly had enough material for at least half an album, and was apparently telling people he was already on to his *third*.

When asked in Oregon that fall "Where do you see your music going from what you've just laid down?", Dennis replied, "I feel it's all in the heart, and expressing yourself, and sharing that with other people, and people sharing, and...maybe just uh, that's all...maybe that's just enough for me to do. Y'know, I am like the one little grain of sand on this planet...just hold(ing) up my little grain of sand!". He went on to talk of his love for the studio: "I am, at this moment, *itching* to jump on a plane and go there and record...I love it, it's fun. It's like driving to the ocean, and there's a hill, right? And you're in the back seat of the car; Carl, Brian and I used to *do* this, it'd be *almost* to the top of the mountain, right there, and we could just see the ocean, it's so much fun...I just try and relate an experience to the feeling that, the closer I get to the studio, the more fun I have, y'know?".

Origins and Concept of *Bambu*

Bamboo or "Bambu" (Dennis' spelling, probably inspired by the famous rolling papers) was a name that Dennis had taken a liking to by late '77; the artist name on the session contracts from that period (including rehearsals for his ill-fated tour) is "Dennis Wilson Bamboo", suggesting that was the name he'd given his band. Gregg Jakobson: "*Bambu* was always one of Dennis' favorite words...It's really a drummer's word - *bambu*; it's percussive. If there's one word that literally symbolizes Dennis, it's *Bambu*. It's so present - it's like 'BAM!'. It was also the name of Dennis and Gregg's production company, for which they had big plans, including construction of a state-of-the-art recording complex in Hawaii. Jakobson recalls "We went looking in Kauai for a studio location. The studio's name was going to be The Sunset. We had architectural renderings with a San Francisco architecture firm. We probably spent at least a quarter of a million dollars on remodeling. We had these things in the studio, like a bed that you could lie down in on the North Shore, it had lights that you could turn up or down, and you could also hear the sound of the ocean. And there was a mirror above the bed, and you could change the position of the mirror so that it would pick up different parts of the sky. A lot of the rooms were going to be treated like the rooms on a boat - small, but very nice and warm. It could have been a wonderful thing, state-of-the-art technology in the studios. My idea was to treat a recording studio just like you would a tennis court or a swimming pool. The idea was to sell these to concert venues. It was an ambitious project...the governor of Hawaii was involved, Fleetwood Mac was involved; it was like we were bringing a new industry to Hawaii...but the plans kind of fell apart at the same time the album did".

While at KUGN in late '77, Dennis spoke of his dedication to music: "I am addicted...I guess that's the true sense...to absolutely being involved in not just the sound of it, and the emotional experience behind it, but the manufacturing of it, the making of it...to sharing some space with you on the radio". When asked how he felt about hearing his music on the radio, Dennis replied "What I notice is different things, like different turntable speeds, different limiting effects, different towers, different amplifiers...y'know, I listen to the station, the programming...I wind up coming from another place there. What I'm doing is, I'm trying to go to every radio station possible, talk with everyone, meet with everyone, 'cause what I want to do is, I wanna develop a radio station in Hawaii, along with four or five major studios altogether, where *all* the industry, where the radio can be there and work with the artists, right? You could broadcast only to the studio, right? But yet, it's a 'research and development', y'know, for radio and for the artists that record the records, y'know, so we all can be a little closer, 'cause I think we need to be". This led to the inevitable question "Do you think that sometimes artists are away from what the radio needs...and *vice versa*?", to which he responded "Oh, absolutely". Not that Dennis was of a "corporate-rock" mentality in the least...when asked "What would you like to see happen from the standpoint of radio, what would you like radio to get more in tune with, as far as the artist?", his answer was "Free-form. Total free-form...I think absolutely...absolute freedom...". He was then asked "How do you think the audience would react to hearing that...do you think they would be that into it?", to which his reply was "That would be...I couldn't make that judgement...I feel that the audience should be free to make the choice of what radio they should hear, even. This is something different than making a tire and selling a tire that drives (the) car...so freedom is very important to radio, and I think that today, radio (stations) are very competitive with one another...I don't know if they call it 'making book', but uh, ratings are very important, and to have people listen to you...so it's kinda screwed things up". That said, he clearly felt *his* group had moved beyond the ratings race: "If we stopped today, and never made another record, they would continue to sell, as long as there'd be a record industry. We're 'over the hump' that way, I think you'd call it...it's beyond the Top 40; Beach Boys are no longer involved in the Top 40 race, or need to be...It's no big deal, what's the Top 40? I mean, Top 40 is abstract...what is it? I see death to the Top 40...*soon*...I don't mean 'death to the Top 40' in a negative way, I mean that all things change, it may be called something else...there will *be* something, but it may not be as *competitive*". Dennis very astutely predicted the growth of independent "free format" radio, but would doubtless be saddened by the rise of the major conglomerations that control most airplay nationwide today. In his conversation with Leaf, Dennis made this clear: "I want to meet with everyone in the field, want it to be different. I think music belongs on a personal level, instead of the mindless corporation ordering

the artist 'do this, do that, do this'. People have to meet, discover, grow, build".

Life Intrudes on Art

Unfortunately, Dennis' ambitious career plans would not see fruition, largely because of his rapidly disintegrating personal situation. By the end of 1977, his planned solo tour was scrapped, his position within The Beach Boys was tenuous, and although he was back with Karen, the destructive side of that relationship would soon wreak havoc on Dennis' physical and psychological health, as she persuaded him to try heroin. As 1978 dawned, Gregg Jakobson saw the effect that drug abuse was having on Dennis, and made the decision to withdraw from the project. "When it came time to do *Bambu* I was not going to do it unless Dennis would come back in...he had gone pretty far out. I said, 'No, Dennis, I'm not going to do this unless you settle down and you clean up. Then let's spend some time in the studio, and then we'll do it right'". But Dennis could not control his spiraling drug habits, and on The Beach Boys' tour of New Zealand and Australia in February and March, he was nearly kicked out of the band for providing heroin to both Brian and Carl. Things didn't become any calmer back in the States, as Dennis and Karen's always-tumultuous relationship reached new heights of drama in April, culminating in his April 23rd arrest in Tucson after a sixteen-year old girl was found in his hotel room following a Beach Boys concert there. Dennis ended up spending nearly \$100,000 in legal fees to get out of the jam, yet Karen forgave him and took him back yet again.

With Gregg Jakobson withdrawing from the recording sessions, Dennis turned to another friend for studio support: Beach Boys auxiliary keyboardist Carlos (Carli) Muñoz. "We hung out a lot on the road, and in fact we would join suites together and have a piano brought up," Carli says. "And we worked on a *lot* of stuff". Dennis actually asked Carli to produce his next album, but Muñoz felt he wasn't quite ready for *that* much responsibility. Nonetheless, Dennis became enamoured of Carli's songwriting, and decided to record several of his compositions (which Carli co-produced with Dennis). As engineer Tom Murphy put it, "Dennis had the greatest respect for Carli. He thought Carli was so talented". The process of recording with Dennis was intense, yet the two always made time to relax out on the open waves, as Carli recalls: "Typically we'd start in the day, we'd take a break; Dennis had his yacht, *Harmony* and a Ford, a convertible Ford from the 1940's...it had a rumble seat in the back, and we'd take that, stop at the liquor store, fill the rumble seat with beer cases, load into the *Harmony*, and go out for a sail, come back, and then record until late at night". Carli also reveals that Dennis was considering an alternate (and, in retrospect, appropriate) album title: *End of the Line*.

Although Dennis recorded most of the cuts on his previous album *Pacific Ocean Blue* piece-by-piece, playing many of the instruments himself and only bringing in other musicians for overdubs as needed, much of *Bambu* (the latter two-thirds of the sessions, including the Muñoz material) was recorded with a group of players performing real-time in the same room. This seems to be the direct result of the rehearsals Dennis held with a band for the tour-that-never-was in late 1977; playing with a live band full of musicians who supported Dennis' personal musical vision seemed to give him the confidence he needed to try take-after-take in the studio with a group of players, and from that point on this would be his *modus operandi*. Although both Earle Mankey and John Hanlon had continued on the engineering team during the early days of *Bambu*, by 1978 Tom Murphy had taken over behind the board for Dennis' sessions. As the quality of Dennis' voice continued to deteriorate, vocal coach Bob Rose (who had engineered The Beach Boys' vocal sessions for the *M.I.U. Album*), was brought in to work with him.

By August of '78, Brother Studio was sold (to a group of investors which included jazz saxophonist Tom Scott). Carl Wilson, who'd owned the studio in partnership with Dennis, felt it was the only choice in light of the spiraling business debt incurred there over the past couple of years, but it left Dennis without immediate access to a creative "safe haven" at virtually any hour of the day, whenever the inspiration struck him...something he had grown used to over the previous four years. Gregg Jakobson: "It kind of left Dennis out wandering around, and he would go to different studios, like Tom Murphy's studio, Track Records, and there was another studio...but so yeah, he lost his home. I mean, y'know Brother was really their home...and in the record business, there's no convenience as great as having your own studio, 'cause the clock isn't running. Y'know,

because for somebody like Dennis, and like Brian too (and don't forget Dennis learned so much from Brian), the studio becomes an instrument. Absolutely, the studio is an instrument, just like a guitar or a piano, so *sure* he missed that. He *had* to have missed that...*mightily*, y'know". John Hanlon: "Dennis tended to want to record at a moment's notice at 10 or 11 pm at night. He'd want to get into the studio to record when he felt like it; he wanted to capture a moment". With Brother Studio no longer at his disposal, this became impossible.

Around the same time, Dennis also lost Karen...this time for good. Although they had remarried in July, by the fall of that year they were separated and headed for their second divorce. As The Beach Boys worked to complete their first group LP for CBS/Caribou, *L.A. (Light Album)*, Dennis struggled to maintain focus on *Bambu*, but it was a losing battle. Without his own studio, without Karen, and without much left of his singing voice, his brief solo career was slipping away from him. At the encouragement of Jim Guercio and Bruce Johnston (who were co-producing the *Light Album* with the band's members), Dennis donated two planned *Bambu* tracks, "Baby Blue" and "Love Surrounds Me", to the group. Guercio also tried to persuade Dennis to bring in an outside producer to help him finish his solo album, but Dennis would have none of it. As Jon Stebbins puts it, "Dennis basically told Jim Guercio, who truly loved and loves Dennis' music, to back off...and then he went about recording more, on his dime, on the Beach Boys' dime, on Jimmy G.'s dime, whatever...he didn't care...he was just recording. Lots of work, lots of good stuff, but nothing was getting finished, as in mixed and mastered...he just kept moving on to the next thing. Then he moved on to partying more and working less...and by mid-1979 he just seemed to give up on Dennis Wilson the solo artist". Jim Guercio: "*Bambu* wasn't finished because, in my opinion, Dennis lost focus. And *Bambu* didn't get finished because of alcohol and drugs. That would be the right answer".

Downward Spiral

In November of '78, while working on overdubs for the album at the Village Recorder, Dennis met the *next* love of his life: Christine McVie of Fleetwood Mac. Although their respective bands had played gigs on the same bill earlier in the '70s, the two had apparently never been formally introduced until now (for an eye-witness account of Dennis and Christine's first meeting, see "Storms: My Life with Lindsey Buckingham and Fleetwood Mac" by Carol Ann Harris, Buckingham's girlfriend at the time). Dennis' relationship with Christine would last the next two years, during which his drinking, cocaine use, and generally bizarre behavior would increase to unparalleled heights. "He was brilliant," Christine recalls, "but the problem was that he was just so helpless. He would get a big, litre bottle of orange juice, tip half of it out, and fill it up with rum. Then he would put in a few ice cubes and carry it around with him all day, and by the evening it would be acrid and he would still be drinking it. The smell was vile. He vanished for days on end, he wouldn't go to bed, and yet when he was straight he was the most charming guy. He was very funny as well, although that was unintentional...Dennis loved *Pet Sounds* because he had an undercurrent of genius himself, but he couldn't control it". Christine's bandmate Lindsey Buckingham, a huge Beach Boys fan, says "I knew him pretty well...he was a good guy. He was kind of lost, but I thought he had a big heart. I always liked him. He was crazy just like a lot of other people, but he had a really big heart, and he was the closest thing to Brian (Wilson) there was, too. He was halfway there."

The next few years would see Dennis involved in more professional and personal scandal, as he was repeatedly "furloughed" from the band following one drunken public display after another. With his personal finances in a mess, Dennis lost his boat in a foreclosure. Following his breakup with Christine (she reportedly tired of footing the financial and emotional bill for his many childish indulgences and escapades), he began a relationship with Shawn Love, the 16-year old who was reportedly Mike Love's illegitimate daughter. With his life spiraling off the rails, Dennis' appearance worsened, and those who knew him in his "glory days" often failed to recognize the bloated, pale, and unkempt person he'd become. Marilyn Wilson (now Rutherford): "I don't think I saw him for like the last, uh, year of his life. And when I did it was very sad. 'Cause his voice was no longer...he had this gruffy voice, and horrible wild look...ugh, it was just very sad". In the summer of '83, Dennis and Shawn (who by now were parents of a baby boy named Gage) married, but as was typical with Dennis, they were headed for divorce by that December. Three

days after Christmas (following a prematurely aborted attempt at detox), Dennis drowned in the Pacific Ocean (in the slip where the *Harmony* was once berthed), as he drunkenly recovered momentos of his life with Karen from the ocean floor, where he had thrown them during one of their spats years earlier. Jim Guercio: "...that's why this is so difficult for me to talk about, because I was trying to do an intervention, and uh...I regret it because I didn't get it done". The intervention, planned by Jimmy and Carl, would've involved luring Dennis to Caribou Ranch in Colorado for the New Year, at which point he would've been detained for a thorough detoxification and rehabilitation; sadly, this was not to be. Instead, a few days into 1984, Dennis was buried at sea under a special permission granted by President Reagan.

Aftermath and Rebirth

Reportedly, Dennis had talked in the weeks leading up to his death of making an attempt to finish *Bambu*, as if he knew his days were numbered. He apparently tried to convince Geordie Hormel (owner of the Village Recorders) to help him in this endeavor, but at this point Dennis was in no shape to be tackling any kind of recording project. Over the next several years, the legend of *Bambu* would grow, especially when bootlegged tapes from the sessions began to turn up on the collectors market. Carli Muñoz: "One thing that Dennis did a lot, he would take a cassette tape, y'know of the rough mix, and to me I knew that was like a loose cannon because then after the sessions, he'd like to go and sort of like, celebrate, y'know, and he would go to Venice and find a buddy, anywhere, and he'd be so excited about the music...and I'd say "Oh, no", and he'd give him the tape: 'Here, it's yours!'. So of course, of *course* there's bootlegs".

With *Pacific Ocean Blue* out-of-print and *Bambu* available only as rough mixes on the black market, public demand for an official release of the two lost Dennis Wilson solo albums grew over the next two-and-a-half decades (at one point, a fan petition was posted on the internet in an attempt to persuade Jim Guercio and Sony to issue an archival release). What most fans didn't realize was that, behind the scenes, efforts had been underway for some time to determine the legal rights to the music, a crucial first step toward securing its release. Once it was determined that the rights of ownership did indeed lie with Guercio's Caribou label, and once other business obstacles were cleared, work on a Dennis Wilson solo package could begin in late 2007.

Alan Boyd and Mark Linett pulled Dennis' multi-track masters from the Brother Records vaults (where they had resided since the late '70s) and transferred them to digital format. Guercio block-booked time at the House Of Blues Studio (a top-flight, state-of-the-art facility in Encino), and sent John Hanlon in to mix *Bambu* and a handful of *Pacific Ocean Blue* bonus tracks. After the first couple of sessions, author Jon Stebbins was invited to observe: "I attended probably 90% of the mixing sessions for the new *Bambu* and bonus tracks, and everything was done with keeping it as 'Dennis' as possible. A vintage Neve console was used by John Hanlon for the mixing. A lot of the effects were (already) imprinted in the multi-tracks. John employed the usual outboard gear: compression, reverb, delays, that type of thing...real tape delay or slap (echo) was used on some of the vocal tracks...no digital triggering and very minimal Pro Tools was used. Some of the editing was made easier by Pro Tools technology of course, and a few things were repaired that way, but for the most part it was assembling and mixing that brought *Bambu* into a releasable form. And the question at every turn along the way was...how would Dennis have wanted this to sound? Obviously not an easy one to answer with 100% accuracy, but when you hear it... it sounds like a Dennis Wilson record". The House Of Blues Neve 36-channel 80 series console was fed into a Pro Tools HD5 rig to create mixes that somehow manage to sound both "vintage" and "modern" at the same time. As Guercio puts it, "I think it's how Dennis would have mixed it".

Bambu was assembled and coupled in a special package with a remastered *Pacific Ocean Blue*, and the set was issued in both CD and blue vinyl editions, with informative new liner notes by Ben Edmonds, Jon Stebbins, Dave Beard, and David Leaf.

Testimonials

John Hanlon (who had gone on to work with artists such as Neil Young and R.E.M, but had always retained the hope of one day finishing *Bambu* for Dennis): "It's just amazing, just amazing. I

mean I felt really, really fortunate to be able to work on this stuff, 'cause I didn't know if it would ever happen...I had to edit the crap out of it. He had endings all over the place. He'd have four different (alternate) endings (on some of the tracks); it was very, very tricky. It wasn't that Dennis was scattered, I don't think, it was that he didn't have the time or patience to dick around finishing something really, really well - some stuff he did, but he was in a whirlwind of recording and I didn't realize how fractious it was. *Bambu* was unfinished, but all the parts were there...If I hadn't done it, then Earle Mankey should have done it; it should have been either one of us. Dennis gave me my start. *Pacific Ocean Blue* was the first record I ever did".

Carole Bloom (Dennis' first wife): "I think that this album is so important to his children and his grandchildren, and that his legacy now will become something more because of all the efforts of everybody involved in this album, to bring his music out".

Marilyn Wilson-Rutherford (Brian's first wife): "I think that it's fantastic. I'm amazed at what I'm hearing. I just love it, there's so many different sides of Dennis that none of us really knew. He deserves it, y'know? He deserves it, because he shoulda been a huge icon, really. He shoulda been. Maybe he *will* be".

James William Guercio: "I think the second disc is real important; it might be *unfinished*...but I think it's important to see where he was going and what he was attempting to do and where he came from...Things happen in a spatial world, y'know...it's still there, and maybe people will appreciate it today...This is the commitment I made for Dennis' kids. They should hear what a talent their father was and what his talent promised. This music is really impressive. Dennis was one of the greatest artists I ever had the honor of working with".

Sources: "Dennis Wilson: Not Just One Of The (Beach) Boys" by Jim Girard, "Scene" Magazine, Cleveland, OH, January 13, 1977 / "Dennis Wilson: It's About Time" interview by David Leaf, Pet Sounds fanzine, Vol. 1, No. 3, September 1977 / On-air interview of Dennis Wilson, broadcast on KUGN-FM, Eugene, OR, late 1977 / *Endless Harmony Soundtrack* CD liner notes - Capitol, 1998 / "Dennis Wilson - The Real Beach Boy" by Jon Stebbins - ECW Press, 2000 / "Dumb Angel - The Life And Music Of Dennis Wilson" by Adam Webb - Creation Books, 2001 / "Endless Summer Quarterly" fanzine, Vol. 16, Nos. 1-2, Issue Nos. 60 & 61, Winter/Spring 2003 / "Endless Summer Quarterly" fanzine, Summer 2008 Special Edition / "Lost Albums: *Bambu*", BBC Radio 4, May 2008 / *Pacific Ocean Blue* Legacy Recordings Electronic Press Kit, June 2008 / *Pacific Ocean Blue* Legacy Recordings Podcast & unedited Radio Promo, June 2008 / "The Making Of Dennis Wilson's *Pacific Ocean Blue*" by Ken Sharp, Record Collector Magazine, July 2008 / Bob Rose website / comments provided by John Hanlon, Tommy Smith, Bobby Figueroa, Michael Andreas, Ed Tuleja, Jon Stebbins / AFM Local 47 contracts 4913-117858, 7053-117980, 1552-129322, 5792-138003, 6452-133669, 6709-138111, 7194-138094, 7195-138095, 7192-138102, 7193-138104, 7937-3399876, 7938-399877, 797-148781, 2844-124185, 2845-124186, 3304-153692, 3021-153684, 3183-153681, 3182-153682, 3020-153685, 3638-153686, 3844-155595, 3635-153687, 4035-153688, 4038-153689, 4039-153690, 5128-153691, 9068-153368, 7378-140282

UNDER THE MOONLIGHT

Written: Words/Music - Carli Muñoz

Arranged: Dennis Wilson and Carli Muñoz / Horns arranged by Michael Andreas

Solo vocals: Dennis Wilson / (d/t)

Electric lead guitars: Ed Carter (Solos) / Terry (last name unknown)

Electric rhythm/lead guitars: Jeff Legg and Steve Ross / Ed Carter / Ed Carter

Electric bass guitar: Wayne Tweed

Acoustic grand piano: Carli Muñoz

Tack upright piano: Sterling Smith

Hohner clavinet: Dennis Wilson ?

Drums: Bobby Figueroa

Trumpets: John Foss / John Foss, Lance Buller, and Richard Hurwitz

Trombones: Lance Buller / Glenn Ferris and Vincent Fanuele

Tenor saxophones: Michael Andreas / Michael Andreas and Joel Peskin

Baritone saxophones: Rod Novak / Rod Novak

Hand claps: ?? / (d/t)

- PRODUCED BY DENNIS WILSON and CARLI MUÑOZ -
- Master is Remake unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Thursday April 27, 1978, 12:00pm-3:00pm;
Engineered by Tom Murphy /
Lead guitars recorded at Brother Studio, Santa Monica, CA, circa April-May 1978;
Engineered by Tom Murphy /
Horns recorded at Brother Studio, Santa Monica, CA, Monday May 22, 1978,
12:30pm-3:30pm;
Engineered by Tom Murphy /
Additional horns recorded at Brother Studio, Santa Monica, CA, Thursday May 25, 1978,
10:15am-1:15pm;
Engineered by Tom Murphy /
Vocals recorded at Brother Studio, Santa Monica, CA, Monday June 12, 1978,
times unknown;
Engineered by Tom Murphy -
- EDITED & MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Edited & Mixed at House Of Blues Studio-West, Encino, CA, Wednesday November 14-
Friday November 16, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -
- REMIXED BY JAMES WILLIAM GUERCIO and JOHN HANLON (with Gregg Jakobson, Jon Stebbins, and Rob Santos in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Monday January 14-Tuesday
January 15, 2008;
Engineered by John Hanlon, assisted by Doug Tyo -

The first of four Carli Muñoz-composed and co-produced tracks intended for *Bambu*, the bodacious rocker "Under The Moonlight" was written circa 1975 on a transatlantic plane flight (probably returning from the Beach Boys' appearance at the Wembley Festival). Carli and Dennis initially held a session for the backing track on April 26, 1978 (11:00am-2:00pm), with a lineup of Jeff Legg and Steve Ross on guitars, Dave Hessler on bass, Gary Mallaber on drums, and Carli and Sterling Smith on pianos. This version apparently was not to their liking, for they re-recorded the song the very next day, with a different drummer and bass player (as indicated in the final credits above). The horns required two sessions to perfect as well (May 22nd and 25th, the second session apparently devoted to doubling the parts recorded on the 22nd, but with a larger ensemble) and coincidentally so did the final mix (see below).

In addition to the guitars played by Legg and Ross on the basic tracking session, several additional guitar parts were eventually overdubbed by Ed Carter, someone named "Terry", and Carl Wilson (NOTE: the "Terry" in question was *not* Terry Kath of Chicago, as he was unfortunately already dead by this time). The final solo was played by Ed Carter, who also overdubbed two rhythm guitar parts. According to Carli Muñoz, Carl recorded a solo for this song that was "absolutely fantastic", but it was accidentally erased (a track designation for Carl's guitar remains on the track sheet). On June 12th, Dennis overdubbed his double-tracked vocals, while clavinet and two tracks of hand claps were also added at some point to round out the production.

Dennis rocks out in his gruff, road-weary voice, singing of the joys of being "a rock 'n' roll star". Bassist Wayne Tweed recalls "We all dug his voice...I worked with Smokey Robinson, but Dennis' (voice) kicked. The first time I heard Dennis' voice from the vocal booth it was exciting. He impressed me! Dennis' voice was over-the-top for me. His voice was crusty, raspy - like his face. He was the total package". As Andrew G. Doe put it in his review of the *Bamboo* bootlegs when they first began to circulate (STOMP No. 43, June 1984), "Carl may try to rock but Denny knew how without even breaking sweat".

Hanlon did a preliminary mix in November 2007, and Guercio, a master of horn-rock production from his days of working with Chicago and Blood, Sweat and Tears, dialed in the brass section to perfection (and also tweaked the pianos) during his visit to L.A. the following January. The final 2007-2008 mix brings out all kinds of instrumentation previously buried on the bootleg, including the barrel-house pianos, multiple lead guitar parts, and the pumping baritone sax.

IT'S NOT TOO LATE

Written: Words/Music - Carli Muñoz; additional lyrics by Dennis Wilson

Arranged: Dennis Wilson and Carli Muñoz / Strings arranged by Dennis Wilson, Carli Muñoz, and Sid Sharp / Choral vocals arranged by Dennis Wilson, Carli Muñoz, and Alexander Hamilton ?

Lead vocals: Dennis Wilson (Verses) / Carl Wilson (Choruses and final verse response)

Chorus lead vocal double: Karen Lamm

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir ?

Fender Rhodes electric piano: Carli Muñoz

Hohner clavinetts (w/Leslie): Dennis Wilson / Carli Muñoz

Hammond B-3 organ: Carli Muñoz

Electric lead/rhythm guitar: Steve Ross

Electric bass guitar: Wayne Tweed

Drums: Bobby Figueroa

Orchestra bells: Dennis Wilson

Harp: Gayle Levant

Violins: Sid Sharp (leader), Joy Lyle, Murray Adler, Henry Ferber, Isabelle Daskoff, William Kurasch, Marilyn Baker, and Laury Jarvis

Violas: Herschel Wise and Samuel Boghossian

Cellos: Robert Adcock, Raymond Kelley, and Jerome Kessler

Acoustic upright double-basses (*arco*): Arni Egilsson and Robert Stone

Strings conducted by Michael Andreas

Choir conducted by Alexander Hamilton ?

- PRODUCED BY DENNIS WILSON and CARLI MUÑOZ -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Thursday May 18, 1978, 1:00pm-4:00pm;
Engineered by Tom Murphy /
Strings recorded at Brother Studio, Santa Monica, CA, Wednesday May 24, 1978,
11:00am-2:00pm;
Engineered by Tom Murphy /
- Harp recorded at Brother Studio, Santa Monica, CA, Saturday July 15, 1978,
9:00am-12:00pm;
Engineered by Tom Murphy -
- MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday January 1-Friday
January 4, 2008;
Engineered by John Hanlon, assisted by Doug Tyo -

Composed by Carli Muñoz circa 1967-'68; Dennis contributed some lyrics to the second verse when he recorded it (according to Dan Addington's website denniswilsondreamer.com). This touching ballad was given a huge production treatment in the studio by Dennis and Carli, and brother Carl came in to do a lead vocal cameo (doubled in places by Karen Lamm, whom Dennis would marry for the second time on July 28th). The "everything but the kitchen sink" production includes multiple keyboards, harp, a large string section (conducted by Beach Boys horn player Michael Andreas), and a full choir. According to Carli, the string arrangement is just an "on the fly" "pad" part, because Dennis was so eager to record it, there was no time to develop a "full" arrangement. Carli goes on to say there is a "full live tabernacle choir also lurking behind", which may be Dennis' frequent guest stars, the Voices Of Inspiration from Compton's Double Rock Baptist Church. There is evidence to suggest the choir replaced a brass and woodwind section which was added the day after the string session...the contract for May 25th's horn overdub session lists two titles, "Under The Moonlight" and "Can't Wait Too Long". The latter song *may* be an alternate title for "It's Not Too Late", or it *could* be for an entirely different Dennis Wilson song for which there is no other documentation (or it *could* in fact be a reference to the then-unreleased

1967/68 Beach Boys song...but that's unlikely). The contract for the July 15th harp overdub bears the title "Baby Blue" and wasn't made until February 5, 1979, but since an earlier contract (dated January 31, 1978) was already submitted for harp (and horn) on "Baby Blue", it seems more likely that someone forgot to pay Gayle Levant for her harp work on "It's Not Too Late" but confused that song with "Baby Blue" when production was wrapping up for *L.A. (Light Album)*, thus explaining the contract drawn up on February 5th of '79.

Carli also speaks of the night Carl came in to record his vocal: "To me, that was so *precious*, and so, it's like, *magical*, because Dennis and Carl had been going through turmoil at the time. And they were, almost barely on speaking terms, but not because they hated each other, because...there was a lot of pain going on in-between...a lot of pain that had to do with Brian, y'know the Brian and Dr. Landy situation was going on...Murry had passed away...there was so much, and it was so emotional, that Carl came to the studio, and he was crazy, and everybody was crazy, I mean when I'm telling you everybody was crazy, Dennis was *crazy* that night (this was done at night), (and) Carl was out of his mind, y'know, a *rare* thing for Carl". Also present that night was Jim Guercio: "I told Carl that he could do a solo album too, but let Dennis do this (first), and Carl then supported Dennis".

Fading out slowly to end with a final swirll of harp, "It's Not Too Late" was described by Andrew Doe as "Manna to the faithful...but probably heavy going for the average listener". Of all the tunes that he and Dennis produced together, Carli says "'It's Not Too Late' is the most finished work and representative of what was possible". The released mix brings the strings and choir up to a more discernable level, while scaling back the massive snare reverb that was present on the bootlegged rough mix.

SCHOOL GIRL

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson / Choral vocals arranged by Dennis Wilson and Alexander Hamilton ?

Lead vocal: Dennis Wilson

Backing vocals: Karen Lamm-Wilson and Phoebe Noel

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir ?

Acoustic grand pianos: Dennis Wilson

Tack upright piano: Dennis Wilson

Hammond B-3 organ: Dennis Wilson

Mellotron: Dennis Wilson

Electric lead/rhythm guitars: John Etheridge and Ed Carter

Electric bass guitar: Ed Carter

Moog bass: Dennis Wilson

Drums: Hal Blaine / (o/d)

Congas: Oliver C. Brown

Shaker: Oliver C. Brown

Choir conducted by Alexander Hamilton ?

Count-in voice: Hal Blaine

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON / JOHN HANLON -
- Working title: NEW GIRL -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Friday August 20, 1976, 10:30am-1:30pm;
Engineered by Earle Mankey and John Hanlon -
- EDITED & MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
Edited & Mixed at House Of Blues Studio-West, Encino, CA, Tuesday November 27-
Wednesday November 28, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

An outtake from the summer '76 *POB* sessions, this is logged as "New Girl" on the AFM contract, although this could well be someone's mishearing of "School Girl" rather than an original alternate title. Dennis handles the keyboards, Hal Blaine drums (and also adds a cymbal overdub in the coda), John Etheridge (from the jazz-rock outfit Soft Machine) is on guitar, while Ed Carter also plays guitar as well as overdubbing the high-register Fender bass notes (played fast with a hard pick) that are enhanced by Dennis' lower Moog bass. The congas in the coda are played by percussionist Oliver C. Brown (not to be confused with Ollie E. Brown, The Rolling Stones' percussionist at the time). Backup vocals are definitely provided by Karen Lamm and Phoebe Noel, along with the choir. Curiously, the released mix is missing the shouted scat vocals in the coda, but retains two tracks of choir parts, while the bootleg mix contains all of the vocals but is missing the congas. Dennis' lead vocal had been wiped from the multi-track, so Hanlon had to "fly" it in from a 2-track rough mix.

One of the most musically interesting *Bambu* cuts, it is also one of the most "commercial" sounding, in spite of the lyrical theme. To quote Mr. Doe once again, it is "guaranteed to give any parent hypertension; nor is this a feminist song!". According to Gregg Jakobson, "School Girl" was originally to incorporate the lyrics "*I looked at her and thought we should / She looked at me and I knew we would*". Interestingly, Dennis began reworking this song in 1977, recording a new tag that ultimately went unused, but provided the musical foundation for "Baby Blue". NOTE: at the beginning of the released "School Girl" mix we hear drummer Hal Blaine's count-in: "*Ready - Aim - Unnh*".

LOVE REMEMBER ME

Written: Words - Stephen Kalinich, with Dennis Wilson and Gregg Jakobson / Music - Dennis Wilson

Arranged: Dennis Wilson / Choral vocals arranged by Dennis Wilson and Alexander Hamilton

Lead vocal: Dennis Wilson

Harmony vocal: Dennis Wilson

Backing and Harmony vocals: Trisha Roach, Phoebe Noel, and Baron Stewart ? (in "A" Section only) / Billy Hinsche ? (in "A" Section only) / Carl Wilson ? (in "A" Section only) / Gerry Beckley and Dewey Bunnell ? (in "A" Section only) / Dennis Wilson

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir (in "B" Section only)

Acoustic grand piano: Dennis Wilson

Wurlitzer electric piano: Dennis Wilson (in "B" Section only)

Hammond B-3 organ: Dennis Wilson (in "B" Section only)

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson (in "B" Section only)

Moog bass: Dennis Wilson (in "B" Section only)

Bass harmonica: Dennis Wilson

Vibraphone: Dennis Wilson

Acoustic lead guitars: Ed Carter

Acoustic rhythm guitar: Ed Carter

Electric lead guitar: John Hanlon (in "B" Section only)

12-string electric lead guitar: Carl Wilson ? or Earle Mankey ? (in "B" Section only)

Electric bass guitars: James Jamerson

Drums & tambourine: Hal Blaine (in "B" Section only)

Clarinet: Michael Andreas (in "A" Section only)

Flute: Michael Andreas (in "A" Section only)

Tenor flute: Michael Andreas (in "A" Section only)

Alto flute: Michael Andreas (in "A" Section only)

French horn: David Duke (in "B" Section only)

Flugelhorn: David Duke (in "B" Section only)

Choir conducted by Alexander Hamilton (in "B" Section only)

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON / JOHN HANLON -
- Working titles: I DON'T KNOW / SOMETHING NEW TAG -
- Master is edit of unknown takes plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Thursday March 3, 1977, 2:00pm-5:00pm;
Engineered by Earle Mankey and John Hanlon /
Backing vocals recorded at Brother Studio, Santa Monica, CA, circa August 1977;
Engineered by Earle Mankey and John Hanlon /
- MIXED & EDITED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed & Edited at House Of Blues Studio-West, Encino, CA, Wednesday December 5-Thursday December 6, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

In March 1977, Hal Blaine commented to David Leaf on a recent Dennis Wilson recording session he had participated in. Based on the known chronology, the date of this conversation appears to have been Friday March 4th, and the session Hal was referring to was for *this* song, recorded the day before. Hal said, "You know, Dennis' stuff is great. Great! Dennis blew me away yesterday. He sat at the piano and played like I've never heard him play. And he hurt his back really bad. He had an accident on roller skates on Wednesday. Real bad. He was doubled over; he's in a wheelchair. Hopefully, he's at the doctor now. But he sat at the wheelchair yesterday and started playing. And I'm telling him...he's so prone to accidents. And, you know, I don't know anything about karma and all of that kind of thing, but my only thought was maybe God or somebody keeps

laying him up so he has to sit at the piano and practice. He's really playing good piano. To me, the tapes sounded just great. They were gigantic, explosive...the stuff we did".

Recorded in separate sections (labeled as "I Don't Know" and "Something New Tag" and edited together by Hanlon during the mixdown process), this is one of Dennis' best and most epic creations. Per the AFM contract, Ed Carter and James Jamerson both played double parts. Michael Andreas is logged as contributing four clarinet and flute parts. David Duke played both French horn (an instrument he played on "Surf's Up") and flugelhorn. The tambourine sounds as though it was hit in tandem with the snare and floor tom, implying it was attached to Hal's kit. Hanlon overdubbed the wailing electric guitar that comes in toward the song's end, and the descending 12-string riffs were likely added by either Earle Mankey or Carl Wilson. Gerry Beckley and Dewey Bunnell of America, who were at Brother Studio in August of '77 to help out on former bandmate Dan Peek's solo album, were drafted by Dennis to sing backup on some of his sessions; based on aural evidence, this song is the most likely example of their contribution to Dennis' work. Dennis' lead and harmony vocals were combined onto one track to make room for other parts. Dennis had recorded three completely separate attempts at the song's tag (or "B" Section), each of which contained elements unique from the other two; all three were combined in Pro Tools and mixed together by Hanlon (using a rough mix cassette from the original 1977 sessions as a reference) to create the final version.

This song moves from a gentle, pondering ballad to a thunderous, gigantic production, with the full force of the Double Rock Baptist Choir unleashed behind Dennis' growling "*C'mon...c'mon...c'mon...C'MON!*" recitations. A true gem that was long overdue in seeing the light of day.

LOVE SURROUNDS ME

Written: Music - Dennis Wilson, with Geoffrey Cushing-Murray / Words - Geoffrey Cushing-Murray

Arranged: Dennis Wilson

Lead vocals: Dennis Wilson / (w/d/t)

Harmony vocal: Dennis Wilson

Backing vocals: Christine McVie

Fender Rhodes electric piano: Dennis Wilson

Acoustic grand piano: Carli Muñoz

Oberheim synthesizers: Dennis Wilson / Phil Shenale (cricket & whistle sounds in closing vamp)

Mini-Moog synthesizer: Dennis Wilson

Electric lead/rhythm guitars: Ed Carter

Dobro slide guitar: Neil LeVang (in closing vamp only)

Electric bass guitar: Joe Chemay

Drums: Bobby Figueroa / Dennis Wilson

Tympani: Dennis Wilson

Tambourine: Steve Forman

Mark-tree: Steve Forman

Modern cabasa: Steve Forman (in closing vamp only)

- PRODUCED BY DENNIS WILSON / ED ROACH (*) / JOHN HANLON -
- Working titles: LOVE SURROUNDS YOU / LOVE'S AROUND ME -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Wednesday January 18, 1978, times unknown;
- Engineered by John Hanlon /
- Additional keyboards recorded at Kaye-Smith Recorders Studio B, Seattle, WA, Sunday July 16, 1978, post-concert (*);
- Engineered by Tom Murphy /
- Additional drums & tympani recorded at Criteria Studio C, Miami, FL, Wednesday August 30, 1978, times unknown;
- Engineered by Tom Murphy /
- Bass recorded at Sounds Good Recording, West Los Angeles, CA, Monday November 13, 1978, 7:00pm-10:00pm;
- Engineered by Bill Fletcher /
- Dobro, percussion & Oberheim recorded at Britannia Studio, West Los Angeles, CA, Friday December 8, 1978, 4:00pm-7:00pm and 7:30pm-10:30pm (second session for percussion only);
- Engineered by Greg Venable /
- Lead vocal recorded at Western Recorders Studio 1 or 2 or auxiliary room, Hollywood, CA, Wednesday January 3, 1979, times unknown;
- Engineered by Tom Murphy /
- Christine McVie's vocals recorded at Dirk Dalton Recorders, Santa Monica, CA, circa January 1979;
- Engineered by Tom Murphy /
- Guitars & additional keyboards recorded at Westlake Audio Studio B?, West Hollywood, CA, Friday January 19, 1979, 12:00pm-3:00pm;
- Engineered by Joel Moss -
- EDITED & MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) --
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Edited & Mixed at House Of Blues Studio-West, Encino, CA, Wednesday December 19-Thursday December 20, 2007;
- Engineered by John Hanlon, assisted by Doug Tyo -

The *Bambu* song with the longest documented production history, "Love Surrounds Me" was, of

course, also included on The Beach Boys' *L.A. (Light Album)* in 1979. The tracking and overdub sessions for this song dragged on intermittently for over a year, during which time it grew from a Dennis Wilson track with no lyrics or vocals, to a fully-produced and released Beach Boys cut. During that time, Dennis remarried Karen, filed to divorce her, met and moved in with Christine McVie, and added Christine's vocals to this recording.

The basic track for this song stems from a January 18, 1978 session at Brother, which likely included Dennis and Carli Muñoz on pianos, Bobby Figueroa on drums, and Joe Chemay on bass. By the time Brother was sold that July, Dennis was traveling the country (on tour with The Beach Boys), and bringing the master tape along to record overdubs wherever the inspiration struck him. Ed Roach, Beach Boys photographer and Dennis' traveling companion: "As for 'Love Surrounds Me', I had a greater hand in co-producing that track than any other I worked on with Dennis through the years...he worked on that song in probably a dozen studios, all over the country! I carried the 2-inch master with us whenever we went on tour, so if he was inspired, we could book studio time. He actually let me full on produce a session for it in the state of Washington, when we brought a couple of lady friends from the concert to the session with us...". This would be Kaye-Smith (probably Studio B) in Seattle, with Dennis' personal engineer Tom Murphy (also part of the Boys' touring entourage) at the controls. To Ed's recollection, Dennis added some additional keyboard parts to the track in Seattle. A rough mix of the instrumental track from this stage of the production has surfaced on bootlegs; among its elements are sleighbells (in the coda) which didn't make it to the final mix, along with an earlier, alternate bass line that was later replaced. The following day in Seattle, Dennis added overdubs to an unreleased track called "Lord Let Me Out Of Here", and he and Carl taped the final lead vocals on "Baby Blue" either that day or the next.

Built into The Beach Boys' touring schedule that summer was a weeklong layover in Miami, where they had booked session time at Criteria Studios to work on their next album. Although Carl Wilson claimed (in a radio interview promoting the *Light Album*) that Dennis started "Love Surrounds Me" in Miami, then finished it in L.A., it's obvious that it was already in production by the time the Boys hit Miami in late August. At Criteria, Dennis had a smaller studio, probably Studio C, while Brian was at work in Studio A (Tom Murphy was engineering for Dennis at Criteria, while the group flew Chuck Britz in to work with Brian). Dennis got into recording extra drums for this tune in Miami, and had the roadies carry his drums out to the hallway and help set them up, to get an "echoey" stairway effect (best heard at a couple of points toward the end of the *Bambu* mix, e.g. following the line "*Making the love I've been missing*" and again in the tag). At Criteria, Eddie says Dennis "kept coming and dragging me away from the big studio (where Brian was), to give him a hand, and lend moral support" while working on this song and "Baby Blue".

In Billy Hinsche's DVD documentary "Dennis Wilson Forever", Geoffrey Cushing-Murray states that this song was just a track of "very nice back-groundy" music, pretty well "fleshed out" arrangement-wise, but with only an implied melody and the apparent title of "Love's Around Me", until Carl and Jimmy Guercio decided to get Dennis more involved in the *Light Album* (as Cushing-Murray puts it, *Bambu* was going nowhere "for whatever reason", so Jimmy said they were going to "make Dennis get involved" with the group's album). Jimmy G. gave Geoffrey a cassette of the track and told him to see what he could come up with. Geoffrey wrote the lyrics and developed the melody, which he says Dennis had great reservations about initially, since the result was so different from what he envisioned for the song. In the meantime, Carl produced Dennis' vocal for "Angel Come Home" (while Geoffrey was banished to the hallway outside the studio due to Dennis' overbearing self-consciousness), but upon hearing the results of that song, Dennis became more accepting of Geoffrey and his vision for "Love Surrounds Me".

From November '78 to January '79, there were four "Love Surrounds Me" overdub sessions (documented by AFM contracts) held at three different studios; despite the long-held assumption by many fans that the "sweetening" of Dennis' track was done under the supervision of Bruce Johnston or the other Beach Boys, it is clear from the documentation and the recollections of those involved that Dennis himself produced these sessions. The four sessions included one in which Joe Chemay recut his bass part and another in which Joel Peskin played three woodwind parts that were ultimately wiped from the master tape (this last session occurred January 23rd at

Sounds Good, between 6:00 and 9:30 pm). At the second of these four sessions, dobro and banjo were played by Neil LeVang and Walt Meskell respectively, although the banjo was discarded (LeVang is the smiling guitar player seen in *The Lawrence Welk Show*, and Meskell played extensively for C.W. McCall and Mannheim Steamroller). At the same session, Phil Shenale added some more Oberheim synthesizer (two tracks of it) and Steve Forman did multiple percussion overdubs. Geoffrey Cushing-Murray was present at this session, and recalls Forman dropping the shaker (which sounds like a modern cabasa) in the coda; Dennis liked the resulting rattling sound so much he left it on the recording. A January 19th session at Westlake saw Ed Carter adding two electric guitar parts, while Dennis put the finishing keyboard touches on.

Geoffrey was also present at the final lead vocal session (held at Western on January 3rd), which he says involved just Dennis, an engineer, and himself, after which Dennis went in on his own with Christine to add her vocals (Dennis reportedly flew back up to Seattle with Christine at one point, however her vocal was probably added at Dirk Dalton's studio in Santa Monica, according to Tom Murphy). Somewhere around this time, of course, The Beach Boys (meaning probably Bruce, Carl, Dennis, and maybe Bobby Figueroa) added their vocals to the song in a Bruce Johnston-produced session; due to licensing issues, The Beach Boys' background vocals were left off the 2008 *Bambu* mix of "Love Surrounds Me" ("Baby Blue" was left out of the collection entirely for the same reason). The two rough mixes of "Love Surrounds Me" that had made the rounds on bootlegs for several years include all of the vocals (Dennis', Christine's, and The Beach Boys'), but not the guitar and keyboard elements from the January 19th session.

Dark and brooding with a slow funk undercurrent, this track paints a bleak picture of Dennis' outlook at the time. Desolate as it may be, it is nonetheless beautiful, and the new mix adds clarity to many previously murky elements; especially noteworthy are Christine McVie's haunting background vocals throughout.

WILD SITUATION

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson

Lead vocal: Dennis Wilson

Backing vocals: Carl Wilson (Falsetto), Bruce Johnston, and Dennis Wilson / (d/t) / Phoebe Noel and Trisha Roach? / (d/t)

Hohner clavinet: Dennis Wilson

Dobro rhythm/slide guitars: Dennis Wilson ?

Acoustic rhythm guitars: Carl Wilson ?

Electric rhythm guitar: Carl Wilson

Electric bass guitar: James Jamerson

Moog bass: Dennis Wilson

Drums: Dennis Wilson

Harmonicas: Dennis Wilson

Violins: Isabelle Daskoff, Ronald Folsom, Harris Goldman, William Kurasch, Joy Lyle, and Tibor Zelig

Violas: William Hymanson, Harry Hyams, and Linn Subotnick

Cellos: Robert Adcock, Raymond Kelley, and Joel Levin

Acoustic upright double-basses (*arco*): Arni Egilsson and Peter Mercurio

Strings conducted by Jeff Legg

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON / JOHN HANLON -
- Original title: (I FOUND MYSELF IN A) WILD SITUATION -
- Master is Remake unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa 1975 ?;
- Engineered by Earle Mankey ? /
- Bass recorded at Brother Studio, Santa Monica, CA, Monday October 10, 1977, 10:00am-3:00pm;
- Engineered by Earle Mankey ? /
- Strings recorded at Brother Studio, Santa Monica, CA, Friday February 3, 1978, 3:00pm-6:00pm;
- Engineered by John Hanlon ? /
- Guitars & lead vocal recorded at Caribou Ranch, Nederland, CO, circa mid-February 1978;
- Engineered by Jeff Guercio ? /
- Backing vocals & harmonicas recorded at Brother Studio, Santa Monica, CA, circa late-February 1978;
- Engineered by Tom Murphy ? -
- EDITED & MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Edited & Mixed at House Of Blues Studio-West, Encino, CA, Wednesday November 14-Friday November 16, 2007;
- Engineered by John Hanlon, assisted by Doug Tyo -

"(I Found Myself In A) Wild Situation" (as it was originally known) reportedly dates back a few years prior to the *Bambu* sessions, perhaps even to the early '70s, and according to one legend was originally about the Manson girls, before Dennis and Gregg revised the lyrics. The earliest master tape for the song could well be 16-track (there is a track sheet for this reel that goes up to Track 16, but this *could* mean simply that the first 16 tracks of a 24-track tape were all that were utilized; since 2" tape was used for both formats, it's difficult to tell...all the same, this seems to be a bit too coincidental to be the case). This was a Brother Studio session (piano-bass-drums-fuzz guitar-slide guitar), but it's unclear if any of these elements are the ones used in the final production (Alan Boyd reports that the bass and drums from this early version are "very different", and the tempo of the two takes from this session that exist on a rough mix reel is "substantially slower").

At any rate, Dennis resumed work on the song in the Fall of '77: on October 10th, he held two sessions at Brother for overdubs, which included bassist James Jamerson, saxophonists Rod Novak and Michael Andreas, trumpeter Bill Lamb, and someone named James Marshall (instrument unknown). Jamerson's bass was apparently all that was kept from these overdubs. (NOTE: On this contract, below the artist name of DENNIS WILSON, the words PACIFIC OCEAN BLUE can be seen typed over with "X"s...since this session was held in the midst of preparations for Dennis' scrubbed tour, it's possible that he at first intended on calling his road band "Pacific Ocean Blue", before settling on the name "Bamboo"). The following February 3rd, a large string section (conducted by Jeff Legg, contracted by Gregg Jakobson) was added to this song (and to "Baby Blue") at Brother; from there, the new 24-track master was taken to Colorado for some sessions at the Caribou Ranch.

Alice from BBFUN (Beach Boys Freaks United) reported in the fan club's February '78 newsletter: "I just talked to Dennis Wilson, and he informs me that, before the concert tour, the Beach Boys next album and also his own next solo album are going to finish being recorded at the Caribou Ranch"; the tour referred to here is the group's trek to New Zealand and Australia, which began in late-February. While at Caribou, the Boys (or at least the Wilson Brothers) apparently worked on overdubs for Brian's "Shortenin' Bread", Carl's "Angel Come Home", and Dennis' "Baby Blue" and "Wild Situation". By the time the tape left Caribou, most of the remaining elements seemed to be in place, including Dennis' "guide" vocal (which ultimately became the "master" vocal, for lack of any other being recorded). Back in L.A., the background vocals (several tracks of Carl, Bruce and Dennis harmonizing, with Carl singing a great high part similar to his falsetto on "Good Timin'", plus a female vocal group) and Dennis' two harmonica parts were added. Gregg Jakobson: "He'd grab girls off the street, or he'd go to the restaurant that night, and he'd bring back a couple of girls to sing background parts". It is unknown if the girls who sang on "Wild Situation" were recruited in such a way, or if they were in fact Dennis' regular contributors Trisha Roach and Phoebe Noel.

Carl Wilson plays the distorted "fuzzy" rhythm guitar, and there are also two tracks of acoustic guitar and dobro. Jon Stebbins heard the isolated tracks at the 2007 mixdown session, and believes at least one of these parts is played by Dennis: "...it's a rhythm part, perhaps even chords on a dobro...and we were all sure it was Dennis when we heard it separated on the multitrack...it had that mid-tempo feel and it was part of the early building block of the track".

Lastly, it's worth noting that the infamous "obscene" line sung by Dennis at the conclusion of the bootleg mix had long ago been erased from the master tape, which is why it is not included on the official 2008 *Bambu* release. As Stebbins puts it, "Dennis had already gone in and put a harmony stack on top of it. It's obvious he didn't want it on the final version. The boot version comes from an earlier Tom Murphy reference mix. But Dennis worked on it after that". With so many contrasting and competing vocal parts going on in the background, it was up to John Hanlon to sort through them and, through Pro Tools editing, create a final chorus and tag section for the song that is worthy of release.

COMMON

Written: Music - Dennis Wilson

Arranged: Dennis Wilson

Instrumental

Acoustic grand pianos: Dennis Wilson / (backwards intro)

Fender Rhodes electric piano: Carli Muñoz

Moog bass: Sterling Smith

Acoustic upright double-bass (*arco*): Putter Smith

Electric bass guitar: Dave Hessler

Drums: Tommy Smith

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Hammond B-3 organ (pipe organ setting): Dennis Wilson

- PRODUCED BY DENNIS WILSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Monday April 3, 1978, 8:00pm-11:00pm;
Engineered by Tom Murphy /
Additional parts possibly recorded at Brother Studio, Santa Monica, CA, Thursday
April 13, 1978, 11:00am-2:00pm;
Engineered by Tom Murphy -
- MIXED & EDITED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in
attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday November 20-Wednesday
November 21, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

"Common" is a song which was meant to have vocals, but since none were ever recorded, it remains an instrumental track...and a very interesting one, too, as it presents a rare Dennis foray into "space-rock". Sounding similar to something by Todd Rundgren's Utopia, "Common" was recorded by Dennis, Carli Muñoz, and Sterling Smith (all on keyboards), Tommy Smith on drums, Patrick Verne (*aka* "Putter") Smith (no relation) on bowed, or "*arco*", bass, and presumably Dave Hessler on electric bass. Tommy Smith describes the basic tracking session for "Common" this way: "That tune was the two of us playing in the studio, Dennis on piano and me on drums. Then we went into the "booth", as the British call it, and ran the Moogs into the board direct to record my brother Sterling overdubbing the bass". From there, Carli Muñoz added some Rhodes electric piano and Putter Smith overdubbed the bowed bass, with a further addition of electric bass likely being made by Hessler. Notations on the track sheet indicate that a click track was also used, probably to keep Dennis on tempo in the intro (prior to Tommy's entrance on drums), and to allow Tommy to easily play the tom fills without having to worry about holding down the tempo. Further notations indicate that more acoustic piano was overdubbed, and that some of the piano tracks contain "leakage" from the drum kit. NOTE: the AFM contract for the April 3rd session omits Tommy Smith's and Dave Hessler's names, however they are added to a contract from April 13th for overdubs on "Common" and "He's A Bum" (the latter being a remake of a song originally tracked in August '77). This could be explained by the fact that Smith and Hessler were still members of the Ohio branch of the AFM (Local 103), rather than the L.A. branch (Local 47, to which Tommy's brother Sterling belonged), and therefore there was a delay in clearing them for studio work in Hollywood...or, it could mean that the omission of their names was a mere oversight, one which was caught and corrected ten days later. But based on the evidence and the recollections of the participants, the drums were recorded on the 3rd and not the 13th, although *some* additional parts could very well have been added on the 13th.

The Smith Brothers (Sterling and Tommy) were members with Hessler of a "prog rock" group called The Load, and friends of engineer Tom Murphy, whom they knew from their hometown of Columbus, Ohio. By the late '70s, they had relocated to L.A. and were playing the club circuit there. Tommy Smith: "Dennis used to come see us play and was blown away by my drumming;

he used to say, 'You play rings around me'. I would say, 'Well, you play in the center of the ring'. Dennis was a great drummer. Dennis was, I believe, always looking for some new energy and sound, and The Load had that potential for him". Tommy is quick to add that Dennis' humble comparison of their individual drumming talents stemmed from the difference in their *styles*, and the technical prowess necessitated by the kind of music Tommy was playing, rather than any real musical inferiority on Dennis' part: "To my knowledge, Dennis never listened to Emerson Lake & Palmer, Jethro Tull, King Crimson, and groups where many notes on all instruments were part of the music. In fact when cruising with him he was either playing his new recordings, *POB*, or old Beach Boys. I particularly remember riding in his Rolls, and he had the *Little Duece Coupe* album just BLASTING out of the system, songs like 'The Ballad of Betsy', or whatever that title was. Anyway, here I come into his world, 4 toms across the front, many cymbals, and he is watching me hit all of them fairly quickly!...What we now call "Prog" drumming was new to him, as far as I could tell. All of this is retrospect. I was 22 and 23 years old when I was recording with him, life was still new to me". The close-mic'd drum sound of "Common" and several other tracks on *Bambu* is indicative of a difference in the engineering approach of Tom Murphy, compared to the room-mic'd ambient feel preferred by Earle Mankey and John Hanlon.

Opening with a quick burst of backwards-recorded piano, "Common" moves through three distinct segments, the second of which borrows the piano *arpeggio* from Dennis' then-unreleased Christmas song "Holy Evening". The third segment introduces a pipe organ, which drones away as the cut fades out. An intriguing musical experiment, even in its unfinished instrumental form.

ARE YOU REAL?

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson

Solo vocals: Dennis Wilson / (w/d/t)

Acoustic grand piano: Dennis Wilson

Hammond B-3 organ: Sterling Smith

Moog bass: Sterling Smith

ARP String Ensembles (sped-up then slowed-down): Dennis Wilson / Sterling Smith

Electric lead guitars: Dave Hessler

Electric bass guitar: Dave Hessler

Drums: Tommy Smith

- PRODUCED BY DENNIS WILSON -
- Working title: DENNIS ORCHESTRA WITH DRUMS AND GUITAR -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
Recorded at Brother Studio, Santa Monica, CA, circa mid 1978;
Engineered by Tom Murphy -
- MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Wednesday December 26-Friday
December 28, 2007;
Engineered by John Hanlon, assisted by Adam Fuller -

Another Dennis excursion into the realm of "prog rock", again recorded with the members of The Load. This song incorporates the bridge progression from the unreleased "10,000 Years", and resides on the same 24-track tape as "Thoughts Of You". However this does not mean this piece necessarily began life at the same time as that earlier song, as Dennis was known to sometimes use blank sections of a partially-recorded tape from earlier sessions (even years earlier) to record new music. Additionally, Tommy Smith (who played drums on the cut) recalls "...we never overdubbed something he had already recorded, as far as basic tracks go. My brother Sterling and Dave, sure they would do some overdubs, but that song, had to be us playing with Dennis on piano, Sterling on organ, Dave on bass and then guitar...Dave had a double-neck which he built, 6-string guitar and then bass, so he might play bass, then overdub the guitar, and my brother would overdub the bass using a Mini-Moog". The fact that no AFM contract has surfaced for this track is not at all surprising, according to Tommy: "We jammed a fair amount at Brother on 'unofficial time', therefore the tape might have rolled without a union contract".

Tommy emphasizes, "*Dennis was so nice to us...I think because we were real...two out of three of us were totally straight, never touched his coke...we weren't into that stuff at all, we were there for music. He had a fair amount of leeches around...and we were just a bunch of guys from Ohio going for the music*". The music on this particular piece is a great example of "prog" or "classical" rock, very dark and almost gothic, with intense drumming and *arpeggiated* organ-playing (reminiscent of "Foreplay" by Boston), and many layers of ARP "violins". After singing "*Are you my vision?*", Dennis cries out in a voice filled with pain, "*Why...did you have to go and run away*". After a long instrumental interlude, the track concludes with an abrupt ending *ala* "I Want You (She's So Heavy)" on The Beatles' *Abbey Road*. It's intriguing to think of Dennis possibly continuing in the direction of "Common" and "Are Your Real?", had he kept his life and career on track...but, as Tommy Smith puts it, "Of course...he let everything fall apart slowly but surely".

HE'S A BUM

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson

Lead vocals: Dennis Wilson / (w/d/t)

Harmony and Backing vocals: Dennis Wilson, David Leaf and 6 other rock writers / (d/t) / (t/t)

Acoustic grand piano: Dennis Wilson

Electric rhythm guitar (sped-up then slowed-down): Carl Wilson

Ukuleles (sped-up then slowed-down): Thom Rotella, David Cohen, and Fred Tackett

Acoustic upright string bass (sped-up then slowed-down): Alton Hendrickson

Moog bass (sped-up then slowed-down): Dennis Wilson

ARP String Ensembles (sped-up then slowed-down): Dennis Wilson / (normal speed)

Drums (sped-up then slowed-down): Dennis Wilson

Cowbell (sped-up then slowed-down): Dennis Wilson

Count-in: Dennis Wilson

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa late July or early August 1977;
Engineered by Earle Mankey and John Hanlon /
- Ukuleles and bass recorded at Brother Studio, Santa Monica, CA, Thursday August 4,
1977, 2:00pm-5:00pm;
Engineered by Earle Mankey and John Hanlon /
- Vocals recorded at Brother Studio, Santa Monica, CA, late August 1977;
Engineered by Earle Mankey -
- MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday November 27-Wednesday
November 28, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

Gregg Jakobson: "Some girl told him he was a bum. Dennis kind of agreed with that. He always related to the homeless and Venice Beach street people as his peers. It's really just a very honest description of Dennis at that time". According to Ed Roach, this song "was recorded originally as a Hawaiian-sounding instrumental, then took a whole different twist when it got those lyrics". The track for this two-part song was built pretty much one-piece-at-a-time around Dennis' piano, with later overdubs including Carl's guitar (smoothly processed with delay and/or chorus effects) and two tracks of three ukuleles strummed mandolin-style, to give it the Hawaiian feel (NOTE: most of the instruments on this track appear to have been recorded at a faster speed, to create a special "drunken" effect when played back at normal speed). A number of other instruments and vocal parts were added, but were later wiped from the tape (including tack piano and a submix of horns, the latter possibly performed by James Pankow, Lee Loughnane, and Walter Parazaider of Chicago, according to Jim Guercio). A rough mix of the track, featuring a different lead vocal from Dennis (which was also wiped and replaced by the vocal on the released version), was leaked and circulated among collectors and bootleggers for years, albeit in very low-fi quality. An alternate take (Take 1) from the same session has also been bootlegged, and this instrumental-only take features a prominent marimba (displaying a definite "Margaritaville" influence), along with electric guitar, bass, and drums. Apparently Dennis decided to reject that earlier, shorter take and add overdubs to the later, longer take, which formed the basis for the "master" version.

In late August of '77, Dennis was interviewed by David Leaf, and tricked him (and a number of other rock writers) into singing backup on this tune. As Leaf reported in his "Pet Sounds" fanzine, Dennis said "I want you to come by the studio tonight to watch me record...it's a new approach...a song called 'He's A Bum'. Even has a nasty line in there - 'he likes to do it on his hands and knees'. I know that's terrible but...". Leaf goes on to describe the session: "It's eight hours later, and I'm sitting on the couch in the control room at Brother Studio. Behind me, at the console,

Earle Mankey and Gregg Jakobson are discussing the upcoming session. 'I think Dennis now knows he sings better at night,' says Gregg. 'He sings better when he's not singing for anyone,' says Earle. I wonder if they are trying to tell me something? Actually, they're not. I was just the first arrival. A dozen or so writers, publicists, friends and hangers-on eventually trickle in and are milling around waiting for tonight's master of ceremonies. Finally, Dennis bursts in, grabs a drink and heads for the mixing board. Dennis announces, 'We've got all these writers here, and you're going to help me write the lyrics to this song I'm working on called 'He's A Bum'.' He points a finger at me. 'Are you ready, bad boy?' he croons with a puckish grin. The 'new approach' that Dennis had hinted at earlier in the day was a con job...he's going to get 'the observers' to write the song.

"An hour later, even Dennis is disgusted at our word skills, or lack thereof. This motely crew hadn't even come up with one good line in our exercise in songwriting. Dennis hasn't given up on us yet, though. 'Who can sing?': Dennis has struck a nerve in the crowd. Everybody thinks he can sing. We've been taking too many showers, I guess. At any rate, Dennis takes seven of us into the studio to teach us the harmony lines for 'He's A Bum'. It is definitely put-up-or-shut-up time for seven George Plimptons. Ready or not, we don our headphones and become part of the story. Take after take, line after line, we sing the three-part harmony. Dennis leads the way, constantly pushing us, testing us to see if we have our notes. What had started as a lark has quickly become serious business. There's no fooling around in the studio with Dennis. Music is everything to him, and if we are to be a part of that music, we had better give our all. So we all sing out. '*He's a dog without a bone*'...'*Some people say he lost his way*'...'*Wonders 'bout God every single night*'. And then three tracks of 'ooooooooos'. It's a strange sensation. I've watched sessions and I've been singing along with records (and without) for years, but this is *real* singing. In this two-hour session, I've gotten more insight into how the Beach Boys make records than from all the articles in the world. Dennis was right when he said at the beginning of the night that people understand something so much better once they've done it.

"I do understand. I now can feel how hard it is to sing, how after ten or twenty takes, one wants to be any place but in front of a microphone. I'm watching Dennis sing the lead for 'He's A Bum' for at least the fiftieth time. Each take, he's motivating himself, as he pushed us background singers. What he's searching for, I don't know. Each vocal sounds perfect to me. Yet, Dennis keeps erasing one vocal and singing another. I ask him what's wrong with take number 51. 'It doesn't have it. I didn't feel anything,' he explains. 'Let's try it again from the top,' he shouts at Earle. There's a special psychology to studio singing, and it can't be picked up in one night.

"When it was all over, Dennis congratulated me. 'You sang. Didn't think you could do it, did you?'. Well, yes. Still, it was a lot of fun. Now, maybe I should let Brian know I'm available...".

The following April, Dennis would attempt a remake of "He's A Bum", this time in a more calypso-influenced style, with steel drums tinkling away. That unbootlegged version (taped Monday April 10th from 8:00pm to 11:00pm) was recorded with Jeff Legg and Steve Ross on guitars, David Kemper on drums, Patrick Verne (*aka* Putter)Smith on bass, and Sterling Smith on piano, with additional guitar overdubs added three days later. "He's A Bum", the most legendary *Bambu* song, was actually the first (aside from "Love Surrounds Me") to see official release, by virtue of a cover version by Irish schoolgirl/singer Cherry (on Crashed Records, 1986).

COCKTAILS

Written: Music - Dennis Wilson with John Hanlon / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson / Choral vocals arranged by Dennis Wilson and Alexander Hamilton ?

Solo vocal: Dennis Wilson

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir ?

Acoustic grand piano: Dennis Wilson

Fender Rhodes electric piano: Dennis Wilson

Acoustic lead guitar: John Hanlon

Drums w/soft mallets: Dennis Wilson

Bass harmonica: Dennis Wilson

Moog bass: Dennis Wilson

ARP String Ensembles (sped-up then slowed-down): Dennis Wilson

Choir conducted by Alexander Hamilton ?

- PRODUCED BY DENNIS WILSON, GREGG JAKOBSON and JOHN HANLON -
- Alternate title: IF LOVE HAD ITS WAY -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Wednesday June 1, 1977-August 1977;
- Engineered by John Hanlon /
- Guitar engineered by Dennis Wilson -
- MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Sunday January 6, 2008;
- Engineered by John Hanlon, assisted by Doug Tyo -

A lush, romantic ballad in typical DW fashion, this track survives with what must be a rough "scratch" vocal, but nonetheless it ranks among Dennis' best slow songs. This opens with three tracks of subtle choir vocals mixed deep in the intro, and proceeds through a backdrop of shimmering string sounds from the ARP (the sax part designated on the track sheet is also likely from the ARP String Ensemble), and muffled drum fills. Engineer John Hanlon not only plays the jazzy acoustic guitar on this song, but also receives cowriting credit (Jon Stebbins notes that Dennis engineered Hanlon's guitar part from the booth, indicating the two of them may have been the only people in the studio for this part of the recording). The multiple layers of keyboards nearly drown out Dennis' vocal at points, and he seems to have run out of lyrics to sing, "na-na"-ing his way through much of the final verse. He ends his performance by crying "*Why don't you say you love me*" in English, as well as its Spanish equivalent, "*Porque no dice que me quieres*".

According to Alan Boyd, several takes were attempted at the initial session for this song (which was just Dennis on piano), and the "master" was apparently edited out of the reel and spliced into another 2" tape with the master takes of "I Don't Know" (*aka* "Love Remember Me") and "He's A Bum", in keeping with the standard working methods at Brother in those days. Interestingly, Dennis' closing question "Why don't you say you love me?" is followed in the album's sequence by a song titled "I Love You"...perhaps not coincidentally.

I LOVE YOU

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson

Arranged: Dennis Wilson / Choral vocals arranged by Dennis Wilson and Alexander Hamilton ?

Solo vocal: Dennis Wilson

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir ? (backwards in places)

Acoustic grand pianos: Dennis Wilson / (o/d) / (VSO in bridge section)

Hohner clavinet: Sterling Smith ?

Electric lead guitar: Dave Hessler ?

Electric bass guitar: Dave Hessler ?

Drums: Bobby Figueroa ?

Choir conducted by Alexander Hamilton ?

- PRODUCED BY DENNIS WILSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Sounds Good Recording, West Los Angeles, CA, Sunday October 15, 1978, times unknown;
- Engineered by Tom Murphy /
- Piano & choir in bridge section recorded at The Village Recorder Studio B?, West Los Angeles, CA, Wednesday November 1, 1978, times unknown;
- Engineered by Tom Murphy -
- MIXED & EDITED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Monday December 17-Tuesday December 18, 2007;
- Engineered by John Hanlon, assisted by Doug Tyo -

Previously unbootlegged, "I Love You" is, chronologically speaking, the last song to have been started for *Bambu*. Dennis recorded the basic track at Sounds Good studio on October 15th, and apparently added the piano-and-choir tag section on November 1st at the Village Recorder. While working at the Village, Dennis met Christine McVie of Fleetwood Mac, and soon began a two-year relationship with her. At the time, the Mac were at the Village recording their double-album opus *Tusk* (released October '79)...a small snapshot of Dennis and Christine, holding a baby, is included in one of the inner-sleeve art collages in the *Tusk* package. During the course of their relationship, Dennis and Christine reportedly wrote several songs together, and shortly before their breakup at the end of 1980 they would record a few tracks together at Audissey Sound Studio in Honolulu, which apparently remain in Ms. McVie's possession to this day.

The track sheet documentation for "I Love You" reveals that nineteen tracks of choir vocals were recorded for this song; most likely the final eight tracks of the original 24-track tape, and possibly eleven on a second tape, which were either bounced into two tracks of the first tape, or left on the second tape, which was intended to be synched-up electronically to the first during mixdown (a technique which began to be utilized around 1978 as a way of obtaining up to 48 tracks total). No AFM contract for this song has surfaced, but the playing style suggests Bobby Figueroa on drums, Dave Hessler on guitar and bass, and Sterling Smith on clavinet.

The soulful "I Love You" is one of those tunes that is good enough and universal enough to have become a "standard", if only Dennis had taken the time to develop it (for instance, by adding a bridge and two strong additional verses); instead, he let the song trail off way too soon, and added a completely-unrelated tag section as a separate piece (which Hanlon had to edit onto the end). Still, it is nice as it stands...an intriguing example of a great "might-have-been", had the composer had the clarity and focus to bring it to a more logical conclusion. NOTE:: a reproduction of the lyric sheet, in Dennis' own handwriting, can be seen in the Legacy Edition inner package artwork.

CONSTANT COMPANION

Written: Music - Carli Muñoz / Words - Carli Muñoz and Rags Baker

Arranged: Carli Muñoz / Choral vocals arranged by Dennis Wilson, Carli Muñoz, and Alexander Hamilton ?

Lead vocals: Dennis Wilson / (d/t)

Choral vocals: The Double Rock Baptist Church Voices Of Inspiration Choir ?

Hohner clavinet: Carli Muñoz / (o/d) / (w/wah-wah) / (w/harmonizer)

Mini-Moog synthesizer: Carli Muñoz

Hammond B-3 organ: Carli Muñoz

Electric lead/rhythm guitar: Richard Chavez

Electric bass guitar: Wayne Tweed

Drums: Bobby Figueroa

Rhythm King drum machine programmed by: Carli Muñoz

Brazilian percussion: Manolo Badrena

Shaker: Carli Muñoz

Flutes: Michael J. Turre

Trumpets: John Foss and Lance Buller

Alto saxophones: Joel Peskin and Michael Andreas

Tenor saxophones: Joel Peskin and Michael Andreas

Baritone saxophone: Rod Novak

Whistle: Carli Muñoz ?

Choir conducted by Alexander Hamilton ?

Opening voices: Dennis Wilson and Carli Muñoz

- PRODUCED BY CARLI MUÑOZ and DENNIS WILSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Thursday June 8, 1978, 1:00pm-3:00pm;
Engineered by Tom Murphy /
- Flutes and horns recorded at Brother Studio, Santa Monica, CA, Wednesday July 5,
1978, 1:00pm-4:00pm;
Engineered by Tom Murphy /
- Choir recorded at The Village Recorder Studio B?, West Los Angeles, CA, circa late 1978;
Engineered by Tom Murphy -
- MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday January 1-Friday
January 4, 2008;
Engineered by John Hanlon, assisted by Doug Tyo -

Written by Carli Muñoz in 1971, with lyrical assistance from his friend Rags Baker, "Constant Companion" is a spiritual-themed, salsa-styled number vastly different from anything else Dennis ever recorded. Carli: "The first time I played 'Companion' for Dennis he practically wanted to do it the same way I recorded it on my 4-track (in my home studio). It had the horns and all - it was basically the same arrangement. Dennis liked the lyrics and the rhythm too. We always talked about spiritual stuff. Dennis believed that we have spiritual guides" (i.e., guardian angels). For the basic track, guitarist Richard Chavez joined Carli and Dennis' regular sidemen Bobby Figueroa and Wayne Tweed; a total of four clavinet parts were incorporated, along with organ and Moog. Wayne Tweed gets a chance to play some funky "slap" style bass, while drummer Figueroa plays to a backbeat provided by the Rhythm King, the primitive drum machine used on several Beach Boys productions in the early '70s. Once the basics were committed to 24-track tape, Carli brought in Manolo Badrena from the jazz group Weather Report to add some Brazilian percussion overdubs, with what Carli describes as "bits and pieces of drums that were around the studio". The flutes and horns were added in a separate session almost a month later.

The 2008 Hanlon mix presents a smooth, clean Dennis vocal, a choir singing background lines in the final verse, and adds more "punch" from the guitar and clavinet (especially bringing the wah-

wah part to the fore). The rough mix that circulates on bootlegs includes an extended percussion outro, and on some copies, a lengthy intro as well. NOTE: the song title is listed as CONSTANT COMPANION on the June 8th contract, and simply as COMPANION on the July 5th contract.

TIME FOR BED

Written: Music - Dennis Wilson / Words - Dennis Wilson and Gregg Jakobson
Arranged: Dennis Wilson / Horns arranged by Dennis Wilson and Michael Andreas
Solo vocal: Dennis Wilson
Acoustic grand piano: Dennis Wilson
Tack upright piano: Carli Muñoz
Electric slide guitar: Ed Tuleja
Electric rhythm guitar: Steve Ross
Electric bass guitar: Joe Chemay
Drums: Bobby Figueroa
Congas: Darrell Harris
Cornet: John Foss
Trumpet: Bill Lamb
Trombone: Lance Buller
Alto saxophone: Michael Andreas
Tenor saxophone: Rod Novak
Baritone saxophone: Charlie McCarthy
Opening voice: Earle Mankey ? or Gregg Jakobson ?

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON / JOHN HANLON -
- Master is Remake unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Tuesday October 25, 1977, 12:00pm-3:00pm;
Engineered by Earle Mankey and John Hanlon /
Brother Studio, Santa Monica, CA, Wednesday October 26, 1977, 3:00pm-6:00pm;
Engineered by Earle Mankey and John Hanlon -
- MIXED & EDITED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, circa Monday December 31, 2007;
Engineered by John Hanlon, assisted by Adam Fuller -

Along with "Love Surrounds Me", "Time For Bed" probably has the longest and most confusing recording history of all the *Bambu* cuts. It was first tracked in late October '77 over a three-day period during a series of sessions primarily devoted to band rehearsals for Dennis' ill-fated tour. As such, we get an idea of what the tour's upbeat numbers might have sounded like live: rollicking, horn-filled blasts of New Orleans-styled swagger (in fact, for years the instrumental track of this tune has been bootlegged under the title "New Orleans"). Early takes of the song, on a reel dated 10/24/77, were rejected. When the master take was achieved sometime over the next two days, horns were added and it was pulled to a compilation reel with other D.W. master takes. Meanwhile, the outtakes from Oct. 25th-26th were put on a comp reel with "Cocktails" session outtakes. At some unknown point, Dennis added a vocal to the master take which pretty much has to be heard to be believed...undoubtedly it was intended merely for "work" purposes, and not for public consumption (on the track sheet, Dennis' vocal is clearly marked "TBE"..."To Be Erased"). Amongst the outrageous topics Dennis sings of are marijuana, beer, wine, dirty needles, and an urge to commit grand theft auto and vehicular homicide.

Apparently "Time For Bed" was a song Dennis loved to play, as Tommy Smith vividly recalls he and Dennis jamming on it with the other members of The Load. Two alternate versions of the song (one at mid-tempo and the other as a slow blues, and both incorporating the modulations from "San Miguel") were recorded in May of '78 as part of the planned "Mexico" trilogy. That September, yet *another* attempt at "Time For Bed" (also with the "San Miguel" modulations) was made at a Beach Boys session at Cherokee Studio. The Beach Boys version (produced by Bruce Johnston and James Guercio, and engineered by Chuck Britz) is the alternate "New Orleans" track appearing on bootlegs. With a vocal reminiscent of Keith Richards, careening tack piano, Mardi Gras-styled horns, and off-the-wall slide guitar, this track is a lot of fun, provided you don't take the lyrics *too* seriously.

ALBUM TAG SONG

Written: Music/Words - Dennis Wilson

Arranged: Dennis Wilson

Solo vocal: Dennis Wilson (in Bridge)

Intro and Outro vocal: Baron Stewart (Falsetto)

Acoustic grand pianos: Dennis Wilson / (in Bridge)

Hohner clavinet: Dennis Wilson

Electric lead/rhythm guitar: Earle Mankey ? or Carl Wilson ?

12-string electric lead/rhythm guitar: Earle Mankey ? or Carl Wilson ?

Moog basses: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Drums: Dennis Wilson

- PRODUCED BY DENNIS WILSON and GREGG JAKOBSON / JOHN HANLON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, Tuesday March 22-Wednesday March 23, 1977;
- Engineered by Earle Mankey and John Hanlon /
- Bridge section recorded at Brother Studio, Santa Monica, CA, circa 1977-1978;
- Engineered by John Hanlon ? -
- MIXED & EDITED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday January 8-Wednesday January 9, 2008;
- Engineered by John Hanlon, assisted by Doug Tyo -

The intro and outro of this cut is comprised of an intriguingly progressive experiment in what appears to be 7/4 time, with Baron Stewart singing a wordless vocal part. This was recorded during the tail-end of the *POB* sessions, but was almost immediately earmarked for *Bambu*. At the 2008 mixdown sessions, an undated piano/vocal demo found in the CBS vaults was skillfully edited into the middle by John Hanlon, adding so much value to the piece, and truly turning it into a "song" (by an incredible stroke of luck, the musical keys of the two pieces matched, enabling a seamless edit).

NOTE: the main theme of "Album Tag" was reworked in 1978 and incorporated into *another* unreleased song called "Lord Let Me Out Of Here", recorded with the Smith brothers and Dave Hessler.

ALL ALONE

Written: Words/Music - Carli Muñoz; additional lyrics by Dennis Wilson

Arranged: Carli Muñoz and Dennis Wilson

Solo vocal: Dennis Wilson

Acoustic grand piano: Carli Muñoz

Fender Rhodes electric piano: Sterling Smith

Electric lead guitars (w/Leslie, chorus or phase-shifter): Dave Hessler

Electric rhythm guitar: Dave Hessler

Electric bass guitar: Dave Hessler

Drums: Bobby Figueroa

Alto saxophone: Joel Peskin (Solo)

- PRODUCED BY CARLI MUÑOZ and DENNIS WILSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa June 1978;
Engineered by Tom Murphy -
- MIXED BY JOHN HANLON (with Gregg Jakobson in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday October 23-Saturday
October 27, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

The final Carli Muñoz composition included on *Bambu*, "All Alone" first appeared in 1998 as part of the soundtrack for the VH1 documentary "Endless Harmony". According to Carli, it was composed circa 1970-'71 (*not* 1968 as the liner notes for *Endless Harmony Soundtrack* state); Dennis added and changed some lyrics when he recorded it. This is yet another track with a confusing recording history; it was first recorded on 24-track tape at Brother Studio in the summer of '78 (the version appearing on both *Endless Harmony* and the 2008 *Bambu* collection). The exact date of the basic tracking session is unknown, making it difficult to determine the musician lineup. The liner notes for *Endless Harmony Soundtrack* credit Carlos Muñoz (piano), Sterling Smith (keyboards), Dave Hessler (guitar & bass), Bobby Figueroa (drums), Tommy Smith (percussion), Dennis (percussion & ARP String Ensemble), and Joel Peskin (sax). The problem with this lineup is that there is clearly no percussion or String Ensemble on this version of the song, but there definitely IS an alto sax solo. There is an AFM contract (bearing no song title) for a Dennis Wilson session at Brother on June 2nd of 1978; musicians present were Carlos Muñoz, Bobby Figueroa (drums), Steve Ross (guitar), and Wayne Tweed (bass). It is possible that this contract is for one of two other tunes started by Dennis and Carli during this time period, "Shu-Da-Bop" and "La Plena de Amor", or it could in fact be the session for "All Alone" (no contract with any of these titles has surfaced). However, a strong case can be made for the accuracy of at least part of the credits from the *Endless Harmony* liner notes, based on the fact that the track sheet for this song indicates that all the guitar parts were overdubbed after the basic session (supporting the theory that Hessler played bass on the basic track, then overdubbed the guitars; if Steve Ross were in fact the guitarist, he probably would've played one guitar part live on the basic session); also, Joel Peskin's name does not appear on the 6/2/78 AFM contract (of course, he could've overdubbed the sax at a later date). It's also worth mentioning that other than the main piano, no keyboard parts are labeled on the track sheet, yet an electric keyboard (probably a Fender Rhodes) is audible at certain points on both the 1998 and 2008 mixes (the track sheet assigns no vocal or instrumental part to Track 24, and also documents sax solos on three different tracks; it's entirely possible that the Fender Rhodes could've been recorded onto any of these tracks at a later date, and just not labeled; for that matter, the percussion and ARP String Ensemble mentioned in the *Endless Harmony* liner notes could also exist on any of these tracks, and perhaps were left out of both official mixes for whatever reason). Regardless, the credits presented above are based on a comparison of the *Endless Harmony* liner notes, aural evidence, and the track sheet.

Another version of "All Alone" (the one that first appeared on bootlegs in the mid-'90s) is actually a

remake recorded in the summer of '79 at Tom Murphy's 16-track studio in Venice. That version does indeed feature a prominent ARP String Ensemble, but no guitar or saxophone. In that version, the main piano part is played on the Fender Rhodes instead of the acoustic grand, and Dennis' vocal trails off about halfway through, leaving the production decidedly unfinished. For that matter, Muñoz feels the original 1978 version was also incomplete: "The version that came out...was so ridiculously unfinished. It was just a sketch, and he really wanted to do that right". Nonetheless, of the two versions of "All Alone" Dennis cut, this is definitely the *most* finished.

NOTE: another Muñoz song, "I Don't Want To Go", was produced by Dennis and Carli at Brother on April 28th, with a lineup of Carli, Bobby Figueroa, Steve Ross, Sterling Smith, and Wayne Tweed. This track exists in the vaults with only a scratch vocal by Carli.

PIANO VARIATIONS ON THOUGHTS OF YOU

Music - Dennis Wilson

Arranged: Dennis Wilson

Instrumental

Acoustic grand piano: Dennis Wilson

Opening voice: Dennis Wilson

- PRODUCED BY DENNIS WILSON / JOHN HANLON -
- Master is unknown take -
- Recorded on 2" 24-track analog tape -
- Recorded at Brother Studio, Santa Monica, CA, circa 1976;
Engineered by Earle Mankey and John Hanlon -
- MIXED BY JOHN HANLON (with Gregg Jakobson and Jon Stebbins in attendance) -
- Stereo remix -
- Mixed to Pro Tools HD5 -
- Mixed at House Of Blues Studio-West, Encino, CA, Tuesday November 27-Wednesday
November 28, 2007;
Engineered by John Hanlon, assisted by Doug Tyo -

Opening with Dennis' personal "Thank you" to Jimmy Guercio, this cut is a simply beautiful solo piano piece composed and performed by Dennis, using the same progression as *POB's* "Thoughts Of You", but in a different arrangement. "I challenge anyone not to listen to 'Piano Variations'", says Guercio. "It's an incredible sound. You can hear the pedals (of the piano). You can FEEL this thing". As Jon Stebbins puts it, "It is rhythmically precise and clear and truly beautifully. He takes the motif into the absolute upper register on the keyboard where it's just gently tinkling in an almost 'Nearest Faraway Place' kind of vibe. There are no flubbed notes or hesitations, it's a perfect performance and it's just stunning. Tears were welling when I heard it". As Dennis plays on, the track gently fades into the distance, leaving the listener with the impression of Dennis playing on into eternity.

This track is the official close of the *Bambu* collection, but it is followed by one last incredible gift...

Bonus Track

HOLY MAN (Taylor Hawkins Version)

Written: Music - Dennis Wilson / Words - Gregg Jakobson; additional lyrics by Taylor Hawkins

Arranged: Dennis Wilson

Solo vocals: Taylor Hawkins / (d/t)

Acoustic grand pianos: Dennis Wilson (Intro) / (w/VSO)

Fender Rhodes electric piano: Dennis Wilson

Electric lead guitars: Carl Wilson (Solo)

Acoustic upright string bass: Chuck Domanico ? or James William Guercio ?

Moog bass: Dennis Wilson

Mini-Moog synthesizer: Dennis Wilson

ARP synthesizer: Dennis Wilson

ARP String Ensemble (sped-up then slowed-down): Dennis Wilson

Zither: Dennis Wilson

Drums: Ricky Fataar

Tambourine: Ricky Fataar ?

- PRODUCED BY DENNIS WILSON -
- Master is unknown take plus overdubs -
- Recorded on 2" 24-track analog tape -
- Basic piano recorded at Brother Studio, Santa Monica, CA, Monday June 24, 1974, times unknown;
- Engineered by Stephen Moffitt /
- Other instrumentation recorded at Brother Studio, Santa Monica, CA, Wednesday February 12, 1975, times unknown;
- Engineered by Stephen Moffitt and Earle Mankey /
- Additional synthesizer possibly recorded at Brother Studio, Santa Monica, CA, second week of March 1976;
- Engineered by Earle Mankey and John Hanlon /
- PRODUCED BY GREGG JAKOBSON and JOHN HANLON -
- Taylor Hawkins' vocals recorded at House Of Blues Studio-West, Encino, CA, circa Monday January 14-Tuesday January 15, 2008;
- Engineered by John Hanlon, assisted by Doug Tyo -
- MIXED BY JOHN HANLON (with Gregg Jakobson, Jon Stebbins, James William Guercio, and Rob Santos in attendance) -
- Stereo remix -
- Mixed at House Of Blues Studio-West, Encino, CA, Thursday January 10-Friday January 11, 2008 / Monday January 14-Tuesday January 15, 2008;
- Engineered by John Hanlon, assisted by Doug Tyo -

"I have great faith in life itself," Dennis told David Leaf. "I'm religious, and I'm not religious. I get stoned, and I don't get stoned. I smoke a cigarette, and I don't smoke a cigarette. I live my life, period. I take it as it comes, and I take responsibility for it". In answer to Leaf's question "Do you see any hope for the world?", Dennis replied "I don't think I should judge people, but I think it's time for people to stop fighting. It's such a profound question that a master would have trouble answering it. Maharishi would say, 'Meditate'. All I say is: 'Enjoy life, try to be an example'".

Dennis may have never gotten to put a vocal on this spitiually "hopeful" song in his lifetime, but in 2008 it was decided that a track this brilliant really deserved a great vocal performance. To that end, Gregg Jakobson was given the task of finally writing a complete set of lyrics to the tune, a job which had been attempted by many writers back in the '70s, but never accomplished satisfactorily. Gregg describes "Holy Man" as "one of the first songs where Dennis went into the studio and cut a real Spector/Brian Wilson big track, but we could never get the lyrics for it. If you think about 'holy man', it's hard not to be *cliche* or trite. I tried to write lyrics for it, Dennis, Carl, Stephen Kalinich, and Jim Dutch all tried, but everything went into the trash. We even wanted to do the choir that went on 'River Song'; (that) was originally intended for 'Holy Man', but we couldn't because we never had a lyric. Dennis kept saying, 'Don't worry about it, it will come. We'll get it'".

The melody that Carl had once hummed over the backing track had long since been erased from the multi-track tape, but fortunately the 1976 rough mix that included it still existed. John Hanlon: "Gregg Jakobson, as Dennis' co-producer - to his credit - always kept a quarter-inch rough-mix reel, and he was very organized...". Because of that, Carl's melodic vocalizing was preserved. The track lay there for three decades, waiting for the right time to arrive, when words would finally be written for a voice to sing. John: "No one had heard from Gregg in forever. I hadn't seen him since 1977, so that was 23 years" (at the time the multi-track was rediscovered in 2000). "I got reconnected with Gregg through his daughter (who was living with Taylor Hawkins of the Foo Fighters at the time) by way of Dave Grohl from his and my work at Neil Young's annual Bridge Concert that the Foo Fighters were playing at".

Once Gregg composed a new set of lyrics (in prose form), he called upon Taylor (who is the Foo Fighters' drummer) to do the vocal honors. Jakobson's lyric (modified by Hawkins), and Hawkins' vocal itself, both fit the track perfectly. Gregg Jakobson: "Taylor's a drummer, and he belongs to that brotherhood of drummers. Taylor's just a natural, and he came in, did the vocal, and I think he really knocked it out of the park. I really wanted to do that for Dennis. I knew that...that was something that he really wanted to finish". As Jon Stebbins puts it, "The melody is already inherent from Dennis' piano intro as well as the synth parts in the body of the song. Carl and Hawkins both instinctively followed that template. John and Gregg helped Taylor dial it in to a further point than Carl's vocal travels to". Taylor admits to having reservations about doing the vocal, which is the only posthumous overdub added to Dennis' work in this collection. As he put it to David Beard, "...after I listened to it and got into it - I realized that this was something that people really regarded as a lost treasure and classic. I mean...who the fuck am I (laughs) to go in there and finish something by this guy who is a legend? He really was a great talent who never got his due. I went into the studio and they played what they had for me. There was a guide melody track by Carl...sort of sketchy, nothing major. Gregg gave me the CD, and I took it home and didn't really listen to it because I started thinking about the general fan reaction to me recording a Dennis Wilson song. But Gregg wanted me to get into the studio to work on it. I was like, 'oh fuck'...When I got to the studio, Gregg and John Hanlon were there. Gregg handed me a sheet of prose...not really lyrics; it was stuff that didn't really fit to the music. Within an hour I sketched the prose sections together and added a few lyrics and within an hour I said, 'OK, let's do a couple takes', and I left. I (initially) listened to it and thought it turned out great! Then, I didn't listen to it for awhile because I was afraid of it. That sounds silly, but it's true. The more I rationalize it, I figure it was an unfinished song, etc. How cool is it that I got to sing on this track when all the music was cut in the 1970's? I don't think of it as a tribute, and I wasn't trying to *be* Dennis...Appropriately enough, our voices do have a similar quality to them: a whiskey/smoker's gruff style of vocal. I think it fits. I like it. I hope the purist out there can deal with it. If they don't like it, then fuck it, they can listen to the instrumental version...One of the beautiful things about him was his piano playing. I like Dennis' rock and roll songs, but for me the ballads are the best because I really feel like you're hearing the real Dennis...Of all the Beach Boys, I think Dennis was doing the best work in the 1970's...I hope that it will turn people on to it that normally wouldn't have checked it out...I think Dennis is up there smiling. I hope he likes my version. I really wish he was here to finish 'Holy Man' himself, but Gregg was a big part of the music and he asked me to do it".

NOTE: yet another 2008 mix of "Holy Man" exists, incorporating not only Taylor Hawkins' vocal, but also guitar, percussion, and background vocals from Brian May and Roger Taylor of Queen. It is hoped that this version will also one day see the light of day.

**Analog to Digital Transfers: Mark Linett and Alan Boyd at Your Place
Or Mine Recording, Glendale, CA, circa late 2007
Legacy Edition CD & LP mastered by Vic Anesini at Battery Studios,
New York, NY, circa February 2008**

Pacific Ocean Blue & Bambu Legacy Edition

Produced for Reissue by Rob Santos

Associate Producer: Don Williams

Executive Producer: James William Guercio

The *Pacific Ocean Blue/Bambu* Legacy Edition was finally released on June 17th of 2008, to glowing reviews and, encouraged by a brilliant Sony Music promotional campaign, worldwide sales that exceeded even the most optimistic of expectations: the set debuted at Number 4 on Amazon.com's Rock chart, Number 8 on Billboard's U.S. Catalog Album chart, and Number 16 on the U.K. Album Chart. It was the Number 2 Best Seller at the Los Angeles store of popular independent west coast chain Ameoba Records. Other global placings include Number 71 in Ireland, Number 67 in Holland, and an astonishing Number 5 in Norway. Rolling Stone, Mojo, Uncut, and the London Observer all voted it the best reissue of the year, while Time Out New York ranked it 2008's third best album *overall*. "Everything that I am or will ever be is in the music. If you want to know me, just listen", Dennis Wilson once said. It's gratifying to know that in 2008, so many people have come to know this long-lost Beach Boy and music man.

(c) 2008 by Craig Slowinski. No reproduction of any kind is allowed without the express written consent of Craig Slowinski.