

The Beach Boys -

**The Beach Boys Today!**

Produced by Brian Wilson

Released March 1, 1965 - Capitol T-2269 (EMI)

This album marked a turning point in the career of Brian Wilson and The Beach Boys, and proved to be the opening salvo of a triumvirate of longplayers (excluding *Party!*) that defined their status as premier pop artists on a level with The Beatles. A few of the cuts had been completed in the summer and fall of '64, but the bulk of the album was recorded in the winter months following Brian's retirement from the road. Brian's composing skills had progressed beyond garage band "formula" writing, into the realm of what one might call "orchestrated rock". This was also the album where the scope and sheer musicality of Brian's arrangements necessitated the employment of outside musicians to a greater extent. As Carl put it in a 1981 interview for "Circus" magazine (reprinted in the September 1989 issue of "Guitar for the Practicing Musician"), "By the time of *Beach Boys Today*, there were a lot of prominent session men on the dates". Having said that, one should not sell short Carl's own contributions; the youngest Wilson (who just turned eighteen that December) had developed as a musician sufficiently to play alongside the horde of high-dollar session pros that big brother was now bringing into the studio. Carl's guitar playing on this album is a key ingredient, and in fact this is the most "guitar heavy" of the Boys' post-surf era albums. In a really cool stroke of programming genius, the album is divided into one side of rockers and one side of ballads (a technique probably inspired by two 1961 albums: the Everly Brothers' *Both Sides of an Evening* and Elvis' *Something for Everybody*, and one later utilized by The Rolling Stones on their 1981 *Tattoo You* album, but one which has lost much of its impact in today's CD-orientated world). As for the six songs recorded entirely after Brian's infamous December 1964 nervous breakdown, it's unknown if any of them were freshly composed or had been in development previously (two were, in fact, cover versions of other artists' songs), but certainly Brian's concentration and presence of mind was improved by his abandonment of touring, to the betterment of the music. PRODUCTION NOTE: the standard method of operation for this album was to record the instrumental backing to two tracks of the 3-track tape (either one basic track and one overdub, or two tracks of the basic in stereo), leaving the remaining track for the first vocal overdub. These three tracks were then transferred to a second tape, while simultaneously adding another layer of vocals on top of the first layer (in other words, the resulting "second stage" master 3-track tape would feature two tracks of instrumentation and one track of doubled vocals...previously, Beach Boys recordings would typically contain one track of instruments and two tracks of vocals). There were a few cases where a more elaborate production scheme was followed, and those are detailed below. This was also the first Beach Boys album since *Surfin' Safari* not to be issued in stereo as well as in mono. RELEASE DATE NOTE: although most sources give the album's release date as March 8th, the liner notes in the Capitol twofer CD booklet give March 1st as the official release date.

Side One.

**DO YOU WANNA DANCE?**

Written: Words/Music - Bobby Freeman

Arranged: Brian Wilson

Lead vocals: Dennis Wilson (o/d-W) / (d/t) (2a)

Backing and Harmony vocals: Brian Wilson (w/Falsetto), Marilyn Wilson (w/Falsetto), Alan Jardine, Carl Wilson, and Mike Love (Bass) (o/d-W) / (d/t) Brian Wilson (w/Falsetto), Alan Jardine, Carl Wilson, and Mike Love (Bass) (2a)

Electric lead guitar: Carl Wilson (Solo) (b)

Electric rhythm guitars: Carl Wilson / (o/d-GS) / (pre-Chorus fills) (o/d-W)

Electric/acoustic rhythm guitar: Bill Pitman

Electric mandolin: Billy Strange (Chorus fills) / (d/t) (o/d-GS)

Mandolin: Tommy Tedesco

Electric bass guitars: Larry Knechtel / (in Choruses) (o/d-GS)

Acoustic grand piano: Brian Wilson

Hammond B-3 organ: Leon Russell

Drums: Hal Blaine

Wood blocks: Hal Blaine (o/d-GS)

Tambourines: Julius Wechter (in Verses) / (in Choruses) (o/d-GS)

Tympani: Julius Wechter (in Choruses)

Tenor saxophones: Steve Douglas and Plas Johnson / Steve Douglas (in Solo) (o/d-GS)

Baritone saxophone: Jay Migliori

- PRODUCED BY BRIAN WILSON / BRIAN WILSON w/Murry Wilson (o/d-W) (2a) -
- Master # 53273 -
- Master is Take 3 plus overdub (o/d-GS) followed by Reduction Mix into "Stage Two", plus overdub (o/d-W) followed by Tape Transfer into "Stage Three" w/simultaneous overdub (2a) -
- Recorded on 1/2" 4-track analog tape, into "Stage Two" on 1/2" 3-track analog tape, into "Stage Three" on 1/2" 3-track analog tape -
- Recorded & Submixed into "Stage Two" at Gold Star Recorders Studio A, Hollywood, CA, Monday January 11, 1965, 2:00pm-5:30pm;
- Engineered by Larry Levine / (o/d-W) (2a) & Transferred into "Stage Three" at Western Recorders Studio 3, Hollywood, CA, January ?, 1965, times unknown;
- Engineered by Chuck Britz -
- MIXED BY BRIAN WILSON -
- Mono remix number unknown {w/simultaneous overdub (b)} -
- Mixed to 1/4" Mono analog tape -
- Mixed & (b) Recorded at Western Recorders Studio 3?, Hollywood, CA, January ?, 1965, times unknown;
- Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 00043-105619 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 8 (1965) - The Alternate 'Beach Boys Today' Album, Vol. 2, Disc Three - Sea Of Tunes label; Capitol Punishment, Disc Two - Spank label / official CD twofer release: The Beach Boys Today!/Summer Days (And Summer Nights!!) - Capitol label / "Junior Salt Speaks" interview with Bill Pitman by Jim Carlton in "Classic Jazz Guitar" Nov. 15, 2002 / "Good Vibrations: A History Of Record Production" by Mark Cunningham - Sanctuary Music Library, 1996/1998, pp. 62 & 80***

Brian returned to his idol Phil Spector's home base (Gold Star Studio A) to record the backing track to this Bobby Freeman cover. Engineer Levine is at the helm in the control booth, calling out the take numbers, because Brian is on the studio floor, playing piano live with the band. This basic instrumental bed was recorded on Gold Star's Scully 4-track machine (recently acquired by the studio), leaving one track open for an overdub done later that day. The guitar section is

comprised of a delicious cocktail of acoustic and electric instruments chosen to add subtle coloring *and* hard-driving raunch at the same time; the credits above operate under the assumption that Bill Pitman is playing his Gibson ES-335 semi-hollowbody (his primary studio instrument), which works with Tedesco's mandolin to achieve a special acoustic-yet-rocking texture. Even though he is not listed on the AFM sheet, Carl is believed to be on the studio floor, playing through an amp (as opposed to the direct-to-console method he had begun to employ at Western around this time), which is overdriven to produce a tone similar to the one he achieved on "Little Honda". Special mention should be made of the spikey electric mandolin lines (believed to be Billy Strange), which are pretty much buried in the final mix, and the explosive percussion (especially Julius Wechter's tympani) which adds considerable dynamics to the powerful production. (In fact, Brian's recollections of the date suggest that the thrilling tympani sound was achieved by devoting an entire track of the 4-track to that instrument, so that greater control over its dynamics could be achieved when the basic track was sub-mixed to mono on the second stage multi-track). This ensemble of ten studio musicians and two Beach Boys is able to achieve the perfect take in just three attempts (the second of which was a breakdown). The three takes of the basic instrumental track are presented on *U.M.* in mono, suggesting they came from a single "bounced-down" track of the "Stage Two" 3-track dubdown tape, rather than the original 4-track master. A first overdub was added at this Gold Star session (designated here as "o/d-GS" to differentiate it from the first Western overdub, "o/d-W") that consisted of an additional instrumental track which, although submerged in the final mix, still manages to add more sonic muscle to the already powerful wall-of-sound. Musicians staying behind to do the overdub (for which they were payed "overtime") were Blaine, Douglas, Wechter, Knechtel, and Strange (Wechter was also paid for "1 dbl.", having played both tympani and tambourine on the basic track). On the overdub, Strange doubles his electric mandolin fills while Knechtel plays some particularly aggressive syncopated bass lines in the choruses. More raunchy, overdriven rhythm guitar is also added at this time (most certainly Carl, since besides Strange none of the session guitarists are paid for overtime). Other instruments added in this overdub include more tambourine, heavily-echoed wood blocks, and additional sax as a backdrop during the solo section. (NOTE: For some reason, this instrumental overdub is featured out-of-sequence on the *U.M. Vol. 8* bootleg, appearing *after* the vocal overdub). The basic track and first overdub complete, Brian would then have had Levine mix down the completed 4-track tape to a new 3-track, merging all of the discrete basic track elements into a single track, and leaving the instrumental overdub on its own separate track for greater control at the final mixdown. Brian then took the resulting "Stage Two" 3-track tape to Western Records for the Beach Boys to add their vocals and more of Carl's guitar.

The *U.M. Vol. 8* bootleg next presents the first of two vocal layers (designated as "o/d-W" above), recorded at Western onto the one remaining track of the "Stage Two" 3-track tape (appearing on the *U.M.* disc as Track 3, in stereo, along with the original basic instrumental track). This is followed by the same two tracks augmented by the Gold Star instrumental overdub (*U.M.* Track 4). The lead vocal by Dennis and the backgrounds by the others are all being recorded at the same time, onto the same track. For the vocals, the group is joined by Brian's wife-of-one-month, Marilyn (who contributes a soaring falsetto-styled voice in the choruses, not to be confused with Brian's own soaring falsetto here, which is magnificent). During the master take, Dennis jumps in too soon for a chorus, but Brian quickly interjects "It's OK, we can cut it out", sparing the group from having to take it from the top. Carl also added guitar during this vocal overdub, doubling the rhythmic piano fills between verses, as well as making a first attempt at the solo that was later mixed out (see below). Following the completion of this first vocal track Brian is heard saying "Let's do an overdub!".

To hear that overdub, we must go to Spank's *Capitol Punishment* bootleg, which features a mono dub of a different section of session tape that has been in circulation among collectors since at least the early '80s (a good description of this tape by Brad Elliott can be found in the Summer 1982 issue of the "Add Some Music" fanzine). In order to facilitate this second vocal overdub, another tape-to-tape transfer had to be made (into "Stage Three"), and the additional layer of vocals is being added simultaneously, sharing a track on the new tape with the first vocal layer. The basic instrumental track and the instrumental overdub each reside on their own discrete tracks, thus filling all three tracks of the new multi-track. On the session tape, we hear Chuck slate the new take as "1a", which means he would have considered the first vocal layer to be

simply the "first overdub", treating the Gold Star instrumental overdub as merely part of the basic tape, since that is how it came to him. We can also hear that Murry Wilson is essentially acting as producer, coaching the group members in their performances ("Concentrate now, Dennis...right on the sync"). After the tape is quod up, we hear the group discussion about "strings?!...oh hey, the strings!", which actually survives from the start of the first vocal track ("o/d-W"). We hear Dennis and the rest of the group (minus Marilyn, who is now sitting in the control booth with Murry and Chuck) doubling the vocals, but the instrumental track has been muted from the feed that goes to the session tape. This first attempt quickly breaks down, and Mike begins singing an obscene ad lib as Marilyn giggles from the booth and Chuck calls out "2a". Mike's "humor" prompts Brian to request of Marilyn: "Y'know, honey, do the 'Chuck Name-Game' once, see how dirty it turns out...it's terrible" (Dennis can be heard distantly in the background doing just that). Murry coaches Brian on his pickup before the chorus, instructing him to "make it a little louder...you're missing that first letter, that first word...", which, as Marilyn points out, is "Ah". Take "2a" is then presented, with both the basic instrumental and the instrumental overdub tracks accompanying the vocals. When this take is finished, Murry is heard asking "Did you make it?". Following this, the tape concludes with a remix of the same take, this time with the instrumental tracks mixed out until the guitar solo, then mixed out again immediately afterward. This session remix allows us to hear the sheer force of the group's powerful vocal performance in all its glory. The liner notes to the Spank bootleg mistakenly list three vocal double takes, but there were only two, plus the mostly a cappella remix of the second take.

Before this production could be considered a "wrap", there was the little matter of the guitar solo to contend with. Carl's first attempt at this, recorded at the same time as the first vocal layer ("o/d-W"), was kinda lame, and he also neglected to add the rhythmic guitar fill after the solo (he was probably thrown off when Denny jumped in too soon for that final chorus). These two parts couldn't be done as a punch-in onto the vocal track (since they overlap slightly with the vocals), so the apparent solution was to have Carl perform them during the final mixdown to the 1/4" mono master tape (a similar technique is known to have been employed for the last-minute overdubs on the "Help Me, Rhonda" single). During this mixdown performance of the solo (designated above as overdub "b", simultaneous with the mix), the vocal track containing the botched solo ("o/d-W") would have been faded out, then faded back in immediately after the new solo.

The end result of all this work is a very dynamic production, with an explosion of sound in the choruses, and Dennis' only hit lead vocal (Number 12 on the U.S. singles chart).

## GOOD TO MY BABY

Written: Music - Brian Wilson / Words - Mike Love

Arranged: Brian Wilson / Vocals arranged by Brian Wilson with Mike Love

Vocal round: Mike Love (Bass); Brian Wilson (Falsetto) with Alan Jardine & Dennis Wilson; Carl Wilson; Mike Love (Bass) (o/d) / (d/t) (4a)

Lead vocals: Brian Wilson (w/Falsetto) and Mike Love (o/d) / (d/t) (4a)

Harmony and Backing vocals: Brian Wilson (Falsetto), Carl Wilson, Alan Jardine, Dennis Wilson (Baritone), and Mike Love (Bass) (o/d) / (d/t) (4a)

Electric lead guitars: Carl Wilson (1st Intro rep) and Billy Strange (2nd Intro rep) / Carl Wilson (o/d) or (4a)

Electric rhythm guitar: Tommy Tedesco

Electric/acoustic rhythm guitar: Bill Pitman

Electric bass guitar: Carol Kaye

Acoustic grand piano: Brian Wilson

Tack upright piano: Don Randi (in Verses)

Hammond B-3 organ: Don Randi (in Choruses)

Drums: Hal Blaine

Congas: Julius Wechter

Tambourine: Ron Swallow

Tenor saxophones: Steve Douglas and Plas Johnson

Baritone saxophone: Jay Migliori

- PRODUCED BY BRIAN WILSON -
- Master # 53322 -
- Master is Take 19, plus overdub (o/d) followed by Tape Transfer into "Stage Two" w/simultaneous overdub (4a) -
- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape -
- Recorded at Western Recorders Studio 3, Hollywood, CA, Wednesday January 13, 1965, 4:30pm-7:30pm;
- Engineered by Chuck Britz / (o/d) (4a) Western Recorders Studio 3, Hollywood, CA, Tuesday January 19, 1965, times unknown;
- Engineered by Chuck Britz -
- MIXED BY BRIAN WILSON -
- Mono remix number unknown -
- Mixed to 1/4" Mono analog tape -
- Mixed at Western Recorders Studio 3?, Hollywood, CA, January ?, 1965, times unknown;
- Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 00078-105756 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 8 (1965) - The Alternate 'Beach Boys Today' Album, Vol. 2, Disc Two* - Sea Of Tunes label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* – Capitol label / backing track, official release: *Hawthorne, California* compilation – Capitol label / "Love Among The Ruins - The Controversial Beach Boy Speaks His Mind" interview with Mike Love by Ken Sharp in "Goldmine" Vol. 18, No. 19, Issue 317, Sept. 18, 1992, p. 17**

For this rocking Memphis-style instrumental track, Brian announces Take 1 in a humorous mock-Memphis accent. Since the four-bar introduction to this song is nearly all vocal, some thought had to go into the arrangement that the studio band would play: following the count-in, there is silence for the first bar; then Julius Wechter comes in on the second bar, tapping out the beat on his congas; Carol Kaye's bass sounds a single note at the start of Bar Three; and Bar Four is ushered in with a strummed chord on electric guitar. Take 1 quickly breaks down; Take 2 progresses fairly well until Brian stops things to give some instruction to the percussion section (which includes roadie Ron Swallow on tambourine). In-between takes Carl (who, despite not being listed on the AFM sheet, is most definitely playing the session, direct from the control booth) fools around with some Memphis-style licks reminiscent of the Beatles' "I'll Cry Instead" and the Stones' version of "Time Is On My Side". Take 5 really starts to cook. Beginning with Take 6, Brian joins the band

on the studio floor to play piano, but keyboards definitely take a back seat on this guitar-driven rocker (Don Randi is credited with both piano *and* organ on the AFM sheet; from what little aural evidence there is of his contribution on the session tape, it seems he plays tack piano on the verses and organ on the choruses). Since Hal is having some difficulty in achieving the right tempo for the song, Brian begins doing the count-in along with him. After Take 6 collapses, Brian accuses Carl of missing his cue. Carl responds with "I hit it", and one of the musicians (possibly Hal) jokes "Just goes to show you how wrong you can be, right Brian?", which is followed by general laughter and a humorous musical acknowledgement by Brian on his piano. Take 8 stops and Carl demands to know "How come he's louder than I am then?!". At Carl's behest, Brian then requests one of the other guitarists (probably Billy Strange) to lighten-up on the lead. Carl stops Take 9 due to a bad bass note. One of the male musicians jokes: "Don't look so serious while you're trying to get away with it", and Carol Kaye can be heard laughing in response. Between takes, someone strums an auto harp (which would be used later that evening on the session for "In The Back Of My Mind"). Take 12 starts way too fast, and Brian demonstrates on the piano how he wants the lead guitars to slide up into the half-steps. As take 13 breaks down, Brian asks one of the musicians if they "fucked up", then apparently felt bad for swearing (aside from Carl and Ron, all of the players were at least a few years older than Brian, and he probably wouldn't ordinarily swear in their presence). Brian's apparent embarrassment causes more laughter from the studio floor and one of the musicians (probably Billy Strange, judging by the accent) jokingly says "No, Brian!" (as in "Us? Of course not!"). Take 17 is the last one represented on *U.M.*, but the master is Take 19, onto which the Boys' vocals were overdubbed (interestingly, Capitol's *Hawthorne, California* release pastes the warmup and slate from Take 17 onto the top of Take 19's instrumental track). Guitars, percussion and pianos were recorded together on one track, with the sax section and echo from the guitars on another. It must be said here what a *cool* lick the guitars are playing, not only in the main verse riff, but also in the second half of the verse into the chorus, where they play a really neat muted unison part; most people would change the guitar part from verse to chorus, but Brian changes it *halfway through the verse, then leaves it that way for the first half of the chorus*: sheer genius! Having completed this backing track in the early evening hours, Brian apparently returned later that night for a second session, with more-or-less the same group of players (plus Leon Russell, minus Ron Swallow), and laid down the track for the ballady "In The Back Of My Mind"...although it must be said his mood had changed rather noticeably by that time (see comments for that song below).

Since the band was recorded in stereo, the Beach Boys had just one track to add vocals (done at a later date than the tracking session, and designated here as "o/d"), before doing a tape transfer to a second 3-track tape, simultaneously double-tracking their vocals in the process (both layers of vocals would occupy a single track on the "Stage Two" 3-track tape, while the instrumentation remained in stereo on two discrete tracks). During one of the two vocal overdubs, Carl also contributes some extra guitar, playing the chimey fills prior to each chorus. The *U.M.* bootleg presents all four takes of the group's attempt to double the already-recorded first layer of vocals. The first take of the vocal double-track (overdub "1a") starts with Dennis asking if he can "do my thing now...or whenever?"; and Brian replies "Can I make a suggestion? Do it after Mike's so you can relax now?" (this discussion could relate to the part that Dennis sings on this song, which consists of a lyric different than what the others are singing, and which comes in at a point later than Mike's introductory bass line, OR it could relate to the recording of Dennis' vocal on "In The Back Of My Mind", which, if Capitol's notations in its CD twofer reissue are to be believed, was recorded the same day). Takes 1a and 2a both dissolve in the intro due to someone not getting their note right, but the third take is complete - just apparently not perfect. The fourth take is the clincher, although the double-tracking is still a bit off in places...nonetheless, it was deemed sufficient, and the recording was complete, subject to mixdown. In the circular five-part vocal round, Mike starts things off, singing the line solo in his great bass voice, followed by Brian up high (with Alan and Dennis on harmony), then Carl, supported by the others on "oohs", and finally Mike again, this time with "oohs". Throughout the chorus Dennis sings an undecipherable lyric (different from what the others are singing) in his rich baritone.

One of Brian's most stunningly complex vocal arrangements, yet one of his most overlooked, demonstrating that even a "filler" tune was receiving great care and attention at this point. NOTE: this song, among many on the *Beach Boys Today!* album, was originally credited solely to Brian

Wilson, but cowriter's credit has since been awarded to Mike Love, the result of his early-'90s lawsuit against Brian Wilson and his publishers. In his landmark 1992 "Goldmine" interview, Mike mentioned this song as being one for which he wrote all the lyrics, hence the above songwriting credit.

## **DON'T HURT MY LITTLE SISTER**

Written: Music - Brian Wilson / Words - Brian Wilson and Mike Love

Arranged: Brian Wilson / Vocals arranged by Brian Wilson with Mike Love

Lead vocals: Mike Love (Verses) and Brian Wilson (Falsetto) (Choruses) (o/d) / (d/t) (1a)

Backing and Harmony vocals: Brian Wilson, Alan Jardine & Dennis Wilson, Carl Wilson, and Mike Love (Bass) (o/d) / (d/t) (1a)

12-string electric lead guitar: Carl Wilson (Intro)

Electric rhythm guitar: Tommy Tedesco

Electric baritone rhythm guitar: Ray Pohlman

Electric bass guitar: Alan Jardine

Acoustic grand piano: John Gray (Intro)

Acoustic upright piano: Brian Wilson

Drums: Hal Blaine

Tambourine: Dennis Wilson

- PRODUCED BY BRIAN WILSON -
- Master # 52385; original title: LITTLE SISTER -
- Master is Take 18, plus overdub (o/d) followed by Tape Transfer into "Stage Two" w/simultaneous overdub (1a) -
- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape -
- Recorded at Western Recorders Studio 3, Hollywood, CA, Monday June 22, 1964, 3:30pm-6:30pm;
- Engineered by Chuck Britz /
- (o/d) (1a) Western Recorders Studio 3, Hollywood, CA, June ?, 1964, times unknown or Monday January 18, 1965, times unknown;
- Engineered by Chuck Britz -
- MIXED BY BRIAN WILSON -
- Mono remix number unknown -
- Mixed to 1/4" Mono analog tape -
- Mixed at Western Recorders Studio 3?, Hollywood, CA, June ?, 1964, times unknown or Monday January 18, 1965, times unknown;
- Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 001493-96603 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 7 (1964) - The Alternate 'Beach Boys Today' Album, Vol. 1, Disc One - Sea Of Tunes label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* – Capitol label / "The Nearest Faraway Place - Brian Wilson, The Beach Boys, and the Southern California Experience" by Timothy White - Henry Holt & Co., 1994, pp. 214-215 / "The Beach Boys – The Definitive Diary of America's Greatest Band On Stage and In The Studio" by Keith Badman – Backbeat Books, 2004, pp. 57 & 83 / Danelectro and Baritone Guitar websites***

In late June of '64 (two days after his twenty-second birthday), Brian took the Beach Boys and a handful of session players into the studio to cut a song he had originally offered to Phil Spector and the Ronettes. According to Timothy White, "The title echoed advice that Diane Rovell had repeatedly been giving Brian regarding Marilyn", although others claim the idea stemmed from Brian's feelings of protectiveness toward the third Rovell sister, Barbara. Whatever its origins, Spector held a tracking session at Gold Star, and according to Brian, who was in attendance, Leon Russell was too drunk to play the piano, so Spector ordered Brian to take over at the ivories. Brian was reportedly so nervous at the prospect of playing under his idol's baton that he choked it, and was ordered back to the sidelines by a disgusted Spector. The Spector-produced track was ultimately overdubbed with vocals by The Blossoms and released as a public service announcement for equal opportunity employment, under the title "Things Are Changing (For The Better)". Brian must have felt the original song he and Mike had written was too good to fall by the wayside, because he set about capturing his vision of it for the next Beach Boys album.

The tape from the tracking session, as preserved on *U.M. Vol. 7*, begins with Brian's voice speaking from the control room: "I'll be out there playin' the pe-a-no, maybe...the pie-an-ee



player...right...All the way, let's make it tight. Hal, you wanna get closer to that little thing? 'Cause we're leakin' from anybody else" (*sic*). Brian then establishes the tempo and gives the count-in. Chronologically, this marks the first known appearance of the 12-string electric guitar on a Beach Boys track, played by Carl from the booth, plugged directly into the console and recorded in stereo across two tracks. The names of all the musicians (including the four Beach Boys present) are listed on the AFM contract, and the session tape reveals that Al is playing Fender bass and Hal Blaine drumming, while Dennis contributes tambourine. It is probably Ray Pohlman playing the baritone guitar, since it is actually the very same instrument as the 6-string bass (which Pohlman is known to have played on other contemporaneous Beach Boys/Brian Wilson tracks). The instrument in question (a Danelectro) can be strung and pitched in two ways: when outfitted with 14-68 gauge strings and tuned one fourth below concert pitch, it can be strummed as a baritone rhythm guitar (as it is here); or when 24-84 gauge strings are used and the tuning is one full octave below a normal guitar, it becomes a high bass (as on "God Only Knows", for instance). With the volume from the two rhythm guitars leaking into the other microphones, they create a much bigger sound, which seems at times like more than two guitars (this "ambient mic'ing" phenomenon is a key feature of many classic rock 'n' roll records).

The first take is really just a dry run, with Brian still in the control booth. Although Brian does leave the control room to join the band at a certain point, it is obvious from this first run-through that there is another pianist playing on the session. Although some sources have identified the "John W. Gray" listed on the AFM contract as a guitarist, it is reasonably clear from the session tape that he is playing piano, at least on this date (it is entirely possible that Gray was a "double hitter" as it were, with talents similar to those of Larry Knechtel, who could be called upon to play either keyboards or bass on a session; the AFM sheet for this session only lists the players' names, not their instrument). Gray's piano can best be heard playing a single-note figure behind the guitar intro.

As "Take 1" falls apart, Brian asks Hal if he knows what happens in a certain spot. Prior to the second take, John Gray runs through the basic chord progression on the piano with one hand, apparently at the request of Hal, who asks John to give him a nod at a certain point in the song to signal him. Meanwhile, Dennis rattles his tambourine impatiently. Before they start up again, Brian issues a series of instructions: "Hal, let's get the tempo...On your hand please, Dennis...let's stay in the same spot so you don't shift around (the) volume...Everybody just play the guitar straight...everybody (wants to) coincide...Here we go". That second take is still pretty loose, and breaks down about halfway in. Prior to Take 3, Hal auditions variations of the drum pattern for Brian, who is now on the studio floor counting in the band and adding a second piano part. Prior to Take 4, Pohlman and Jardine take turns playing the main theme on their instruments. This quickly breaks down, and Brian asks Chuck if the high piano part (the one played by Gray) is sticking out too much; after calling out "Take 5", Chuck concedes that it is, then calls "Take 6" (which implies that Take 5 is missing from the bootlegger's presentation). Regardless, Take 6 suffers a similar fate as Take 4, breaking down after John Gray plays an incorrect progression. Prior to Take 7, Brian plays through the basic chord progression solo as a demonstration to the other players, who soon join him in a really loose jam. Chuck doesn't consider this a valid take, however, and resumes his counting with "Take 7". When this take collapses, there is some discussion on the studio floor before Chuck (who was by now the veteran of many lengthy Jan & Dean sessions, and who probably had a bowling league to get to) comes over the talk-back and humorously chides Brian with "C'mon Jan, don't make it a long session!", followed by "Take 8, Jan!". Take 8 fades out, and take 9 is omitted. The *U.M.* presentation resumes with Take 10, which is much more solid than the previous takes, although it does seem to drag a bit. This take is even followed by a discussion amongst Chuck, Carl, and Brian, in which the first two state their belief that the tempo has become too slow, but Brian doesn't think so; regardless, it is soon on to the next take. Chuck stops Take 11 after the intro, and Take 12 also breaks down almost immediately. Take 13 is complete, but still a little sloppy. When Take 14 breaks down almost immediately, the band plays a quick, bluesy rendition before moving on to Take 15 (which ends almost as quickly as Take 14). Take 16 is similarly ill-fated, but Take 17 is complete and almost perfect. For whatever reason, one more take was deemed necessary, and that became the master.

Up to this point, all of the material from this session has been presented on *U.M.* in mono, but a stereo mix of the Take 18 instrumental track is presented next (*U.M.* Track 16). Following this, we have the first vocal overdub ("o/d"), recorded onto the one remaining track of the original 3-track master (*U.M.* Track 17), and finally the tape transfer into a second-stage 3-track tape with a simultaneous doubling of the vocals ("1a"), which was fed along with the first layer of vocals into a single track of the new tape; the instrumental backing was kept in stereo on the two remaining tracks (*U.M.* Track 18). Prior to the first vocal overdub, Mike can be heard bragging "Is there *anybody* in the business...*ANYbody* better?". Brian and Mike continue chatting as the instrumental track is qued up, and although Dennis tries to stop them by shouting "Go!", their conversation continues into the guitar intro. In a similar vein, Brian is heard asking "OK? OK so far?", during the instrumental interlude. All of these spoken voices remained in the final mono mix and can be heard on the album to this day. NOTE: this is another song for which Mike Love has since been awarded co-songwriting credit and royalties, due to the outcome of his lawsuit. FURTHER NOTE: author Keith Badman indicates in his book that evidence exists of some work being done on this track on January 18th of 1965; if true, this would most likely be either the vocal overdubs, final mixdown, or both. ONE LAST NOTE: original title above is from the AFM sheet.

## **WHEN I GROW UP (TO BE A MAN)**

Written: Music - Brian Wilson / Words - Brian Wilson and Mike Love

Arranged: Brian Wilson

Lead vocals: Mike Love and Brian Wilson (Falsetto) (o/d) / (d/t) ("13a")

Harmony and Backing vocals: Brian Wilson, Carl Wilson, Alan Jardine, Dennis Wilson (Baritone),  
and Mike Love (Bass) (o/d) / (d/t) ("13a")

Electric lead guitar: Carl Wilson ("Insert") / (Solo) (6b)

Electric rhythm guitar: Carl Wilson

Electric bass guitars: Alan Jardine / (d/t) ("Insert")

Acoustic upright piano: Brian Wilson

Baldwin electric harpsichord: Brian Wilson ("Insert")

Drums: Dennis Wilson

Hi-hat: Dennis Wilson ("Insert")

Double-reed harmonica: Carrol "Cappy" Lewis ("Insert")

- PRODUCED BY BRIAN WILSON -

- Master # 52666 -

- Master is edit of Take 37 & Pickup Piece Take 6 plus overdubs ("Insert"), (o/d) followed by Tape Transfer into "Stage Two" w/simultaneous overdub ("13a", actually 14a) plus drop-in (6b) -

- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Wednesday August 5, 1964, 3:00pm-6:00pm;

Engineered & Edited by Chuck Britz /

(o/d) ("13a") (6b) Western Recorders Studio 3, Hollywood, CA, Monday August 10, 1964, apprx. 11:00pm;

Engineered by Chuck Britz -

- MIXED BY BRIAN WILSON -

- Mono remix number unknown -

- Mixed to 1/4" Mono analog tape -

- Mixed at Western Recorders Studio 3?, Hollywood, CA, August ?, 1964, times unknown;

Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 002193-95936 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 7 (1964) - The Alternate 'Beach Boys Today' Album, Vol. 1, Disc Two - Sea Of Tunes label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* – Capitol label / "Love Among The Ruins - The Controversial Beach Boy Speaks His Mind" interview with Mike Love by Ken Sharp in "Goldmine" Vol. 18, No. 19, Issue 317, Sept. 18, 1992, p. 17***

Brian and The Beach Boys returned to Studio 3 at Western on August 5th to record two more tracks for their next album, two tracks that would also soon comprise their next *single* release: "When I Grow Up" and "She Knows Me Too Well". Both tracks were laid down with the standard Beach Boys studio lineup of Brian on piano, Carl on rhythm guitar and overdubbed lead guitar, Alan on bass guitar, and Dennis on drums. Disc Two of *U.M. Vol. 7* is devoted entirely to the "When I Grow Up" sessions. The Boys had apparently invested little (or nothing) in the way of pre-production outside of the studio, and the disc begins with about two-and-a-quarter minutes worth of rehearsals. About fifteen seconds in, Chuck adds some reverb to Dennis' snare, and the resulting effect makes the drum sound massive. The group spends quite a bit of time perfecting the "what will I be" progression, with Carl (playing from the control booth) asking Dennis to go "heavy on your bass pedal there". Takes 1-4 break down quickly, and just prior to Take 5 Dennis (with coaching from Brian) hits upon the alternating snare/floor tom pattern that he plays in the verses. The next several takes also break down, with Carl stopping Take 8 due to "bad bass notes". After the breakdown of Take 10, Carl laughs when Brian says "It's my fault twice in a row". Dennis struggles with the tempo until about Take 14, when Brian admits that he's "getting it" now. In Take 16, Brian again hits a bum chord change and says "I'm sorry, but I've blown that same part about eight times in a row". He does it again in the very next take, and Dennis consoles him ("Don't worry about it"). Take 18 is the first reasonably complete pass. Take 19 consists of two

attempts to start the tune all together, both of which last only seconds before Chuck calls out "Twenty!", but that take doesn't make it out of the first verse. Takes 21, 22 and 23 are about as short as Take 19, and after a short-lived Take 24, Brian asks Chuck to bring Al up for the intro. The next several takes are all quick breakdowns, with Take 27 almost making it all the way to the pre-chorus. After the quick demise of Take 28, Dennis asks "What was wrong with that?" to which Carl replies "I just stopped playing for some dumb reason". Prior to Take 32, Brian instructs Dennis to "watch that feel", but when the take falls apart, Dennis says "When you go 3-4, I'm waiting on 1-2". Brian and Dennis then discuss the proper way to count the rhythm, and a voice from the booth (roadie Ron Swallow) asks Brian if he's going to "do a little bass later?", and Brian responds in the affirmative. Brian tells Chuck "I want Carl to shut up when you count it down" before they launch into Take 33. This one almost makes it to the chorus before breaking down as Brian gives further instructions to Dennis. A drum miss-hit kills Take 34. The next take fares a little better, but still falls apart, much to Dennis' growing frustration at his own performance. As hard as Dennis is on himself, Brian is even harder, prompting Carl's comment to Chuck on how "Brian rides him so". Chuck presses the talk-back and has the following exchange with Dennis:

Chuck: "Denny? Sounds great, man."

Dennis: "Chuck, you're bullshitting!"

Chuck: "No, you're sounding great, you just don't realize it!"

Chuck's praise must have helped, because in another two takes, they nail it, with the exception of the outro, which is taped again as a pickup piece (following several run-throughs and six takes), and edited onto the master. Since the basic track was recorded in mono, there are two tracks open for overdubs at this point. The first was filled immediately by some instrumental "sweetening": Carl playing a second guitar part in a higher position, Al doubling his bass part, Dennis adding some hi-hat on the "4" beats, session player Carrol "Cappy" Lewis contributing some simple harmonica playing, and Brian performing the famous electric harpsichord riffs. It is unknown how many takes were required to perfect this overdub (designated above as "Insert"), since only the final results are presented on *U.M.* Having completed the first of the session's two scheduled backing tracks, the Boys moved on to "She Knows Me Too Well" (see entry for that song below).

Five nights later, the Boys (including Mike this time) were back to record the vocals for "When I Grow Up". The approximately 18 minutes from this vocal session that appear on *U.M.* represent some of the most vulgar 18 minutes in the band's entire history (at least that which is preserved on tape). Track 7 of *U.M.* is the first vocal overdub ("o/d"), recorded to the one remaining track of the original 3-track tape, complete and ready to be doubled (there is a pop or glitch on the multi-track in-between the group counting "fourteen" and "fifteen" which sounds not unlike someone smacking their lips). The doubling was achieved by transferring the three completed tracks over to a new 3-track tape while adding another vocal layer on top of the first (fed into the same track). This apparently was no easy task, and as the Boys struggle to perfect this double-tracked part, they grow more impatient and more vulgar with each attempt. *U.M.* presents 14 takes of this second vocal overdub, but Chuck IDs both of the last two as "13a" (they definitely have different slates, so they are not the same take...hence the above designation as "'13a', actually 14a"). Early on in this double-tracking process, Dennis scolds Mike for "fuckin' around". Chuck asks for "no talking on the intro at all", and Brian asks for "more voice in my earphones". Mike stops the second take because he wanted someone to hit their note better. Before proceeding, Carl and Dennis solicit Ron Swallow's opinion: "Does that sound good, Ron?...Bad?", to which Ron replies that it "Sounds great". The following exchange then ensues:

Carl: "Does it really sound great? Is it a smash, or a hit, or...?"

Ron: "Do it, just make it...and then listen to it!"

Al: "Make it and we'll go feed our egos later."

Mike: "It's an album side!" (which indicates the song was not yet designated as a single release, and therefore Mike was not as worried about its outcome)

After the collapse of the next take, an impatient Mike says "C'mon, man let's cut this cow...let's cut this turkey, and have Thanksgiving...". Mike rails on in an obscene (yet weirdly humorous) manner about it being almost 11:00, and he has to get up at 4:00. As the night wears on, the obscenities continue to fly between Dennis and Mike (in a merely impatient, not antagonistic way), and it is clear that this is one of those times where the singers would rather be anywhere in the

world at that moment except in front of a microphone (to borrow a description from David Leaf). Following an aborted Take 7a, Mike vents with a mock lisp about how "We're so goddamned great, and you guys are wasting precious time!". Al, who stood on a box to boost his height while at the mic, had wandered off, and Brian can be heard giving him an impatient (yet still humorous) count-down to get him to return (as one would to a child). The next take is blown almost immediately, and everyone snaps when Al asks if anyone wants gum. Mike had thrown the words up in the air out of disgust, and now can't find them. Brian asks him if he tore them up, and Mike responds "You're goddamned RIGHT!", to which Dennis says "He's mad, man, cool it! It's his gig!". Al impatiently asks if they can just cut "this friggin' thing" before it becomes tomorrow, and Mike chastises the other "fuckers" for always "fuckin' around". After another couple of takes, Dennis distracts (and amuses) the others by wearing something (possibly a sock, or maybe a condom?) in an apparent obscene manner (but one which feels good, according to him). Brian has to tell him to take it off: "C'mon, Dennis, don't wear it like that...I'm askin' you NOT to, you know it's only gonna make us screw up!", while Al is afraid that his fiancée Lynda, who is on her way to the studio, could walk in and see it. Someone suggests they take the accessories (whatever they are) out and all put them on when Lynda arrives, but Al feels she would be too embarrassed. The next take collapses early on due to Dennis' screwing around. Prior to 13a (the first one), Chuck instructs Brian that they need to get "closer" to what they did on the first vocal overdub. This take is complete, but for some reason they redo it (keeping the same take number, indicating that perhaps they only redid the first part, punching out after the correction was made). For all the completists, it is probably worth noting that the group counts the years all the way to "thirty-five" during the fade-out section.

The last bit of recording that needed to be done prior to the final mix was a re-do of Carl's guitar solo, done as a "drop-in" onto the same track as the first instrumental overdub (in the process wiping the last few harpsichord notes prior to the solo, which hardly affected the song's outcome). The main difference between this new part and the one that Carl had played during the first overdub is the addition of gobs of reverb to his guitar sound. This replacement of the guitar solo is achieved in six takes (although *U.M.* incorrectly lists them as only five), and is designated above as "(6b)".

One of the very first rock 'n' roll songs to explore the subject of impending adulthood, "When I Grow Up (To Be A Man)" was a strangely melancholy choice for a single in a climate dominated by upbeat Beatles (and Beatles-soundalike) songs. The two completed cuts from these sessions ("When I Grow Up" and "She Knows Me Too Well") were issued as a single on August 24th, a mere two weeks to the day after the "When I Grow Up" vocal session. The single would peak at Number 9 on the U.S. Billboard chart. NOTE: in his 1992 "Goldmine" interview, Mike Love describes this song as one he "participated" in songwriting-wise, and he has since been awarded credit for his contribution.

## **HELP ME, RONDA** (Version One)

Written: Music - Brian Wilson / Words - Mike Love and Brian Wilson

Arranged: Brian Wilson

Lead vocals: Alan Jardine (o/d) / (d/t) (2a)

Backing and Harmony vocals: Brian Wilson, Carl Wilson, Dennis Wilson (Baritone), and Mike Love (Baritone) (o/d) / (d/t) (2a)

Ukulele: Billy Strange (Intro)

Electric lead guitar: Bill Pitman (Intro)

12-string electric lead/rhythm guitar: Carl Wilson (Intro)

12-string acoustic rhythm guitar: Glen Campbell

Electric bass guitar: Ray Pohlman

Acoustic grand piano: Leon Russell

Drums: Hal Blaine

Timbales: Hal Blaine (Chorus fills)

Claves: Julius Wechter

Tambourine: Ron Swallow ?

Double-reed harmonica: Billy Riley

Tenor saxophones: Steve Douglas and Plas Johnson

Baritone saxophone: Jay Migliori

Hand claps: Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, and Alan Jardine (in Vamp only) (2a)

- PRODUCED BY BRIAN WILSON -

- Master # 53272 -

- Master is Take 31 (actually Take 30?), plus overdub (o/d) followed by Reduction Mix into "Stage Two" plus overdub (2a) -

- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Friday January 8, 1965, 1:00pm-4:00pm;

Engineered by Chuck Britz /

(o/d), Submixed into "Stage Two" & (2a) Western Recorders Studio 3, Hollywood, CA, Tuesday January 19, 1965, times unknown;

Engineered by Chuck Britz -

- MIXED BY BRIAN WILSON -

- Mono remix number unknown -

- Mixed to 1/4" Mono analog tape -

- Mixed at Western Recorders Studio 3?, Hollywood, CA, January ?, 1965, times unknown;

Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 00041-105618 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 8 (1965) - The Alternate 'Beach Boys Today' Album, Vol. 2, Disc Two* - Sea Of Tunes label; *Capitol Punishment, Disc One* - Spank label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* - Capitol label / "The Beach Boys - The Authorized Biography Of America's Greatest Rock And Roll Band!" by Byron Preiss - Balanntine Books, 1979, p. 28 / "Love Among The Ruins - The Controversial Beach Boy Speaks His Mind" interview with Mike Love by Ken Sharp in "Goldmine" Vol. 18, No. 19, Issue 317, Sept. 18, 1992, p. 17**

A day after laying down the instrumental track for "Please Let Me Wonder", Brian was back in the studio producing this uptempo number inspired by Buster Brown's "Fanny Mae". Once again, the tapes reveal that Carl Wilson is present in the control room, playing 12-string electric guitar, even though his name does not appear on the official AFM session contract. Among the other players present are stand-in Beach Boy Glen Campbell on chunky 12-string acoustic, and no less than three "Billy's" (Strange, Pitman, and guitarist/harmonica player Billy Riley, who had several r'n'b hits in his own right). The *U.M.* presentation stops after Take 4 (on Track 1), then resumes with Take 14 (Track 2). The Spank bootleg continues a bit further before breaking, with between-take excerpts from Takes 5 and 8, then jumps to Take 20. The tape begins with Brian, in a relatively good mood during this session, instructing the horn players on how long to hold their notes, before

calling out Take 1. After the breakdown of this take, Brian exclaims "Thirty seconds and counting", then addresses Leon Russell, asking to "hear your thing once". The next few takes break down very quickly due to any number of reasons: a too-slow tempo, Brian humorously declaring that he has the harmonica on full blast, "a strange noise in there", "Billy, something's wrong with that goddamned ukulele", after which Strange tunes it up to the piano, with instruction from Brian to bring down his top "just a hair". Take 20, an otherwise "beautiful take", is blown because one of the horn players (not Jay) *didn't* blow (prior to counting this take in, Hal remarks that "This tune's gonna be old enough to vote", a reference to the impending age of 21; when Take 21 does arrive, Brian acknowledges that "It's old enough to vote, Hal"). The voting-age take breaks down almost immediately due to a too-slow intro by Billy, while Take 22 succumbs just as quickly due to Carl rushing it. There is no mention of Take 23, so either it was edited out by the producers of *U.M.*, or Brian mistakenly jumped ahead to Take 24 (which quickly ends due to a bad note being hit, not by Leon as Brian thinks, but by Ray, as Carl points out). The next take begins with "too much Carl, wouldn't you say there?", and Take 26 is aborted just as fast because something Billy did with his hand "didn't sound right". Take 27 is quickly stopped because "Carl did it...he did a boo-boo". Take 28 didn't last long either, provoking Brian's remark to Hal that "this song's gonna be on Social Security". Take 29's early demise prompts Brian to tell one of the players, with joking exasperation, "...you're off the date". The next take is a bit sluggish, but Brian lets it go until someone makes a mistake. Leon plays on in a humorous fashion, but a worried Brian says "Are you kidding? We got fifteen minutes left on the date". Well, that apparently was all that the musicians needed to hear, because they nailed it in the very next take. Brian wraps things up by saying "Thank you fellas, thanks very much".

The basic track, which was cut in mono, was then fed through Western's main echo chamber, and the echo return was printed on the second track of the 3-track tape. This "stereo mix" is found on *U.M.* Track 6, after which we hear the first of two vocal overdubs. Before the song starts, Brian can be heard advising Al to "Don't get ahead of the track". Brian and Carl harmonize beautifully behind Al's lead in the first verse, then they are joined by Dennis and Mike for the chorus; in the second verse all four sing behind Al. It appears that Al joins the others on the background mic during the chorus, returning to the lead mic as Brian sings "Help me Rhonda, yeah!", just in time to sing "Get her out of my heart!". Notably, Mike does not sing a bass part as he does on the later remake, but rather a baritone part similar to that sung by Dennis. A reduction mix to a second 3-track tape evidently occurred at this point, with the basic track and echo return merged into one, and the two vocal tracks remaining discrete on the second-stage tape. Two takes are required to perfect the double-tracking of the vocals, and hand claps are also added toward the end of the vamp in the middle. After the successful completion of this second vocal overdub, the Boys are heard congratulating Al on his first uptempo lead vocal with "Atta boy", "Nice going" and a round of applause.

Like a lazy Sunday afternoon trip to a carnival on a raft ride down the Mississippi River, this first of Brian's two productions of "Help Me, Rhonda" exudes a laid-back "all-American" vibe that the later, more "rock 'n' roll" version lacks. It also must be said that, in the opinion of this writer at least, the *Today!* version is more in the typical style of a "Brian Wilson production" than the garage-band approach taken on the later remake. Carl's guitar is doubled by Billy Strange's ukulele, Hal plays rolling fills on the timbales, and in a stroke of arranging brilliance, the tambourine and wooden claves don't enter until the second verse, giving these percussive instruments much more impact (the claves were apparently played by Spector session stalwart and future Baja Marimba Band leader Julius Wechter, and while the tambourinist's identity is unknown, it is almost certainly Beach Boy roadie Ron Swallow). But perhaps the most innovative feature of all is found in the fade-out, which fades back in and out several times before the song's end. In Byron Preiss' 1979 biography, Alan recalls that "It was 'Rhonda' I had difficulty with...It was the second song I sang lead on. I was used to singing background. It was a whole different thing...quite complex...It seems quite simple now but it's something called timing, meter, and rhythm. It was a matter of getting your mind-body concentration together...Finally it came off real well". So well, in fact, that forty years later, "Help Me, Rhonda" remains Al Jardine's signature tune. NOTE: in the 1992 "Goldmine" interview, Mike claims that he wrote the song's opening line, and he has since been awarded cowriter's credit by a jury. FURTHER NOTE: although it is spelled "Ronda" on the *Beach Boys Today!* LP sleeve and record label, it is spelled "Rhonda" on

the AFM sheet for this version.



## **DANCE, DANCE, DANCE**

Written: Music - Carl Wilson and Brian Wilson / Words - Mike Love and Brian Wilson

Arranged: Brian Wilson

Lead and Bass vocals: Mike Love (o/d-W) / (d/t) (15a?)

Backing vocals: Brian Wilson (Falsetto), Dennis Wilson & Alan Jardine, and Carl Wilson (o/d-W) / (d/t) (15a?)

12-string electric lead/rhythm guitar: Carl Wilson (2nd Intro rep & Solo)

Acoustic lead/rhythm guitar: Glen Campbell (2nd Intro rep)

Electric rhythm guitar: Alan Jardine

Electric bass guitar: Brian Wilson

6-string electric bass guitar: Ray Pohlman (1st Intro rep)

Accordion: Carl Fortina

Drums: Dennis Wilson

Sleighbells: Hal Blaine (in Intro & Verses) (o/d-RCA)

Triangle: Hal Blaine (in Intro & Verses)

Tambourine: Hal Blaine (in 1st half of Choruses)

Castanets: Hal Blaine (in 2nd half of Choruses) / (d/t) (o/d-RCA)

Tenor saxophone: Steve Douglas

Baritone saxophone: Jay Migliori

- PRODUCED BY BRIAN WILSON -

- Master # 51509 -

- Master is Remake Take 17 followed by Reduction Mix into "Stage Two" w/simultaneous overdub (o/d-RCA), plus overdub (o/d-W) followed by Tape Transfer into "Stage Three" w/simultaneous overdub (15a?) -

- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape, into "Stage Three" on 1/2" 3-track analog tape -

- Recorded & Submixed into "Stage Two" at RCA-Victor Records Studio A?, Hollywood, CA, Friday October 9, 1964, 2:00pm-5:30pm;

Engineered by Dave Hassinger / (o/d-W) (15a?) & Transferred into "Stage Three" at Western Recorders Studio 3, Hollywood, CA, October ?, 1964, appr. 8:00pm;

Engineered by Chuck Britz -

- MIXED BY BRIAN WILSON -

- Mono remix number unknown -

- Mixed to 1/4" Mono analog tape -

- Mixed at Western Recorders Studio 3?, Hollywood, CA, October ?, 1964, times unknown; Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 002395-94844 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 7 (1964) - The Alternate 'Beach Boys Today' Album, Vol. 1, Disc Four - Sea Of Tunes label; Capitol Punishment, Disc One - Spank label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* – Capitol label / tracking session, official release: *Good Vibrations – Thirty Years Of The Beach Boys* box set – Capitol label / stereo mix, official release: *Hawthorne, California* compilation – Capitol label / "Love Among The Ruins - The Controversial Beach Boy Speaks His Mind" interview with Mike Love by Ken Sharp in "Goldmine" Vol. 18, No. 19, Issue 317, Sept. 18, 1992, p. 17***

"Dance, Dance, Dance" apparently had its genesis in a guitar riff constructed by Carl Wilson which was later embellished musically by Brian and lyrically by Mike. In his 1992 Goldmine interview, Mike claims that, apparently when gathering depositions for his lawsuit, "I asked Carl if he wrote any lyrics for the song and he said no. He just came up with the guitar line...It is a cool line. Brian Wilson and Carl Wilson split 50-50 on that. I was the one who wrote the Chuck Berry-styled alliteration lyrics. That's my scene". Mike was subsequently awarded a third of the cowriter's credit and royalties as a result of his class-action lawsuit.

Having taped a version of this song the previous month at the CBS studio in Nashville while in the

midst of a tour, the Beach Boys enlisted the aid of several session players (including soon-to-be stand-in Beach Boy Glen Campbell) and cut a remake back in L.A. Apparently neither of their normal haunts, Western or Gold Star, were available, so Brian booked the group into RCA's studio, soon to become a regular stomping-ground of the Rolling Stones on their next several American trips. The record opens with that terrific and ingenious riff being played by Ray Pohlman on Danelectro 6-string bass guitar, soon joined by Carl Wilson and Glen Campbell. Contrary to what has been written elsewhere about Campbell playing the 12-string electric on this recording, the session tape clearly reveals that he is in fact playing a 6-string acoustic guitar, doubling the 12-string electric (which is evidently played by Carl). Campbell was a popular Hollywood session musician, despite the fact that he could not read music: Brian, like many other contemporary L.A. record producers, apparently found that Glen's "down home" charm, southern wit, and ability to pick and strum the strings right off a "gee-tar" overcame such shortcomings. Brian, Dennis, and Alan all play their normal stage instruments (bass, drums, and rhythm guitar respectively). The sound is filled-out by Carl Fortina on accordion, Steve Douglas and Jay Migliori on saxes, and Hal Blaine on no less than three different percussion instruments on the basic track alone (the AFM sheet for "Dance, Dance, Dance", like those for many of the *Today!* sessions, lists not only the musicians' names, but also the instruments they played).

Both the *Capitol Punishment* and *U.M.* bootlegs capture all seventeen takes of the backing track. The session tape begins with the unmistakable voice of Glen Campbell asking "D'you start on F or G?" (the answer is "F"). The first two takes consist only of run-throughs (the first take in fact lasts only a few notes into the intro). Brian initially doubles the entire riff on his bass, but soon abandons that in favor of sparser notes that accent the downbeats played by Dennis. Prior to Take 3, Hal asks Brian "Is this a regular take all the way?...I'll use the big tambourine" while Glen practices the riff on his acoustic guitar. Takes 3 and 4 last about as long as Take 1, while take 5 doesn't get much further before Glen stops things with a whistle, due to a bad note he'd played. As engineer Dave Hassinger calls out Take 6, Glen scolds himself by saying "Damn it to hell". Someone (probably contractor Steve Douglas or session "leader" Ray Pohlman) asks "Do you want me to call Jerry Cole, Brian?" to which Glen responds "Why do you want to call him?". Brian humorously replies that "Jerry can find the notes" (an allusion to Campbell's inability to read music). Brian then counts off the next take, which slows down somewhat after the intro, but nonetheless makes it all the way to nearly the end before collapsing. There then evidently followed a playback of Take 6 which we are not privy to on the session tape. For Take 7, Ray tries some fuzztone on his Danelectro, an idea discarded by the next full take. Take 8 is merely a run-through of the chorus, after which Glen asks the engineer for an adjustment to the headphone mix: "more of me on the thang...bout like I am on the lick, and down on the rhythm". This is followed by more run-throughs and breakdowns, several of them nearly complete. Prior to the start of Take 17 (the master take), Glen rips out some very fast country-style riffing, Hal rings his triangle in the manner of a telephone and answers "Hello", and Brian can faintly be heard saying "Who is it?" before giving the countdown (all of these pre-take sounds are preserved on Mark Linett's stereo mix of the instrumental track, available on Capitol's 1993 "Good Vibrations" box set bonus disc).

The Beach Boys gel well musically with the session pros: Dennis heartily pounds the skins (his snare is treated to generous amounts of echo on the basic track), injecting much energy into Brian's inventive drum arrangement; Brian pumps his bass, and Al jabs enthusiastically at his rhythm guitar. Of note is the fact that Carl plays his guitar solo "live" on most takes (including the master), instead of overdubbing it later (which was his normal practice). The basics were recorded by Hassinger across all three tracks of the 3-track tape in this manner: Carl's 12-string electric on the left, the rhythm section and horns in the middle, and Campbell's acoustic and Jardine's rhythm guitar on the right. A reduction mix was then made into two tracks, with the track featuring Glen's and Al's guitars being fed into the new tape's right channel, while Hal Blaine overdubbed sleighbells and a double of his castanet part onto the same track. Carl's guitar was now bussed to the center track with the rest of the instruments, and the left track was kept open for the first layer of vocals (to be added later back at Western). At the start of this simultaneous overdub/reduction mix, engineer Hassinger can be heard telling Hal to "Listen for the count-off", while Hal answers his own "Hello" from the basic track with another "Hello". (On the final mono mix, one can hear the track with Campbell's and Jardine's guitars and Blaine's overdubbed

sleighbells, prominent in the intro, being mixed down slightly as the lead vocal comes in.)

*U.M.* presents the overdubs slightly out-of-sequence by following the basic tracking session (Tracks 1-4 on the bootleg) with the first vocal overdub (Track 5), then the "instrumental insert" (the first reduction mix with simultaneous sleighbell/castanet overdub, Track 6), and the first 14 takes of the vocal double-track (Tracks 7-12), concluding finally with a stereo mix. In fact, their presentation of "instrumental insert" also includes the first layer of vocals, even though that was added after-the-fact. Spank's *Capitol Punishment* offers, in addition to the tracking session (Track 1), three alternate mixes from the "Stage Two" and "Stage Three" tapes in stereo. These are: the first vocal layer and "instrumental insert" on top of the backing track, preceded by a short, botched attempt at the mix with the sleighbell track accidentally muted during the first couple of seconds (both on Track 2); a virtually identical "alternate mix" of the same elements (Track 3); and finally a "vocals only" mix of the finished doubled vocal track (complete with leakage of the backing track from the Boys' headphones), on Track 4.

Fourteen of the attempts at doubling the vocals are preserved on *U.M.*, simply because as each take broke down Chuck would rewind the "Stage Two" 3-track tape back to the start of the song and let the Boys try it again, but kept the "Stage Three" tape rolling (this obviously being the source for this portion of the bootleg). The task of doubling the vocals resulted in more extremely obscene *repartee* among the Boys, surpassing even the "When I Grow Up" vocal session in its vulgarity. Track 7 allows us to hear the complete intro to the first vocal overdub: the group had evidently decided to tape a "gag" version of the song later, under the title "Fuck, Fuck, Fuck", and Brian and Mike can be heard practicing for this anticipated version: "I'm gonna fuck, fuck, fuck, right on the spot / my cock's really hot". Al tried to convince Brian to play the obscene version for Marilyn, and Mike pleads "We gotta do it, c'mon". Al tells Brian "You're really clever" and Brian responds "Fuck you". All in good humor, of course! Fortunately (or unfortunately, depending on your tastes), no trace of "Fuck, Fuck, Fuck" has apparently turned up in the tape vaults at Capitol or Brother Records.

A minimum of fourteen attempts are needed to get the vocal double-track right, possibly because the group members seem to be more interested in discussing plans for their upcoming European tour; prior to Take 2a, Dennis asks "Is Earl Leaf still going with us again?". When told that he is, Dennis disparagingly comments "Oh fuck". Carl responds "Oh come on, he's a great guy", but either Al or Brian (it's hard to tell which) says "He's a fucking jerk". This take breaks down early, and Mike asks "I wanna ask one question; am I supposed to hear my other voice...so I know what I'm doin'?". Apparently some members of the group didn't realize they were double-tracking, and thought they were simply redoing the first vocal track. Chuck responds "Well uh I...you want more voice, right?" Mike says "Well I can't hear mine at all". Chuck: "Well I wasn't even gonna play it back to ya". Mike: "Oh, I see. But I don't know, I just...I can kinda remember better what inflections I made in...previous take". Mike says these last couple of words in a mock suave accent, and Britz chuckles as he calls "3a". In the background, Brian can be heard cautioning the other Boys against leaking into his microphone (at this session, Mike would have been on one microphone, Brian on a second, and the other three guys on a third). Al says that every once in awhile, he and Carl plan to "seep" into Brian's mic, apparently with the intention of singing the "Fuck, fuck, fuck" lyrics. The group then discusses the possibility of the press discovering, and reporting about, the group's use of obscene background vocals, and the negative impact it might have on their career as teenage idols: Dennis plays the part of news correspondent and humorously announces "And now a report from First National Press...I can positively...", and Brian asks "Can you imagine seeing some asshole...", . On this take, Dennis does indeed inject some very noticeable "Fuck"s after the point in which they knew the take was blown anyway. As Chuck spools the tape back, Mike pretends to answer the phone as "Brian Wilson's Answering Service" and someone says something like "Earl's fresh face" in a very high-pitched voice.

*U.M.* Track 9 begins with Chuck calling for overdub take "4a", and an impatient Mike calling out "Hey, 4-Fs, c'mon" to the other guys (who are busy with a side conversation). Chuck calls out the take twice more, but the guys are oblivious, so Mike says "4a for chrissake, Dennis, didn't you hear him?". The take starts, but is blown very early on. The tape is rolled back, and Mike says "I'm getting a bit infuriated over the situation" in one of his many put-on voices. The next two

takes collapse even more quickly, the second being followed by some loud, impatient banging by someone, and Mike saying "You lose, mother-fucker", the third by Brian chastising someone ("You wanna sing with gum, that's real cool"), and the fourth by Dennis admitting to Mike that he's "chicken-shit" to sing, while Al offers to "write out this thing while you guys practice" (both possibly regarding the "Fuck, Fuck, Fuck" lyrics). Take 7a seems to go well, but for some reason Chuck spools the tape back after the start of the guitar solo.

*U.M.'s* Track 10 purports to be just Takes 8a and 9a, but in truth there are many more breakdowns within that apparently were not counted as real takes. Brian begins by asking someone "You guys eatin' it up, sound OK?", to which he is told "Real good". There then follows an extremely humorous mock fight between the Beach Boys and their favorite engineer: Chuck kicks things off with "Uh, you gotta stay on top of it a little more, Mike. You're slightly behind it now...No, not the "mic"...'Mike'...ha ha ha". Mike and Chuck kid around mocking each other's laughter, and Mike threatens to "stay on top of your throat in a minute, Chuck". Al says "There'll be a \$5 admission fee for those entering the studio", Dennis tells Chuck "You'll be in a booth alright", and Mike adds "Yeah, you know one of those *six-foot under* booths...". Dennis fires off a "You think you're smart shit, don't ya, Chuck", to which Britz replies "No, I *know* I am...". Dennis threatens him to "*Roll the fuckin' tape or I'll come in there and roll your ass*". Chuck snarls back "*SEVEN A!*". The Boys continue their mock threatening, but Chuck has already started the tape and responds "I can't hear ya!". This seemingly hostile exchange is clearly enjoyed on both sides of the glass, and is merely a way to blow off steam during a long and tedious session. The next take doesn't even get to the vocal before Chuck stops and rewinds. Mike says "Just when I was...I was *ready* for that one!". Brian is apparently still thinking of ways to punish Chuck, and says "What we'll do is, we'll put you in behind one of those...", but his words are obscured... whatever Brian said, it was evidently funny, judging by the laughter of the others. Britz chuckles and says "Here we go, c'mon let's, let's do it", while Mike cautions him that "You don't watch it, we won't let you out to play". The next take is aborted quickly, with someone crying "Fuck!", Dennis cautioning Al, "You're slacking, don't think", and Mike telling him to "stop thinking about the dentist...or we'll put your cock up to the 3-track..." (as Dennis shrieks in mock terror) "and we're gonna splice it!". Dennis, Carl or Al apparently is responsible for causing the next take to break down, by laughing or causing Mike to laugh, and Brian threatens a punishment similar to Al's, involving Carl's cock "if you don't watch it". Brian threatens to "Hook you guys up to the 3-track", Mike says "Yeah, overdub your cock with a steamroller", Brian says "Then we're gonna dub you guys down" and starts laughing, and Chuck says "Oh hi, Sharon", pretending that Mike's girlfriend Sharon Marie just walked in the door and overheard all this locker-room banter. Dennis says "C'mon...Hey guys, look I got a doctor's appointment at 8:30", Mike says unbelievably "*Oh, you have a doctor's appointment*", Brian continues on about how he and Mike are going to punish the others: "We're gonna dub your cocks down...your cocks'll be the size of a mono", while Carl offers someone "Five nickels" for something. Brian says "LET'S GO!", while Mike says "OK, I got something here to make 'em stop laughing" and begins chuckling fiendishly (what he was referring to will soon become apparent). The next take makes it only to the chorus, Brian and Dennis cuss away, Chuck rewinds the tape and makes a joking suggestion to "Use some jive talk on there, Brian, that'd be cool", while Mike threatens to take the booger he apparently pulled from his nose and deposit it on the Telefunken microphone: "Put it on here and it'll be a Telebooger mic!". The others shout disapprovingly to Mike, who asks "Where am I gonna get rid of it?". Brian says "Put it on the rug or something, shit". Mike apparently carries out his threat, and the others scream "OH COME ON MIKE, SHIT!", "That's ugly...damn it!" Mike repeats "Hey you know...that's gonna be a Telebooger mic now!" and laughs gleefully, before telling the engineer "I'm sorry Chuck, I didn't carry any Kote-uh-*Kleenex*, uh...I got my *Kotex*". In the background, Brian warns the others that his voice is giving out, "No shit!" and Mike suddenly becomes serious, telling the others "Brian's voice is going out, everyone cool it, no laughing!". Dennis says "Alright", and they try another take which quickly breaks down with someone yelling "Fuck!". Brian tells somebody they "coulda done it a better way" and Dennis asks impatiently "Can we get outta here, c'mon, really!". Brian and Mike remind him that they still have to do "the *other* version" ("Fuck, Fuck, Fuck"), Carl threatens to leave right after the next take, Al reminds the others of his dentist appointment, and Mike asks for his pen so he can write the words to the gag version during the instrumental solo of the next take. Al laughs "Oh that's a classy way to put that on there...hey Chuck, real class!". Chuck asks "Brian, are you still gonna try to do that other thing?" Brian:

"Yeah, but let's go...goddamn!" Dennis remarks that he'd like to get it done by 8:30 so that he can get out of there by 11:00. Brian assures him "Yeah, we'll get outta here by then". The next take doesn't make it past the first line of the lead vocal, but Brian says it's sounding "Very good".

The painfully protracted chore of doubling the vocals continues...*U.M.* track 11 begins with what appears to be a discussion about a new record release (about to be voted on by a jury of disc jockeys) that Carl dislikes but Brian, Mike and Al find hysterically funny:

Carl: "I swear to God, I-I'd hope those jocks say 'You fuckin' guys are shitty.'"

Brian: "Carl...how'd you like to be a disk jockey? *Every Wednesday night, every Wednesday morning for five years you have to go and place your fuckin' vote, and you hear a record like that, it'd crack 'em up! I'm tellin' you that.*"

Mike: "They would!"

Al: "Best sound around the country."

Brian: "Can I tell you, you just don't believe it...Let's go."

Chuck calls out the next take ("10a"). This take makes it all the way to the end, but for some reason is deemed not good enough.

Track 12 of *U.M.* consists of another four takes of the vocal double-track (11a-14a). This opens with Chuck getting a new balance on Brian's falsetto: "Let me hear you, Brian...let me just hear you for a minute..." as Brian wails on the chorus with his pitch-perfect high voice. Brian asks "Is it too much?", but Chuck responds "No, I think it'll be alright with the rest". In the background, the other guys are discussing the upcoming promotional duties booked for them while Chuck impatiently calls for Take 11a. Apparently the William Morris Agency, who was handling all their booking at this time (and who Mike mentions by name here) has been trying to persuade the group to play a series of small local theatre appearances, a series that Brian and possibly Mike were keen on but the others were not. Carl says "...you don't need the exposure for all persons...I can see the TV but I wouldn't do a theatre gig myself". Al agrees: "I wouldn't either man...I really...". Brian voices his opinion, but Dennis practically explodes with "I DON'T GIVE A SHIT, BRIAN!! The TV's good enough!!". Brian concedes, "Alright, then tell 'em to cool it". Further discussion on the matter ("How many people could HANDLE IT?") is ended by the start of the next take. The take is blown not far into the chorus because of Brian's close proximity to the microphone; as Chuck puts it, "Brian, you can't get right on that; you're poppin' the hell out of it!". Brian says "Alright, I'm sorry!". As Chuck rewinds the tape, Brian and Carl continue their discussion on the merits of record promotion. As Mike puts it, "Oh well, you gotta play somethin'...so the critics can write about it", before suggesting "Actually, we should do it in different ways..but we don't have a really brilliant setup".

Dennis: "OK, you know how much \$300 a night is Brian!? Would you work for \$300 a night here!?"

Brian: "I would if I thought that three months later I could work for \$4000..."

Al: "You will anyway, Brian, regardless of what you do those two nights."

Brian: "Alright then, whatever."

Carl: "Why do you talk about it now?"

Dennis: "Hey why don't we talk about it later, huh?"

Carl: "Because it just makes me furious..."

Brian: "Take it up with Dick" (apparently referring to their booking agent)

Carl: "I'm screamin' at him!"

Dennis: "Well three hundred bucks is shit, we know that."

Brian: "Take it up with Dick, but let's make this...(in a hushed voice), 'Dance, Dance, Dance!!'"

Chuck calls "12a, 12a!". Dennis tries to calm everyone down ("C'mon..."). This take does not make it to the chorus before being stopped and rewound. Dennis apparently sang a bad note, and so Al tries to help him find something more in his range (Dennis and Al were singing pretty much the same part on this song). 13a quickly crumbles as well, Al asks Carl what he thinks, and 14a falls apart soon into the first verse. Brian is heard complaining (evidently about whether he even wants to continue with this "fuckin' record anyway!"). This is the last take we are privy to, so the next take, 15a, is presumably the keeper (as it is not known for sure, the designation above is "15a?"). It might be worth noting that Mike's scream of "awright!" as Carl launches into the guitar solo was recorded only on the vocal double-track. NOTE: Mark Linett's stereo mix, included on the 2001 *Hawthorne, California* anthology, was achieved by synching the original 3-track tape

(containing the instrumentation) with the vocals from the "Stage Three" overdub tape; the fact that both layers of vocals were locked on one track was overcome by treating them with echo to make them sound slightly more spread-out and "stereo-like".

This prime cut of classic Beach Boys rock 'n' roll, featuring the genius of Brian Wilson in the arrangement and production, and Mike Love in the Chuck Berryish lyrics, along with the exuberant playing of the Boys and a handful of sessionmen, was released as a single that fall, soaring to the Number 8 position on the U.S. charts.

Side Two.

**PLEASE LET ME WONDER**

Written: Music - Brian Wilson / Words - Mike Love and Brian Wilson

Arranged: Brian Wilson

Lead vocals: Brian Wilson (Falsetto) (e) / Mike Love (Chorus Falsetto) (o/d2?) / (d/t) (5?a)

Ending spoken voice: Carl Wilson (f)

Backing and Harmony vocals: Brian Wilson (Falsetto), Carl Wilson, Alan Jardine, Dennis Wilson, and Mike Love (Bass) (o/d2?) / (d/t) (5?a)

12-string electric lead guitars: Carl Wilson (Intro) / (Solo) (d)

12-string acoustic rhythm guitar: Glen Campbell

Acoustic rhythm guitar: Billy Strange

Classical rhythm guitar (nylon-stringed): Barney Kessel

Electric bass guitar: Carol Kaye

Tack upright piano: Brian Wilson

Acoustic grand piano: Don Randi (in Choruses)

Hammond B-3 organ: Don Randi (in Intro, Verses, and Outro)

Farfisa organ: Brian Wilson (Solo only) (d)

Drums: Earl Palmer

Timbales: Earl Palmer (Chorus fills)

Vibraphone: Jerry Williams (in Verses and Outro)

Tympans: Jerry Williams (in Choruses)

Tambourines: Ron Swallow (w/wood block) / Dennis Wilson (w/tom-tom) (in Solo) (d)

Double-reed harmonica: Billy Riley

Tenor saxophones: Steve Douglas and Plas Johnson

Baritone saxophone: Jack Nimitz

- PRODUCED BY BRIAN WILSON, assisted by Chuck Britz / BRIAN WILSON w/Murry Wilson (o/d2?) (5?a) -
- Master # 53271; original title: DON'T LET ME WONDER -
- Master is "Take 25" (actually Take 29), plus overdub (o/d2?) followed by Reduction Mix into "Stage Two" w/simultaneous overdub (5?a), followed by Tape Transfer into "Stage Three" plus drop-in (d), overdub (e) drop-in (f) -
- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape, into "Stage Three" on 1/2" 3-track analog tape -
- Recorded at Western Recorders Studio 3, Hollywood, CA, Thursday January 7, 1965, 7:00pm-10:30pm;  
Engineered by Chuck Britz / (o/d2?) (5?a) Western Recorders Studio 3, Hollywood, CA, January ?, 1965, times unknown;  
Engineered by Chuck Britz / (d) Western Recorders Studio 3, Hollywood, CA, January ?, 1965, times unknown;  
Engineered by Chuck Britz ? / (e) (f) Western Recorders Studio 3, Hollywood, CA, January ?, 1965. times unknown;  
Engineered by Chuck Britz ? -
- MIXED BY BRIAN WILSON -
- Mono remix number unknown -
- Mixed to 1/4" Mono analog tape -
- Mixed at Western Recorders Studio 3?, Hollywood, CA, January ?, 1965, times unknown;  
Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 00042-105617 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 8 (1965) - The Alternate 'Beach Boys Today!' Album, Vol. 2, Disc One* - Sea Of Tunes label; *Capitol Punishment, Disc One* - Spank label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* - Capitol label / "The Beach Boys – The Definitive Diary of America's Greatest Band On Stage and In The Studio" by Keith Badman – Backbeat Books, 2004, p. 83**

This session marks Brian's return to the studio, two weeks after suffering his nervous breakdown

en route to Texas. The Sea Of Tunes bootleg devotes an entire disc to the sessions for this track, one of the Boys' most highly-rated mid-sixties ballads. Missing from the tracking session are two of Brian's favorite "regulars": Hal Blaine and Jay Migliori, their places being taken by Spector alumni Earl Palmer and Jack Nimitz (Julius Wechter is similarly replaced by Jerry Williams); Palmer played timbales as well as drums on the basic track, for which he was paid "1 dbl.". Playing his first session since becoming an "official" (though temporary) Beach Boy is Glen Campbell (who is also designated "leader", although his name is signed by Steve Douglas, using that last name instead of Kreisman). There are no less than *three* rhythm guitarists on this track, all playing a different type of guitar, each surrendering their individual tone to the greater glory of the *whole*. On this song Carl plays lead only (on his 12-string electric), as opposed to the combination of lead/rhythm that he usually performed. The AFM sheet for this session lists Carol Kaye's instrument as "guitar", but it's clear from the tape that she is playing electric bass. The sax section is augmented by Billy Reiley's harmonica, adding a further "reediness" to their textural padding. Instrumental highlights include the rich vibe tone and the nice, fat, growly bass sounds (Carol always used a pick, to no greater effect than here). The session tape on *U.M.* consists of a good 9 minutes of rehearsals prior to the first proper take; Brian stops one of these run-throughs to clarify which notes the individual players should be on during the last two bars where the guitars lay out and the percussion comes in (F with an Eb chord): Don is on an F; Plas should be on a Bb, instead of the A he has been playing. As Brian puts it, "It's actually a Bb...it doesn't sound right with the (rest of the chord), but it is". Brian has the players sound this hybrid inversion a couple of times until they gel on it. Chuck starts to announce the next performance as "Take 6", but Brian asks him to call it "Take 1", as he apparently considered the earlier attempts as merely rehearsals. The first three takes are far too slow and are quickly aborted. Brian asks Earl to give the band a full bar of counting prior to the actual intro count-in, and the drummer complies by counting off: "1-2-2-2-1-2-1-2". This apparently confuses Don (who plays very haltingly) and Carl (who doesn't play at all). Brian comes on the talk-back, erupting in laughter, and asks Earl to modify his count to a "1-2, 1-2". This seems to work better. Due to the quick breakdowns of the previous two attempts, Take 5 is announced by Chuck and Brian as "Take 3", and the next take becomes "Take 4". By now there is *massive* echo on the tambourine (played by roadie Ron Swallow), and the whole piece begins to slowly coalesce into the finely crafted production that it ultimately became. Following a virtually complete "Take 4", Brian gives some instructions to the vibes player, and asks Earl to count-in the next take when the unmistakable voice of Glen Campbell can be heard yelling, "Wait a minute, what the hell are we (unintelligible) on?", followed by this exchange:

unidentified musician #1: "Repeat the last eight bars."

unidentified musician #2: "The last eight bars."

Glen: "The last *eight* bars?"

unidentified musician #2: "Right."

Glen: "You sure it's not the last *six* bars?"

unidentified musician #2: "The last eight bars. The two bars that you rest is *in* there, but it's eight bars."

unidentified musician #1: "The two bars that you rest is the last..."

unidentified musician #3: "Well we don't have the last two bars, that's our problem..."

unidentified musician #2: "OH..."

unidentified musician #3: "...so it's a bar on Gminor...no...fade from there, back to there...that's it...but we didn't...ours is not complete" (referring to the charts for the guitar players; back in those days, music charts had to be copied *by hand* as there were no Xerox machines, at least not in the recording studios, so it's understandable that something got left out). Carol's voice can be heard at this point, clarifying the arrangement in those final bars, and another musician (likely one of the reed players, judging by his placement in the stereo spread) says in amazement "How can they complicate something like that?". Campbell's inability to read music was probably *not* a decisive factor in this confusion, as his chart would have likely contained chord symbols only. During the latter part of this conversation, Carl becomes bored and begins to impatiently scrape away at his guitar, his left hand barely muting the strings so no real chord sounds. Brian gives some more instruction to the percussionists, then calls for "Take 5". This is halted about a minute in so Brian can give Ron some direction: "Ron, let me hear a different sound on that tambourine...you're starting to sound real ugly now". Between takes, Barney is heard playing jazzy runs on his nylon-stringed classical guitar. The next take is stopped because Don and Carol are "a little weak too



on that pickup". Takes 7-9 break down and Brian requests more "pluck" from Carol, then after Take 10 he asks to hear Ron's tambourine again. Brian announces "Take 11" and Earl begins his count-in, but Chuck quickly stops him as Brian finally joins the band on piano (starting on the baby grand, and finally settling on the tack upright). With Brian on the studio floor, Chuck takes on the role of stand-in producer, focusing not only on his technical duties, but also on such matters of performance as the tempo. Take 11 is played a little too stiff and heavy. From this point on, when Brian hears something he doesn't like, he stops the take by banging loudly and discordantly on his piano. Someone apparently requests that Carl make an adjustment to his level, to which Chuck responds "How can he? he's through the system" (meaning Carl is plugged directly into the recording console, not using an amp). Between Takes 12 and 13 we can hear the three session guitarists trading licks on their individual instruments (Glen's contribution to this mini-jam is in the form of chunky chording on his 12-string). After Take 14 stops, Chuck gives Earl some coaching on his tempo in the various sections; Brian assumes the job of count-in himself for the next few takes. Take 18 is nearly complete, but still not tight enough. The next take starts without a slate, and breaks down almost immediately. Chuck mis-labels the next take as "18" (it should have been Take 20), and the following take as "19" (it's really Take 21). By now, Earl has resumed the task of counting-in the band. Before the next take, Glen begins strumming a slow, sloppy jam on the basic chord progression; he is soon joined by Carl, Brian, Don, Carol, and Earl (tapping his sticks). The take slated by Chuck as "19" breaks down after only a few bars, but "Take 20" (actually 22) survives until the first chorus. "21" is another break-down, but "22" is complete (just not quite right "feel-wise"). Prior to "Take 23" Brian plays a bit of the chorus from "I Get Around". Both that and "Take 24" collapse almost immediately, but on the 29th and final take (called "Take 25" due to the counting discrepancies), the perfect groove is finally achieved. The final few bars are played through several extra times; it was faded after the first of these in the final mix. NOTE: the instrumental backing is recorded in stereo, taking up two of the three available tape tracks.

The remaining track of the original 3-track tape was filled with the first layer of vocals, requiring at least two takes to perfect, the first (beginning with advice to Dennis to "get some breath", coming from either Chuck or Murry Wilson...it's hard to tell which) quickly breaking down. The final take (designated as "o/d2?" above, since we are not positive that it was only the second) starts with Mike and Carl debating the merits of someone's (Elvis'?) new album (Mike: "It's terrible"; Carl: "It's the best sounding") as the cued-up backing track plays the break-down "Take 24". The group braces themselves before "Take 25" begins in their headphones, then launch into the opening chorale. Vocally, the Boys perform the complex background parts in the chorus and verse, with Brian soaring on the high part and Mike singing his highest-ever lead (in the chorus section). When it is finished, someone says "OH yeah!" in apparent satisfaction with the results. This first vocal overdub is presented on Track 12 of the *U.M.* Vol. 8 disc.

Spank's *Capitol Punishment* includes a mono session tape that has been around on the collector's circuit since at least 1982 when Brad Elliott reviewed it in the Summer edition of "Add Some Music". The first vocal layer is now being doubled as a simultaneous live feed during a reduction mixdown to a second 3-track tape (the two vocal overdubs are being mixed down to one track of the new tape, while the two tracks of the instrumental backing are being mixed down to a separate track). This doubled vocal/reduction mixdown required at least five takes to perfect, and since we don't know exactly how many, it is identified as overdub "5?a" above. Dennis practices his "ahhs" while the rest of the group are heard arguing over who screwed around by singing "Home On The Range" during the previous run-through. Murry Wilson is heard chastising the guys for singing without emotion and "coasting", while the group members reveal an apparent familiarity with the writings of Freud and Jung: Al talks about "terror, anger, fear, and paranoia...frustration", Brian urges them to become "misplaced hostility voices", and Mike mentions "consciousness" (a good three years before his conversion to TM!). The third attempt is nearly complete; when told they have to do it again, Al asks if they have to start from the top, and Mike says "aw shit" when told they do. Take Four breaks down almost immediately, and Brian berates the others for turning the session into "a screw-around period". Murry directs Mike to make his "ahhs" real clear on the intro. Take 5a is announced, but it is unclear if that is actually the performance that follows on this tape, since the instruments are mixed out midway through on the session tape.

For the next set of overdubs, we must return to *U.M.*. The first set of these are of particular

interest because they reveal that *Mike Love was the song's original lead vocalist on the verses and he sang a completely different set of lyrics!* Most of the first verse is identical to the released version, but from the point right after "can't you tell my heart is breaking", the lyrics are all different. It must be said that these alternate lyrics are not bad at all; for some reason, Brian and/or Mike just saw fit to revise them. As Track 13 of *U.M.* begins, Mike has already recorded his first lead vocal on the third track of the second-stage 3-track tape. He is now doubling this lead as the tracks are transferred to yet *another* 3-track tape (the third stage), Mike's two leads sharing a track, the group's doubled backing vocals taking up a second track, and the instrumental backing residing on a third track. *U.M.* Track 13 is made up of eight takes and Track 14 is the complete Take 9. For this session, Brian is in the control booth, directing Mike through his many attempts at the double-track, most of which are stopped by Brian due to some imperfection in Mike's delivery. Brian's role as "taskmaster" is quite evident here as he admonishes (and sometimes berates) Mike for his inability to double-track accurately: "Right on the nose, y'know every word's...gotta be right...Mike, God, y'know, the thing is, y'know, you just don't realize how important it is to stay in the same spot the whole fuckin'...the whole time, really". It must be said that Mike takes this scolding in stride, merely sighing in resignation as he soldiers on with the task at hand. A further study in group dynamics is displayed at this point when Carl announces "Brian, Dennis and I, we're gonna fly for a minute so we can...uh...", at which point Brian commands "Don't leave very long!", to which Dennis promises "We're gonna be right here in the studio!". (Dennis' and Carl's presence was probably required to perform drop-in "d" with Brian; the fact that Brian ordered them to stay in the vicinity is evidence that it was recorded at this session). As Mike carries on with further takes, Brian admits "It's really a sonofabitch to...find out who is louder", meaning the proper level needs to be set between Mike's two leads, as they are being mixed down to a single track, and therefore can't be adjusted later. Perhaps due to Mike's inability to double the lead to his satisfaction, Brian decided at some later point to do the lead himself, with a new set of lyrics to boot! For our purposes, Mike's two lead vocals would have been designated as overdubs "?b" and "9c", but they were ultimately replaced by Brian on the third-stage master tape, and since they are therefore not included in the final mix, they are not detailed in the master production credits above. The first of Mike's two lead vocals could actually still exist on the "Stage Two" multi-track, but the only representation of it on *U.M.* is from the session tape where it is being double-tracked with Mike's second lead. It is possible that the source for the takes with Mike's doubled lead is the same 3-track tape that contains Brian's final lead; it was Chuck's normal procedure when doing a simultaneous overdub/tape transfer or reduction mix to leave the new tape rolling and simply roll the previous stage tape back for each new take...it could very well be that when Brian replaced Mike's lead, he did so simply on the *final* take on the third-stage tape, and only Mike's previous attempts at doubling his lead are preserved for us on *U.M.*. Track 15 of the *U.M.* disc is labeled "track only", but actually features the two layers of background vocals (overdubs "o/d2?" & "5?a") as well as the basic instrumental track.

*U.M.* Track 16 is the song's final overdub: Brian's single lead vocal onto the third-stage master tape (wiping Mike's submixed doubled lead), plus an instrumental "drop-in" during the solo section (which predates Brian's lead, having been "dropped in" onto the same track following the recording of Mike's doubled lead). Brian sings the final draft of the lyrics in the verses, and doubles Mike's lead in the choruses (recorded back during the first two layers of vocal overdubs). At the end of the second chorus, Brian shouts "Now!", thereby instructing the engineer to stop recording at that point so as to not erase the previously-mentioned instrumental drop-in "d". That drop-in consists of a melody line played by Brian on the Farfisa organ, accompanied by quick bursts from Carl's 12-string and Denny banging a tambourine against a tom-tom, with massive plate reverb and tape echo applied to both Carl's and Dennis' parts. Following this solo section, Brian was punched back in to finish his doubling of Mike's chorus lead. Because Brian's lead was not double-tracked, it was applied with a good amount of echo, printed directly to tape during the tracking, as was the custom in those days. The final spoken "I love you" is thought to be Carl, and would therefore likely have been punched in at either this or a later session (this is designated here as drop-in "f"). Back during the first two vocal overdubs, the group had sung an additional three choruses that were faded out on the finished record, which ends with the instrumental track playing through a chorus *sans* vocals before fading. NOTE: author Keith Badman indicates in his book that evidence exists of some work being done on this track on January 18th; if true, this would most likely be either vocal overdubbing, mixdown, or both.

In the 1981 "Circus" magazine interview, Carl referred to this song as one of the best ballads he'd ever recorded, "structure-wise, melodically, and harmonically". It was used as the B-side to the "Do You Wanna Dance?" single in February 1965. The group would perform it as part of a medley in 1969 and in its entirety frequently beginning in 1990 (both times with Bruce Johnston singing the lead), and it would also become a staple of Brian's live show beginning with his appearance at the "Bridge School Benefit" in late 1999. NOTE: original title above is from the AFM sheet. FURTHER NOTE: this was the only song on the original release of the *Beach Boys Today!* album for which Mike Love was given co-songwriting credit.

## I'M SO YOUNG

Written: Words/Music - W.H. Tyrus, Jr.

Arranged: Brian Wilson

Lead vocal: Brian Wilson (Falsetto) (o/d-Intro) (o/d) / (d/t) (a-Intro) (5a)

Backing and Harmony vocals: Alan Jardine (w/Falsetto in Intro), Carl Wilson, Dennis Wilson (Response in Tag), and Mike Love (Bass) (o/d-Intro) (o/d) / (d/t) (a-Intro) (5a)

Electric rhythm/lead guitar: Carl Wilson (w/tremolo) (Intro only)

12-string electric rhythm guitar: Carl Wilson ("Insert")

6-string electric bass guitars: Carl Wilson / Brian Wilson ("Insert")

Electric bass guitar: Alan Jardine

Hammond B-3 organ: Brian Wilson

Drums: Dennis Wilson

Tambourine: Ron Swallow

- PRODUCED BY BRIAN WILSON -

- Master # 52849 -

- Master is edit of {edit of Remake Take 1 & Pickup Piece plus overdub ("Insert")} & Intro plus overdub (o/d-Intro), plus overdub (o/d) followed by Tape Transfer into "Stage Two" w/simultaneous overdubs (a-Intro) (5a) -

- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Monday January 18, 1965, times unknown;

Engineered & Edited by Chuck Britz /

(o/d) (a-Intro) (5a) Western Recorders Studio 3, Hollywood, CA, Tuesday January 19, 1965, times unknown;

Engineered & Edited by Chuck Britz -

- MIXED BY BRIAN WILSON -

- Mono remix number unknown -

- Mixed to 1/4" Mono analog tape -

- Mixed at Western Recorders Studio 3?, Hollywood, CA, January ?, 1965, times unknown;

Engineered by Chuck Britz -

**SOURCES: bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 8 (1965) - The Alternate 'Beach Boys Today!' Album, Vol. 2, Disc Four - Sea Of Tunes label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* - Capitol label***

On January 18th, Brian and the Boys were nearing the end of the recording sessions for their new LP, some seven months after beginning work on it. Brian had decided against using the flute-based version of this doo-wop cover recorded four months earlier, and he took the Boys into the studio on this date to try it again. This turned out to be the final song recorded for the *Beach Boys Today!* album. No AFM sheet has circulated for this session, but the dates above were supplied by the liner notes in the Capitol CD twofer booklet. The Sea Of Tunes bootleg begins with 14:32 worth of rehearsals. Initially, Brian is heard counting off the song from the studio floor, where he is playing the organ. Carl is on 12-string guitar (playing through an amp on the studio floor instead of direct in the booth), Alan is on bass, and Dennis is playing the drums on this version. Once again, the tambourine is played by Ron Swallow. About a minute and ten seconds in, the tape jumps to a spot where Brian is now in the control booth, coaching Carl on his guitar playing:

Brian: "Carl, give me a good, smooth, uh, pattern of it once..."

Carl: "I can't do - it's sorta high, Brian..."

Brian: "You can't play it?"

Carl: "That high!...I can't reach for it."

Brian: "Just play your top strings, Carl..."

Carl: "What?"

Brian: "Your top strings!...A little faster, huh?!"

Carl tries the pattern a few times, joined by Alan, Dennis and Ron. Brian soon stops them due to Ron being on the wrong beat:

Brian: "The downbeat doesn't go like that, Ron...you wait a beat, then you hit it, yknow? You came down on the downbeat. Dennis, the downbeat is on the cymbal for you...no, *that* cymbal...but don't go BOOM like that...just go *tink-tink-tink-boom*...no drum 'til the second beat, you know...Alright, let's make it..."Take 2"...One, two, three...where ya goin'?"

Carl: "I'd better go to the bathroom, Brian."

The tape then skips ahead to a point where Brian is back on the floor, playing the organ with the band. From this point on, Carl is on 6-string bass, which when coupled with Al's use of a pick on *his* bass guitar creates a nice, edgy feel. Dennis' drums (like Maurice Miller's on the Boys' September version) make use of a loose snare for a live, "rattely" sound (enhanced by plate reverb and tape echo). Next, Brian is back up in the booth, this time conducting Dennis:

Brian: "Don't do the "da-da", don't do it at all, just...da...da...da...push on the downbeats all with your foot, all the way through...go ahead...One-two-three-play..."

The Boys try the basic verse pattern, and Dennis asks Brian if he approves:

Dennis: "Like that?"

Brian: "Yeah, but don't miss the snare...all the snare has to be consistent...do your uh, tom-tom thing now...do you know the rolls in the chorus, Dennis?"

Dennis demonstrates the tom fills for Brian, which sound godly with the reverb and echo applied. Brian sings a couple lines of the song to show Dennis where the fills should be, and Carl plays around on the 6-string bass. Brian then joins the guys on the floor once again, singing to Dennis as he practices the drum part. At one point, Brian scolds Dennis: "You don't listen to me, Dennis". Dennis objects, "I listen to you!". Brian counters with "If you would've got it, you would've listened" (*sic*). Dennis says "Yeah sure". Finally Dennis gets it, and Brian says "Yeah, that's it". Brian walks back to the control booth for more coaching over the talk-back, while Carl helps Dennis, and Chuck can be heard in the background of the booth, apparently having a telephone conversation with someone about his garage. Dennis struggles to get his part down.

Brian: "No pickup, just on the cymbal down, like you start the song...that's it..."

Brian returns yet again to the floor and counts the band off, resuming his organ playing. This attempt quickly breaks down, Dennis declaring "I blew it!". He tries to ask Brian if he's sure he wants something in a certain part, but Brian is already counting down the next run-through. After a bit, the Boys stop to assess the feel, and Brian asks Chuck if he's got enough of the organ (Chuck replies that it "Sounds great!"). Brian counts them off again, but Carl quickly stops things as they are "not on". After another try, Brian vocalizes to Dennis how he wants the tom fills to sound: "*Whomp-doodle-loodle-loop-wah-ha!*"... "You come back again, you do that three times in the bridge...". Brian shows Dennis how to find the proper place by singing the part to him, and they start again. The next attempt is pretty good, but Dennis drops his drumstick. The next run-through is even better and longer, but ends rather quickly with Brian's announcement "I turned the organ off! Fuck!". Brian laughs hysterically as Dennis asks "How'd you do that?!". Mike Love can be heard arriving on the scene, saying "Hey...cousins!" and suggesting that they overdub the drums in the part where the tom fills come in. Mike's presence at an instrumental tracking session at this point in their career is telling: the Boys were racing against the clock to finish the album, and would begin recording vocals for this song immediately after laying down the track.

Up to this point, the band has been in merely "rehearsal" mode. They now tape the one and only actual "take", which, like the rehearsals before it, begins with the first verse (where the organ comes in); the intro is taped separately later and edited onto the beginning of the take. At approximately thirty-eight seconds into the track, Brian shouts what sounds like "Sing out!", a command that can still be heard faintly in the background of the finished recording (further directions to the band can be heard later in the song). The basic take itself lasts only 1:50 (preceded on *U.M.* by five seconds of count-in). By the time the first overdub (identified above as "Insert" so as not to confuse it with the first two vocal overdubs, designated as "o/d" and "o/d - Intro") has been added (Track 3 on *U.M.*), a pickup piece has been edited onto the ending. The overdub in question (which enters after twenty-one seconds) consists of Carl strumming rhythm on his 12-string electric, and some dive-bombing 6-string bass guitar riffs in the chorus, played almost certainly by Brian himself. This recording is proof that when pressured by a deadline, the Beach Boys could record a solid "in-the-pocket" track without the aid of session players (in this case, rehearsing in the studio and laying it down in one take).

The song's intro, which lasts all of ten seconds, features a four-part "Ooh-ooh" and Brian's lead

vocal accompanied by Carl's guitar, and was apparently taped immediately following the basic track and pickup piece. Track 4 of *U.M.* gives us 4:37 of the group working on the Intro (but cuts off before they get to the master performance...probably because it was cut out and spliced onto the body of the song). Carl's guitar of choice for the intro is a 6-string played through a heavily tremoloed amp. The five group members argue briefly over their positioning around the mic, Mike mentions their plans to overdub ("doing it over and above"), and Brian jokingly says "Tomorrow I've scheduled us doing the uh, song...today we're gonna do the intro, and the next day we do the tag". Mike gives some vocal intonation advice: "Think of the note above the note, then try to hit *that*...it automatically falls in". Al mentions the "shrillness" of the high falsetto part, which Al is doubling Brian on. Al facetiously refers to it as a "ten-octave note". At one point Brian allows Mike to try it instead, but the conclusion is he sounds too much like the Boys' Grandma Edith (Wilson)! When Brian tries it again for Al's benefit, Al comments "You sound like a siren, too!". Dennis, who has wandered off a bit earlier, is called back in at this point, then there is a break in the tape. When it resumes, the group tries an "Ooh-ooh" that has Mike proclaiming in disgust, "Oh, that is so schlock!". The next attempt (counted-in by Carl) is much better. Al jokingly suggests a lower register chord, Carl strums it, and Mike demonstrates what it would sound like vocally (not very good). Brian scolds Mike for drinking beer between takes (to which Mike replies "Hey, I don't give a shit...") and Al warns him against spilling it all over. Brian instructs Dennis to move in closer to compensate for the shrillness of Alan's voice; Dennis steps forward and declares "I'm in, man". Mike tells Chuck that he's so close he'll have a "Filet of Telefunkenger mic here...", implying he's about to swallow the thing. The tape cuts off with Brian counting down and Dennis saying "Hey hold it, what's that sound...?" to which Al responds "Carl's, probably".

*U.M.* Track 5 is the first vocal overdub onto the main part of the song (taking up the last available track of the 3-track tape, the other two tracks consisting of the basic track and the instrumental overdub). This was evidently recorded the next day (January 19th). It is unknown how many takes were required to perfect this part, but it was apparently more than one, as Brian is heard asking "Was that better?" at the tail end. The next task was to do the double-tracking, first of the intro, then of the main part of the song. Of course, this necessitated a transfer to a "Stage Two" 3-track tape, the vocal double being bussed to the same track as the first vocal layer, and the basic track and instrumental overdub ("Insert") remaining separate on discrete tracks.

Track 6 of *U.M.* (labeled "2<sup>nd</sup> vocal overdub takes 1 & 2" ) is the double-tracking of, first the Intro (slated "1a - Intro" by Chuck), and then the first attempt at doubling the main part of the song ("2a"). This segment begins with someone (Dennis?) advising someone else (Mike?) to "Get a nose job!", then Brian asking the others if they "remember the parts?" to the Intro, which they are about to double-track, because it was apparently recorded the day before (Mike replies "Yep"). One take is evidently all that is required, and the Intro is complete. As they prepare to do the next part (the double-tracking of the the song's main body), Chuck calls out the slate ("2a"), Mike humorously sings "I have a boyfriend", and Dennis asks "Awright, Chuck...you got it speed up, and whipped up, and mixed up?". Mike says something about 8-track and Al agrees "That would be it" (probably a joking comment on how they'll eventually need that many tracks if their productions continue to grow more complex). Brian remarks that "Chuck mixes a gin and tonic as good as he does a record", Mike says "Yeah, I heard about that", and Chuck replies "Better!". Brian comments, "Look at those earphones, now aren't those dandy", Mike says "Those are groovy", Dennis asks Chuck to roll it, and Brian, still speaking of the earphones, says "They'd fit about half of Tom Donahue's neck". The first attempt at this double-track is aborted almost immediately and Brian proclaims the results "Horrible". Take 3a proceeds nicely but eventually breaks down, as does Take 4a. Take 5a was the master double-track performance, and after the point at which Chuck slates "5a", the Intro was spliced in immediately before the main body of the song (we can also hear some warm-up bass notes and Brian's count-in from the start of the basic track, now appearing before the spliced-in Intro).

This is without doubt one of the three or four best cover versions the Boys ever tackled: the effectiveness of Denny's tom fills followed immediately by Brian's descending 6-string bass lines (which also pop up occasionally at other points in the song) send shivers up the spine of the discerning listener. Dennis also makes a major vocal contribution to the song's tag ("Can't marry

no-one"). Although Dennis' voice may sound a little flat on it's own, when juxtaposed with the blend of his brothers, cousin, and friend, it is given the perfect context. And although this mournful ode to star-crossed teenage love is not a Brian Wilson original, its melancholy romanticism still manages to contribute perfectly to the prevailing mood of the album's second side.

## KISS ME, BABY

Written: Music - Brian Wilson / Words - Brian Wilson and Mike Love

Arranged: Brian Wilson / Vocals arranged by Brian Wilson with Mike Love

Lead vocals: Mike Love & Brian Wilson (1st half of Verses); Brian Wilson (w/Falsetto) and Mike Love (2nd half of Verses) (o/d) / (d/t) (?a)

Backing & Harmony vocals: Dennis Wilson, Carl Wilson, Alan Jardine, and Mike Love (Bass) (o/d) / (d/t) (?a)

Acoustic grand piano: Leon Russell (Intro)

Acoustic upright piano: Brian Wilson (Intro)

Acoustic rhythm guitar: Bill Pitman

12-string acoustic rhythm guitar: Barney Kessel

Electric rhythm guitar: Billy Strange (w/tremolo)

12-string electric rhythm/lead guitar: Carl Wilson

Electric bass guitar: Carol Kaye

6-string electric bass guitar: Ray Pohlman

Drums: Hal Blaine

Temple block: Hal Blaine

Bell-tree: Julius Wechter (in Verses)

Vibraphone: Julius Wechter (in Choruses)

English horn: Peter Christ

French horn: David Duke

Tenor saxophone: Steve Douglas

Bass saxophone: Jay Migliori

- PRODUCED BY BRIAN WILSON -

- Master # 53149 -

- Master is Take 9, followed by Reduction Mix into "Stage Two" plus overdubs (o/d) (?a) -

- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Wednesday December 16, 1964, 1:00pm-4:00pm;

Engineered by Chuck Britz /

(o/d) (?a) Western Recorders Studio 3, Hollywood, CA, Friday January 15, 1965, times unknown;

Engineered by Chuck Britz ? -

- MIXED BY BRIAN WILSON -

- Mono remix number unknown -

- Mixed to 1/4" Mono analog tape -

- Mixed at Western Recorders Studio 3?, Hollywood, CA, January ?, 1965, times unknown;

Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 002958-105614 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 7 (1964) - The Alternate 'Beach Boys Today!' Album, Vol. 1, Disc Four - Sea Of Tunes label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* – Capitol label / stereo mix, official release: *Endless Harmony Soundtrack* – Capitol label / a cappella mix, official release: *Hawthorne, California* compilation – Capitol label / complete *Hawthorne, California* liner notes by Alan Boyd, [hollywoodandvine.com](http://hollywoodandvine.com) website / "The Beach Boys And The California Myth" by David Leaf - Grosset & Dunlap, 1978, p. 65***

Composed by Brian on a piano in the café of the Royal Hotel in Copenhagen, Denmark, while the Beach Boys were on their first full-scale European tour in the fall of '64, this is probably the most historically significant track on the *Today!* album, simply because Brian suffered his notorious in-flight nervous breakdown between the date of the session for the instrumental track and that for the vocals. Nine days after his marriage to sixteen-year old Marilyn Rovell, Brian assembled a group of the best available studio musicians at Western's Studio Three for the tracking of this gorgeous homage to troubled romance. Musically, it is the first Beach Boys track (other than *Christmas Album* selections) to feature more symphonic-type instruments such as the French and English horns. There are also two bassists on the session, playing the exact same bass line: the



AFM sheet lists Carol Kaye's instrument as "Fender Bass" and Ray Pohlman's as simply "bass", with Ray apparently on Danelectro 6-string. It would also seem that Jay Migliori is playing a bass saxophone, instead of his typical baritone, which allows him to produce some incredibly low notes. The credits assigned to the various guitar players above are speculative, as there is no way from the tape to know for sure which instrument is played by whom, but it's a safe bet that it's Billy Strange on tremoloed electric guitar, since he definitely performed that role on "In The Back Of My Mind" (see entry for that song below). Hal alternates between a temple block and his snare drum for the backbeats in different parts of the song, and Julius Wechter plays both bell-tree and vibes (referred to as "percussion" and "mallets" on the AFM sheet). Prior to Take 9 (the master), Carl Wilson can be heard chuckling from the control booth as Chuck Britz calls the take. Although there is very little aural evidence of Carl's guitar work, he was not merely attending the session in an "observer" capacity only; here and there one can detect his 12-string, for instance doubling the English horn line as the two instruments are expertly blended together with echo.

Chuck starts the tape with the announcement "OK, we got a roll on Take One!". Brian is already on the floor, playing piano with the studio band. The acoustic guitarists are warming up by playing fast jazzy riffs and strumming chords. Chuck says "Brian, let Hal put the count-down on, 'cause I get more level and you guys will hear it". Hal counts off, clicking his sticks at the same time, and Brian and Leon Russell begin to play the intro, but Chuck stops them almost immediately because they are not together. Take 4 is the first to make it past the intro, through the first verse, and almost to the chorus before Brian hits a wrong note and stops it. As Chuck calls for Take 5, one of the musicians (probably contractor Steve Douglas) humorously asks "Should I call for another piano player, Brian?". Brian fiddles around on his piano, and someone else (probably guitarist Billy Strange, judging by the placement of his voice) is heard chiding him with "Lucky you're the boss, or I'd have put you down!". Take 5 progresses nicely, but Brian puts a halt to it just as it eases into the chorus. Time was apparently running out, as one of the musicians (again, probably Billy Strange) says "We got five minutes!" (most of the three-hour session was likely taken up by rehearsals). There are two attempts at Take 6, neither of which makes it past the first few notes, then Chuck calls out "Take seven!". This one sounds really nice, and lasts almost until the second chorus before Brian stops it. In the middle channel, the horn players discuss the best way to place themselves in relation to the mics. Once again, there are two tries at starting Take 8, the second successful, and the take lasts until the basses and guitars drop out prior to the second chorus. Track 17 of the *U.M.* bootleg, labeled "talk between sessions", is actually two conversations, held simultaneously between takes. In the left channel, Carol chats with Billy and the other guitarists (perhaps kiddingly) about how something was transposed incorrectly on her chart, while over on the right channel Brian is heard talking to Hal about how he wants a "good socko" at the end, which results in some humorous dialog from the others about "boffo" and "show biz" (the latter from Billy Strange). Billy goes on about "Hicks, picks and sticks". Carol mentions her mis-transposition ("You know what I did, I transposed then I transformed and I transpositioned"), and Billy jokingly informs her "Honey, don't tell us your problems, see your chaplain. We don't give guitar lessons. I donated my car to move your amp...". Brian requests that everyone take it from the top, Chuck calls out "Nine, Take Nine", and they launch into the master performance. (These conversations are actually presented twice on this bootleg, first in a truncated version until about 45 seconds into Track 17, then the dialog commences again from the top of this section of tape, playing back again all the way to Take 9).

And what a take it is; it is a marvelous performance, full of all the beauty and grace deserving of such a wonderful and delicate composition. The instrumental backing was recorded across all three tracks of the 3-track tape (pianos, basses, drums, and percussion on the right, guitars on the left, and the great horn ensemble in the middle), then mixed to one track on a second-stage multi-track, leaving two tracks open for the vocals. Exactly one week after this instrumental tracking session, Brian broke down on a flight en route to Houston, and the course of Beach Boys history was changed forever...

When recording the complex vocal arrangement a month later, the Boys required several "punch-ins" to achieve the optimal balance when shifting gears from Intro to Verse to Chorus and back again: in the Intro, Mike and Brian sing the descending "Ahh-ahh-ahh-ahh" part in unison the first two times, then Brian splits into his high falsetto while Mike continues his original line (this time as

“whooh” instead of “ahh”), supported now by the other three in the background, ending this third rep on a higher note. There is then an audible “punch” (detectible on the original session tape, but effectively covered up by echo on the *Hawthorne, California* a cappella mix). In the verses, Mike and Brian are again singing unison on the first two lines, then there is another punch (this time most noticeable on the “Hawthorne” mix), and they trade lines as Brian’s falsetto soars on “Can’t remember...” with Carl, Alan and Dennis singing “ahh-oooh” in the background, then it’s Mike’s turn at the lead on “Late, late last night...” with “oohs” by Carl, Alan and Dennis, then Brian returning on falsetto with “But I remember...”, again supported in the background by the other three, and finally Mike wrapping things up with “We both had a broken heart” as Carl and Al join him on three-part harmony (these lyrics are, of course, from the first verse...different lyrics are sung in the second verse, but the arrangement is the same). The level of Mike’s voice changes radically from the last word of the verse to the first word of the chorus, indicating another punch-in. Mike does a great job singing the bass notes on “Woah, baby” (he’s joined by Carl in a higher range on the second, fourth, fifth, and seventh times), while Brian pours out the title line “Kiss me, baby” in falsetto (joined in a lower harmony by Dennis), and Carl and Alan sing “Kiss a little bit, fight a little bit” just loud enough to hear it, in a lower register in the background.. Finally, after the “love to hold you” line is sung by Brian and Dennis, another punch was likely needed to get Brian back to the part he sings in unison with Mike at the start of the next verse. Yet another punch is definitely audible at approximately 1:36, as Brian launches into “Told my folks that...”. The same punch pattern is then repeated over the next verse-to-chorus transition. It’s worth noting that the tail-end of an earlier take survives on the un-faded original tape, and we can hear Dennis singing an alternate chorus lyric (which sounds like “please bless my heart” where “to hold you tight” would normally be); Brian can also be heard proclaiming “That was sloppy...you guys!” just before the tape cuts off. The exact same process for recording the vocals was repeated as a double-track on the one open track of the second stage tape, with the exception that the opening “Ahh” by Mike and Brian was *not* doubled (Andrew Sandoval’s stereo mix used on the first edition of the *Endless Harmony Soundtrack* has this opening “Ahh” mostly panned to one side; Mark Linett’s remix on the second and third editions, as well as his a cappella mix on *Hawthorne, California*, moves this part across the stereo spectrum, so the fact that it is in “mono” becomes less noticeable).

It was probably at the conclusion of this vocal session that Brian gave the other Beach Boys the news that he intended his “retirement” from the road to be a permanent, rather than a temporary, arrangement. According to Brian, Al got “all goofed up” with stomach cramps (Audree Wilson was there and had to take care of him), Mike sobbed, Dennis threatened physical harm by way of a heavy ashtray to some bystanders, and Carl remained level-headed. The emotional trauma that coincided with the making of this recording only adds to its majestic glory. NOTE: Mike Love has since been awarded co-authorship credit and royalties for this song as well.

## **SHE KNOWS ME TOO WELL**

Written: Music - Brian Wilson / Words - Brian Wilson and Mike Love

Arranged: Brian Wilson

Lead vocal: Brian Wilson (Falsetto) (c)

Backing and Harmony vocals: Brian Wilson (Falsetto), Carl Wilson, Alan Jardine, Dennis Wilson (Baritone), and Mike Love (Bass) (o/d) / (d/t) (a)

Electric lead guitars: Carl Wilson (1st Solo) (b) / (2nd Solo) (d)

Electric rhythm guitar: Carl Wilson

Electric bass guitar: Alan Jardine

Acoustic upright piano: Brian Wilson

Drums: Dennis Wilson

Microphone boom w/screwdriver: Russ Titelman

- PRODUCED BY BRIAN WILSON -

- Master # 52667 -

- Master is Take 16 (of 17?), plus overdubs (o/d) (a) followed by Reduction Mix into "Stage Two" w/simultaneous overdub (b) plus overdub (c) followed by Tape Transfer into "Stage Three" w/simultaneous overdub (d) -

- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape, into "Stage Three" on 1/2" 3-track analog tape -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Wednesday August 5, 1964, 3:00pm-6:00pm;

Engineered by Chuck Britz /

(o/d) (a) (b) (c) (d) Western Recorders Studio 3, Hollywood, CA, Saturday August 8, 1964, times unknown;

Engineered by Chuck Britz ? -

- MIXED BY BRIAN WILSON -

- Mono remix number unknown -

- Mixed to 1/4" Mono analog tape -

- Mixed at Western Recorders Studio 3?, Hollywood, CA, August ?, 1964, times unknown;

Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 002193-95936; bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 7 (1964) - The Alternate 'Beach Boys Today!' Album, Vol. 1, Disc One - Sea Of Tunes label; Capitol Punishment, Disc Two - Spank label / official CD twofor release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* – Capitol label / "Our Favorite Recording Sessions - In The Studio With Brian Wilson And The Beach Boys" by Stephen J. McParland - California Music Publishing, 2000, p. 78 / "Pet Project" article by Mark Smotroff in "EQ Magazine", Vol. 7, No. 6, June, 1996, p. 65 / "Please Don't Wake Me: Producer Russ Titelman Recalls 35 Years In The Service Of A California Dream", *Billboard*, June 22, 1996***

Following the taping of the "When I Grow Up" backing track on August 5th, the Boys laid down the basics for this other new Brian-Mike song, destined to join its session-mate not only on the next studio album (seven months later), but also on the next single (three weeks later). The tracking session commences with 2:12 worth of rehearsals, Brian (on piano) asking Carl (playing rhythm guitar) if he knows "where to lay out each time". Alan's meaty bass guitar sound is achieved through his use of a pick on the strings. About a minute-and-forty-five seconds into the rehearsal, Chuck applies some massive reverb to Dennis' snare sound, and Carl is soon heard asking Alan if he thinks they should add a little more in the way of "highs" on his guitar (referring to Al's bass guitar, which was in fact then eq'd with more "highs" to give it that nice, edgy feel). In addition to the four Beach Boys, the instrumentation is enhanced by Brian's friend and future collaborator Russ Titelman, who accentuates some of the downbeats by hitting a metal mic boom with a screwdriver, thus producing a "tink" sound not unlike that of a triangle. Brian instructs Chuck that his "Piano's UP to start with...do you wanna mark it where it is now?" (it was necessary for Chuck to make volume adjustments while the recording was taking place, since all the instruments were locked together onto one track). The first three takes break down quickly, and then the *U.M.* presentation jumps ahead to Take 16 (the master). It is played note-perfect, but at the end Chuck

calls for another take, and Brian is heard commenting on what he thinks they should start doing from that point on; however, it is clear that the sixteenth take was in fact the one used in the final master.

We are then on to the vocal sessions (taped three days later, according to Stephen J. McParland's research). The first vocal overdub ("o/d" above), presented complete from the multi-track, consists of the background parts only (no lead). The final track of the original 3-track tape is filled with a rich double-tracking of the background vocals (overdub "a" above, which is preceded by some Carl-Mike discussion on the topic of someone's pants, which Mike refers to as a "gold jock strap"). These three tracks were then sent to a second-stage tape via a "reduction mixdown", the two vocal background parts being merged together onto a single track, and Carl adding the first of two lead guitar parts (overdub "b", mixed together with the basic instrumental track) in the process. The one open track on the new tape was soon occupied by Brian's lead vocal (overdub "c"). Brian sang a few introductory notes falsetto-style that were mixed out of the final version; his lead was treated with prodigious amounts of echo (probably because it was not double-tracked), while the background parts were kept relatively "dry". Brian's aching, soaring, wordless falsetto on the outro is a thing of sheer beauty. Track 7 of *U.M.*, labeled "stereo mix", appears to be a dub from the third stage multi-track tape, with Carl's second guitar solo (overdub "d") added immediately following his first, as a simultaneous overdub during the tape-to-tape transfer.

As is the case with many mid-sixties Beach Boys tracks, the final mono mix is a bit murky, with both distortion on the lead vocal and tape hiss readily evident. This is a shame, because a listen to the original multi-tracks reveals them to be crisp, clear, and free of audio "dirt". Describing the Bill Putnam custom-built recording consoles used at Western during this time (in a 1996 article for "EQ"), Mark Linett explains why: "One of the failures I've always felt about that console in particular was that it recorded great, but the line inputs were padded down and went back to the mic inputs, creating a real distortion problem. This problem is typical of a lot of consoles from the '60s. The 3-track, 2-track, and live-to-mono stuff always sounded fantastic, but when they started mixing it through the board, they definitely lost a lot of the fidelity."

Call it melancholy, introspective, contemplative, or all of the above, this track more than any other from the *Today!* album seemed to point toward the direction Brian's music would be taking a year later on *Pet Sounds*. The fact that it was relegated to a single B-side and a subsequent album "filler" (buried toward the end of Side Two on *Today!*) should not diminish its stature as one of the Boys' most enduringly haunting ballads. NOTE: for some reason, the Sea Of Tunes bootleg box set incorrectly lists the date of the instrumental tracking session as "June 8th '64", although it gives the correct date for "When I Grow Up", which was recorded at the same session. FURTHER NOTE: this is another *Today!* tune for which Mike Love has been granted co-authorship status as the result of his lawsuit.

## IN THE BACK OF MY MIND

Written: Music - Brian Wilson / Words - Brian Wilson and Mike Love

Arranged: Brian Wilson

Lead vocals: Dennis Wilson (a) / (d/t) (12b)

Bridge Unison vocals: Carl Wilson (a) / (d/t) Carl Wilson and Brian Wilson (12b)

12-string electric lead guitar: Carl Wilson

Electric lead/rhythm guitar: Billy Strange (w/tremolo)

Acoustic rhythm/lead guitar: Bill Pitman

Electric bass guitar: Carol Kaye

Auto harp: Tommy Tedesco

Vibraphone: Julius Wechter

Wurlitzer electric piano: Leon Russell

Hammond B-3 organ: Don Randi

Temple blocks: Hal Blaine (in Verses)

Timbales: Hal Blaine (in Bridge)

Double-reed harmonica: Billy Riley ?

Tenor saxophones: Steve Douglas and Plas Johnson

Baritone saxophone: Jay Migliori

Finale rhythm conducted by: Hal Blaine

English horn: ?? (o/d)

Oboe: ?? (o/d)

Violins: ?? (plucked in Bridge) (o/d)

Violas: ?? (o/d)

Cellos: ?? (o/d)

- PRODUCED BY BRIAN WILSON / BRIAN WILSON w/Murry Wilson (a) (12b) -
- Master # 53323; working title: DENNY'S BALLAD -
- Master is Take 31 (of 32) (actually Take 39 {of 40}), plus overdub (o/d), followed by Reduction Mix into "Stage Two" plus overdub (a) followed by Tape Transfer into "Stage Three" w/simultaneous overdub (12b) -
- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape, into "Stage Three" on 1/2" 3-track analog tape -
- Recorded at Western Recorders Studio 3, Hollywood, CA, Wednesday January 13, 1965, aprx. 11:30pm;
- Engineered by Chuck Britz /
- (o/d) Western Recorders, Studio 3?, Hollywood, CA, January ?, 1965, times unknown;
- Engineered by ?? /
- (a) (12b) Western Recorders Studio 3, Hollywood, CA, Tuesday January 19, 1965, times unknown;
- Engineered by "Unknown Western Engineer" -
- MIXED BY BRIAN WILSON -
- Mono remix number unknown -
- Mixed to 1/4" Mono analog tape -
- Mixed at Western Recorders Studio 3?, Hollywood, CA, January ?, 1965, times unknown;
- Engineered by ?? -

**SOURCES: bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 8 (1965) - The Alternate 'Beach Boys Today!' Album, Vol. 2, Disc Three - Sea Of Tunes label; Capitol Punishment, Disc Two - Spank label / official CD twofer release: The Beach Boys Today!/Summer Days (And Summer Nights!!) - Capitol label / tape box lid reproduction / Simon's Hall of Electric Pianos website***

This is a highly inventive arrangement, one often compared favorably to those done by Brian for the *Pet Sounds* album exactly one year later; however, as the session tape reveals, the process of capturing this highly-crafted romantic ballad on tape was quite arduous. The date of this session is recorded on the tape box, which is reproduced on the inner tray of the *U.M. Vol. 9, Disc Four* bootleg (which, curiously, is part of the *Summer Days* box set, rather than either of the *Today!* box sets). Notations on the tape box also reveal the song's working title: "DENNY'S BALLAD". If all

recorded dates from the *Today!* sessions are correct, then this basic track was cut the same day as that of "Good To My Baby", but at a separate session (probably around midnight). Although no AFM sheet apparently has been found, the identities of the musicians on the basic track (as well as the specific parts they played) can be ascertained through careful scrutiny of the session tape. Leon Russell's electric piano, which doubles the vibraphone, is most likely a Wurlitzer (since the only model of Fender Rhodes available in early 1965 was the Piano Bass, and since the second-most popular electric piano of the day, the Hohner, did not feature a sustain pedal, a device which seems to be used quite heavily on this recording). Carl is in the booth with Brian and Chuck, picking the lead lines on his 12-string electric. Billy Strange's tremoloed guitar doubles Carl on the first half of each verse, switching to rhythm strumming during the latter part of each verse. The basic track is recorded in stereo: vibes and electric piano initially share a track with the saxes, but are soon moved over to the same track as the other instruments, leaving the saxes to themselves. Comparing take numbers notated on the tape box with those announced on the session tape, one thing becomes obvious: there were *way* more takes attempted than announced or notated. At this session, Brian typically doesn't bother counting many of the false-starts as actual takes, and also loses track of his numbering in a couple of places. Here is the actual breakdown of takes, and the various tracks they occupy on *U.M. Vol. 8, Disc Three*:

Track 5: Take 1 (false start), Takes 2, 3

Track 6: Take 4 (false start), Take 5, Take 6 (false start), Take 7

Track 7: Take 8 (false start) (called "Take 5" by Brian), Take 9 (called "Take 6"), Take 10 (called "Take 7"), Take 11 (called "Take 8"), Take 12 (called "Take 9")

Track 8: Take 13 (called "Take 10" by Chuck and "Take 11" by Brian), Take 14 (called "12" by Hal Blaine), Take 15 (called "Take 12" by Brian), Takes 16, 17, Take 18 (called "Take 16" by both Chuck and Brian), Take 19 (called "Take 14" by Brian), Take 20 (called "Take 15" by Brian), Takes 21, 22, 23 (all false starts), Take 24 (called "Take 17" by Chuck and Brian), Take 25 (called "Take 18" by Chuck and Brian), Take 26 (called "Take 19" by Chuck), Take 27 (called "Take 20" by Brian), Takes 28, 29, Take 30 (called "Take 21" by Brian)

Track 9: Take 31 (called "Take 22" by Brian)

Track 10: Take 32 (called "Take 23" by Brian), Take 33, Take 34 (called "Take 25" by Brian), Take 35 (called "Take 26" by Brian)

Track 11: Take 36 (called "Take 28" by Brian...on the tape box there is no "Take 27" notated); at this point Brian says "It's gonna be great - it's gonna be great" and Chuck calls "29", after which there is an apparant break in the tape, or an edit by the bootleggers, to a point two takes ahead where Brian makes a few comments as Carl tunes his guitar, leading into the next take

Track 12: Take 39 (called "Take 31" by Brian), the master take; the final take (Take 40, which would have been called "Take 32"), is not included

Early takes are marred by a too-slow tempo, and Brian (who had suffered a major nervous breakdown only three weeks prior, and was apparently feeling stressed as he produced his second session of the day) loses his patience very early in the proceedings. As the night grows on, he becomes increasingly annoyed with Hal, Don, and Carl, such as in the example following the early breakdown of Take 6, where he chastises Hal: "...now look...we're starting to screw around, and we're not...I'm losing it; I'm losing the whole record...somethin's not happening right, and we gotta...*do it!*". However, it must be stated that Brian's mood doesn't seem different from any other taskmaster: he simply wants it *right*, and knowing what *right* is, it's hard for him to wait while everyone else in the room struggles to catch up to his vision. Musically, one element that this production has in common with some of the *Pet Sounds* tracks is the lack of conventional "drums" (instead of his normal trap kit, Hal is playing temple blocks and timbales; during the first full early take, he also tries a flourish of cymbals on the finale, but Brian soon requests him to conduct the last two notes (where the tempo "retards", or slows down), and he abandons the cymbals. Following Brian's announcement of "Take 20" (which is actually more like Take 27), Hal (who has struggled with achieving Brian's desired tempo throughout the session) cracks "Old enough to vote pretty soon". When the next take begins, Brian, having apparently heard Hal's comment prior to the previous take, resigns himself to admitting, "It can vote". Take 31 (called "Take 22") is virtually perfect, until Carl flubs the final few notes. The next take is stopped fairly early on by Brian, after which there is a brief discussion between Carl and Chuck regarding some studio effect (Carl: "Just, just, just touch it"; Chuck: "I'd leave it alone then, 'cause a little bit makes a big difference"; Carl: "A little bit...a little bit"; Chuck: "I'll move it just slightly"). A problem with

Don Randi's organ ruins Take 33 early on; the start of Take 34 is delayed due to Carl being tied up on a phone call, to the evident dismay of Brian, who threatens to start the take anyway. A few takes later, Brian's mood has improved significantly (apparently the result of finally achieving the sound he wants), and he excitedly declares "It's gonna be great, it's gonna be great!". There then is a jump to Take 39 (called "Take 31"), which is indeed great, and although they apparently tried one more, "Take 31" became the master, onto which was dubbed a layer of strings (plucked in the bridge) and high-pitched horns (likely oboe and English horn) at some unknown date (designated as "o/d" above). NOTE: the tape box notations tell us that of the three tracks, "Left" was used for the basic instruments, "Right" was reserved for the saxes at the initial session, and "Middle" was apparently left for the string and horn overdub. This would seem to be in keeping with the longtime studio practice of putting "low-end" instruments (like saxes and bass) on the *outside* tracks, and "high-end" sounds (such as strings, oboe, and human voices) on an *inside* track, as normal tape machine head-wear sometimes causes the loss of oxide from the edge of the tape (and consequently, a few decibels from whatever is on the first and last tracks).

The vocal session, held a few days later, is also documented in the *U.M. Vol. 8* bootleg box set. All available tracks full, a reduction mix to another 3-track tape was evidently made in this fashion: the basic instrumental bed was kept on its own discrete track, saxes were blended with the string and horn overdub onto another track, and vocals were recorded onto a third. Speaking of the vocals, most folks think Dennis sings the whole song solo, or possibly with Brian doubling him here and there; in fact, the multi-tracks reveal that on the first vocal overdub, *Carl* joins Dennis on the bridge: "I try to run far away", etc. (Brian apparently remains in the booth for this overdub). Only one take of the first vocal track is presented on *U.M. Vol. 8*, and at the end of that take we hear what sounds like an off-mic Denny singing a few final high notes. A vocal double is added at this stage, and from the sound of it, this double is being fed, along with the first vocal, onto a single track of a third 3-track tape (while the two instrumental tracks get bounced to the other two tracks of the new tape). Listening to this vocal session, the source of which must be the "Stage Three" multi-track, it is apparent that the engineer on this date is not Chuck Britz, but rather the same unidentified man who engineered such earlier sessions as "I Do" and "Ballad Of Ole Besty" (the voice calling out the takes belongs to this unknown engineer). Documentation provided by various sources indicate this vocal session was held January 19th, the same day that vocals were recorded for such other *Today!* tracks as "Good To My Baby", "Help Me, Ronda" and "I'm So Young", for which the engineer was Chuck Britz. The obvious explanation is that Chuck's shift ended before the recording of vocals for "In The Back Of My Mind", and he was relieved by this "Unknown Western Engineer".

Dennis, by his own admission, blows the first attempt at the double early on. Brian is heard ensuring that Dennis hears himself twice, and after the announcement of "Final Overdub, Take 2", Dennis sighs and quips "Good luck", apparently to himself. Before the start of the next take, Carl says "Brian you'd better get right in here, ready to go", indicating Brian is joining his brothers for the bridge this time. At this point, Murry Wilson is evident in the control booth, giving his boys a few pointers on volume and enunciation: "Give a little more, but stay back where you were" and "Don't scream, but on your high notes think high...keep enunciating". Take 6 of this second vocal overdub is complete, but must have been deemed inadequate. Take 7 breaks down because, according to Brian, Carl rushed it. Prior to the start of Take 8, Dennis begins vocalizing some *faux* percussion parts: "Doo-joo-joojoo-oo-oom-ah...New set of drums, hear that?...Um-ah", etc. It takes a few more tries, but the desired effect is achieved on Take 12. Murry's voice is heard one last time, proclaiming the results "Wonderful!". Indeed they are. NOTE: although this vocal double is slated merely as "Final Overdub" by the engineer, it is transcribed here as o/d "b", and the first vocal as o/d "a", in order to remain consistent with the normal way of documenting overdubs on Beach Boys sessions.

In this gem of a song, Brian (and apparent lyricist Mike Love, who initially went uncredited but has subsequently been court-awarded co-authorship status) explore the romantic, introspective themes that would eventually reach fruition in such *Pet Sounds* songs as "Don't Talk (Put Your Head On My Shoulder)". Brian is also experimenting with song structure here: "In The Back Of My Mind" has no chorus (even "Don't Talk" has a refrain of sorts). Despite his sometimes "loose" double-tracking, Dennis' crooner-style vocal delivery perfectly fits the Nelson Riddle-styled

arrangement and lush production of this Wilson Brothers showcase and penultimate *Today!* album track.



### **BULL SESSION WITH THE “BIG DADDY”**

Spoken voices: Earl Leaf, Ron Swallow, Brian Wilson, Mike Love, Dennis Wilson, Marilyn Wilson, and Carl Wilson

- PRODUCED BY BRIAN WILSON -
- Master # 53326 -
- Master is edit of Take 1 -
- Recorded at Western Recorders Studio Three, Hollywood, CA, Wednesday January 13, 1965, times unknown;
- Recorded on 1/4" Mono analog tape -
- Engineered by Chuck Britz -

**SOURCES: bootlegged dialog session tape: *Unsurpassed Masters Vol. 8 (1965) - The Alternate 'Beach Boys Today!' Album, Vol. 2, Disc Four - Sea Of Tunes label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* – Capitol label***

At this point, the *Beach Boys Today!* album concludes by moving from the sublime to the ridiculous...the only true piece of “filler” on the album is this in-studio conversation between the Boys (minus Al Jardine) and journalist Earl Leaf. Leaf kicks things off by saying “Well” as roadie Ron Swallow tests the mics by asking “Are we on?”. There is an edit to a point where Marilyn arrives with hamburgers and fries for the Boys and Ron, which the guys pounce on. Earl and the Boys chat about their fall '64 European tour, mentioning first the concert at the Paris Olympia, which Mike calls a “big old...thing”, where Carl says he “had a lot of fun”, and which Dennis describes as “the best show we ever played”, where, for the first time, “I only made three mistakes”. Brian says “I haven’t made a mistake yet in my whole career” and Mike responds with “Brian, we keep waiting for you to make a mistake”. Dennis and Mike go on about a banquet in which they had to hold both ends of a roasted lamb (with its raw, uncooked head reconnected to its body), Brian mentions that the only thing in all of Europe that stands out in his mind is the bread, and Dennis praises Capitol A&R exec Dick Reising, “one of the greatest guys I’ve ever met in my life”. Earl asks Carl to describe the most fascinating experience he remembers, to which Carl replies that Rome, in particular the Coliseum, sticks out in his mind. Carl instigates a discussion of England and the TV work there...Dennis says “If you notice, like ‘Shindig’, or ‘Hullabaloo’, a lot of these TV shows...well, all of the TV shows, well y’know, are going after this sort of thing”. Here the tape cuts off, and the album ends. NOTE: the Sea Of Tunes bootleg offers another 20:12 of unused dialog from this session. FURTHER NOTE: although songwriting credits for this track are given to all five Beach Boys on the album, they are not included in the credits above for obvious reasons: it’s not really a “song”, and it wasn’t really “written”.

*The Beach Boys Today!* album, which rose to Number 4 on the U.S. charts, stands as an effective document of a transitional time in the Beach Boys career, as their creative leader abandoned touring halfway through, and began his climb to greater heights of artistic glory.

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Glen Campbell -

**"Guess I'm Dumb"**

Produced by Brian Wilson / Arranged and Conducted by Brian Wilson

Released June 7, 1965 - Capitol 5441 (EMI)

A Side.

**GUESS I'M DUMB**

Written: Words/Music - Brian Wilson and Russ Titelman

Arranged: Brian Wilson

Lead vocal: Glen Campbell (o/d)

Backing vocals: Marilyn Wilson, Diane Rovell, and Ginger Blake; Brian Wilson and Carl Wilson  
(a)

12-string acoustic rhythm/lead guitar: Glen Campbell

12-string electric lead guitar: Carl Wilson

Electric rhythm/lead guitar: Tommy Tedesco

Electric bass guitar: Larry Knechtel

Acoustic grand piano: Brian Wilson

Drums: Hal Blaine

Timbales: Hal Blaine

Bell-tree: Hal Blaine

Trumpets: Roy Caton and Ollie Mitchell

Trombones: Lou Blackburn and Harry Betts

Tenor saxophone: Steve Douglas

Baritone saxophone: Jay Migliori

Violins: Sid Sharp (leader), Leonard Malarsky, Arnold Belnick, and James Getzoff

Violas: Alexander Neiman and Darrel Terwilliger

Cellos: Jesse Ehrlich and Anne Goodman

- PRODUCED BY BRIAN WILSON -

- Master # unknown; original title: I'M DUMB -

- Master is Take 22 (of 23) followed by reduction mix into "Stage Two", plus overdubs  
(o/d) (a) -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Wednesday October 14, 1964,  
10:30pm-1:30am;

Engineered by Chuck Britz /

(o/d) (a) Western Recorders Studio 3?, Hollywood, CA, Monday March 8, 1965, times  
unknown or Monday April 19, 1965, times unknown (3-hour session);

Engineered by Chuck Britz ? -

- MIXED BY BRIAN WILSON -

- Mono remix number unknown -

- Mixed to 1/4" Mono analog tape -

- Mixed at Western Recorders Studio 3?, Hollywood, CA, March ?, 1965, times unknown  
or April ?, 1965, times unknown;

Engineered by Chuck Britz ? -

**SOURCES: AFM Local 47 contract 002511-96693 / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 7 (1964) - The Alternate 'Beach Boys Today!' Album, Vol. 1, Disc Three - Sea Of Tunes label / official CD release: Glen Campbell - The Capitol Years 65/77 - Capitol label (import) / "The Nearest Faraway Place - Brian Wilson, The Beach Boys, and the Southern California Experience" by Timothy White - Henry Holt & Co., 1994, p. 240 / "The Beach Boys – The Definitive Diary of America's Greatest Band On Stage and In The Studio" by Keith Badman – Backbeat Books, 2004, pp. 67 & 86***

As a way of saying "thank you" for filling in for him as a temporary Beach Boy over the previous three months, Brian gave Glen Campbell a shot at solo stardom with this superb ballad. "Guess

"I'm Dumb" was written by Brian and future Warner Brothers vice-president Russ Titelman (at the time, a Screen Gems staff writer), and the backing track was laid down during sessions for the *Today!* album in October of '64. Glen was one of several session players on the tracking date, and also apparently recorded a demo vocal at the time, so he was at least familiar with the song when Brian presented it to him to record the master vocal the following March.

The tracking session was conducted late one Wednesday night at Western 3, and twenty-two takes were required to perfect the sophisticated arrangement. The session tape begins with Brian's voice announcing over the talk-back "I don't have a title...I think it's called 'If I'm Dumb', or something like that...". Take 1 lasts all of two-and-a-half beats before it breaks down. Hal is doing the count-offs, and guides the band into a complete Take 2. The drum part requires Hal to play his floor-tom and what sounds like hollowed-out coconut shells (probably high-pitched timbales). There is also an occasional swipe at a bell-tree (the glistening *crescendo* heard a couple of times in the song). There are obviously three guitars on the recording, although only two guitarists are listed on the AFM sheet (Campbell and Tommy Tedesco). The obvious answer is that one of them (almost certainly the electric 12-string) is being handled by Carl Wilson, who played on all of the *Today!* sessions despite not always being listed on the contracts (in fact, one can briefly hear Carl's voice coming from the control booth after Brian calls "Take 1"). The drums on this track are great, with just the right amount of echo and room ambience added in to enhance them. Also great are the wonderful horns (Brian utilized a much fuller horn section than he normally did in his arrangements up to this point; the larger ensembles would figure prominently in Brian's *Pet Sounds* productions of 1966). This may also be the first session (not counting those for the *Christmas Album*) where Brian used strings on the basic track (instead of adding them later as an overdub).

After Take 2, we are treated to what *U.M.* describes as "unknown takes". Brian praises Hal on his rolls, then joins the band on the studio floor to play piano (also uncredited on the AFM sheet). Brian demonstrates the exact groove on the piano, Hal joins in, one of the trumpet players rips out a nice, Herb Alpert-like riff, and someone calls out "Way to go!". From that point on, Brian plays with the band, and they groove through a slightly slower rendition (with Tedesco throwing in some cool string-bending licks) before returning to proper takes. We next hear Take 22 (slated by Chuck with "One more time, here we go, I'm sorry, Twenty-Two, guys"), which is complete, and absolutely perfect. For some reason, at the end Chuck announces "Brian, wait a minute...we got time for one more, let's do one more, then that's it". Brian, seated at the piano, can be heard telling the other musicians to "Make it real good". Take 23 is equally good, however there appears to be some problem halfway through that resulted in tape warble. Probably for that reason, the decision was made to make Take 22 the master. Although the *U.M.* bootleg claims the backing track is in mono, it is in fact in stereo, with drums and guitars to the left, piano and bass in the middle, strings and horns on the right. A reduction mix into one mono track of a "Stage Two" 3-track was necessary before vocals could be recorded.

During a break in Beach Boy concert dates the following spring, Brian entered the studio with Glen, Carl, and The Honeybees to add the vocals. There are conflicting dates given for this session: Keith Badman claims it was March 8th (the same day the *Beach Boys Today!* album was released in the States), while other sources cite April 19th as the date. At the top of the lead vocal take, Glen announces that "To make it like I wanna, I'll say 'Shit!'". With the instrumentation now mixed to mono in the center, Glen's lead vocal is laid onto the left track. With no slate, it's unknown how many takes Glen required to perfect his vocal performance, but perfect it he did; it is positively great. At the end of the take, Brian is heard calling from the control booth "...that was *outta sight!* C'mon in".

For the final overdub, Brian, Carl, and The Honeybees gathered around two mics to lay down the background vocals. Marilyn almost starts her high, wordless "oooh" part too soon, but Brian quickly stops her with a "Shhh!" (miscellaneous voices such as these, present in both the lead and background tracks, were, of course, mixed out of the final production...with one curious exception: Brian telling Glen that his lead was "outta sight" remains on the final mix for all to hear). After this line is sung in the correct place, Brian and Carl come in with a low "Unhh-unhh" part, followed in the chorus by all three girls and the two Boys singing the title line in tight harmony, then Marilyn's

wordless part again, then parts where Brian and Carl's "Unhh-unhh" overlaps slightly with the girls singing the title line. In the final mix, Marilyn's first wordless "ooh" was faded almost completely out.

Perhaps more than any number that actually made it onto the *Today!* album, this track points the way to Brian's elaborately sophisticated productions of the *Pet Sounds* era, with a large ensemble of twenty musicians crowded into tiny Western 3, all playing at the same time. The resulting single was not, however, Campbell's hoped-for ticket to the big time, failing to chart on the Billboard Top 100. Within two years though, Glen was off to bigger (although not necessarily better) things, largely due to his partnership with another 1960s pop songwriting genius, Jimmy Webb.

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The Beach Boys -  
**Summer Days session outtakes**

**HELP ME, RHONDA** (Version Two) (The "Murry Wilson" Session)

Lead vocals: Alan Jardine (U-b) (U-d) / (d/t) (U-c) (U-e)

Chorus tag lead vocals: Mike Love (U-d) / (d/t) (U-e)

Backing and Harmony vocals: Brian Wilson (w/Falsetto), Carl Wilson, Dennis Wilson (Baritone),  
and Mike Love (Bass) (U-d) / (d/t) (U-e)

- Pre-recorded instrumental backing track from Wednesday February 24, 1965, with other parts added during "Stage Two" submix on Wednesday March 3, 1965 (afternoon session) -

- PRODUCED BY BRIAN WILSON, "assisted" by Murry Wilson -

- Overdubs (U-a) (U-b) (U-c) drop-ins (U-d) (U-e) recorded onto "Stage Two" submix -

- Recorded at Western Recorders Studio 3, Wednesday March 3, 1965, times unknown (evening session);

Engineered by Chuck Britz -

**SOURCES: bootlegged vocal session tapes: *Time To Get Alone*, Disc One - Silver Shadow label / *Capitol Punishment*, Disc Two - Spank label**

Tales of Murry Wilson's brusque behavior from those "fortunate" enough to have encountered him were legendary in the music business, even prior to 1990's ABC-TV Movie of the Week "Summer Dreams: The Story Of The Beach Boys". Those in the know, including Bruce Johnston, felt one of the few redeeming qualities of that biopic was Arlen Dean Snyder's portrayal of the patriarchal Wilson, a performance said to be quite realistic. Within a few years, this tape of an aborted vocal session for the "Help Me, Rhonda" 45 version surfaced among collectors, and proved to be a first-hand audio document of the man in action. "*Caricature*" is the word that first comes to mind when hearing this: if one didn't know any better, you would think someone was putting you on, but here is Murry Wilson, displaying all the adjectives ever used to describe him, for the whole world to hear...or at least those who were able to find a copy of Silver Shadow's 1993 double-CD bootleg release *Time To Get Alone*, or Spank's *Capitol Punishment*, another 2-CD set, from 1995. Since then, it has become widely available in multiple formats, including downloadable internet files. For anyone interested, here is a complete transcript (at least of that which is discernable) of the entire 39-minute session tape. The overdubs recorded at this session are designated above as (U-a), (U-b), and (U-c) to indicate that they were unused, as they were replaced the following day.

The first several minutes of this session are occupied trying to get the correct vocal balance on the microphones. With Brian in the control booth accompanied by a crowd of onlookers (mostly friends of the group), the others try a run-through, which Brian stops shortly into the main body of the first verse:

Mike ?? (purposely slurring his words): "Just...just turn it on..."

??: "Hey, man, what's your purpose..."

Chuck: (unintelligible)

Al: "Good Christ..."

??: "What's your purpose in life..."

Carl (testing the mic): "*One-Two-Three*..."

Brian (hitting the talk-back): "Hey Al, you missed the synch-o, pretty bad...(singing) *Uh Rhonda, you look so fi-ine*..."

Al: "Hey, can you turn that down...?...a little bit..."

Brian: "*What* down?"

Al: "Move back...move back off the thing..."

Mike: "About eight mega-dynes..."

Brian (quieter, after backing off from the talk-back mic): "Now, then..."

Al: "Thank you."

Brian: "...could we do this, please...could we have Carl, uh, a little closer..."  
Al (singing): "*Uh Rhonda, you look so fi-ine...*"  
Brian (singing Mike's low part): "*so fine*"...Mike, I wanna hear that too, good, Mike..."  
Mike: "I got Vietnam-itus in here, lo..."  
Al (giggling): "I was just thinking of that, you know that?"  
Mike: "What?"  
Al: "*Vietnam*...for some reason, I don't know why..."  
Chuck (from the booth, but in the distance, as Brian was apparently closest to the talkback mic): "Get in the front of the mic, Carl!"  
(one of the other Boys, probably Dennis, whispers into one of the other mics "*Carl, can you hear me?*")  
Carl: "What?"  
Brian: "Where's the front of your mic?"  
Carl: "*The mic's right here!*...I moved it this way, right in front of the emblem, right here..."  
(Mike and Al shift their conversation from the Vietnam conflict to another aspect of the Cold War, namely Intercontinental Ballistic Missiles...)  
Mike: "...their ICBMs..."  
Al: "OK..."  
Mike: "...and...all aimed at the Capitol Tower..."  
Carl (reading the manufacturer's emblem on the Telefunken microphone): "Made in Western Germany..."  
Al: "Oh, my God!"  
Dennis: "It's a Tele, isn't it?"  
Carl: "Fabiola..."  
Dennis: "Fabiola...what a new name for a rock 'n' roll star, and they asked him what..."  
Al: "What?"  
Dennis: "Fabiola, he's a new rock 'n' roll star, and they asked him what his...what his purpose in life was, and he said, 'Just to lay down sounds, man'." Al and Mike both chuckle somewhat at this, while in the background, Brian (who has now left the control room for the studio floor) is giving instructions:  
Brian: "...let's go through the first verse and the first chorus, please...and then we'll go in there and we'll analyze it..."  
Mike: "Are we, are we gonna record this?"  
Brian: "Yes."  
Carl strums his guitar, which he will also be playing during this overdub, and Al "*shoosh*"es the others.  
Dennis (to Carl): "Are you gonna sit right here?"  
Carl: "Yes, that's correct."  
Dennis: "You got the biggest butt in the world..."  
Carl: "Well, it's big, but..."  
Al: "Brian? How should I start this thing out?"  
Brian (singing & snapping his fingers): "*Since you put me down, I been out...*"  
Al: "*Since*...that's it?"  
Brian (half-belching): "Yeah."  
Al: "That's a bad word to start on...'*Since*'..."  
Some quick discussion between Al, Brian, and Mike ensues and they decide that starting the song with '*Well, since*...' works best.  
Dennis (apparently referring to an athletic supporter): "It's GIANT, you know...it's tight, it's a big one."  
Al practices the lyrics some more, and Mike says something about the athletic supporter.  
Carl: "I don't have a pair of shades...*I mean*, of headphones..."  
Al (incredulously): "*Shades*..."

With the track blasting through the headphones, Al sings the first line, but since they are just getting the levels set, the group members continue to talk between lines.

Al: "What's the matter?"

Mike: "Whadda *you* doing, singing..." (Brian says something unintelligible at the same time)

Al: "I don't know..."

Al continues on with the next line, doubled by someone (probably Mike or Brian). After that line, Brian says "C'mon, now, let's do this...tight!" and snaps his fingers with the rhythm. They continue into the chorus, all of them singing their parts. After that first chorus, Brian (or someone) cues them with the musical pitch: "Oo-oooh...first note...", then Brian says "Here we go!" and Dennis answers "Yeah". They proceed into the second verse, finishing with an air-tight lock on "ahh-hhh", and Dennis quickly asks "Something like that?". Moving into the second chorus, their voices begin to fade one-by-one, until it's only Dennis singing his "*Ron-ron, Ron-ron, Help me Ron-ron, Ron-ron*" part. Al asks "Can we hear that?", and Mike says "I suppose I just moved that just an inch", apparently referring to the microphone.

At this point, Murry's voice comes over the talk-back for the first time:

Murry: "Brian, you're coming in shrill, we're missing all the lows: 'Help me, Rhonda', on Mike...we missed it all, OK?"

Brian (from the floor): "I know it."

Murry: "You're doing great, Al. Loosen up a little."

Brian: "Put it down one time, and we'll go in and figure out how..."

Al: "Carl gets the box."

Carl: "I need the box."

Dennis: "The box is here." This would be a reference to the legendary "box" (a milk crate or something similar) that shorter Al used to stand on when singing into the same studio mic as the others...for this session, Al (as lead singer) had his own mic, which could be adjusted to his height without affecting the other vocalists, while Mike (after Brian, the tallest in the group and normally on his own mic) was singing into the same mic as the Wilson Brothers. With Mike now on the same mic as Brian, Dennis, and Carl, an extra "lift" was needed to bring Carl (the shortest Wilson) up to the proper level.

Carl, now on the box, checks his headphone level by trading the "*Rhonda, you look so fine, and I know it wouldn't take much time*" line with Al, while Dennis harmonizes on the words "fine" and "time".

Mike, sensing that perhaps this new studio configuration was a sign of things to come, jokes: "This may work out to be so much easier, just our grouping, the physical arrangement, that he may sing all the leads from now on."

Dennis: "Oh, yes."

Carl: "*Right!*"

Mike: "Well, lookit, I mean it's so much easier, he's over here, he's comfortable..."

Al: "I don't have a very comfortable feeling..."

Brian (or Dennis): "You sound good." (someone snaps their fingers)

Mike: "Everybody's groovin'..."

At this point, Murry's voice once again booms over the talk-back:

Murry: "Brian, you've got a *wonderful* tune here...(I'm sorry to yell)...Al, loosen up a little more, say sexy 'Rhonda' more, 'Rhonda' more soft and sexy...Mike, Mike...c'mon in closer on that mic when you 'oooh, wah', you miss it..."

Mike (with the other guys making lots of noise in the background): "You don't want me flat-out close as I was..."

Murry: "Listen, Carl, 'oooh' better...Brian, you're awful shrill tonight, so soften it a little...we got it."

Brian (seemingly ignoring his father, as someone clacks some castanets, which sound big and echoey): "You like that, through that thing...?"

Murry: "Dennis, don't flat anymore, and we got it."

From someone clacking the castanets, Brian gets the idea to have some syncopated clapping during the chorus, and begins teaching this to the other Boys while singing the chorus in a mousey-sounding falsetto. Brian: "Now clapping...yeah, like THIS you guys...'*Help me, Rhonda, help help me, Rhonda...*(clap-clap CLAP-CLAP)"...Carl apparently disapproves either of the idea in general, or the approach demonstrated by Brian, and shouts "No, NO no!...you don't need it, Brian!". Brian eventually persuades Carl that a simple "CLAP-CLAP" on the "four" will work.

Meanwhile, someone (it doesn't sound like a Beach Boy; it's possibly Brian's friend Loren Schwartz) is having a side-conversation with Al, coaching him on how to get the right sound from his voice:

Al: "Well, you know, that's the whole thing...I can't help it..."

*unidentified*: "...still get that *scratch* in there, still get that *scratchin'* in there, it's a good sound..."

Al: "Well, I'll try...there are some notes in there that are rather high for me..."

*unidentified*: "You know what you're doin'?...yeah, but instead of...y'know how you go *in* on a high note?"

Al: "Am I too loud...?"

*unidentified*: "...instead of '*AHHH*', doin' that, you don't have to *hit* 'em that way...anyway you hit 'em is fine..."

Amid the cacophony of Brian demonstrating the syncopated clapping, Dennis practicing the "*Ron-ron, Ron-ron*" part, and Loren (or whomever it is) coaching Al, Chuck hits the talk-back and says "Alright, let's try it again, guys". Unsure if the Boys even heard him, he whistles and says "Brian?", while Murry, in the background of the control booth, says something about their "Two-year old ways".

Brian: "What?"

Chuck: "Let's try another one here so I can get a balance."

Mike: "Hello, pardon me?"

Chuck (leaning further into the talk-back mic): "Let's try another one so I can see what gonna happen here, balance-wise, Mike."

Mike: "I can't hear *diddly* in here..." (the noise from the others continues unabated in the background)

Chuck: "HOLD IT!...Let's *do* one, Brian, so you can hear it back!"

Brian shows Al the syncopated clapping that he's already taught to the other guys, while singing the chorus, and Carl begins playing some lead guitar riffs.

Chuck: "Alright, here it is!" The guys continue on practicing the chorus with the hand claps for another half-minute or so. This finally winds down, then Al sings the opening ("*Well, since she put me down*"), then says "Oh Christ" and stops singing.

Brian: "Carl, are you gonna do it with me?" (probably referring to the hand claps)

Carl: "Yeah."

Brian: "One more... *Top*, Chuck..."

Al: "Should I cool off on this...Brian? Should I hold back?"

Brian: "No...let it out".

Mike and Brian trade lines from Chuck Berry's "Around And Around" (Mike: "*Said the joint was jumpin'*", Brian: "*Goin' 'round and around*"), and Carl soon joins them on guitar.

Al: "Dennis, how's his posture? Dennis? It's horrible."

Brian: "Like the one in...France...Let's go, c'mon." (someone sings the first line loud and obnoxiously in the background)

Al: "Yeah, but don't make so much noise, I can't, y'know...I'm..."

Carl: "Be quiet, guys."

Brian: "Hey, like this..." (demonstrates the hand claps)

Dennis: "Do you just want Carl and Alan and I to do it; we can overdub it, it'd be six claps?" (as someone attempts to "*shoosh*" him)

Mike: "May I say 'shit'?"

The next run-through immediately begins. Al sings the intro, then says (probably looking up at Murry) "Can't sing it soft". They continue on through the verse and into the first chorus, when someone (Al?) says "Ah shit". After Mike sings "*Get her outta my heart*", Brian "shhh"s the group and Dennis admits he "Sang the wrong part on that". Brian (or maybe Carl) says "C'mon let's go" and they jump into the second verse, then into the second chorus, adding the hand claps at the same time. At the end of this second chorus, Carl says "Like this, now listen" and begins to play a cool guitar solo, but he soon messes up and starts hitting nothing but wrong notes. Someone else joins in with a few notes on a bass guitar, and Brian says "Let's do Mike's part" (at which point some of the other guys begin doubling the part Mike is singing behind the guitar solo: "*Ooh, come on Rhonda*"). Through the last chorus, the group sings while resuming the syncopated handclapping. At the end, Dennis says "I keep blowing it!", Brian says "Top!", and Carl starts to play the signature guitar riff. Brian exclaims "Now hold it, guys, let's listen to it, c'mon!", then



Murry hits the talk-back again:

Murry (very gruffly): "Fella - Brian, have the guys loosen up, you got a beautiful tune here, *loosen up*, you're so tight fella, I can't believe it."

With all of the visitors (in the control booth and possibly on the studio floor, as well, at this point), the noise level has nearly reached the saturation point. The situation isn't helped by Carl, who plays away on his guitar (something similar to the break in "Everybody's Trying To Be My Baby"). One of the Boys (it sounds like Brian or maybe Dennis) says "I can't listen to a single thing we're tryin' to say!", Al cries out "It's horrible!", Mike agrees "It *is!*", and Al continues that "Ten people...ten, ten, uh, *cooks*, er shoot...whaddya call it?" (likely referring to the old phrase "Too many cooks in the kitchen"). Carl continues playing on obliviously until Brian claps his hands to stop him, presumably so they can listen to a playback. At this point there is a break in the tape.

When the tape resumes, the decision has been made to have Al concentrate on getting the opening line down (which he sings solo), before moving on with the rest of his lead vocal (accompanied by the others singing backup). Brian is now back in the control booth, while the others remain with Alan on the floor. Someone on the floor says "I don't know why", to which Mike replies "I don't know why, either". Brian, aggravated at the others' waste of time, pleads with them to get serious:

Brian: "C'mon, fellas, *PLEASE*...now *c'mon!*...Let's go, Al."

Al proceeds to lay down the opening two lines of the song perfectly.

Brian: "OK, now, let's hear that back...you wanna hear it in there? We'll play that back for ya". (Meanwhile, Dennis sings on with the "*Oooh, look so fine*" part, even though the tape has stopped.)

Mike: "OK."

Al: "Yeah, that'd be *wonderful* if you could get that."

Carl: "I think you're gonna put *both* of them on right now." (referring to Al double-tracking the first two lines)

Al: "Really?"

Carl: "Yes."

Al: "Well, gosh, Carl, that's really interesting..."

Carl: "That's usually the format."

Brian (over the talk-back): "Let's put your other one on now, Al, here we go..."

Al: "Carl's right!"

Murry (moving from the control booth toward the floor to coach Al): "You're so smart tonight."

Carl: "I know a lot of things, Alan."

Al: "You do, Carl..."

Carl: "Oh, I know a lot of things...I'm the whistler."

Al yawns and says "Oh God".

Mike: "One of us farted."

Al: "My organs are deceasing, or they're doing something."

Mike: "The whistler."

Brian: "Try to syncopate it, Al...*try*..."

Al: "Syncopate what? I'm not really quite sure..."

Mike: "In front of all these people?"

Al: "In front of all these people, really, I just don't know..." (Mike chuckles)

Brian: "Alright, put your overdub on now...here we go...say it just like you just did."

Meanwhile, Murry is coming through the door onto the recording floor, saying "Bear with me...Brian asked me to relax so I could come down tonight, so I got drunk."

Al: "Did you - aw, you're not drunk."

Mike: "Murry, you shouldn't drink."

Murry: "And all we're asking for, is a little syncopation. Listen, '*Da-do-do-dee-day-dee-da-bo-bu-do-DA-dee-dee-ba-do-DO-da*...'"

Al: "Those aren't the words, Murry."

Murry: "No, no, listen...syncopate it a little. What are the words?"

Al (uncomfortably): "I don't know...Ah, since you put me down, I been out doing in my head...!"

Brian (over the talk-back): "Show him how to do it just once, Dad. Then he'll do it."  
Murry: "Alright, sing it, sing it!"  
Al (singing): "*Since you put me down...*"  
Murry: "No: '*Since you put me down, bu-boo, dee-dee-ba-BA-DEE-dee-ba, DEE-da!* Go on, go on that kick!...*ba-de, do-do, do-do-do, ba-dee-dee-ba, ba-da-da-da-da...*"  
Mike: "Sing the words...sing the *words*, Murry...!"  
Murry: "*I can't do it!*"  
Al: "'*Since you put me down...*'"  
Mike & Al: "Try it!"  
Murry: "Loosen up...loosen up, sweetie...*loosen up!*...loosen up!" (Mike cackles hysterically, and Carl plays the guitar in the background)  
Al (singing, sounding out-of-breath): "*Uh since you put me down...*"  
Murry: "No...no..."  
Al (singing, still sounding winded, but now putting more emphasis on the first word): "*SINCE you put me down, I...*"  
Murry: "No...no...'*Since you put me down, baby ba-bu DO da doo da DOO da'*...got it?"  
Al: "I got it, Murry!"  
Murry: "Well you know what I mean! *Syncopate* it a little, and *then* push!"  
Al: "You know the trouble I have syncopating...that's my biggest problem."

Brian pushes the talk-back, and we hear the sound of girls giggling in the control booth:  
Brian: "Hey, hey...Let's go! He got it now. (to Al, cupping his hand around the talk-back mic as if he could talk to Al without his father hearing) *Sing it, just like you did before...we got the mono, now let's put the overdub on...*"

Murry (to Al): "Try it, try it...syncopate it a little..."  
Mike: "I know it's hard, with all these people..."  
Al: "Give me the mono, baby..."  
Murry: "Give him the track, Chuck..."

Brian: "Don't sing with it. Let *him* sing it once."  
Murry (testily): "Do you want me to leave, Brian?"  
Brian (half laughing): "*No*, I just wanted you to let *him* sing it."  
Murry: "Mother and I can leave now if you want."  
Mike: "Did you really get drunk?...oh, *shame!*"  
Murry: "For the first time in my life."  
Dennis: "Oh *bull!* The first time..."  
Murry: "Brian said, 'Come down and relax', so I did...(Mike chuckles)...OK."  
Brian: "Alright, let's see how he *does* this time!"  
Murry: "OK, *syncopate* it a little!"  
Al (to Murry): "Can you hear the playback? Get a phone, get a phone on!"  
Murry: "I can hear you here, my ear's good enough to hear you..."  
Brian: "No, get the *phones* on so you can hear the *other* voice!"  
Murry: "Alright."

Chuck rolls the tape, and Al starts to sing, but quickly stops and says "I don't hear it either!"  
Brian: "I don't either...What'd ya do? What'd ya do with it?"  
Al: "I don't know."  
After a pause of a couple seconds, Murry starts in again:  
Murry: "*Syncopate* it a little, son...*loosen up...loosen up* a little, you're too tense...just loosen up..."  
Murry, not sensing for a moment that he himself might be the cause of the uneasiness, evidently offered Al a nip from the bottle he was holding.  
Al: "Honest...I just had a bottle of wine...I'm so dizzy, I can't sing..."  
Murry: "Look, look...you have so many kids here, you shouldn't have any...but *loosen up*...y'know what I mean? *Loosen up*, and just forget it. (Someone makes a "popping" sound into their mic) You're doin' a great job..."  
Al: "Really, am I really am?"  
Murry: "Listen, can I tell you somethin'? You did such a wonderful job on that Christmas tune, I

couldn't believe it..."

Al: "Aw...thanks..."

Murry: "In fact I'm *proud* of you..."

Al: "That's really..."

Murry: "Now, *loosen up* here...you got the *lead*, buddy, on their next single! *Loosen up* and sing from your heart...right down here, *that's* all you need...the rest is easy..."

Brian (hits the talk-back): "OK, here we go...let's have a little, uh..."

Al: "I don't know if I'm the same distance now or not...do I get...(the song is started again, and Al sings the first two words, "*Well since*" before stopping. Murry evidently pushes him toward the mic a bit) I can't...*that close??...*"

Murry: "OK, c'mon, right here..."

Al: "This close, really?"

Murry: "And sing from your heart..."

Al: "I was way back *here* the last time..."

Murry: "Alright, *sing from your heart then*...come back here and sing from your heart."

Al: "That's what...that's what I've *gotta* do, then..."

Murry: "OK...*ehhh*, *Jesus*...go ahead...how's Lynda?" (just then, the tape starts again, and Al once again sings along with the opening verse)

Al (after completing the first two lines): "Huh? Is that alright?"

Brian: "Now let's hear it...let me hear it one more time, do it one more time...(then, to Chuck) Do they sound different?"

Murry: "OK...now, loosen up, and be happy...be happy...*be happy!*"

Al: "OK, I'm happy...*HA-HA-HA-I'm happy!* (as the echo from his fake laughter trails off) I am so happy, you can't believe it...I'm so happy we're only doing *one* song tonight!"

Murry: "And when you sing '*Rhonda*', sing it sexy..."

Brian and Chuck have apparently decided that Al's new vocal on the opening ("overdub U-b") doesn't quite match the first one ("overdub U-a"), so they'll keep the *second* one ("U-b"), which he now needs to double (this new double will be "overdub U-c"):

Brian: "Here we go, uh, duplicate it like last time, huh?"

Al just gets the first few words out, "*Well since you put me down...*" before Brian stops him:

Brian: "You were off on the first line...the word..."

Chuck: "You were talking..."

Al (to Murry): "When you struck that match, I thought it was a beat...*no!* (chuckles)"

Chuck rewinds the tape yet again, while Mike, who has now joined Brian and Chuck in the control room, shouts over the talk-back:

Mike: "*HERE WE GO, with the BIG ONE!!...Light up on the downbeat, c'mon...*"

Chuck: "Light up on the downbeat, Al..."

Murry (to Al): "Happy, Happy! That's all we need."

Al once again doubles his prior performance of the opening two lines, this time perfectly.

Everyone is pleased with the results:

Brian: "That's *great*, OK c'mon in and hear it."

Murry: "*That's IT!! THAT'S* what we want! Congratulations! (patting Al on the back) You're a genius!"

Brian (to Murry): "That't it, you've got an extra son!"

Al: "Well...I can't help it."

Murry: "I think he's got it, Brian. Let's go to a port. OK, you don't need me anymore."

Brian: "I would like you to hear it, now. C'mon in here, Al, and hear it!"

Just then, either Murry or Al apparently set their headphones too close to the open mic, and the result is howling, painful feedback coming over the monitor speakers.

Murry: "That's all we need."

Brian: "Al - c'mon in and *hear* it!"

Al: "What was *that?*"

Brian: "What you just *did!*"

Al: "Oh."

As the others file into the control room, Chuck rewinds the tape and his voice can be heard saying "*Tune in tomorraw (sic)*" (from the guitar/organ overdub done earlier that day).

At this point, a break was apparently called and the guys scattered around the facility. There is

also a break in the tape, and when it resumes, someone is playing around on the piano, and Brian can be heard calling from the studio floor up to Loren in the booth (Loren Schwartz, who now goes by the name Loren Daro - the intellectual who first turned Brian on to both marijuana and LSD).

Brian: "Loren?...Loren...Loren?...Loren...Loren?"

Loren: "What?!"

Brian: "Can you turn me on in there?...Loren, get the guys".

Meanwhile, Al has apparently returned to the studio and is on his mic, once again practicing his enunciation on the verse "*Well Rhonda you look so fine...*".

Brian: "Fellas...?...Hey Loren..."

Chuck hits the talk-back and says "Brian, would you turn that organ off?...Thank you."

Brian (over the mic to Loren in the control room): "Loren, would you get the guys?"

Someone (probably Al) begins strumming the electric guitar (playing the chords to a vaguely familiar pop hit of the day), at one point vocalizing some "*da-da-da da-da*"s to the accompaniment. In the background, the other guys and Marilyn can be heard in the distance, talking, sometimes laughing, and eventually arguing...it seems Loren has followed up on Brian's request to collect the other guys from various points in the building, and has instructed them to return to the studio. Mike has taken offense at the way in which Loren articulated this instruction (as he apparently had interrupted a conversation Mike was having with Carl), and is now arguing with Loren and Brian on the subject as they re-enter the studio from the hallway:

Mike: "I don't really give a shit, I don't really give a shit..."

Loren: "Of course I was just bringing you a message, Mike, you don't have to get excited..."

Brian: "Oh come on, Mike...punch out and..."

Mike: "Well I can talk to the guy..."

Brian: "I ask him to go get you guys and you say 'Stuff shit'..."

Mike: "OK, but he doesn't have to take what's goin' on, you know..."

Brian: "OK, he can say *shhhh* fuck you, too, he can say, he can say, fuck you guys..."

Mike: "*Right*...I don't really give a shit."

Brian (sarcastically): "I know you don't give a shit, 'cause he's a dummy..."

Mike: "Oh God, so he's the greatest intellect in the world..."

Brian: "No, I just don't like you putting him down..."

Mike: "So the greatest intellect in the world can push me..."

Brian: "HE DIDN'T!...There's a difference between getting shoved and havin' a guy say 'Come on, you're wastin' time.' I mean look, you can't be *that* cocky about things!"

Mike: "Sorry...well, maybe I was wrong."

Brian: "Maybe everybody's makin' a service, but *fuck*...let's don't start...transferring all hostilities onto one poor little guy..."

Mike: "In the first place, I was just *talking to somebody*, for Christ's sake!"

Al: "Well...let's just forget it and do our record..."

Mike: "I should be able to *talk* to somebody, you know, Carl and I were talkin' about somethin'...about...*non-essential*..."

Meantime, while this conversation was going on, Carl and Dennis were trying to figure out a better way for them to stand in proximity to each other around the mic:

Carl says "Dennis...out in the hallway...", and later "it'll be easier for *you*, too..." Carl is now playing guitar, running through some lead licks.

Dennis: "We can knock this out right away...y'know, I like your hair like that, better'n I did the other way..."

Loren ??: "Do you really?"

Dennis: "Ah, you look younger...you look like...you almost look like Phil Spector."

Carl continues to doodle on his guitar, practicing a possible solo for this song.

Carl: "*Huh?*"

Mike (in a low voice): "These mics are on."

Carl: "Are they on?"

Dennis: "Well they're on then."

Someone slams the door.

Carl (to Audree in the control booth): "Can you hear us, Mom?"

Dennis: "Can you hear us, Mother?...*Mother?*...They're not on..."  
Brian (leaning into mic): "Mom?"  
Chuck: "It's *been* on...it's on."  
Brian: "Play us...play us the uh...play us back..."  
Al: "Get an earphone, guys..."  
Brian: "...tell us what we just did for a second so we...(*burp*)...can hear where we are up to this point."  
Al (to Brian): "Was that a new adjective?...or adverb?"  
Dennis: "It's an *adverb*...don't you know an adverb from an adjective?"  
Al: "No, I don't know..."  
Mike: "An adjective goes *BUURP* and an adjective (*sic*)..."  
Chuck cues the tape up, and we can hear his and Murry's instructions to Al recorded just prior to the last take (Chuck: "Light up on the downbeat, Al" and Murry: "Happy, Happy! That's all we need.") The song's introduction is played back, and we hear Al's doubled vocal. Al remarks "I love the bass!". Brian shouts up to Chuck to turn it down, and Chuck stops the tape.  
Brian (to Chuck): "Play it back, but not quite so much vocal!"  
Al (to Mike): "Is there a chance that I flatted that?"  
Carl (to Al): "Dennis flatted it."  
Chuck (to Brian, while he adjusts the monitor speaker in the control room so he can hear him): "...let me turn this up...now what'd you say?"  
Dennis (singing): "*Hey-ey!*"  
Brian (to Chcuk): "Now pay it back again like that, but not *quite* so much of the vocal..."  
Mike (to Al): "Maybe it's effective..."  
Brian (to Chuck): "...turn it down a *little* bit...*just don't bring down the whole thing*..."  
Al: "I love the *bass*...I like the new arrangement!"  
Mike: "And I like the voice."  
Dennis: "Al, I know you like your own *voice!*"  
Al: "I do not...that doesn't mean shit to me."  
Chuck rewinds the tape, momentarily drowning out the sound of the Boys' voices.  
Dennis (to Al): "Sing a little faster..."  
Al: "I like the overall *sound*, y'know...that's great!"  
Brian: "It comes off good, it's the *range*, see it's right in your range..."  
Al vocalizes some "*Da-da-DA-da*.." syllables that match the bass line in the intro, while Chuck starts the tape again and they listen to the first two lines of the song again. Brian tells Chuck to stop.  
Al (to Brian): "Sing that with me, will ya...?"  
Brian (clapping hands): "Here it goes...". With the tape stopped, the Boys practice taking the song from there, Brian singing "*Well, Rhonda you look so fine*" in unison with Al, then the rest of the group comes in with their harmony backgrounds. Brian says "Let's practice over here", moving them a foot or two, and they continue individually practicing different lines of the song.  
Brian (to Mike, Carl, and Dennis): "From '*Rhonda you look so fine*' now..."  
Al: "You gotta help me with this, guys."  
Brian claps his hands to establish the tempo, and vocalizes the intro bass line, then counts off "Two-Three", and the whole group comes in on the "*Rhonda you look so fine*" line. When they reach the end of that verse, they harmonize on the word "heart", but their pitch is a little off.  
Brian: "Tune up just a little bit on 'heart'...it goes (claps)", and they launch into the chorus, with Brian doing the syncopated clapping bewteen each line. After they sing "*help me Rhonda, yeah*" it falls apart.  
Al: "You guys don't come in on two-three..."  
Brian (counting them in): "Two-Three..."  
Group (singing in harmony): "*Help me Rhonda, yeah!*"  
Mike & Al (singing in unison): "*Get her outta my heart.*"  
Carl: "Alan, you got started on that, 'cause you're the melody, so..."  
Brian: "I think we should..."  
Al (to Carl): "Where were *you* with that...what's your part? What's your part, I swear to God..."  
Carl (singing his part for Al): "*Help me Rhonda, yeah*..."  
Al (realizing Carl was right): "Oh. Huh. That won't be *too* strong."  
Carl: "Two strong sounds."

Brian: "Take it from 'Help me Rhonda, yeah, get her outta my heart. Two-Three...(claps)"  
They try that line, but at least two of them are off. As they each try the line individually, Brian counts them off again: "Two-Three...(snaps)"  
Group (singing in harmony): "*Help me Rhonda, yeah!*"  
Mike (singing solo): "*Get her outta my heart.*"  
Brian continues finger-snapping the rhythm, then says "*Second verse, ooh!* (claps)". Al forgets the words to the second verse, so he scats his way through, while the rest of the group backs him up with their "*ooh*"s. They stop, and Al says "You guys gotta be *strong* on that; that sounds so great".  
Brian: "*One-Two-Three..*(claps)". The group sings the second verse again, then Brian tries the "*Come on, Rhonda*" part in a high falsetto.  
Carl: "No, that's gonna be too much."  
Mike: "Lemme just do the '*c'mon, Rhon-da*'" (which he sings in his bass voice).  
Dennis (to Brian): "Let *MIKE* do that!"  
Brian: "Now WATCH! Would you *listen* to those two parts?"  
Al: "I think that's better for *Dennis* to do that...I really do."  
Dennis (singing in his baritone range): "...*Oooh, c'mon Rhon-da...*"  
Al (to Brian): "How's that?"  
Brian: "*ONE*-everyone sing their parts-*TWO-THREE* (claps)".  
Al forgets the first couple of words to the next verse, but remembers them starting with "wife", and he sings the lead with the others harmonizing behind him.

The tape stops at this point, and picks up again. This time they are midway through singing another take onto the tape. After Mike sings "*Get her outta my heart*", he says "Woah, yeah". Brian says "One more time, please" and claps twice, then Chuck spools the tape back for them to try another pass. Carl resumes practicing a potential "Rhonda" guitar solo. A couple of the guys sing the "*ooh, look so fine*" background vocal in a middle range, but agree "That's too high". Brian says "There's enough tonic right now". Carl says "The most important thing right now is to hear the bass and stuff".  
Al: "Well they don't get one, man."  
Dennis; "Here's your thinner, Mike..."  
Al: "*My God, it didn't even make it thinner...*"  
Mike: "I gotta seal it, man, or I'm *dead*."  
Al: "Oh what's *this*, what's in *here*?"  
Dennis: "You use that tonic so much, I think that's probably why..."  
Brian: "It's good to do those a couple times..."  
Carl: "You're not using very much *much*, are you?...because it's all *this* (strums a guitar chord)".  
Brian says "Hey, man", Carl strums another chord, and Brian continues "we lost some time..."

Having apparently stepped out of the control room during this latest break, Murry now returns and proceeds to dominate the remainder of the session:

Murry (punching the talk-back button): "Brian...Fellas, I have 3,000 words to say." Down on the floor, one of the Boys says "Uh oh", and Dennis begins to count Murry's words as he speaks.  
Murry: "Quit screaming and start singing from your hearts, huh? You're doing fine, Al. Watch your 'ooohs'..."  
Dennis: "Thirty-seven, thirty-eight..."  
Murry: "Come in on the low notes, Mike...Carl, 'Ooh', you're '*Uuuh*' - c'mon. Dennis, you're flating. OK Mike? You're flating on your high notes, let's go, let's roll. So you're big stars, let's fight, huh? Let's fight for success, OK. Let's go. (on the floor, one of the Boys begins playing a set of castanets) Now loosen up. Be happy. Forget the people in here. (to Chuck) Turn the lights out in this room. Turn the lights out in this room."  
Al: "Yeah, good idea. That's a *great* idea."  
Murry (to Chuck): "They see so many people in here, they..." (turning his voice back to the Boys)  
OK fellas, you got any guts, let's hear it."  
Dennis: "Dad, only 82 words." As the other guys laugh, Brian says "Don't, don't, just..."  
Murry: "I said 3,000. Come on, Brian, knock it off!"  
Dennis: "That's 95."

Brian: "Now really, that - that *slayed* me, that..."  
Murry: "You guys think you're good? Let's go."  
Brian: "That's slaying me..."  
Murry: "Let's go."  
Brian: "...just killing me!"  
Murry: "Fellas, as a team, we're unbeatable. Let's go. You're doing wonderful, Al."  
Brian (screaming): "*OH SHIT!! You're driving me nuts, shut up!*"  
Murry: "Enunciate. Let's go, forget it!"  
Mike: "Now, don't worry about it, Brian."  
Brian: "Goddamn it. I can't..."  
Murry: "I'll leave, Brian, if you're going to give me a bad time. Let's go...let's go."  
Brian: "Don't talk about giving a bad time, that...that really gets me, that..."  
Murry: "I don't care if it does, let's go. C'mon, you got any guts, let's see it."  
Brian: "My ear's going out!"  
Murry: "I don't care how many people are here."  
Brian: "That's it, I've got one ear left, and your big loud voice is killing it."  
Murry: "I'm sorry...I'm sorry I'm yelling. OK, let's go. Loosen up, Al. Watch your flattening, let's roll. Happy! Loosen it up, fellas."  
Dennis: "*C'mon, let's leave that balance on the voices, c'mon!*" Someone giggles, and someone else says something about the choruses.  
Al: "Roll it, Chuck."  
Brian (to Mike): "I can't take it, my ears are going out..."  
Murry: "So, OK, Audree and I will leave, OK?"  
Brian: "No. All I ask is that you just put the hand mic about five hundred feet away from you. (Mike chuckles) Roll it...Chuck, start, please."  
As Chuck starts the tape, Al whistles and says "Sensational riff". The song's intro is playing in their headphones, then Al says "That bugs me" (evidently referring to the guitar lick in the intro), to which Brian responds "Don't listen to it". When they reach the main body of the first verse, they take another shot at the vocals, beginning with "*Well Rhonda you look so fine*". Soon after transitioning into the chorus, however, things break down. Dennis continues singing his chorus part.  
Al: "Hey Brian, are we gonna go (*clap-clap*)?"  
Brian: "Yeah."  
Dennis (singing): "*Help me Rhon, Rhonda, Rhon...*I don't know what to *do* in there, man..."  
Mike: "This mic...this *earphone* has got no..."  
Al: "There seems to be a *gap* in there, you know that? Between this uh...somewhere in there..."  
Someone yawns loudly while rubbing his throat and saying "*Groovy GOUT, baby!*"  
Al: "...between 'heart' and the chorus...my throat's gettin' sore, yeah."  
Carl: "C'mon, Al..."  
Dennis: "*Uuhh...*"  
Mike: "How many hours we been here..."  
Brian: "...Through the end of the first verse we'll go, OK?"  
Al: "What, you mean the...*yah, yah, first verse...*"  
Brian: "Yes, through the end of the first verse..."  
Dennis: "In the beginning...".  
Brian: "...and we'll put the overdub there. (to the booth) LET'S GO, C'MON!...(claps twice) C'MON!"  
Murry: "Sorry, we have a techno problem with Chuck, it's alright."  
Brian: "ROLL IT! (to the Boys) Lookit, let's do it good."  
Mike and Dennis practice their "*Rhon*"s, the Boys cough and clear their throats, the tape rolls and advances to the main body of the first verse, but as soon as they sing "*Look so fi-i-ine*", Murry hits the button and says "OK, cut it". The Boys voices, in harmony, rise up then trail off, and Brian says "Stop this!". Dennis sings "*Ahhh-hh*", the tape continues to play, and Brian says "Someone made it *quicker*".  
Al: "Sorry, I forget."  
Carl: "Something's wrong with the recorder, Brian."  
Brian: "Hey, Chuck!...*stop it!*"  
Dennis: "Let him fix *the recorder*, man!"

Brian: "I wish somebody would *stop it* when I say..."  
Dennis: "He's tryin' to fix the recorder!"  
Brian: "Oh...". In the background, someone is playing with a tambourine and the castanets.  
Dennis (mockingly): "*Ohh*."  
Murry: "Al...Al...come in two inches, about an inch and three quarters, (chuckling) or two inches closer...c'mon, Al. You're either coasting...either sing out loud, or come in two inches, one of the two, and *e-nun-ci-ate*. When you sing 'Rhonda', make it sexy and soft: (singing) '*Rhonda, you look so FI-I-INE!*' OK?"  
Al (unconvinced): "Yeah..." In the background, someone laughs, and Mike says "That'll make it worse".  
Murry: "Brian? So you're dug, OK, let's go. Sing from your hearts."  
Brian (to Al): "Al? Don't worry about it..." (someone throws the tambourine down and it makes a loud clanking sound)  
Dennis: "Think of Mary Sanborn, and sing your heart out." (someone shrieks loudly at this remark)  
Al: "I just peed in my pants earlier..."  
Brian (to Chuck): "C'mon, roll it!"  
Dennis: "Man, I had a problem with her..."  
Brian (to Chuck): "*ROLL IT!*"  
Mike (to Dennis): "What's the kid's name?"  
Chuck: "Mike, are you playing that this time, or are you just gonna...the tambourine, is it goin' on tape now, or what?"  
Brian (shouting): "NO!!"  
Chuck (shouting): "*That's all I wanna KNOW!*"  
Mike: "Chuck, jeez!...we haven't even been recording our normal thirteen hours, goodness!"  
Al: (yawns)  
Brian: "Al?"  
Al: "Mmm-hmh?"  
Brian (snaps fingers): "Good job."  
Al: "Mmm-hmh."  
The tape rolls once again, and the gang comes in on "*Well Rhonda, you look so fine*" yet again. Once again, things fall apart in the chorus.  
Carl says "Somebody blew it up", while Mike continues singing.  
Al: "That was *way* off."  
Brian: "What happened?"  
Dennis: "*Nothin'!*"  
Carl: "There was a sharp note, Brian, honest to God, Dennis."  
Dennis sings his "*Rhon, Rhon*" part while snapping his fingers in time.  
Carl: "It's OK, this one's over, just as soon as Chuck...". Either Brian or Al sings "*Well Rhonda, you look so fine*" in a high voice in the background.  
Murry (hitting the talk-back): "Brian...you're voice is shrilling through everybody, Carl - we can't hear Carl, we can hear Dennis but we can't hear Mike (*sic*)...we can't hear Mike...and we can hardly hear - hear Al..." (Murry's slurring of words was probably due to his admitted intoxication)  
Brian: "OK now, wait a second..."  
Al (incredulously): "*Me?*"  
Brian: "...which means that..."  
Murry: "We're locked in together, so..."  
Brian: "Hold it!"  
Murry: "...Al has - uh, Brian - *Carl* has to sing louder, *you* have to back off two inches, three inches, Brian, your voice is too shrill on this *harmony kick*. OK, Al. Sing from your heart, Al - Brian - *Mike*, we can hardly hear you, so come in a little more on your low notes, OK?"  
Mike: "Well I'm in pretty far, on the mic..." Meanwhile, Brian is shouting in the background, trying to regain control of the session from his father.  
Murry: "We don't have a blank...*Can we hear...can we hear a CHORD?!...Just a chord, like we used to...when you used to sing clear records. OK? Let's go.*"  
Brian (to the group): "Here we go...*oooh*."  
Carl strums a couple of chords on his guitar, and counts them in while tapping his foot.: "One, Two...One-Two-Three..."  
The group sounds a chord vocally (and very shrilly)...all but Al, that is, who begins singing "*Well*"



*Rhonda, you look so fine*" while the other guys "ooh" behind him.

Al: "Oh, come on..."

Mike: "Now, wait a second..."

Carl: "Just stand a note, stand the chord..." (he strums the chord again)

Mike: "That was a wild chord, wasn't it?"

Carl (counting them in): "One, Two...One-Two-Three (claps)"

This time the guys all sound the same chord, but it quickly wavers out-of-pitch, and Carl begins strumming his guitar furiously in a Spanish style, while someone else clacks the castanets. After some quick conversation, Brian says "Chorus, Two-Three-Go", and they launch into an *a capella* rendition of the first line of the chorus. Brian then asks them to add the syncopated clapping, and he and Carl count them off in unison:

Brian & Carl: "One-Two-Three (clap-clap)". The Boys jump back into the chorus, but someone sings "*Help Help me, Rhonda*" where Brian wants him to sing just "*Help me, Rhonda*". Murry pushes the talk-back button again:

Murry: "I got it now, Mike you're too close on your low notes, Carl come in a little, Mike you back off and we got the blend, OK? Dennis, watch your flattening dear. OK, Al, loosen up and we got it."

Brian (attempting to stop Murry): "Look..."

Murry: "This is gonna be a helluva hit, let's go. Loosen up..." On the studio floor, the guys try to wave Murry off, saying "*Awww, shhh...*", but he continues on:

Murry: "Loosen up a little. (to Brian) So, Dad...Brian? I'm a genius too, let's go, huh?"

Someone on the floor makes an indiscernible remark, which causes someone else to giggle, and Brian asks Chuck to "Turn down his playback thing, 'cause it's, my *ear's* going out..."

Murry: "I'm sorry...the mic's too close...got it? Is that better?"

Carl: "Yes!"

Mike: "That's a *lot* better to me!"

Carl: "*Much* better!"

Murry: "Just come in a *little*, Mike, but watch your low notes, OK? Carl - *Brian*, forget who you are, will ya? Let's go...let's roll."

Brian: "I'm not...I'm just thinkin' about who *you* are..."

Murry (to Chuck): "No one can hear what I'm saying, 'cause he's too far away from the mic... (*sic*)..."

Mike sings "*That's where it's at!*", then claps, snaps, and farts into the mic, while Al giggles uncontrollably: "*Jeezus, really...!*"

Brian and Carl: "C'mon...c'mon, guys..." Carl twangs and strums on his guitar some more, and the tape is queued up once more.

This take once again breaks down in the early part of the chorus.

Dennis: "What the hell's coming off?!"

Brian (who was the only one clapping this time): "I want some claps..."

Carl: "Don't worry about it."

Brian: "...with Al and Carl..."

Al: "Well...I didn't know you wanted it there..."

While waiting for the tape to be rolled back yet again, the Boys run through the chorus while practicing the syncopated hand claps, and Murry's voice again comes over the talk-back:

Murry: "Carl, can I hear your part? I can't even hear you, dear, I hear three harmony parts..."

Al: "Carl, you're not loud enough, really."

Murry: "...three notes..."

Carl sings his "*oooh*" part nice and loud, right into the microphone, for Murry's benefit.

Murry: "Well come on in and sing it, you've been loafing for two hours."

Brian: "*Come on in the door, Carl.*"

Murry: "What's the matter, you make too much money, buddy?"

Carl: "No..."

Murry: "Let's sing from your hearts, let's go."

Al: "Alright."

Brian: "Sing from your pocket-book...do you want us to sing like a ballad?"

Murry: "I know you're not taught this way much, but I'm your father. Come on, fellas. Al's doing a fantastic job, Dennis and Mike...and Brian's shrill...let's, come on, Carl baby...let's sing from our

hearts like we used to."

While Murry attempts to motivate Carl, Brian sings the words to "Help Me, Rhonda" crooner style: "Look so fi-i-i-ine...ooo-oooh...help me get her outta my hear-ar-art...beatin' so fast, man...". At the same time, Dennis says something about it "not being on my lip", then Brian continues, attempting to sing the chorus, but quickly breaks down laughing.

Murry: "Loosen up, Al: *HELP me, Rhon-da, bang SYNC-o-pate it!* (snapping his fingers) And then sexy on the "Rhonda" after you go in the verse."

Al & Brian (imitating Murry, then dissolving in laughter): "*SYNC-o-oate it!* (snap) *SYNC-o-pate it!*"  
Brian claps his hands, then Al says "Alright, you got it."

Mike: "*That cracked me.*"

Brian: "OK!"

The tape is started, and Mike says "You're into it, right Al? You're *into* it, baby..."

Al says "Like *this...choo-choo, choo-choo*", while apparently swinging his hips to the music.

Carl: "*C'mon!*"

Dennis: "Get, get...get here!" The Boys scramble up to the microphones, and launch into the first verse yet again, this time making it all the way through the first chorus. The tape is stopped, and Al starts to say "I didn't feel that...*quite* that way", but Murry comes over the talk-back and proclaims "You *got* it, Brian...that's *it!*"

Brian: "OK, let's *overdub* it!"

Murry: "That's *almost* it."

Brian (excited at the outcome): "Right in here! Right in here! (singing) *Right in here-ere, baby!*"

Al: "I didn't sing it as *well* as I could, right?"

Dennis responds to Al by saying "That part doesn't *have* to be..." while Carl strums away on his guitar and Mike resumes singing "Around And Around": "*The joint was rocking*". Dennis leaves with Marilyn to get coffee, asking the others if they want some. Brian starts to say "No, huh?...", but changes his mind and says "Yeah...just one cup", Al shouts: "Me too...Dennis!", and Brian adds "Two sugars and cream". As Chuck rewinds the tape, Al says "I don't think I handled it", apparently referring to the job he just did on the lead vocal. Chuck rewinds the tape as Carl continues strumming the guitar. The tape stops and resumes briefly at two different points with someone warming up their voice by singing "*Ahhh*", then "*Ahhh*" again in a higher key. Someone asks "Hey, let me know where you want the intro part", someone else asks "*Which intro?*", Mike says "Just uh, just how it goes", one of their friends asks "Who sings lead on it", Al replies "Me!", Mike says "He never sings lead", and the unknown friend asks "Do you play lead guitar then?".

At this point, Brian, Mike and Murry enter the control room, carrying on an argument they were having in the hallway. Brian points the talk-back mic at his father:

Brian: "Go ahead."

Murry: "I'm sorry. Mike, I'm *sorry*."

Brian: "Now wait, now *wait* a second...let's keep..."

Murry: "I'm sorry. Give me my coat, guys..."

Brian (adjusting the microphone): "Go ahead now, say what you wanna say..."

Murry: "All we needed was Al to loosen up...Dennis was flating, Brian -uh, *Mike* was flating on his high notes..." (in the background, Carl strums a guitar chord)

Brian: "Yeah..."

Murry: "We need *help*."

Brian: "We...who, *who* needs help?"

Murry: "We need the *honest projection* that we used to have."

Brian: "You wanna have the '409' sound sound, right?...on 'Help Me, Rhonda'?"

Murry: "When you guys get...when you guys get too much money, you start...you start *thinking* you're gonna make everything a hit."

Brian: "Well, lemme ask ya this...uh..."

Murry: "Brian, c'mon now, don't insult me..."

Brian (adjusting the microphone again): "I don't wanna insult you, I just wanna make sure this is on tape..."

Murry: "No, no...this is an absolute insult..."

Brian: "Well, you're doin' the same to me...in front of twenty people..."

Murry: "You're an ingrate when you do this...OK, forget it."

Brian: "Now let me see...what else do we got?"

Murry (to Audree): "Let's go, dear..." (to Brian) "I'm sorry, I'll never help you guys mix another session."  
Brian: "Why?"  
Murry: "Because you don't appreciate the good help Chuck Britz and I have given you."  
Brian: "Don't appreciate the help..."  
Murry: "You took a beautiful gift and then you guys startin' comin' off..."  
Brian: "OK..."  
Murry: "Now listen, let me tell you something."  
Brian: "Yes."  
Murry: "When you guys get so big that you can't sing from your hearts, you're going downhill."  
Brian: "Downhill..."  
Murry: "Down-*HILL!*" (Murry and Audree get up to leave) "Let's go, darling. I'm sorry. Give me the kitten. I'm sorry, Alan."  
Chuck (apparently to someone else, possibly on the phone): "Bye-bye, honey."  
Murry: "So...so Al was too *loud*. But we wanted to make him *sing* with confidence, he *needs* it."  
Brian: "Ah, that doesn't make him sing with confidence, he can't hear you turn the knob."  
Murry: "Well..."  
Brian: "So..."  
Murry: "I'm sorry...so I had too much input..." (to Audree) "Where's my coat, dear?..."  
Brian (adjusting the mic again): "I wanna get this in..."  
Murry: "Son? Son, I'm sorry. I've protected you..."  
Brian (to Audree): "It's a...50/50 world, mother, he needs to..."  
Murry: "...I've protected you for 22 years, but I can't go on if you're not gonna to listen to an intelligent man..."  
Brian (whispering): "OK."  
Murry: "...against...against many people that try to hurt you."  
Brian: "Are you going now?"  
Murry: "I am...no...this is awfully unfair for you to..."  
Brian (interrupting): "Are you going or staying, I wanna know."  
Murry: "It's going...what you want? If you wanna fight for success, I'll go all out."  
Brian: "No, I don't, we don't wanna do that..."  
Murry: "You think you got it made?"  
Brian: "No, we don't."  
Murry: "Son..."  
Brian: "We would like to record under an atmosphere of calmness, and you're not...presenting that."  
Murry: "I love you...I love you, your mother loves you..."  
Brian: "We like to *relax* at a session."  
Murry: "First of all, you should never have all these people here."  
Brian: "Second of all, who..."  
Murry: "*Second* of all..."  
Brian: "They're not saying anything, *you're* the one that's talking."  
Murry: "...you forget to sing from your hearts. Carl...Dennis is flating, Mike was flating on his high notes...Al was tight...I try to give you (snaps) tips, and you think because you've had a few hits you got it made. Son - success is never comes easy (*sic*), you have to fight for it all the time..."  
Brian: "We'll quote you in the industry, alright?"  
Murry: "And son, remember this: you always have to fight for success, because it comes from your heart. Success never comes from a phony singing for money...you have to sing from your heart..."  
Brian (interrupting): "Why don't you go tell Johnny Rivers that, not us."  
Murry: "I don't care *who* you tell, Dick Dale, Capitol Records, anybody."  
Brian: "Go tell them that."  
Murry: "You sing from your hearts..."  
In the background, someone (possibly Dennis) shouts "*He DOES sing from his heart!*"  
Murry: "Forget it. I'm sorry, dear...we'll never come to another recording session. Carl, I'm so sorry."  
Audree: "I'll...talk to you later."  
Brian: "I know."

Murry (to Audree): "I'm not drunk. The kid got a big success and he thinks he owns the business."  
Brian: "I'm sorry."  
Murry: "I'm so sorry, dear. I'm sorry."  
Brian (almost whispering): "Well you should be..."  
Murry (to Brian): "I want Capitol to praise these tunes because you can't compete with the brains that are trying to hurt you."  
Brian (whispering): "OK."  
Murry: "*Please* remember that you can only...I'm sorry, I can't talk anymore..."  
Brian (barely audible): "OK."  
Murry: "...you can only fight from the bottom of your hearts. When you forget to sing from your heart...*you* do it, but the other guys are coasting. I *love* you for it..."  
Brian: "Well, why don't you go tell, uh, Dennis that? Or *who...who's* not singing from..."  
Murry: "...I *love* you for it, but the other guys are coasting...I...Chuck and I used to make one hit (snaps fingers) after another (snaps fingers twice) in 30 minutes..."  
Brian: "Times are changing."  
Murry: "...you guys take five hours to do it..."  
Brian: "Times are changing."  
Murry: "You know why? Because you guys think you have an image."  
Brian: "Times are changing."  
Murry: "Don't *ever* forget..."  
Brian: "Times are changing."  
Murry: "Honesty is the best policy, son."  
Brian: "That's a good policy..."  
Murry: "Right Mike? *You* know what I'm talking about, Mike! We've had our differences, but..."  
Mike: "Yes, sir."  
Murry: "...*you* know what I'm talking about..."  
Mike (hesitatingly): "Yeah..."  
Murry (to Brian): "*Forget* your image as your producer, dear. You can live for 200 years if you grow."  
Brian: "I don't know what you're talking about."  
Murry: "OK, let's forget it." (to Audree) "Let's go."

At this point, Murry departs, with Audree in tow. To the best of our knowledge, it would be another three years before he again attended a Beach Boys recording session. Emotionally devastated by the evening's drama, the Boys apparently called it a night, returning the next day to redo the vocals (a rough mix of the final March 4th vocals can be found on Disc Two, Track 8 of Spank's *Capitol Punishment*). Brian would have the last laugh in this battle of wits with his father, sneaking "I'm Bugged At My Ol' Man" onto the *Summer Days* album at the last minute, as a kind of revenge. Meanwhile, the "Help Me, Rhonda" single would become The Beach Boys' second U.S. Number One.

**HELP ME, RHONDA** (Version Two) (alternate single mix)

Backing vocal: Brian Wilson (Bass & Falsetto) (c)

12-string electric lead guitar: Carl Wilson (2nd Solo) (c)

Acoustic grand piano: Brian Wilson (1st Solo) (c)

Castanets: Louie (last name unknown) ??

- Pre-recorded instrumental backing track from Wednesday February 24, 1965, with other parts adding during "Stage Two" submix on Wednesday March 3, 1965 (afternoon session) and Thursday March 4, 1965 -

- PRODUCED BY BRIAN WILSON, assisted by Carl Wilson and Alan Jardine-

- Mono remix number unknown {w/simultaneous overdub (c)} -

- Mixed to 1/4" Mono analog tape -

- Mixed & (c) recorded at Western Recorders Studio 3, Hollywood, CA, Sunday March 21, 1965, times unknown or Thursday March 25, 1965, times unknown -

- Engineered by Chuck Britz -

**SOURCES: bootlegged mixing session tapes: *Goodbye Surfing, Hello God!*, Disc 1 - Vigotone label / official CD release: *Endless Harmony Soundtrack* - Capitol label**

Sensing that the production of "Rhonda" intended for single release was still lacking "something", but with no open tracks left for overdubs, Brian decided to add some additional parts as a live feed while the song was being mixed into mono. One attempt at this was conducted either Sunday March 21st (that's what the *Endless Harmony Soundtrack* liner notes say) or Thursday March 25th (per Alan Boyd, that's what the 1/4" mixdown reel says). The additional parts being added here were Al triple-tracking his vocal in the intro, Carl playing a 12-string guitar (doubling the signature riff and adding the second solo), Brian adding extra piano and vocals, and someone (probably the "Louie" mentioned on the tape) on syncopated castanets in the choruses. This session resulted in the "Alternate Single Version" included for the first time on the *Endless Harmony Soundtrack* in 1998. The session tape for this alternate version is featured on Disc One of the Vigotone bootleg box set *Goodbye Surfing, Hello God!*, tracks 18-24, the contents of which are described below, with track times:

**Track 18 - dialog and quickly aborted attempt 0:42**

Brian: "Alright...let's go."

Al: "You sound like a college graduate!"

Chuck (over the talk-back): "Here we go, guys, real quiet."

Brian: "Just pronounce your words."

Al: "Alright. *How love-ly!*"

Brian: "C'mon Al, this is a big thing."

Al: "I know, shit..."

Brian: "We got another hour left to do...everything...it's just enough time."

Chuck cues the tape up, Al says "Hey shut that door...does it need shutting? Does that?" and Brian calls out "Hold it!". The tape is allowed to play through the first line ("*Well, since she put me down, I been out-doin' in my head*") before Chuck stops it in the middle of the guitar riff that follows.

Brian (to Chuck): "A little more echo on...Chuck? A little more echo on Carl's guitar, and bring *this* particular guitar up a little more...just a *little* bit." Brian vocalizes "*Uh...uh...*" to test his vocal level, then says "'k? Here we go". Chuck cues the tape back up, and we hear the first few seconds from the previous (March 4th) vocal session (Al finding his note for the opening "*Well!*"), leading up to the start of the song, and a bit from March 3rd (Carl playing a bit of the signature riff on his guitar to test the level while Chuck adjusts it, and says "That's it, that's right").

**Track 19 - complete attempt w/castanets & lead guitar (including a rather bad solo) 3:03**

The tape rolls on a complete run of the whole song, while Al, Brian, and Carl add their new parts. Carl, playing direct from the booth, does his guitar solo through *both* solo spots (the first one, which would later become a Brian piano solo, as well as the second one), however the results of this are rather poor. Apparently it was decided to skip the triple-tracking of Al's vocal on the intro, and he moves to the control booth for the remainder of the session.

### **Track 20 - piano, castanets run-through 2:51**

This take commences with Brian playing some left-handed bass notes on his piano, and Chuck saying "Alright, we're rolling". Brian plays on a bit longer, fiddling with some variations of the "Rhonda" bass riff. When he finally stops, Chuck says "Here we go". Brian calls up to him: "*Hey, make this uh, piano echoey down here!* Make it, y'know, *wet*, man, really swimming!". As Chuck starts the tape, Brian pokes at the piano keys to test the echo that's being added: "*Yeah, GOOD now, that's it! Yeah, lookit! GOOD!*". Brian pounds away on the piano, and calls up to Carl in the booth "Go for it, Carl!...*Hey!*". Whoever is on castanets clacks away, while Brian plays fast Jerry Lee Lewis-style eighth-note runs on the piano. Carl doubles the 12-string guitar line before the second chorus, and then Chuck stops the tape.

Brian: "Alright? Hey-hey, how am I on *this* one: '*Bow-bow-bow-BOW-bow...* am I on? Put *echo* on there..." Chuck is rewinding the tape.

Al (from the control booth): "The piano is...um, uh, drownin' you out."

Brian: "Huh?... *You* can move, I'm in, I'm in the back..."

Louie: "Where're the keys?"

Brian: "Hey Chuck?...*Bow-bow-bow-BOW-bow...*"

Chuck: "It's good."

Brian: "Don't make me too loud on this."

Chuck: "OK, let's do it!"

Brian (singing in falsetto): "*Help me, Rhonda, yeah!*"

Chuck: "Here we go."

Brian: "Let's go."

Louie: "Where's...where's...who's the..."

Brian: "The keys are on the key thing, c'mon shut it Louie, let's go!"

Louie (sounding like he has something in his mouth): "*Wait a minute, wait a minute, Brian...*"

Brian: "Goddam it!"

Carl (hitting the talk-back): "Brian, forget the piano."

Brian: "Why?"

Carl (imitating the Jerry Lew Lewis runs): "That '*diddley-diddley-diddley*' shit."

Brian: "Oh yeah, sure. (resumes playing the bass piano notes) I got finger-nail clippers with me!"

Carl: "That's great!"

Chuck: "Here we go!"

Brian: "Carl, do your thing with me. OK?"

Chuck: "Here we go!"

Carl (to Brian): "Right."

Brian (to Chuck): "Make him echoey on the guitar." Chuck starts the tape, and we can hear some more preamble from the March 3rd (reduction mix and simultaneous guitar/organ overdub) session, including Carl playing the riff to "Dance Dance Dance" on his 12-string and Brian fooling around on the organ.

### **Track 21 - guitar, piano, castanets & backup vocals 1:02**

By now, Carl has moved from the booth down to the studio floor, but his guitar is still going direct (from a D.I. box on the studio floor). This attempt makes it to the start of the chorus, but Carl came in late doubling the riff prior to the chorus, and the tape is stopped. Brian suggests doing an extra high falsetto vocal on "*Help me, Rhonda, help help me, Rhonda*" while playing the bass part with his left hand on the piano:

Brian: "Want me to do that?"

Carl: "Huh-uh."

Brian: "Why?"

Carl: "Look, you *wanna* do it, do it!"

Chuck: "Let's put it on tape, and then play it back..."

Al: "Hey, don't put any more voices..."

Brian: "How 'bout doing this throughout the chorus..." (plays the left-handed bass piano part)

Carl: "No, the bass voice is weak, Al, all through the song..."

Brian: "I'll get it, I'll get it...."

Chuck: "Here we go."

Brian: "'k."

Chuck: "Be real quiet, let's put it on and hear it."  
Brian: "Have you guys ever tried fruit yogurt?"  
Chuck: "Here we go."  
Carl: "It's *horrible*."  
Brian: "No, but it's...OK, *Chuck*...there's a new kind."

#### **Track 22 - 0:44**

The tape is rolling, and right before the music starts Brian whispers into the mic "*Get ready!*".  
Chuck stops the tape at the beginning of the second line.  
Brian (to Chuck): "You just getting a vocal balance, or do you want Carl to put his guitar on?  
Alright, take the highs off, you know, it'll make it..."  
Carl (pointing to his guitar): "I took the highs off *here*."  
Brian: "Take 'em off, lemme hear it."  
Carl: "I *did!*"  
Brian: "OK."  
Carl tunes up and plays some "Rhonda" guitar licks, asking "This alright, like I push it...?", while Brian demonstrates a variation to him by playing the main riff in the high, tinkling register of his piano.  
Brian: "Try it.", then Brian plays it again.  
Al: "What's wrong?"  
Chuck (hitting the talk-back): "Put it on, I wanna hear it."  
Brian: "Do you like that?"  
Al (hitting the talk-back): "It's *weird*, it's, it's, *different*."  
Brian: "*Try*, Carl. ONE! Go ahead." Carl tries the new variation of the riff with Brian playing along.

#### **Track 23 - 0:53**

Chuck starts the tape, and Carl and Brian play along with the riff, but Al hits the talk-back and says "Naw." The tape is stopped.  
Brian: "Naw?...Try this, go ahead! (tinks on the piano's high notes with his right hand) Try it, *one-two-three-GO!*"  
Carl doubles Brian's piano playing on his guitar, then Brian says "Try again!" and adds a bass counterpoint with his left hand.  
Brian: "DO IT AGAIN! *DO IT, DO IT! One-two-three-GO!*"  
Al (hitting the talk-back): "Oh I thought that sounded better!"  
Carl stops doubling Brian's riff and instead twangs away, but Brian doesn't let him get far before commanding him to double his riff again:  
Brian: "Do it, DO IT! *One-two-three-GO!*"  
The two of them play the riff in unison, with Brian's added bass part. At times Carl's 12-string sounds extra-twangy, almost like a ukelele.  
Brian: "Alright, let's do it like that, c'mon!"

#### **Track 24 - Carl on 12-string guitar doubling the original one and playing the second solo / castanets / Brian doubling the bass & falsetto vocals / Brian on piano doubling the piano/bass line in places and playing the first solo 1:03**

Brian (or maybe Carl) makes an unintelligible comment, and the tape starts yet again. Brian and Carl play along, and Brian doubles the "*Help me, Rhonda, yeah!*" high falsetto at the end of the chorus, but Al hits the talk-back and says "Too loud".  
Brian: "I'm sorry, I'll back off."  
Carl: "The high voice was too loud?"  
This is where the tape abruptly ends, and least that of which we are privy to on *Hello God*.

#### **Alternate Single Version (as it appears on *Endless Harmony Soundtrack*):**

The extra parts are as described above, except Carl now plays a lower counterpoint in the intro and outro, and Brian sings a new falsetto counterpoint part in the choruses. Brian's piano solo and Carl's guitar solo were also both noticeably different than the ones on the final single mix. In that final single mix, Brian's new falsetto part and the castanets were both dropped.

**SHERRI SHE NEEDS ME** (instrumental track)

Written: Music - Brian Wilson and Russ Titelman

Arranged: Brian Wilson

Instrumental

12-string electric lead/rhythm guitars: Carl Wilson and Jerry Cole

Electric lead/rhythm guitar: Howard Roberts

Electric bass guitar: Carol Kaye (Intro)

Acoustic upright string bass: Jimmy Bond

Acoustic grand piano: Leon Russell

Baldwin electric harpsichord: Al de Lory

Vibraphone: Steve Dvoreck

Drums: Earl Palmer

Timbales: Earl Palmer (fills)

Tambourine: Billy Strange

Trumpet: Roy Caton

Alto saxophone: Bill Green

Tenor saxophone: Steve Douglas

Baritone saxophone: Jay Migliori

Bass saxophone: Jack Nimitz

- PRODUCED BY BRIAN WILSON -

- Master # 53577 -

- Master is Take 15 -

- Recorded on 1/2" 3-track analog tape -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Monday March 29, 1965,  
9:00pm-1:30am;

Engineered by Chuck Britz -

**SOURCES: AFM Local 47 contract 00776-106394 / unbootlegged instrumental session: collectors' tape / bootlegged 1976 mix: *Lei'd In Hawaii Rehearsal* - Vigotone label, *Unsurpassed Masters Vol. 20 (1968-1969) - Friends, 20/20 And Odds & Ends Alternates, Disc Two* - Sea Of Tunes label / "The Beach Boys - The Definitive Diary of America's Greatest Band On Stage and In The Studio" by Keith Badman - Backbeat Books, 2004, pp. 275 & 368 / 1987 Hit Factory reference cassette insert card, bobvogt.com website**

In addition to collaborating with Brian on "Guess I'm Dumb", former Phil Spector sideman and future Warner Brothers Records executive Russ Titelman also cowrote this hook-filled song with the head Beach Boy. For the backing track, Brian assembled a large studio band that included three guitarists, two bassists, two keyboardists, three percussionists, four saxophonists, and a trumpet player. Although Carol Kaye's instrument is listed on the AFM sheet as "guitar", it is clear from the tape that she is on electric bass. Not listed on the sheet but probably present on the session is Beach Boy Carl Wilson. It's likely that Billy Strange was moved from guitar over to tambourine on this date, like he was for other *Summer Days* sessions (including the track for "Salt Lake City", recorded the next day). For this session, regular Brian sidemen Lyle Ritz and Hal Blaine are absent, and their spots are filled by Jimmy Bond and Earl Palmer respectively.

A collectors' tape of the March 29th tracking session exists, with most of the actual takes edited out, leaving about four minutes of between-take chatter intact. The tape begins with Brian giving some instructions to the tambourine player: "*Tink...Tink...Tink...*I think I like that, yeah...all the way through, except the 'G' thing start shakin' it, and the rest of it's just '*chink-chink-chink*". One of the musicians stops Brian to inquire about a certain part, and Brian responds "Yeah, that's good". At this point, Brian is satisfied that the band knows the song well enough to try a proper take: "Here we are, now!". Chuck calls out "We're rolling" and Brian says "Let's go, let's start rolling, we're on, we're making it...this is uh, 'Sherry She Needs Me', Take One". After the first take dies out, Brian says "Hey Carol, I don't know...to be very honest with ya, I think we're not looking for a 'click' sound on this record...I think we're lookin' for a more 'bassy' bass type sound on that, in the verses...". Carol replies "You talkin' 'bout the standard bass?". Brian responds "Yeah, I think we would like more of a 'boomy' bass...instead of the 'clicky' bass this time...". One of the male



musicians says (and half-sings) "Turn on your bottom!". It's possible that Carol had been playing a Dano 6-string bass (which would account for the "clicky" sound), and switched to a "standard" Fender bass at this point.; or, she may have simply dialed down the treble and dialed up the bass on her amplifier. Whatever, Carol makes the necessary adjustments and tries the verse riff again, to which Brian remarks "That's the sound", and asks the band to take it from the top again. Following this attempt, Brian says "OK, vibe, Steve, take out the '*DING-ding*''s on both those chords...just '*BONG-BONG-BONG...bong-bong-bong*', OK? No more of *that*...alright, here we go". After the next take, Brian feels there has been an improvement, and comments "OK, that's gonna be pretty good, alright? I think that sounds *bet-ter*". As the 12-string guitars riff away, Brian says "Uh this time now, in the first verse, starting with 'A', let's just have the guitars go ahead and play their thing just like they did in the second verse, OK? And that's, it's really startin' to come together now". Chuck calls for Take 4, and Brian repeats "This is 'Take Four', 'Sherri She Needs Me'". Between the snippets of takes, we hear some further chatter between Brian and the band as the guitars are fine-tuned. Following part of Take 6, which breaks down due to some guitar mistakes, we hear Brian sounding pleased as he exclaims "OH it's really pretty wild, it sounds...it's *great*, OK let's do it again". Chuck and Brian call for Take 7. One of the sax players asks "Brian? Do you want that figure in there, that 'harmonica'?". Brian's response is "I didn't hear, what'd you say?". "Do you want that 'harmonica' figure in there?". Brian says "Let me hear it, just hear it alone". The part in question, a harmonica-like riff on the bass or bari sax, is played for Brian, and he says "Yeah, put it in there...Here we go, Take Seven please. Thank you". After this take, he says "I think something happened on the, uh, vibes...hey, could you kill the cymbal right away, uh...Earl?...on that thing?". Some unintelligible conversation follows between Brian and someone on the floor, then Brian calls for Take 8 "while we're still rolling...it's sounding a lot better". Next, he asks "Uh can I hear that one, first chord on your guitar, please, Jerry?". Jerry Cole, playing through an amp from the studio floor, strums his 12-string, and Brian decides it sounds fine.

Take 9 is slated, but Brian stops it after the count-in, and says "Earl, not quite not so much action, OK, during that, OK?...". Chuck and Brian slate the take again. After this take ends, or breaks down, Brian says "You know that part: *DA-da-da-da*" (he's referring to the part where the lyrics sing "Before we both start cryin'"), and then verbalizes a lower counterpoint for the horns. "Take 10" is slated, and Brian asks "Jimmy, are you playin' that 'B' thing with Carol, when it falls to...just Carol and the vibes?...it's the 'B' thing, '*bom-bom*' with her, OK? Alright now, can I have two of the horns hitting that low 'E' when everybody goes to that little thing? Jay...are you hitting that 'E'... with him, when it goes '*bom, doodle-oo-doom-doo-doo*'...just remember when he just goes "*bom*", and then...and Al and um...are you doin' that?" (he's referring to the harpischord-driven interlude riff). "You're both hitting an 'E'? Hit it about even so we hear it both together, OK? Let me hear that 'E', please...". Someone plays some high, chiming guitar harmonics while the "E" is sounded by the baritone and bass saxes, then we jump to the end of the next take. Brian says "Alright, if we could make one more, I think we'll have it. OK? Now, uh...". The tape skips to a point where Brian asks "Are we ready? Oh, incidentally, on that very last chord, the two chords of the horns?...Can I have the trumpet and the alto get a little closer on those two chords there, alright? Here we go, let's make, uh, Take Twelve, please". The tambourinist counts-off to launch them into the next take. Following this one, Brian says "Hey, somethin' happened on that that changed it, didn't it?". Another gap in the tape follows, then Brian, referring to the live mix he and Chuck were running in the control room, says "One more, I'm sorry, we had a...problem here, *almost* there, we just made one *stupid* mistake...I'm sorry". Chuck slates the next one as "Fifteen", and Brian says "'Fifteen'...this'll be *it*, I *know* it will be...'Fifteen', 'Sherri'. The tape ends with some random chords being sounded and the beginning of the next (and presumably final) take.

The resulting track is a perfect example of mid-'60s pop at its best. Despite the splendid production job he'd lavished upon it, Brian for whatever reason soon decided to abandon this track before vocals were recorded, and cut a new version (again, left uncompleted) with the Beach Boys under the revised title "Sandy She Needs Me" (see below). But that's not the end of the "Sherri" saga...in August 1970 the original "Sherri" track was transferred from 1/2" 3-track tape to 2" 16-track tape at Brian's home studio. Although no additional work was done to it at that time, six years later, at the height of the "Brian's Back" era, the tape was dug out and worked on again: Brian added several multi-tracked vocal parts by himself, and while the lead vocal starts out gruff, it eventually *soars*, proving that even in 1976 Brian was capable of near-crystal shattering 1965-

style falsetto singing, when he felt like it (a mix with the original March 1965 backing track and Brian's overdubbed October 1976 vocals has made the rounds on numerous bootlegs, including Vigotone's *Lei'd In Hawaii Rehearsal* and "U.M." Volume 20, appearing both times as a bonus track). Brian went on to work with "Sherri" cowriter Russ Titelman again in 1987-'88, as co-producer for several tracks on Brian's first solo album; during sessions in New York for that album they made another attempt at this song, with the title once again revised, this time to "Terri She Needs Me". Finally, Brian released a completely new version of the song, with rewritten lyrics by Carol Bayer Sager, as "She Says That She Needs Me" on his 1998 *Imagination* album.

**SANDY SHE NEEDS ME** (instrumental track w/background vocals)

Written: Music/Words - Brian Wilson and Russ Titelman

Arranged: Brian Wilson

Bass vocals: Mike Love (o/d) / (d/t) (a)

Harmony & Backing vocals: Carl Wilson, Bruce Johnston, Alan Jardine, and Brian Wilson  
(Falsetto) (o/d) / (d/t) (a)

12-string electric rhythm/lead guitars: Carl Wilson ("Insert") / ("2nd Insert")

12-string electric rhythm guitar: Carl Wilson

Electric bass guitar: Brian Wilson

Acoustic grand piano: Bruce Johnston ? ("2nd Insert")

Hammond B-3 organ: Bruce Johnston

Vibraphone: Brian Wilson ? ("2nd Insert")

Drums: Brian Wilson ? ("Insert")

Tambourine: Ron Swallow

- PRODUCED BY BRIAN WILSON -

- Master # unknown -

- Master is edit {of unknown take & Pickup Piece Take 6} plus overdubs ("Insert") ("Insert 2"), followed by Reduction Mix into "Stage Two" plus overdubs (o/d) (a) -

- Recorded on 1/2" 3-track analog tape, into "Stage Two" on 1/2" 3-track analog tape -

- Recorded at Western Recorders Studio 3, Hollywood, CA, Tuesday May 4, 1965, times unknown;

Engineered by Chuck Britz /

(o/d) (a) Western Recorders Studio 3, Hollywood, CA, Wednesday May 5, 1965, times unknown;

Engineered by Chuck Britz -

**SOURCES: unbootlegged instrumental session: collectors' tape / bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 9 (1965) - The Alternate Summer Days (And Summer Nights!!) Album, Disc One - Sea Of Tunes label***

A day after recording the track for "Then I Kissed Her", the Beach Boys returned to the studio to redo "Sherri She Needs Me" as "Sandy She Needs Me". Because the session tape doesn't reveal the names of all the players, the above credits are speculative, based on the previous day's session. There is, however, one exception to the lineup: there is no evidence of Dennis on the session tape. At the previous day's session, there was talk about Dennis having to leave early...whatever it was that caused him to leave the "Then I Kissed Her" session early(perhaps a camping trip or something), apparently it also kept him away from the "Sandy" session altogether. Without their drummer, the Boys lay down the basic track with roadie Ron Swallow keeping time on tambourine; drums are then added as part of an overdub, and are probably played by Brian. As for the change in the female protagonist's name, perhaps Brian feared that his "Sherri" would be too reminiscent of the "Sherry" of Four Seasons fame. What is more unclear, though, is why he even decided to remake the backing track in this sparser fashion, after presumably being very pleased with the way the March original turned out. Of note is the fact that this revised arrangement forsakes the opening riff from the original "Sherri" version, but adds a nice interlude for the vocals after the final chorus.

Although much of the May 4th tracking session appears on "U.M.", a further, unbooted section of tape lasting about 3:30 circulates among collectors. The tape begins with the a conversation involving Brian (in the control booth) and Bruce (on the studio floor), with Carl (playing direct from the booth) warming up with some 12-string guitar riffs. They are discussing the tempo of Bruce's organ-paying, as Brian comments to Carl "He rushed again". Brian then asks Bruce "You coming ahead?". Bruce seems to ask "Are we picking up speed now, or not?", and Brian responds "Yes, we are...yes, push it...but you're not gonna play chords, remember?". Brian counts them in, and they do a take, but since it is edited on the tape, it's impossible to tell how complete it is. Ron Swallow is the next player to receive some coaching from Brian: "Watch those quarter-notes, Ron, don't rush it, just hang right in there cool, OK...". Brian then counts the band in again, stomping his foot for emphasis, and a rehearsal run-through begins (someone else is obviously

holding the talk-back button down for Brian, since his hands are full with the bass). Afterwards, Brian says "Ron, the tambourine sounds fast, I don't know why...y'know, it seems like you're goin' ahead or somethin', OK?", then counts them in again. After the following run-through, Brian comments "Something happened, somebody softened, or..." while Carl asks "Why did you turn up me so loud, Chuck? I had to play so soft you could barely, y'know...". Chuck: replies "Well because, I'll tell ya Carl, it's up real loud..." then the tape skips to a point where the band is running through the pre-chorus section, so we never get to hear Chuck tell Carl exactly why it was he cranked his guitar up.

Brian stops them and says "One more...OK...you guys gettin' real dragged out? I know it's a drag, but...". Brian says "Yes?" in response to some question from Carl, Chuck says "Uh...", and the tape jumps to Bruce playing a little of the "Twilight Zone" theme on the organ. This is followed by another jump of the tape, to the end of another run-through. Brian, while playing bass on these rehearsal run-throughs, is also apparently calling out mixing instructions to Chuck, who is operating the console. Brian comments "One more, I can see where...this is a fucked-up mix time type o' thing, let's go 'One...Two...One-Two...". The tape jumps over the next run-through, and Brian says "One more, huh? You guys all fucked-up over it? Ron, you fucked-up? 'One...Two...One-Two...'" and counts them in again. Brian stops the next attempt, saying "Bad drum...bad tambourine. 'One...Two, One-Two...". A problem with the guitar prevents this one from going anywhere, and Brian does another count-in. After the next run-through, he says "A little bit fast, I believe...'One...Two...One-Two...". This attempt quickly ends, and the tape picks up with the tail-end of a discussion between Carl and Chuck in the booth, with Chuck replying to Carl "I mean, that's up to you...I'm just doin' what you say", while Brian says "Let's go...'One...". The next run-through stops, and Brian says "Fellas, you're not playing that right at all, Bruce...'BA, da-da, DA, da-da'...it sounds too *stacatto*, it's not smooth enough...". Bruce tries the organ riff again, this time more smoothly, and Brian says "That's exactly how you should, you're playing too *stacatto*...OK?". Brian then requests another pass and does a count-in, but Chuck stops him to say "Hold it...what'd you say, Bruce?". Bruce apparently had neglected to turn on the organ's rotating Leslie speaker, and cracks up as he says "I'm playing that thing and I forgot it...I fucking forgot that speaker!". Chuck says "Here we go", Brian counts them in again, and the tape skips to the end of the next take, where Brian says "You came in too soon on that thing, Bruce...fuck...let's go, 'One...Two...". Brian quickly stops the next run-through, saying "One more, I made a mistake...It gradually gets louder...see, it's the kinda thing that builds", and demonstrates by singing a line: "*Ahhh, ahh, before we both start...*"; it *builds*, right?...". The section of unbooted tape ends at this point, while the "U.M." presentation apparently begins here, with Brian leaving the control booth and joining Bruce and Ron on the floor.

As Carl randomly strums his 12-string guitar from the booth, Brian plugs his bass into the direct box on the studio floor, and begins to practice the central riff. Ron Swallow soon joins in on tambourine. Brian calls out a count-in, and they play the first of three takes (none of which are very complete). After the first attempt, there is some unintelligible conversation between Brian and Bruce. No one is slating the takes, so it's impossible to tell how many there are; apparently the final take was recorded over a previous full take, the tail-end of which can be heard once the final take stops.

With a satisfactory backing track laid down, Brian has the band go back and redo the final chorus section as a "pickup" piece to be edited into the master (the first five attempts at this are labeled as "rehearsals" on Track 8 of the "U.M." bootleg). After the first two attempts, the process resumes with Brian having moved from the studio floor back into the booth, where he continues to play the bass through a box directly into the console. He stomps his foot in time as he counts in three more attempts at the "pickup" chorus (again, someone is pressing the talk-back switch for Brian, as his hands are occupied with the bass guitar; in fact whomever it is...possibly Chuck...he can be heard chuckling as Brian does the count-in to one of the "pickup" takes). Track 10 of "U.M." consists of another two attempts at the final chorus "pickup": the first attempt is very brief, and Chuck stops it to tell Brian to "Count it off " again, while Carl asks "Well what's wrong with that one?". Evidently the sixth "pickup" take was the keeper, and was cut from the reel and edited back into the master take of the main performance, prior to the fade, which was kept intact from the original master.

Track 9 of "U.M." is the edited master of the song augmented by an overdub of drums and lead guitar (the first "Insert" track). The drum part consists of the kick drum only until the build-up to the chorus, when a tom roll finally ushers in the snare. With Dennis absent, it is probably Brian who plays this very simple drum overdub, while Carl plays the lead guitar part (again from the booth). The snare is initially treated with a very tight reverb, but a longer reverb is applied in the final chorus. At the very end of this overdub track, Carl's voice can be heard coming over the talk-back for a brief second. Track 11 of the bootleg presents a second overdub (designated "Insert 2" above), comprised of vibes (probably Brian), piano (probably Bruce), and another lead guitar (Carl). At the end of this overdub, Brian can be heard from the studio floor asking "Did I fuck it up?".

Although no lead vocal was ever recorded for "Sandy", an inventive background vocal arrangement was laid down to tape the next day. This consists of Mike's bass voice on the chorus tag line ("*Sandy, baby, it's time we said goodbye*"), concluding with a wondrous chorale finale. This latter part plays off the line "said goodbye", with Carl, Bruce and Al coming in together in very tight harmony, echoed by Brian on a soaring falsetto line, and finally a recitation by those four of the wordless line "woah-oh, ba--ba-ba", echoed by Mike on his low bass part. The final two tracks of the "U.M." presentation are the two sets of vocal overdubs, done after a reduction mix of the instrumental tracks to one track of a "Stage Two" 3-track tape. These overdubs appear to be presented out-of-order, because at the end of what is labeled "2nd vocal overdub", Brian can be heard asking "Better, or what?...OK, overdub it", whereas at the end of the "1st vocal overdub" (obviously the *second*), he says "Let's go hear it". At the end of what is really the second vocal overdub, Bruce's voice slides down slowly on the last "ba" and trails off.

Like its prototype "Sherri She Needs Me", "Sandy" was destined to remain unreleased, although it gained a degree of notoriety in the early '90s when a parody version called "Landy You Need Me" by Will Brison and The Shocking Shrinks (aka Lee Dempsey) was released on the small "X" label (a reproduction of the original "X" Records label...the one that released the Boys' first 45 "Surfin'" in 1961). Hilarious listening.

**GRADUATION DAY** (Studio Version)

Written: Words/Music - Joe Sherman and Noel Sherman

Arranged: Brian Wilson

Group vocals: Brian Wilson (Falsetto), Alan Jardine, Carl Wilson, and Mike Love (Bass) / (d/t)  
(o/d)

Electric rhythm/lead guitars: Carl Wilson (arpeggios in Bridge) / (d/t) (o/d)

- PRODUCED BY BRIAN WILSON, assisted by Chuck Britz, Bruce Johnston, and Dennis Wilson -
- Master # 52706A -
- Master is Take 3 plus overdub (o/d) -
- Recorded on 1/2" 3-track analog tape -
- Recorded at Western Recorders Studio 3, Hollywood, CA, Wednesday May 5, 1965, times unknown;
- Engineered by Chuck Britz -

**SOURCES: bootlegged instrumental & vocal session tapes: *Unsurpassed Masters Vol. 9 (1965) - The Alternate Summer Days (And Summer Nights!!) Album, Disc Four - Sea Of Tunes* label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* - Capitol label / "The Beach Boys - The Definitive Diary of America's Greatest Band On Stage and In The Studio" by Keith Badman - Backbeat Books, 2004, p. 93**

At the same Western Recorders session in which vocals were added to "Sandy She Needs Me" and "Amusement Parks U.S.A." (the latter song's vocals were later redone), the group taped a studio version of this Four Freshmen chestnut, having previously released a live version on the 1964 "Concert" LP. The purpose of this recording has recently been revealed: it was intended as the soundtrack to a planned (but ultimately cancelled) appearance by the group on the "Ed Sullivan Show" Sunday May 16th, in which they would've mimed to this recording (as well as performed "Help Me, Rhonda", presumably live). Apparently Brian (who, despite having abandoned touring, was still performing with the group on all their TV appearances) was beset by illness, and the group backed out at the last minute (it's unknown if they actually made the trip to New York before cancelling their appearance). The "U.M." bootleg presentation commences with just over seven minutes of rehearsals and one full take, followed by two additional takes and an overdub. As Brian, Carl, Mike, and Alan harmonize, Carl accompanies them on guitar; in the early rehearsals, Dennis keeps time for the group on tambourine, but he soon abandons this role to join Bruce and Chuck in the control room. This was apparently the final song taped in a long, gruelling session, and the tension is evident as the tired Boys trade quips with one another.

As Chuck adjusts the balance, Brian expresses his desire to start the song softly with the guitar, and ease into it. Right from the start, the Boys' harmonic blend sounds superb, and the vocal mic also picks up the acoustic sound of Carl's electric guitar strings. Brian stops the first run-through by saying "No...", and a group discussion ensues...Brian wants to rehearse the song thoroughly before attempting a take, while Carl (who was apparently feeling under-the-weather) and Mike would prefer to start taping immediately, in hopes of getting a usable performance right away:

Mike: "Well, fuck, Brian..."

Carl: "I gotta play this sonofabitch and then do it again."

Brian: "We're not gonna take all night..."

Mike: "Let's just go through it, y'know" as Dennis rattles the tambourine.

Alan: "You should be standing..."

Brian: "I don't mean to give you guys so much *trouble*..."

Mike: "It's no trouble, we should just go through it..."

Carl: "Whatt'dya need this for, Brian?"

Brian: "Don't want it."

Carl: "OK." They start up again.

Mike: "Let's record it...let's just go through it, and not stall..."

Brian (to Carl): "Take a shot, or take some vitamin pills, you won't feel so crabby all the time..."

Carl (while playing the guitar intro): "I'm not crabby."  
Brian: "Oh, *fuck* you're not!...Let's go...(claps hands one time) Get it all nice and pretty."  
Mike: "B-vitamins helpin' ya?"  
Brian: "*Sure* they're helpin'...let's go..." A mistake is soon made, and Brian screams in a joking fashion "*Sure, they're helping me, as you can see I'm in a GREAT mood!*", as the others laugh.  
Al: "Sure, they're helping me, can't you tell..."  
Brian: "*I'm in a great mood all the time!*"  
Chuck (hitting the talk-back): "Alright, let's go...Carl, why dontcha start it clean now...C'mon, guys..." (taps the control room console)  
Mike: "Brian's always happy...*yaaahh!*"  
Brian asks Carl to do something, but Carl replies "There's no way you can do it, Brian, unless the mic's below you..."  
Brian: "Are we balanced for the vocal...Chuck, put it on..."  
Chuck: "Yeah, it sounds good, except Mike, uh, try to get a little, uh, closer..."  
They try it again, with Dennis still hitting the tambourine on each "Two" and "Four" count. Brian stops this one in the first chorus, telling Dennis to "Forget that". The others vent their frustration:  
Carl: "Oh, Brian, you make such a big production out of this."  
Brian: "I just wanna do it once...here we go."  
Carl (starting the intro): "Here we go *again*, goddamnit..." They try it again, and Dennis can be heard leaving the studio floor and closing the door to the control room behind him. This attempt quickly dissolves as Brian berates Alan:  
Brian: "Ah shit, Al, you're never serious about anything...can't you be serious about one thing?...Let's go, let's go from the top..." (only half-seriously) "Really, there's no harm done, singing in a pretty way...I never screw around, I don't know why you guys do...no, I was just kidding...(claps hands) ONE...TWO...three..."

During this take, someone cracks up in the first verse, Carl asks "What's wrong?", and Al replies "You, that's what's wrong".

Carl: "Why, what did I do? What'd I DO?"

Brian: "Y'know what I'd like to do?"

Al: "What?"

Brian: "Is...just laugh your head off..."

Al: "Never mind...just go...sorry 'bout that." Carl starts the intro again.

Mike: "Let's try to emulate his famous (hand clap)"

Brian stops this one right before they sing the title line to tell Carl "Turn around this way, so you can *look* at your guitar and you're in the mic...OK?".

Carl: "Alright." Carl makes the necessary adjustment, Brian asks Chuck "Are we OK?", Al says "It doesn't bother Carl", and Chuck says "...the guitar's on the same track with ya". Mike's voice dominates the verses, but in the choruses, Brian shifts to his falsetto register, and becomes the main voice. Brian also lays back in the bridge, only doing the falsetto on the last line. This take falls apart on that last line, "*knowing we'll never walk alone*", but they don't quite make it to "*alone*": Al sings "*together*" instead of "*alone*", but it doesn't matter because the others have already stopped singing by this point. They pick it up from that line, and continue, but in the next verse they sometimes each sing different words. Still, they carry on to the end, but the track fades out right after the final "*gradu-a-tion*" but before "*day*".

Track 2 of "U.M." is a nearly complete take; it begins with Chuck saying "OK Carl? Try again, now...here we go", while Al complains about something being too high (probably the mic stand). Carl replies "It's too high for me too...I don't like it", and begins to adjust it. Al says "Well shit, you gotta loosen it before you break the thing off...". After some further banter, they begin a take that this time lasts all the way to the final "*da-ay*", however Alan is off-key on that note.

Brian: "Ah, shit Al, you're very flat."

Al: "Well, I'm very *tired*."

Mike: "Well, then let's get the fuck *outta* here."

Bruce comes over the talk-back and enthuses "It sounds GREAT!...Really, it sounds GOOD".

Although Mike and Al have had enough by this point, Brian asks "Can we at least do one more?" and Mike reluctantly agrees, "Yeah, sure."

Brian: "I'm gonna take it and send it back, so they can hear what we're gonna do, Mike...OK? I

wanna send it back, so they get stoked on it." (Brian apparently means he intends to send a dub of the track to the Sullivan Show production team in New York in advance of their appearance on the show.) Carl starts the song again, but the other guys seem to just want to take it from somewhere closer to the end.

Dennis hits the talk-back and says "Brian?"

Brian: "What?"

Dennis: "Well, how come you're not going up at the end?"

Brian: "We're gonna go, we're gonna go down, it sounds better."

Dennis: "It doesn't build *up* as much when you go down."

Brian: "Yes it does, I like the bass voice in the end."

Dennis (practically singing): "It doesn't *sound as goo-ood...*"

Al: "I don't like it as much."

Bruce: "Yeah, but will it come across on the little 2-inch speakers on TV...?"

Carl: "Yeah, the bottom voice...will the bottom voice come across on the 2-inch speakers..."

Mike: "Yeah, it will..."

Bruce: "Really...you know how shitty TV speakers are."

Brian: "It will."

Al: "It will come all across."

Carl says "Shut up!" and begins to strum, adding "Please, no coughs", which means of course that someone immediately coughs.

Mike: "God damn it...why do we have to spend so much time on this sonufabitch? Huh? Really, seriously."

Carl: "Oh, well...I'm not gonna play until you guys shut up."

At this point, Dennis gets up and announces from the control booth "I'll be back in ten minutes!". The group then manages to lay down the master take, recorded in stereo with echo and flawlessly performed. The same take, with double-tracked vocals and a little extra guitar, is presented on the next track of "U.M."

"Graduation Day" would continue to appear in the group's live concert encores over the next three years, and they also sang it on the "Tonight Show" in 1984. Although the TV appearance for which it was intended did not come to pass, this 1965 studio take wasn't wasted forever: it made its way onto Capitol's CD twofer of *The Beach Boys Today! / Summer Days (And Summer Nights!!)* as a bonus track twenty-five years later (complete with Dennis' control room announcement "I'll be back in ten minutes!").



**LET HIM RUN WILD** (Alternate Take)

Lead vocals: Brian Wilson (c) / (d/t) (d)

Harmony and Backing vocals: Brian Wilson (Falsetto), Bruce Johnston (Falsetto), Alan Jardine, Carl Wilson, Dennis Wilson (Baritone), and Mike Love (Bass) (a) / (d/t) (b)

12-string electric lead guitar: Carl Wilson (a) / (b)

Tambourine: Dennis Wilson (a)

Hand claps: Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Alan Jardine, Bruce Johnston, and Ron Swallow (a)

- Pre-recorded instrumental backing track from Saturday March 20, 1965 -

- PRODUCED BY BRIAN WILSON, assisted by Carl Wilson -

- Sub-Mixed into "Stage Two-A" & (a) (b) (c) (d) recorded at Western Recorders Studio 3, Hollywood, CA, Thursday May 27, 1965 ?, aprx. 12:00pm-1:00am;

Engineered by Chuck Britz -

- MIXED BY BRIAN WILSON -

- Mono Remix number unknown -

- Mixed to 1/4" Mono analog tape (e) (f) -

- Mixed at Western Recorders Studio 3, Hollywood, CA, Friday May 28, 1965 ?, morning or early afternoon;

Engineered by Chuck Britz ? -

**Sources: bootlegged mixing/overdub session tapes: *Unsurpassed Masters Vol. 9 (1965) - The Alternate Summer Days (And Summer Nights!!) Album, Disc One* - Sea Of Tunes label / official CD twofer release: *The Beach Boys Today!/Summer Days (And Summer Nights!!)* - Capitol label / "The Beach Boys - The Definitive Diary of America's Greatest Band On Stage and In The Studio" by Keith Badman - Backbeat Books, 2004, p. 93 /**

**<http://www.btinternet.com/~bellagio/gigs.html> website / "Let Him Run Wild, He Don't Care...Beach Boys Ride the Wild Wax!" 1965 article from unknown fanzine, reprinted in "Endless Summer Quarterly" fanzine, Vol. 3, No. 1, August 1989, pp. 12-13**

This first attempt at recording vocals for "Let Him Run Wild" was conducted at Western, using a second 1/2" 3-track master (referred to here as "Stage Two-A") containing the instrumental bed from March 20th bounced down to a single track, and overdubbed with double-tracked vocals. According to the contemporary account described below, the group recorded the backing vocals one day, and Brian added his lead the next day (and this was double-tracked as well). Overdubbing the lead vocals separate from the backing vocals would require a bounce of all previous three tracks from "Stage Two-A" down to a single track on a "Stage Three" tape. Finally, Brian had the Boys add two layers of hand claps and miscellaneous percussion effects, along with some extra vocals, in the song's choruses, apparently on the same day that this "alternate" mono mixdown was made (since Brian's lead vocals were already in place by this time).

This version includes a different vocal arrangement in the first half of the chorus ("Let him run wild, he don't care, baby / Let him run wild, he'll find out, baby / Let him run run run, run wild, baby"): Brian later modified the vocal arrangement, which was then re-sung onto a 1" 8-track master ("Stage Two-B") at Columbia. Although the alternate version described here was discarded in favor of the later version with Columbia vocals, it was eventually used as a bonus track on Capitol's twofer CD.

Track 14 of "U.M." is Take 16 of the basic instrumental track (the one chosen to be the master), minus the horn-and-echo-return track (which "U.M."s compilers apparently thought was an overdub; although the session tape proves the horns were recorded "live"). Track 15 (labeled "instrumental insert") separates out the entire backing track (including horns) in a stereo mix, and with headphones, one can really hear the horn arrangement in great detail. The "U.M." compilers apparently did not have access to the "Stage Two-A" tape from Western, as they do not present the initial background vocal session itself; however, a description of the proceedings was documented in an unknown fanzine of the time, and subsequently reprinted in "ESQ" in 1989. Per Alan Boyd, the mix date on the alternate version is labeled as "5/28/65". The fanzine writer states

"This is the final song" to be finished for the new album, and "It must be finished tonight as they depart early in the morning on another lap of their endless journeys around the country...". Toward the end he or she adds that Brian will do his lead vocal and mix the song the following day (which, according to the date on the tape box, was Friday May 28th, meaning the background vocal session described in the fanzine was apparently Thursday May 27th). A potential problem with assigning these dates is this: if the other Boys were leaving for the tour "early in the morning" (as the fanzine reported), they wouldn't have been able to contribute handclaps, percussion and vocals at the mixdown session, as they obviously did. Keith Badman's and Ian Rusten's research endeavors indicate the group played a mini-tour of the western states... (with former stand-in Beach Boy Glen Campbell as one of the opening acts), starting in Reno Friday May 28th, then continuing through Salt Lake City Saturday May 29th, Denver Sunday May 30th, and Oklahoma City Monday May 31st. However, since they didn't have far to go for the first date in Reno, Dennis, Carl, Mike, Alan, and Bruce could have easily attended a May 28th morning overdub/mixdown session, and then left for Reno that afternoon or early evening: problem solved.

The fanzine article starts by reporting that "They have been singing nearly non-stop for twelve hours on the same song...", then back-tracks to describe the very beginning of the session (Brian's arrival). "The recording session was set to start at eight a.m.", but Brian arrived an hour later. "'I have a song and a studio,' he moaned, 'but I have no group. Where's everybody?'" At 11:00, Carl, Dennis, Mike, and Al "come stumbling in, grumbling, with stomachs rumbling from hunger.... They cross Sunset Boulevard to the Copper Skillet and drop in a booth. Over pancakes, bacon and eggs, toast, jam and quarts of O.J., they compare notes: 'I didn't get to bed until four this morning,' Mike groans. 'I hate to leave Lynda alone today,' sighs Al. 'She's not feeling so good.' 'I went to Hawaii for a week's vacation,' Carl wails, 'and Brian called me back after a day and a half.' 'Look at this!' Dennis interrupts, holding up a bandaged finger. 'Eight stitches! The propellers of a toy plane sliced it to the bone.' 'Come on, fellas, let's go,' urges Brian. 'We already blew four hours studio time.'" Although the article doesn't mention Bruce, he's definitely present at the session held the next morning for additional vocals and percussion, and was probably at this first vocal session as well.

The article continues: "Back in the waxworks, four lean against the battered, bruised, and banged-up grand piano. At the keyboard Brian begins punching chords and singing lyrics. This is the first time the others have heard the new song, 'Let Him Run Wild'. They listen with carefully cocked ears to the orchestral track previously taped under Brian's baton". This would seem to prove that the reporter is describing the *first* "Let Him Run Wild" vocal session (at Western), rather than the later session (at Columbia). In fact, although the other Beach Boys may not have heard the full song (melody, lyrics and harmonies) until this session, Carl at least was familiar with the backing track, having played on that session over two months prior (when it was being humorously called "I Hate Rock 'n' Roll").

"Together they work out their vocals. All have suggestions. Carl's super-sensitive ear for harmonic structure rates the utmost attention from Brian. Mike, a master of words, suggests a few lyric changes. They experiment with various vocalistics. The combined concentration of the quintet is intense times ten". This observation supports Mike's claim (as part of his 1990's royalties lawsuit) that he contributed lyrics to this song.

"Ready to record now, they step up to the mikes, slip on earphones to hear the beat of the pre-recorded music. Their voices rise in the very special harmonies that make the Beach Boys the A-OK No. 1 disk-selling American troubador champs in the world". Yep, that's actually the way some people wrote back then!

"...Perfectionists all, they make ten, twenty, thirty or more takes on some passages. Brian runs his finger across his throat, signalling the engineer's booth to cut and re-take. One guy might flat a note or flub the words several times, but the others don't honk him off for it: their turn might come next. If the tension turns on too high, they cool it with jokes and do-it-yourself comedy.

"But on and on they go, over and over they repeat, with no beefing, griping or complaining, though their pipes are torn to tatters and their bodies wracked with fatigue. Strange: they can still sing clear and loud even when their speaking voices are croaking like frogs..."

"Now they listen to the combined track of the orchestra, their own instruments and vocals. Brian and the engineer twist dials and knobs on the sound-mixing console to get the precise balance and volume wanted. Tomorrow Brian will dub down and master the completed songs, adding echo and sometimes special effects, which adds up to musical magic. He'll sing lead over the ork and BB voices". The reference to "their own instruments" could mean that Carl added another guitar part and/or Dennis played a tambourine at the same time they were all singing (which they sometimes did at vocal sessions).

"...By one o'clock in the morning, all are happy with the result. They enthuse. They split."

The next day at the mixdown session, Brian involved the other Beach Boys in contributing handclaps and sundry percussion, as well as extra vocals, in the choruses. The "U.M." presentation of these final two overdubs begins after the background and lead vocals have been recorded, and includes numerous attempts, as well as the full final (alternate) mono mix. Since the entire overdub presentation on "U.M." is in mono, and since all of the tapes from this session have not yet been found, it's impossible to tell exactly how this was done, but there are at least three possibilities: (1) a "Stage Four" 3-track tape containing all previous instruments and vocals bounced down to one track was used and the new parts were added on the two remaining tracks, (2) the two new layers were performed as simultaneous feeds into "first-" and "second-stage" *mono dubdowns*, or (3) a more elaborate but probable scheme: it appears the first layer of extra vocals & percussion may have been added as a drop-in onto one of Brian's lead vocal tracks at the transition from verse to chorus, right at the point he sings "girl" (leaving one of his lead vocal tracks intact all the way through, including the high falsetto part in the choruses, while the other track was *replaced* during the choruses, with Brian re-singing his doubled lead...Brian's original double-tracked lead would've been left intact during the verses). In this last scenario, the *second* layer of extra vocals and percussion would've then been added as a live feed during the mono mixdown, which followed immediately. Barring the discovery of the appropriate studio documentation or all of the tape reels, we can't say for sure which of these recording schemes was followed.

Track 16 of "U.M." (erroneously labeled "1st vocal overdub 1 & 2") presents the first two attempts at this, which are really just dry runs rather than serious attempts. Brian instructs the other Boys from the booth: "Just hold your hands cool, y'know, like...hold your hands cool..." as someone on the studio floor demonstrates clapping in time (the hand claps are sent through the chamber to add echo). Bruce, who is out on the floor, asks "Where you wanna cut off? Where you guys wanna...?". Brian interrupts him to say "Sing into that mic, so it's really good", and then, chuckling to someone in the booth, "Here, listen to this sonufabitch, man...*OH!*". Each time Chuck rewinds the tape, some random chatter can be heard at the beginning of the vocal takes taped at the previous session (either Mike or Al says "What's that noise, Chuck?"; and Chuck: says "Here we go"). While one of the Boys claps, another starts banging what sounds like an iron pipe...Brian sarcastically says "Nice going" and stops the take. Ron Swallow is also there, apparently clapping. The tape jumps ahead, and now Brian is on the floor, coaching Ron and the other Boys: "Now here's what we'll do...you guys get right in here...Ron, you get right up in here...here, clap *one-two-three-four...get a sound!*". Two or more of the Boys clap in unison. "Slow now...(it) goes *DOO-doo-doo-doo-doo...follow me...*". Mike hums and sings a bit of his vocal part. Chuck starts the tape and adjusts the levels while Brian and the Boys work on getting their sound, including their position in relation to the mic. Toward the end of the first chorus, Brian has Chuck stop: "OK, got it...I got it...let's go, one more...". Chuck rewinds the tape and they try it for real, clapping and banging along in the chorus. Chuck once again stops it toward the end of the first chorus, and Brian says "Hey, don't listen, follow me...don't lose the cans...put 'em here, then you don't have to worry about it...", referring either to someone's headphones or to actual tin cans (used as percussion).

"U.M." Track 17 (labeled "1st vocal overdub 3") consists of the full final take. At the start, Brian calls out "Here we go!", and there is some more miscellaneous chatter (it's either Brian or Carl who says "...in the chorus, OK?", and either Brian or Al who says "Oh God yeah"). Brian shouts "Now!" toward the end of the second chorus (this was, of course, mixed out in the final mono dub), and this final take is faded out at the end.

Track 18 (called "2nd vocal overdub 1-8") consists of the *second* percussion overdub. Chuck plays the tape from the top, and in the first verse Brian comes over the talk-back and says "Fool around with all kinds of different sounds while you're in the chorus...". Accordingly, someone begins to thump on a hollow drum-sounding instrument (possibly a pastic waste basket), but Brian says "Not now!" and they stop, recommencing in the chorus. Brian hits the button and yells "Hard!" and "Slap the side of the can!" twice each. "Hit it real hard!". They continue to bang some of the percussion in the second verse, into the next chorus. "Slap it!". Carl, sitting next to Brian in the booth, says "That sounds terrible, when you slap it". As Chuck stops and ques the tape once more, Brian and Carl listen to the sound of the percussion soloed two different times, each time sounding a little different due to the thing being hit differently, or in a different spot (it first has a "thumping" sound, then more of a "banging" quality). Carl says "Here it comes", and another take is commenced, this time with Brian on the studio floor. Carl hits the talk-back to say "Sing, guys" before the first chorus comes in. As the first chorus ends, Carl comes on the talk-back to say "It's all off-time, Brian". Brian, from the floor, asks "Good? Is that a good sound?"; Carl replies matter-of-factly "No. It's a *bad* sound". Brian, frustrated, sighs. Someone else on the floor says "Shit", and Brian tries a different percussion approach, saying "Try *this*...is *that* a good sound?", as someone (probably Bruce) fools around with the celeste in the background. Carl responds "You'll never keep on *time*, though Brian, like that". Brian shoots back "Look, I'll keep the beat, just get the sound", to which Carl replies "OK, *go!*" in a disbelieving tone. Brian tries another percussion approach and asks "How's this?".

The tape jumps to a spot where Carl joins the others on the floor, and there is a brief conversation which apparently pertains to Carl's decision to forego his headphones for this final overdub:

Dennis (chuckling): "Put your ears on, for (ha *ha*)..."

Mike: "Put your ears on, now..."

Carl: "I don't...I don't need my ears."

Mike: "Do it with your ears, man."

Brian: "Do you think you'll (still) be able to sing with 'em?"

Carl: "Who needs ears...Dennis?"

Dennis: "I'll *close* my ears."

Once again, the take stops during the first chorus, with Brian and the others trying to figure out the best way to sing the extra vocal part and do the hand claps. Carl tries putting the emphasis on the first three words: "LET HIM RUN wild...I can't..." They run through the hook line once without the tape, clapping along, but someone sings "*You* don't" instead of "*He* don't", and they individually try several humorous variations on that theme while they wait for the tape to be rewind:

Brian: "*He* don't care...Say 'We don't 'cow'..."

Mike: "We don't care."

Al: "Do not care."

Dennis: "Don't give a shit."

Al: "He don't care."

At this point, Chuck, in his gruff voice, calls out for Mike to come up to the control room; Mike initially misunderstands, and thinks Chuck's merely requesting him to move in closer on the microphone:

Chuck: "Mike?"

Mike: "Yeah...who me? Come in?"

Chuck: "Yeah."

Brian: "I wanna hear *all* you guys, tight and strong."

Chuck: "Come here a minute...Mike?"

Mike (sounding surprised): "Who *me?* Come *in* there?!"

Chuck: "Come in here a minute:"

Mike (to the others): "*gee whiz...*". Mike then heads toward the booth, making a loud painful sound as he evidently hurts himself while pulling the door open.  
Carl: "He's gonna beat ya up, Mike...". One of the Wilson brothers then suggests a humorous, but unintelligible, change to the group's name.

With Mike in the control booth, Bruce continues to noodle on the celeste, playing some *arpeggio*-based classical piece, and sounding very much like a music box. After a few moments, the door reopens and Mike returns. From the conversation that follows, we can assume that Mike was summoned to the booth to deal with a female admirer ("stalker" might be a better word) who had either called or showed up at the studio unexpectedly:

Mike: "We gotta get rid of her...I mean, what can I tell ya..."

Bruce (?): "You clappin' her or anything now?"

Brian (impatiently): "*C'mon, but shut the fuck up!...I'm gettin' sick of this shit, really!*"

Bruce (simultaneously with Brian's impatient outburst): "Is this the 'gobbled it up' girl? Keep her around! (laughing) *no...*"

Dennis (amused): "*Gobbled it up!*"

Brian says "Let's go, let's make a hot one, huh?...c'mon...". Chuck announces "Here we go, guys", and starts the tape, but he quickly stops it after the first two lines, and winds the tape back, starting over once again, as Brian commands the other guys to "Get on it, now". Once again, Chuck stops the tape toward the end of the first chorus. Dennis asks "What's wrong?", and Bruce says "Why dontcha play the voices, now that we're not clapping...". One of the guys (probably Dennis) goofs around, apeing the instrumental line at the end of the chorus by moaning it, while Brian echoes Bruce's request: "...I wanna hear the voices say the words, yeah...". As Chuck winds the tape back again, Brian says "The way you guys turned on that time...I couldn't tell where you're goin', but...", and Dennis makes some unintelligible remark regarding either "a young crowd" or "the 'In' crowd". Their next try stops in the same place, and Brian asks "How did they sound *that* time?". Chuck replies "Pretty good, except they're laggin' a little...". Brian responds by instructing the group "Yeah...(snaps fingers) right on that beat...no sense in laggin'..." as Chuck rewinds and cues the tape yet again. Mike muses lyrically on Brian's "laggin'" comment by rhyming "lag" and "slag". Chuck stops the next take half-way into the first line, and again rewinds the tape. The next go-around makes it through the first chorus and is stopped further along into the second verse.

Brian: "They sound good in the chorus? Huh? I mean, does it really pick up?"

Bruce: "Carol blew a kiss to me!" (probably teasing Dennis by referring to his girlfriend and soon-to-be-wife Carol, who was evidently observing the session from the control booth)

Chuck (sounding amused at Bruce's comment): "Well, it adds, I guess, a little bit, Brian...I'm not featuring them that much."

Brian: "Yeah, OK, good..." (then to the others) "Just make sure you yell it out." (to Chuck): "You can always help it by boosting (*sic*) that other track...you know, the two vocals in the chorus, you know..."

Dennis follows Brian's instruction and yells out: "*Oh yeah...Oh yeah, baby!*", to which one of the other Boys says "Shut the fuck up".

Brian says: "OK, here we go..." as the tape is cued one last time. Chuck's voice is then heard saying "Here we go" at the beginning of the first vocal track, then one of the other Boys echoes it with yet *another* "Here we go", in a purposefully nasal tone.

Unless the tape has been edited at this point (which there is no indication of), the next take was the complete master performance, with all the levels properly set, Brian's "Now!" after the first chorus mixed out, and the the entire track faded out at the end.

Although this vocal arrangement is quite good, Brian ultimately ditched this mix for a simpler arrangement, using the same backing track but new lead and background vocals overdubbed on Columbia's 8-track machine. Close comparison of the "Western" and "Columbia" mixes reveal that, aside from the group vocals in the first half of the chorus and Brian's double-tracked lead, they are vitually identical. Which raises the possibility that Brian kept the original group vocals from Western on the second-half of the choruses ("Guess you know I waited for you girl") and the wordless backgrounds in the verses, and just redid his lead vocals through the whole song *and*

the background vocals in first-half of the choruses ("Let him run wild, he don't care") at Columbia. If this is in fact the case, Brian MAY have sung all the Columbia parts himself, as these "new" parts (on the released version) all sound awfully like him, and by using Columbia's 8-track deck it would definitely be possible.

As the 1965 fanzine reporter wraps up his or her account of the previous day's session:  
"This is the end of a three-week siege of waxing twelve new songs written and arranged by Brian for summer release.

"As soon as one album reaches the record racks and deejays, he has to decide which songs to issue as singles. And he has to start writing twelve new numbers for the next album to be ready for the ears of music-lovers in three months, four at the most. Already his mind begins working like a butter churn whipping up fresh material.

"After only four hours of shut-eye, the California melodeers leave their homes on the beaches and mountain-tops to jet eastward for another smashing concert tour of two to four weeks." (*sic*)

Of course, we know that Brian's next truly creative album-length endeavor would take longer than three-to-four months to gestate, with the stop-gap *Party!* album and "Little Girl" single appearing along the way.

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