

SUMMER DAYS (AND SUMMER NIGHTS!!)

sessions continued from the Summer 2009 edition of Endless Summer Quarterly...

SIDE ONE

THE GIRL FROM NEW YORK CITY

Chuck Britz calls out the title and the take number, the first of which proceeds for about a minute before winding down. On the live mix, Chuck is pulling the sax back a bit after the intro. Take 2 starts with a clearly inferior intro, but continues on for a full minute nonetheless, with the tempo dragging the entire time (this second take is faded out on the U.M. bootleg). Take 3 ends when the saxophone spirals out of control in the intro, then Brian says, "Give us a count, Hal, we might overdub something from the top, too, y'know" (in fact, Hal had been counting in each take already, but apparently it was not coming across loudly enough on tape). Brian stops Take 4 because the string bass came in badly after the sax intro, and calls for "one more." Take 5 is marred by a stray guitar note shortly after the bass enters, as well as a sluggish tempo. Brian asks "Could we have Ray come in with the top, with the bass(es) again after all?"

Someone asks Brian if he wants a part played in the middle, too (probably Ray wondering if he should come back in at the same place during the mid-song sax break), while Bruce converses with some of the other musicians in the background. Chuck says, "Rolling on 'Six', Hal... yell it out, will ya"? Hal does a louder count-in, but Take 6 is quickly stopped by Carl and Brian because it is still too slow. Hal whistles a bit of Petula Clark's "Downtown" while clicking his sticks together, then counts in Take 7. This take is a bit faster, but still drags in the first verse, and Brian stops it after about a minute. Carl makes a comment about the mix, saying "I'd sacrifice just a little bit more of, like, the piano... yeah." The next take is slated by Chuck as "Take 7" (even though Take 7 was actually the previous take), but this collapses almost immediately. Chuck calls out "Eight," but this attempt only lasts for about half-a-minute, before Brian stops it and says, "Uh hey Ray, I think we gotta do something with your thing... ." Then there is a break, followed by Brian's instructions to everyone: "do this: three rounds..three rounds please, and then after the third round, we're into the chorus, we're D-G-D-G-D-G back and forth, four-four-four-four like that, OK?" Someone on the floor asks "Third time we hit that, we fade out, right?" and someone else says, "Right." Brian jokingly announces "Alright, everybody but the drums, let's make it... no, let's go, everybody" while Britz chuckles in the background and calls out "Take 9." Brian says, "OK let's have a real good feel here, OK Bruce, all the way. Real tight, all the way." Bruce makes some indecipherable comment from the floor, and Brian responds "Anything we can slop to, yes." Hal and Bruce trade brief comical riffs on their respective instruments, then Hal does the count-in and Steve starts the intro, which is immediately stopped by Brian: "First two low

notes, make 'em strong.”

Chuck calls out “Ten!,” but this take is stopped almost as quickly when Brian says, “Somebody’s off, out-of-key.” Carl says, “Stand-up bass is a little tiny-bit flat.” Brian asks to hear Cliff Hils’ stand-up, followed by Ray’s Dano, but they sound perfectly in-tune, so he asks to hear Steve’s tenor sax. It’s determined that the sax was off on the high Gs and Cs, so Brian instructs Steve to “try to be right on it.” “Take 11” (actually Take 12, since there were two “Take 7”s) is preceded by another comical drum roll from Hal, and although this time Carl’s twangy notes don’t sound quite right, Brian is apparently OK with it, as he allows the take to continue until Bruce stops it by playing some fast descending piano riffs. Brian asks “What happened?” and Bruce explains that he messed up. Brian calls out “OK let’s have a real big ballsy take, then that’ll be about it, OK?”

Here we go!” Brian stops “Take 12” as soon as it begins, saying “Steve, you’re weak y’know, hit it right on it.” Carl demonstrates on his guitar how Steve needs to play the first two notes. Hal counts in “Take 13,” but Steve misses his intro, so Hal does yet another comical drum roll as the musicians chuckle. The next take, although unslated, is apparently considered “Take 14” (really Take 15). Brian is dissatisfied, and stops it right after the sax intro, saying “Aw, we... we... c’mon, let’s hit it hard, everybody, c’mon... here we go!” Chuck calls “Fifteen,” and the next take (with Carl adding an extra little lick at the beginning) survives for a total of a minute-and-a-half before someone hits a bad chord. Brian says, “OK, let’s go. Let’s do another one.” Bruce and the other players on the floor converse for a spell, then Chuck says, “OK here we go guys... Take 16.” Brian says, “Steve, hit your first two notes ‘da’, straight, y’know... that C’s flat... .” Steve practices his first two notes a couple of times, then Brian says, “OK, right on the C, let’s go.” The complete “Take 16” (really Take 17) is a cooker, but still a little loose, and they manage to improve upon this and absolutely nail it on the next take. The high-register Dano bass notes heard only sporadically in earlier takes are played in every chorus of the final take, and Al’s rhythm guitar is more lively and audible this last time around as well. At the end, Brian hits the talk-back and says, “OK cool, let’s give it a listen, I think that’s it.”

THEN I KISSED HER

The U.M. presentation starts with 3:22 worth of rehearsals. The first run-through ends abruptly as Brian stops things to inform Dennis that he needs to play only on the first beat of every bar in the intro. Dennis responds “No! It’s the two and four,” and Brian replies “No it isn’t, you do that the second verse.” Dennis says, “Oh, I’m sorry... ,” and then tells the others, “I thought he wanted two-four.” On every run-through as well as the actual takes, Brian does the count-in, then there is several seconds of silence before the band commences playing; this gap would later be filled on an overdub by the guitar intro. Brian plays the bass part with his left hand on the piano while banging out the chords with his right hand. Dennis’ drums are treated with a huge reverberation from the echo chamber, adding a Spectorian majesty to the recording. After a couple of run-throughs, Brian asks “How’s it sound?,” and Chuck replies “Good!.” Carl, sitting in the booth next to Chuck, says, “Brian, it bothers the shit out of me to hear no bass, though.” Brian responds “We’re gonna overdub it... .” Chuck says, “Let’s go, you wanna put one on?” Carl says, “Hey, can you give Dennis

earphones?" Ron replies "He has earphones, Carl," and Dennis says, "I don't need 'em." Brian calls out to Dennis, "Hey, put 'em on" and Dennis says, in a mock exaggerated voice "I don't need it!." Chuck says, "Here we go, 'Then He Kissed Me', Take One," and Carl, who has been tuning up his guitar, hits the talk-back and declares "We're ready." Prior to the start of the first proper take, Brian tries to instruct Dennis on how he wants the drums played after the first verse: "Dennis, from now on, it's two... " and Dennis, evidently thinking he's still talking about the first verse, says, "Naw, it's one... ," but Brian corrects himself by saying "From then on out it's two-four, OK?" Dennis says, "Alright," then Brian uses his piano to demonstrate the last verse for him, with Dennis and Ron eventually joining him. Brian says, "Now be ready to go to that, I'll show you," to which Dennis responds "I know" and Brian says, "OK... ." Chuck again calls out for Take One, and Brian says, "Push all the way, OK Dennis?" and then counts it in. This first take doesn't make it very far before they all stop playing at once and Brian asks "Are we alright?" Carl says, "I don't hear enough of your left hand," Brian asks "You don't?" and Carl matter-of-factly replies "No." Brian briefly runs through his piano part, Carl says, "Better" and Brian calls out "Here we go!." Take Two follows, but breaks down prior to the second verse. Brian calls "One more!," then does a run-through with Ron, which fades out on the U.M. disc. The third take is short-lived, lastly about 40 seconds, but the fourth makes it about half-way through the second verse before petering out. Brian apparently thinks Ron is falling behind the beat with the tambourine, but Ron says, "I don't think I'm lagging," and Carl agrees: "Doesn't sound like he's lagging." "Alright then" Brian concedes, "One more." Takes 5 and 6 are brief attempts that break down; after the second of these, Carl says, he still doesn't hear enough of Brian's left hand, to which Brian responds "It's alright, we'll make it with the bass." Take 6 is soon stopped by Carl, who says, "Brian, I'm sorry but a string broke." There is a break in the tape where Carl apparently replaced the broken guitar string. The tape resumes with Brian explaining the bridge to the others. Carl says, "It goes da-DA-DA-DA-DA-DA-da-da-da-DA," then asks "Are you only going to do one bridge, Brian?" He has to ask him again, because Brian has begun playing "Be My Baby" on the piano, a song which even in 1965 apparently had the ability to send Brian to another dimension. When he snaps out of it, Brian replies "Yes" and Carl asks "OK, it's after the second verse?" Brian says, "Yeah, and after that we go back to the last verse, and then it goes... instead of going into that little instrumental break, forget it, we'll just go: " and then plays the main riff to show how the song will fade out. Next up is Take 8, but it quickly breaks down. Take 9 collapses soon into the second verse and Brian asks Dennis if he was "late on that pickup?" Dennis asks "What's the difference between that and a roll?" and Brian says, "OK forget it, if it's not in there, forget it." Dennis continues to protest "I wasn't late!," while Chuck and Brian call for the next take. Take 10 also fails to get beyond the middle of the second verse. Brian gives Dennis some more performance pointers, and Chuck hits the talk-back to say "Hit your bass drum, Dennis." Dennis complies, and Chuck says, "OK... Here we go, Take 11." This attempt doesn't quite make it to Verse Two; Dennis says, "I'm not rolling... !," to which Brian responds "You're supposed to come right in on the two-four beat on the second verse... you missed it." Chuck calls "Take 12," there is some further discussion between Brian and Dennis about the transition into Verse Two,

and then a twelfth take that last about 45 seconds. Ron, who is apparently seated at the organ while playing the tambourine, asks “Brian, why’d you stop?,” and Carl comes over the talk-back, saying “I thought I heard a note, it’s coming from the organ... I thought I heard four notes in there; Ron, keep your foot off the pedals.” Ron replies, “They’re not even on!” Dennis impatiently rattles his rims with his sticks while playing his bass drum, and Brian calls out “Go man!” Chuck slates Take 13, then says, “Denny, I have the bass pedal hot as a cannon.” Take 13 is immediately marred because of some discordant playing. Chuck says, “Here we go, Take 14,” and Brian, apparently referring to either Dennis or Ron, says, “Better be ready Jack, because he’s gotta go in three minutes,” then immediately does the count-in. This take is blown for the same reason as the previous one, and Carl calls out “Something happened to the guitar, OK?” Carl then quickly retunes the new string, and Take 15 follows, but this lasts for only a half-minute. Dennis asks “What’s wrong?!” and Brian, impatient that time is running out, announces “He’s gotta go!” Take 16, the only full take of the bunch, follows and becomes the master. Following the completion of the basic track, two instrumental overdubs were laid down on the remaining tracks of the first-stage tape. The first of these consists of Carl’s 12-string acoustic lead guitar playing the signature riff in the intro and throughout, the bass guitar (played by Brian), and an organ part (which we can assume is played by Bruce).

For the second overdub, Carl added some minimal rhythm on the acoustic guitar, Bruce played some more organ, and a tympani was struck in a couple of places, probably by Brian. A reduction mix down to a single track of a second-stage tape was made, and at a later date, presumably the next time Alan and Mike were in Hollywood, the vocals were added. Although he probably knew ahead of time that he was singing the lead, Al was apparently unaware that there would be background vocals laid down while he was doing it; at the beginning of the first vocal track, he can be heard asking Brian “What’s Carl doin’ here?” Brian’s reply is “We’re gonna sing background on the second verse,” which they do in the form of some wordless “oohs,” with Mike adding a bass voice when these turn into “ahhs” in the second half of the verse. Mike also joins the others in a four-part harmony on the title line. Al was a wise choice for the lead on this song; his delivery is clear and bright, with just a touch of graininess, and it evokes a wholesome “boy-next-door” image. On the line “and always be right by my side,” an extra dose of chamber echo is applied, causing that line to jump out at the listener in a very effective way.

SALT □ LAKE □ CITY

The rehearsal seems to continue from this point on U.M., Track 1, which begins with the studio band jamming on a really loose rendition. Brian calls out “Carol, you’re playing it too hard... we’re getting too clicky. Can you play it a little softer?,” and Carol can be heard asking “Me?” Brian replies “Yeah, you’re playing your strings too hard... ‘cause we’re getting an awful much of a break-up sound.” Carol confirms “Is it me that you’re talking about?,” and Brian replies “Yes, Carol,” so she says, “Oh, OK. OK, I’ll turn the break-up sound off.” Right then, Chuck adds the tape delay that will be a major feature in this production, especially on the two bass guitars. One of the male musicians, possibly Jerry Cole, excitedly says, “Wooh! Look at that, look at that, look at that!! Did you ever

see anything like those in your life?! Boy, you have been home for a long time, haven't you!" amid much laughter. Howard and Jerry begin to jam a bit on their respective guitars, then Brian asks "Hold it Jerry, please." They pick up with a run-through of the first "Letter B" section, then Brian stops them to give some instruction to Billy Strange, who is playing tambourine on this session: "Hold it please, it's: bomp-bomp, quarter notes after that, Billy... Billy, come in with quarter notes, please." Brian then turns his attention to the sax section: ". . . One horn starts it: 'DA-da-da-da, DA-da-da-da-da', another horn adds: 'DA-da-da'... OK, here we go please." In this sax solo, Jay enters first with the riff in Eb on his baritone, and is joined on the second rep by Steve, using the lower notes of his tenor to exactly double what Jay is playing. When, in the final take, Jay moves the riff down to Ab on the next chord, Steve plays some higher notes since the tenor sax is incapable of playing that low (the notes referred to here are those sounded, not written, since the saxophone is a transposing instrument). Plas Johnson's second tenor sax is used for a soft background pad in conjunction with Roy Caton's trumpet. They do another run-through, but stop at the point where Carol plays her riff in the little break (where the vocals sing "Salt Lake City") because she seems unsure of the timing. Brian, sounding a bit frustrated that others can't just hear it the way it sounds in his head, sighs and says, "It's like this, Carol... Carol, it's gonna go 'bomp BOMP bomp... bomp... BOMP... bomp... DIT-DONT-DIT-baaa'... and ya gotta, when Hal goes BON-BON-BON, everybody hits, OK?... for the fade. Can we try that please, from the horn break? Let's have a little Steve to start, or whoever... ." Steve counts it in by saying "One-two-three-Jay!" and Migliori starts the riff. At various points between takes, Howard Roberts plays some chiming guitar in the background reminiscent of the "Don't Worry Baby" break. Once they complete the fade run-through, Brian asks if they can play the whole thing, "from the intro all the way through the thing" as Carl, sitting in the booth, riffs away on his 12-string in the background. First, Frankie Capp asks "Do we play the downbeat on the two rubato bars?" (the answer is "No"). Brian asks "Hey, Frankie, what are you doin' with that last thing when Carol does it?" (meaning the break where Carol plays solo for a few notes). Frankie replies, "I'm not doing anything there, but when the horns are playing DA-de-da-da." Brian responds "Good. Can we take it from the intro on... can I hear Leon just for a second." One of the other musicians says, "Leo, play!" and from that point on Hal and the other guys can be heard making "Leo the lion," jokes whenever Leon is requested to do something (i.e., Carol calls him "Lion-hearted"). Leon runs through his organ part (including a fairly involved left-hand line on the lower manual). Brian asks, "Can I hear another stop for a second... Another stop... fool around with stops!... I'm talking about that left thing, the black keys... punch it." Hal says, "Punch the button... that's it!" and Leon tries various combinations of organ sounds. Brian finally decides "Go back to the original one, it was good." Someone on the floor asks "Do they know that this microphone is not going in?" and Hal responds "They're taking it direct." Brian says, "OK fine, from the intro please." They try another run-through for about a minute, until Brian stops things and says, "Too much percussion. Percussion's leakin' all over the place; you gotta play it farther away Billy-boy" and Hal says, "Next door, Billy." Brian then asks to hear Frankie and Leon "for the blend of those two things, and we can make it take off." Frankie asks "Isn't it

too fast?," to which Hal replies "Yeah, don't worry about it" and Brian concurs "It's OK, I think we... let's just try that sound between you and Leon." Those two then run through the main riff on vibes and organ. Brian asks "Hey Frankie... lemme hear you play lower than that." Frankie tries that, but says, "I can't play that low." Brian says, "Play it up there, you sounded good up there, that's good, make sure you hit all the keys even, though... Alright, can we make this thing now? OK, fine. A little bit slower now, about like this: one... two... one-two-three-go like that, OK?" After some further discussion by the players and another demonstration of the tempo by Brian, Frankie asks Brian if he wants his two vibe notes in the intro, Steve and Hal tell Frankie that they're "rolling," and Brian says, "Yes, Frankie, go ahead!." Frankie says, Shuddup, all the rest of you" while Hal clicks his sticks to establish the tempo. Steve says, "Remember Eastern Airline" and Carol laughs. This run-through is stopped by Brian because Hal's pickup at the end of the intro was bad. The next performance makes it to the end of the first verse, but the tambourine playing still bothers Brian: "No please, can I just have a 'chink-chink-chink' please on that part, Billy... yes, a CHINK-CHINK-CHINK-CHINK... quarter-notes!... just quarter-notes, just hit it through... like that," he says,, demonstrating with his hand on a flat control room surface. "Actually, to tell you the truth, I'd like quarter-notes through the song, uh Billy, all the way through it please, when you come in... and drop out those points, but all quarter-notes please, just quarter-notes. Can we have it again, please? Here we go... ."

The next run-through includes some louder vibe notes on the introduction. Billy's tambourine re-enters shortly after Carl's guitar and the piano come in. At this early point in the song's development, at the end of the break in which Carol plays her intro riff solo, the horns still come in sounding a triad chord, an idea which is later abandoned, just as it was for the intro itself. This run-through makes it to the sax solo before Brian hits the talk-back and says, "OK... we had a bass muff there, that's alright... Sounded very good, OK let's do it again please, from the top, sounds very good."

Hal plays his pick-up fill on the drums and asks "Do I do bass drum through that?," and Brian replies "Yeah, sounds great, Hal." Hal clarifies his question, which is: should he play his bass drum through the sax solo. Brian answers "Come in when the second horn does... second two bars." Brian then asks "Billy, you gonna pound that thing now when it, uh, you can hit it a little harder when the horns, second time, one horn, then the second horn, you come in with Hal's uh, bass thing, hit it a little harder there. Alright, can we do it again please, and Frankie, you wanna knock off those little things you do before the 'A' starts?... Nothing before 'A', Frankie. OK here we go. (to Chuck) What is this? This is gonna be 'Salt Lake City', Take One. Here we go." Brian stops Take 1 in the intro and calls for "One more." He asks "Did you take your highs back off your guitar, Carol, to start it off?... For the verses, all the highs off, and then whack it off after, uh... then, yeah, OK (laughing)... then take it off... that doesn't sound good, either!" Someone in the booth, possibly Howard Roberts, says, "Brian wants to get it whacked off" and Brian laughingly says, "Shut up... Can you do that, Carol, successfully?... After eight, can you start whacking off?... Whack off for eight, then take a rest... then lay out for eight, then start whacking at twenty-four... ." As the laughter in the booth and on the floor continues, Carol asks "What happens with Jerry?" Hal or someone says, "You can't jerk it off any more, Carol,

but whack it off.” Someone else says, “Whack off, Jerry!” Brian comes back on and says, “Right... plenty of highs to start with, and then we wanna just whack off, man. Here we go! ‘Salt Lake City’... uh... Take Two!” Hal asks “Are we all going to whack off together at that point?,” then counts the band in. Brian once again stops it in the intro due to a lack of tambourine: “Hold it please, I think I want a little tambourine there!... From the very top, right! From the very top, with Carol. Here we go again!”

Jerry tells Billy to “Just whack it!” and Carol laughs. Take 3 is a little rigid and forced, and Brian stops it when Jay plays an incorrect note in the sax solo: “Hold it please, Jay blew it there. It’s DA-da... you know what you did, didn’t you Jay?” Jay responds “No, I don’t.” Brian sings it for him “It’s just DA-da-da-da-DA-DA-da-da-da-DA, for that four things there,” and Jay says, “Oh yeah, yeah I know now.” Frankie asks “Do you want me to play that vibe in the horn thing?” Brian replies “Yeah, please,” then instructs the horns “forget that chord, will ya?” referring to the two or three bars of sustained padding behind the bass riff, or in other words, the three bars before the “B” section. Brian calls for Take 4 and humorously pleads with the band “C’mon, let’s really whack off now, c’mon, now!” Almost immediately, Brian stops the take because “I think that was a little bit jerky... bass wasn’t quite with you, Carol” (apparently referring to Jerry’s part), then he says, “. . .one more time, please.” Take 5 suffers the exact same fate, and the next take isn’t even slated. Take 7 makes it past the point where the rest of the band enters, before Brian comes over the talk-back and says, “I don’t know, Leon, can you turn your organ up just a little bit and keep your foot off the pedal?” Someone on the floor says, “Organ UP, Leo!” amid chuckling. Brian asks “Is your foot - it isn’t on he pedal, is it?” to which Leon replies “No.” Brian then inquires “Can you have just a little more volume?” Leon runs through the verse progression while boosting his volume a little. Brian pounds the console surface for emphasis while saying “From-the-top!,” and Chuck slates the next take as “Take 6” (it’s really Take 8 because the last two attempts were unslated). Brian tells Billy to “Hit your tambourine a little harder in the intro, please... and then drop out, alright?” This attempt is a little slow, and Frankie soon stops it with some intentionally discordant vibe playing.

GIRL DON’T TELL ME

When the tape resumes, the brothers are discussing the tempo, with Carl saying “Are you counting? ‘Cause I know I’ll go too fast, so you count-in... .” Brian says, “OK, here we go, ONE-TWO-THREE-FOUR!” and the first take is off and running. After about a minute-and-a-half, there is a break in the tape. Things pick up again with Carl running through the progression, and Brian eventually joining in. There is some miscellaneous discussion about comedy records, with Dennis saying, “We outta put out a record where we go ‘Well, man... ,” and Brian saying “Woah, yeah; yeah, woah... .” Dennis enthusiastically replies “We’re gonna’ do that, I’m coming in here, we’re gonna cut one, y’know, a thing like that,” but Carl remarks that he doesn’t think it’s a good idea. Dennis argues “It could go!,” and Carl responds that The Smothers Brothers are already doing a combination of music and satire. The next take stops almost immediately, and Brian asks Chuck, “I forgot to tell you, did you get the count?” Chuck replies that he did, and slates the next take as “Take Three,” and Brian repeats the slate.

Chuck quickly stops this take because the group is not together, and Carl agrees “Yeah I was a little bit fast, in places.” Brian does the count-in, and Take 3 makes it to the break, but quickly dies because Dennis doesn’t come back in with the others. Carl says, “That was the second, last verse, Brian, you’re supposed to go:...” then demonstrates the riff that will occupy that gap. “Isn’t that where we start the verse again?” Dennis replies “Yeah,” and Carl says, “Well you didn’t do it!” Dennis says, “I did,” but Carl says, “No, you didn’t, Dennis... .” Dennis says, “I thought it was three times, Brian... ” Brian calls out “One more time, then, OK here we go.” Chuck asks Dennis to “shove the mic over... is the mic over the cymbal?,” and Dennis says, “This one is, yeah.” Chuck tells Denny to “Hit it a little harder, then” (referring to the cymbal), but Dennis misunderstands and taps the mic instead. Chuck says,, “No, not the mic... don’t do that, just hit the cymbal!” Brian says,, “OK... Are we ready for Take Five... ONE... TWO... ONE,” but Dennis says, “Aw c’mon man, I wasn’t ready...” Brian yells out “FIVE-SIX!,” then re-does the count for real. This take quickly breaks down because it sped up almost immediately. Take 6 is much longer, but dissolves nonetheless, with Dennis doing a comical drum fill to end it. Brian asks “Do you think it speeds up... ?” and Carl replies “Yeah, probably.” Bruce plays some music-box style notes on the celeste, and Dennis says, “I’m watching your foot!” Brian asks “Why don’t you watch your own foot?,” and Carl makes the classic statement: “Listen, everybody... I always watch Brian’s foot, alright, and that’s the best foot to watch.” Brian plays the riff on the bass for a couple of bars, then makes a couple of non-serious attempts to start the next take. He asks Chuck “Are we gonna make it ‘six’?” Chuck slates it “Take Seven,” Brian says, “‘Seven’? OK, here we go, let’s try to make it through. One-Two-ONE-TWO-THREE... ”

Take 7 is solid, and after the break Brian launches them back in with two quick notes on his bass. However, things fall apart in that last verse after the break. Carl says, “Oh I’m sorry, I flubbed it up. Let’s take it from the break, we can take it from there, can’t we... yeah, it’s just that I get hung up... .” They practice the build-up a couple of times, as well as the ending. Carl tells Dennis, “Hey hit all the cymbals like that” and Brian tells the others to watch Carl. After some further discussion (in which Brian makes a mostly unintelligible but disparaging remark about his bass and Carl says, “Sounds good though, Brian”) they make another attempt (Take 8), but it doesn’t even make it five seconds before it dies. Bruce places a comical riff on the celeste that Brian punctuates with a single bass note. There is some more discussion, Carl says,, “We can overdub it, if you wanna,” just as Dennis apparently breaks a stick by sitting on it, and screams, “Oh NO!” Carl says,, “Get another stick,” and Dennis says, “It just stuck out of my butt and it broke, I swear to God!” Dennis’ brothers quickly grow impatient with his jacking around; Brian says, “C’mon... let’s go,” and Carl says, “Put it away, Dennis... c’mon, let’s go!” At some point, Brian leaves the studio floor to spend the rest of the session in the control booth, playing his bass direct into the console from a seat next to Chuck (prior to this, he had been plugged into a direct box located out on the studio floor).

Take 9 is the first complete take, making it all the way to the end, but also including a longer ending than the released version, with the build-up that was spoken of before. Following its conclusion, Carl asks “Do you want me to count it

Brian, or are you going to?" Brian apparently indicates that Carl can do it, so Carl says, "Tell me if I'm right, Brian, I'm gonna count it two times just to see... One-Two... is that right, Brian? One-Two-One-Two-Three." Take 10 then follows (there is a numbering discrepancy on the U.M. bootleg, where Takes 9-15 are numbered as 10-16, resulting in two takes being labeled as 16). Take 10 lasts only about a half-minute. There is some unintelligible dialogue, where Carl seems to be asking Bruce "What am I going to do with the hatchet?" (could this possibly be a reference to a metronome?... with Brian up in the booth and his foot no longer available for Carl to watch, could a metronome have been set to "silent" mode for Carl to watch and keep time with?... the tempo arm of a metronome could be likened to a swinging hatchet...). Carl then counts in Take 11, but he quickly stops it for being "Too fast!"

Brian calls out "Take 12," Carl does another count-in, and this one lasts all of twenty seconds before he abruptly yells out "Hey! God-damn string broke! Fuck!" Dennis does a drum roll and Bruce sings a little line from some obscure song, which Dennis comments on by saying "They don't like jazz here, man." Bruce replies "They haven't heard any... you wanna know what that is? That's an in-between jazz, blues, and folk." Carl, having re-strung and re-tuned his guitar, strums a chord and asks Brian "Is that the good tone?" Apparently Brian feels it is, so Carl counts-in and they attempt another pass with Take 13, but it quickly breaks down (this is the only take marked "FS" on the tape box, for "False Start"). While Carl counts in the next take, Dennis is saying something in the background, which sounds like "We can never make our thirteenth chance... " ...Dennis demonstrates the opening crash that Carl requested, but Brian says, "I don't know... " Carl says, he'll do it just on the first note, and Brian says, "OK, fine... Are we ready for Take One now? Are we ready for those fills, Dennis... Carl... ? Carl, nod to Dennis for the fills." Dennis starts the count, but Carl says,, "Wait a minute, lemme, can I move over so I can see Dennis and I'll move my mic too, so I won't get hung up." Brian says, "Hey Carl... I'll clue Ron for the hang-outs on that first fill, and you clue Dennis for it, OK?". Carl says, "OK, alright." Chuck says, "Carl, stay right on that mic." Carl strums his guitar and asks, "How's this? Does it have a nice, deep sound?" Chuck says, "Uh... do you want a string sound?," and Carl says, "Can I strum it a couple times, and can you play it back for me just for the hell of it? Would that be a hassle?" Chuck tells him to strum it, which he does for a few bars, then Carl says, "Play that." There is another break where Chuck obviously rewound the tape and played that section back for Carl (Carl's involved role in the recording of the backing track earns him an "assistant producer" credit above).

HELP ME, RHONDA

Go, from the top. 'Help Me Rhonda', Take Three." Brian stops this and says, "One more, please, we gotta have a louder count, there's a vocal coming in off the top." Regarding the count-in, Hal asks Brian "Gotta have the fourth beat open, right?" and Brian demonstrates it thus: "'One-Two-THREE' and stop on 'Three'... ." Take Four breaks down immediately, and is followed by an edited Take Five, which although complete and apparently good, didn't result in Brian's

complete satisfaction. As this take winds down, Brian asks "One more for me, huh? Can we do that? Can we do one more for me, please." One of the musicians replies "You betcha." While the 12-string guitar is being tuned up, there is some discussion about the allotted time for the session running out. Brian asks, "Who's absolutely gotta go?" Someone suggests "We can do it real fast," and Brian replies "Alright, if we can go right now, let's go right now then... Let's go, Hal. Take Six." The complete Take Six follows, with as perfect a feel as can be. At the end, Brian says, "Thank you very much" and one of the musicians (it sounds like Hal), obviously proud of their accomplishment, proclaims "Yeah!... Yeah!... Thank you very much, alright!" With the completed backing track in tow, Brian and The Boys moved the production back to Western Recorders, where no less than four additional sessions were required to finish the track. It was probably at the first of these, held the afternoon of March 3rd according to Keith Badman's research, that a reduction mix was made which brought the music down to a single track of a second-stage tape. On the original tracking session, the lead guitar at the end came in on the seventh bar of the fade, and was played a little sloppily. During the reduction mix, Carl added another, tighter 12-string lead guitar part that doubles the original throughout the song. This guitar comes in on the third bar of the fade and continues until the twelfth bar before deviating into a looser "jam" style of playing (the final mono mix was faded out after the sixth bar of the outro, thus Carl's "jam" playing can only be heard on U.M. tracks 4 and 5). Also added during this reduction mix was a whirring organ part by Brian and possibly another tambourine (Dennis?); these overdub elements can best be heard on the instrumental version included as a bonus cut on the Stack-o-Tracks CD. Following this reduction mix and its simultaneous overdub, there was an abortive attempt to lay down the vocals the evening of March 3rd. The reason it was an "abortive" attempt is painfully clear to all who have heard the now-infamous session tape: Murry Wilson showed up inebriated and proceeded to alienate virtually everyone present. For an extremely detailed analysis of this disastrous session, see the separate Summer Days Outtakes essay. The next day, March 4th, Brian and The Boys returned to Western, this time presumably without the interference of Murry, and completed the vocal overdubs. Perhaps "inspired" by the previous session's catastrophic climax and determined to "show" Murry once-and-for-all that they could achieve greatness without him, they required but a single take to nail the first layer of vocals, and then doubled them in a similarly quick fashion as well. On this version, the vocals come in at the top with no intro, Mike is given a "bow-bow-bow-bow" bass part, and Brian sings the "Help me Rhonda, yeah!" line in falsetto now over a high Carl and a lower Al, while Mike takes the "Get her outta my heart!" line that was Al's on the original. The group also adds two "Come on, Rhonda's" behind Al's lead in the second verse (the first time this is sung solely by Mike, whereas the second time around Brian, Carl and Dennis all join him). When Mike sings "Get her outta of my heart!" right before the solo, there is a noise in the background as if someone shifted a music stand or something. Especially powerful is the group's vocal entry following the solo prior to the final chorus, where Mike sings "Uh bow bow bow bow Rhon" while Brian throws in a high circular falsetto line. Al's double-tracking of the lead in the intro doesn't sync up quite as well as it should, so Brian had him redo it as a live feed during the

final mix sessions (the first attempt on March 21st or 25th, as well as the final remix at a later date).

The Spank Capitol Punishment bootleg contains (in addition to the complete "Murry" session), three alternate mixes: (1) a mono mix of the backing track and March 4th vocal overdubs, preceded by about 25 seconds worth of guitar and organ riffs from the March 3rd reduction mix overdub, including Brian imitating some melodramatic soap opera organ music, as Chuck says, "'Will she or won't she... Tune in tomorrow!'... Just thought I'd help you out, Brian." (chuckling)... Here we go, 'Help Me, Rhonda', New Version, 1a, 1a!," while Carl plays the "Dance, Dance, Dance" lick on his 12-string; (2) a "vocals only" track in mono (although the liner notes say both of these first two mixes are in stereo, they're not); and (3) the final take of the instrumental backing track in stereo (preceded by a few seconds of between-take sound tacked onto the end of the previous cut). On this bootleg, the Middle and Right channels of this last selection are reversed, compared to the presentation of the same material on U.M. Sensing that the production 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 or Thursday March 25th, resulting in the "Alternate Single Version" included for the first time on the Endless Harmony Soundtrack in 1998 (details of this version are presented in the Summer Days Outtakes essay, in which this overdub is designated chronologically as "c"). This mix almost became the one used on the single, but at the last minute, Brian decided he was unhappy with it, and returned to Western to remix the song one last time, with another set of live overdubs (designated "d" above) added in the process.

The exact date of this final "Rhonda" mix is unclear... Badman reports that another set of mixes was done March 29th, which was also the recording date of the unreleased "Sherri She Needs Me," but he seems to be describing the results of the March 3rd "Murry" version. However, since the single was released April 5th, it's doubtful any further recording or mixing could've been done much later than March 29th. Whatever the date, the elements added as a live overdub in the final mix were Al's doubled vocal in the intro, Brian's barrelhouse piano solo, and Carl on additional 12-string lead guitar (playing a low, ascending sliding counter-point part in the intro and outro, as well as a simple yet stinging solo). Since these overdubs only exist on the finished mono master, and not either stage of the multi-tracks, they could not be included on the Stack-o-Tracks instrumental version. Finally, it should be noted that this single version does not fade in and out at the end like the original Today! version. Once upon a time, Al Jardine had claimed that Gary Usher's pending release of his own "Rhonda" single compelled Brian to re-cut the song in the first place. It has since become apparent, however, that Mr. Jardine had that episode confused with the events surrounding Usher's release of "Little Honda" (as The Hondells) the previous year. There is no indication Usher cut a version of "Rhonda" at this time. On the other hand, Bruce and Terry DID cut their own version of "Rhonda" with The Rip Chords, prior to Bruce's joining The Beach Boys (Gary, Terry... Honda, Rhonda... it's understandable that Al might confuse the particulars over a decade later). It is also obvious that this new Beach Boys version was not made in response to the Rip Chords' version, as this was started a full month before

the Rip Chords' version, in fact as previously stated, a full week (or two) before the release of the first Beach Boys version (as part of the Today! album)! Mr. Melcher probably heard the song for the first time on Today! in early March. In those days he may have been an acquaintance of Brian's, but not yet part of the "inner circle," and it's very doubtful he would've heard the song prior to its release. The Rip Chords version was recorded March 24th at CBS Studios, and featured Melcher on lead vocals, Rip Chords Phil Stewart and Ernie Bringas (and possibly Bruce) on backup vocals, Hal Blaine on drums (who was probably sick of the song by now, having played on all three versions), Mike Rubini, Daryl Dragon, and Gene Garf on pianos, Larry Knechtel on bass, Billy Strange (who also played on both Beach Boys versions), Jerry Cole, and James Burton on guitars, plus "session leader" Roger Webster. Brian had already produced the second Beach Boys version by that time, and was planning to release it as a single when he heard about The Rip Chords version. According to Terry, The Rip Chords release of "Rhonda" was "killed" by him at Brian's request, even though the records were pressed and ready to go. It was at that point that Brian and Terry became friends.

Upon its release as a single, The Beach Boys' re-make of "Rhonda" became a Number One smash on the American singles chart. Although he didn't appear on the record, Bruce Johnston later convinced Brian to include the single version of "Help Me, Rhonda" on this LP, knowing that its inclusion couldn't possibly hurt sales of the new album. It's interesting to note the many different arrangements of this song that the group would perform live throughout the '70s: they would do it as a slow blues in "drop-D" tuning, a mid-tempo boogie, and a fast rocker; they would do it with Carl on lead, with Dennis on lead, and with Al on lead; they would do it with a guitar solo, with a piano solo, with a sax solo, and sometimes with all of the above solos. The sight of a massive stadium crowd suddenly coming to life and forming long conga lines, dancing through the aisles while indulging in the "Help me, Rhonda!" sing-along is not something one easily forgets, even decades later.

SIDE TWO

CALIFORNIA GIRLS

Take 6 makes it past the intro and into the main rhythm of the song, but Brian stops it and says, "It started too slow, I'm sorry, it has to pick up there, it has to go 'doot-dit-DOO-doo, doot-dit-DOO-doo, doot-dit-DOO', OK? I'm sorry, here we go... Lemme even conduct the first couple beats of 'A' too, OK? Here we go... (clears throat)." Chuck says, "Take Seven," and Brian repeats "Take Seven, please." Take 7 is not perfect, but Brian allows the band to play it through completely, then comes on and says, "OK, now, it's, it's pretty close, it really is. Um, could I hear the trumpets, I mean horns, I'd like to have a little more Steve if I could, please... ." Al de Lory calls up to Brian, asking a question about how he

wants the “fairy tale” organ break toward the end played. This is followed by three-and-a-half minutes of “rehearsals,” which mostly involve Carl and Jerry jamming on various guitar riffs while occasionally practicing the intro, and other players intermittently running through their parts. One of the players on the floor (probably Howard Roberts) leans close into an open mic and asks, “How’s your vacation coming?,” apparently to Chuck. Brian is down on the studio floor at this point, consulting with the organist about the break. When he returns to the booth, it is apparent that other members of the Beach Boys’ “family” have arrived to observe the session, including perhaps Dennis and at least one girl (Marilyn and perhaps a companion of Dennis’). It seems as though they may have some sort of pet, like a small dog, with them... Dennis compares the animal to a “tarantula,” one of the girls giggles, Carl Dennis to “Hold it,” and Dennis replies “I’m holding it!” Brian hits the talk-back and says, “Alright, here we go, ‘You’re Grass And I’m A Power Mower’, Take... (to Chuck) what is it, Nine?” Chuck says, “Eight,” and Brian finishes his announcement with the correct slate, “Eight.” Take 8 quickly collapses, with Brian saying “Hold it please... they’re a little jumpy in here,” referring to Carl and Jerry. After a botched intro in Take 9, Brian calls out “One more again, please... one more, please,” and then, to the others in the booth, “It’s getting progressively worse.” Brian stops Hal’s count-in to Take 10 to say “Wait, Jerry wants to practice.”

Carol Kaye can be heard laughing on the studio floor, while Jerry and Carl run through their intro. With a perfect balance of the two guitars and just the right blend of echo from the chamber, the intro begins to take on the magical quality we all know and love. Brian hits the talk-back to tell the musicians on the floor. “... you gotta hear the playback here, this is great... alright, here we go... ah... .” One of the Boys, either Carl or Brian, asks Chuck “What the hell take’s this?” Chuck replies “Take Ten” while others in the booth suggest a new working title: “Oh Yeah.” Brian hits the talkback and says, “OK, here we go, ‘Oh Yeah’, Take Ten.” This one also falls apart in the intro, because, according to Brian, “Everybody was great except for Carl.” Carl agrees, admitting “I forgot it.” Brian quickly reassures everyone, “It’s really sounding good, too... OK, this’ll be Take Eleven, please.” This quickly breaks down, with Jerry saying “We weren’t together.” Brian says, “Count it off, Hal, please,” and they try again. Brian stops the take right before they can start the “Letter A” verse section, and says, “Hold it, now wait a second, can I go like this: da-DA-DA-da, can I count each note with my hand... ‘cause these guys aren’t use to rubato conductors... OK, here we go... Thirteen, please... no, let’s make it, call it ‘Fourteen’, OK? Fourteen... .”

Carl again hits a wrong chord in on the final modulation in the intro, saying “I forgot... ,” and Brian, growing a little impatient, announces “Another blooper in here, really, these guys are just screwing up right and left... Fourteen, please... No, we gotta call this ‘Fifteen’, the last one was ‘Fourteen’... ‘Fifteen’, please... .” Someone on the floor had suggested they “overdub” the intro, but Brian either doesn’t hear that recommendation or ignores it. “Take 15” is one of very few takes that makes it past the intro... all the way to the end in fact (despite being marked as “incomplete” on the tape box). Brian presses the talk-back and says, “Alright, one more please, uh... we had a blooper from Carol... other than that, it was outtasite.” One of the players on the floor (probably Frankie) asks “Do we wanna hear it?,” someone else (probably Hal) says, “No... are you kidding?,” and

the first player says, "Yeah whaddya mean, am I kidding? I wanna hear it." Brian vetoes that request, instead saying "Alright, now, let's do another one, please, 'cause we're gonna be makin' it here; it's otherwise sounding very good." Brian then engages Chuck in a conversation about the horn levels, saying "We can drop the horns later; how 'bout leavin' it that way for the take, it sounded awful good... the way we recorded it last, the other night, we didn't keep 'em up so loud... ," probably referring to the session for "Salt Lake City" a week earlier. Chuck says, "That's why, yeah, I just backed off here, so I can back 'em off... ," and Brian instructs him to "Settle 'em down in there." Chuck responds, "Well they gotta be up for the beginning, 'cause they're strong... ," and Brian agrees "Yeah, fine, then we'll drop 'em." The horn level they are referring to is probably the monitor mix level, since the horns are being recorded pretty much by themselves on one track, which means their level in the final instrumental mix can be adjusted later. Through this whole conversation, the guitar intro is being practiced non-stop in the background by either Carl or Jerry.

Brian excitedly calls out, "OK now could we please, uh, uh, can we make 'Sixteen', it's sounding very good, let's keep that beat, now when the thing starts, right after the intro, uh... let's hit it, you know, kinda a little bit, little bit faster then, OK? It's 'doot-dit-DOO-doo, doot-dit-DOO-doo, doot-dit-DOO-doo', 'bout like that? Here we go, this'll be... 'We Don't Know', Take Sixteen... ." This attempt dies quickly, with Brian calling out "One more, it's awful hard," and Carl saying "We weren't ready for it that time." "Take 17" is also stopped almost immediately, Brian saying "Very weak, let's do another one, please." "Take 18" progresses toward the end of the intro, when Brian stops it and says, "Very bad, I, it, it just didn't make it," before turning to Chuck and asking "Can we hear a little more Frankie, please?" After stopping "Take 19" in the intro, Brian says, "One more, huh? Take Twenty?," then turns to Carl and Jerry, asking "You ready, guys?" Carl ponders in disbelief "Twenty times... ," to which Brian, referring to Hal, quickly retorts "Just, just listen to him, y'know, he counts it off, OK? Here we go... ." The intro to "Take 20" is pretty good most of the way through, but Brian has to stop it due to "A goof again!" As Brian sighs in frustration, Marilyn attempts to console him by saying "So what, Brian," to which Brian replies, "It's OK, I'm not, I'm not worried about it."

Brian calls out to the band, making a sly reference to the "age" of the next take: "OK, uh, could we do it again please, Take Twenty-One... Take 'Adult'... here we go." Despite the song "coming of age," Brian quickly stops this take, saying "One more... Take Twenty-Two... that's my age... here we go!," as Marilyn laughs in the background. Another guitar mistake kills this take, with Brian saying "Again... ah, shoot, if we can get past the intro, we'll have it. OK? Twenty-Three." Down on the studio floor, Carol jokes "That's my age!" This one progresses a bit further, but Brian once again has to stop it: "One more please, it didn't ... it just didn't make it, I'm sorry..." Some noise on the floor forces Brian to say "Yes, everybody be quiet except Hal, please..." Hal scolds the other players, reminding them "The tape is rolling, y'know after the count-off, be quiet..." There is some unintelligible conversation between Hal, Frankie, Chuck, and Brian about "pulling his string." Carl and/or Jerry run through the opening riff again, and Brian declares "Ah yes, we're ready... Take Twenty-Four... Chuck's age... here we go." A bad note on the string bass derails this take, and Brian says, "Can I have that

piano go real smooth, bomm, y'know, real heavy, smooth notes. Basses, everybody, smooth now, c'mon, let's go... Take Twenty-Five (resignedly).” Hal clicks his sticks to start the next count-in, then stops and says, “Wearin’ out a pair of sticks, I’d pound some...” He’s interrupted by laughter from the direction of the percussion section; hysterically, Frankie shouts out “Blaine... Blaine...” and it’s probably Billy Strange calling for Hal to, “Wait a minute.” Hal asks “What happened?” and Billy says, “Frank’s spine fell apart” (evidently referring to some part of Frank’s vibraphone rig). Hal counters with “Pull that screw out... part of his ass fell off, right?” The laughter and goofing-around continues for a bit, then Hal counts them into “Take 25.” Brian quickly stops them, saying “Weak on the “bomm-BOMM,” it’s weak there...” Carl and Jerry play the riff a couple of more times, and Brian tells them to “Hit it soft... we got your volume here, OK?,” referring to the input gain and faders on the console. “We in agreement to that? Hit ‘em soft, we got the volume... ,” and then, turning back to the entire band, “This’ll be it... Take Twenty-Six... .” This one makes it into the verse, but Brian stops them to say “I think... Al was ahead of the bass players, I’m not sure... I’m sure, actually... .” One of the musicians says, “but he don’t want to hurt your feelings, Al, let’s go... .” Brian jokingly says, “OK now, then, Al, you go home, and we’ll be ready to make Take Twenty-Seven... no (snickering)... OK, Take Twenty-Seven, please... our goal is seventy-five (Marilyn giggles hysterically)... this is a telethon here... here we go!... we’re tryin’ to get seventy-five takes!... OK here we go... Take, what is this? Take Twenty-Seven... at 4:00 in the morning?... here we go.” This next take actually makes it well into the first verse before Brian hits the button and says, “Hey, the bass fell out!... What’s the matter, Carol?”

Carol’s response is “I got tired, ‘cause the tempo went out.” Brian asks “OK, the tempo went out... who did it?” One of the players, probably Frankie, responds “YOU did, you said to play it faster!” Chuck reminds Brian that he had told the band to play it faster after the rubato part, and Brian says, “Oh, that’s right, that was my fault... .” Brian sighs and calls for “Take 28.” This take consists of two false starts, the first lasting only a few notes before Hal starts the count over, and the second proceeding a bit longer before Brian says, “Very weak there, we had some weak guitar changes... well we’re almost to Thirty, what are we, Twenty-Nine?... Take Twenty-Nine, please.” Brian stops this one a couple of bars into the verse, saying “No, Billy... don’t hit it like that... not until the actually, the two intro bars, then hit it with Hal... come in with Hal, alright?” Someone on the left asks Billy on the right “You wanna make a pick-up?” Billy replies “Yeah!” Brian comments “Rubato was bad, and don’t come in until after the two bars of, y’know... ‘kay?... on ‘A’ come in... ‘kay now look, here’s the whole secret of this whole thing is, if we can go ‘Da-DA-da-DA-don-DA-DA-don’, if we could have that emphasis there, OK? Here we go... Take Thirty! We’ll be passing through menopause about 1:00. Here we go! One! (bangs hand on surface).” Hal jokes, “We haven’t even been to Disneyland yet!,” which brings much laughter from the floor. “Take 30” (the one marked “Good Intro”) doesn’t get much beyond that intro before Frank misses a change, and hits some incorrect vibe notes. Brian, however, thinks the culprit may be Al de Lory’s organ, and he calls out “Hold it, we had a goof on the, uh... It’s two bars of B, isn’t it Al? Did you hit a change there?” Frankie ‘fesses up and says, “No... I did.” “I think it was Frankie, then”

agrees Brian. Something apparently happened on the floor, because Billy yells out “Oh-oh, shit!,” and Frankie says, “Ohh, man!” Brian calls out “Here we go! Ray’s here, so let’s make it!” One of the players calls out “Ray who?” Chuck calls for “Thirty-One,” and Brian says, “Ah, that was very close, if we could just keep that up, we’ll have a take! This is Take Thirty-One, here we go!”... May I advise everyone, be ready for that break at the end, for the, uh, ‘fairy’ thing. OK, here we go... Take Thirty-One: ‘We Don’t Know’, Take Thirty-One.” The guitars in this one are a little clangy right off the bat, so Brian says, “One more, please! I’m sorry, Take Thirty-Two... it wasn’t together.” Brian stops this one a little farther into the intro, saying to Carl “One more... you’re hittin’ bad notes!... Don’t tell me you did, and y’know, just let it go, let us find out later... Take Thirty-Three, I believe... .” The grind of the session is beginning to wear on everyone, and is clearly evident in the tired voices of Carl, Chuck, and Brian, who attempts to motivate the guitar players into achieving an acceptable intro: “C’mon, you guys, just get past that, and we’ll be in good shape, OK? Take Thirty-Three.” Unfortunately, this take is immediately marred by a bad chord on either the piano or one of the 12-strings, on the very first note. Brian says, “Hey, that was a good sound, I don’t know who did it!” Amid laughter from the floor, Hal says, “Leon passed some gas,” and someone else says, “J.C.” (referring to Jerry Cole). “Take 34” almost makes it to the first chorus, but Brian halts it because “we’ve got too damn much vibe.” Turning to Chuck, he says, “Too much vibe, and not quite enough organ... just a touch more organ and not quite so many vibes.” As he and Chuck fine-tune the mix, Jerry and Carl continue practicing their intro, and the musicians on the floor fight what must have been growing boredom with insane laughter. Brian sighs once again, and says, “This is it! This’ll be the one... that won’t make it... ” Referring to the fact that midnight had just arrived, Brian adds “This’ll be Take Thirty-Five... at ‘Cinderella time’. Here we go... are we ready? One-two-one...,” Hal duplicates Brian’s count-in, but the first note is marred by a too-“plucky” sounding 12-string note from Carl. Amid more incredulous laughter, Brian says, “We had a bad... ” and calls for “Take Thirty-Six,” but needless to say, this one collapses almost as quickly. Brian says, “Another bad note in here! What’s the... you guys tired, or what?” Carl says, something about being “tired out,” and in disbelief Brian announces, “Thirty... seven.” The laughter on the floor escalates, as Hal says, something about blowing cigarette smoke. As expected, this one lasts only a few seconds before a bad note is hit. This time no one laughs, and Brian comments “What’s so funny, really.” One of the musicians on the floor (probably Howard) calls up “Hey, Brian... weird voices again out of the speaker, man.” Brian replies “It’s not comin’ through here, it’s on you’re guys’ take, it’s not on ours.” The player says, “We got a speaker up here!,” Brian replies “Well, gee, I’m sorry, we don’t hear it!” The musician responds, “OK, it doesn’t bother me,” and Brian says, “Unless it’s hangin’ you up... It’s funny, right?,” and the player says, “No..” Brian says, “It’s really not comin’ through here, OK, here we go.” After Carl plays the first riff of the intro again, Brian adds “Maybe it’s Jan Berry haunting my session, I don’t know. Let’s go.” This take is not even slated, but it makes it well into the first verse, before Brian hits the talk-back yet again and says, “Sorry, but that drags, I hate to say it, really... that, that drags, Carol.” Carol asks “It drags?,” and Brian says, “Yeah, that’s a little draggy... Really, that was a drag, it was a little bit slow,

it just didn't have anything, y'know what I mean?... so, if we could do it again, and uh... ." Chuck says, "Thirty-Eight," in the process reverting back to the "real" take numbers (since there was no Take 13, and since the previous take was unslated). Brian calls out "Take Thirty-Eight, let's go please!," then quietly adds "Please come through well!" However, he has to stop this one too, complaining "Naw, it's too jerky there, please! A little jerky, or somethin'." Chuck grumpily croaks out "Thirty-nine," and Brian slates it for the band. Take 39 quickly dies, with Brian saying "Bad, uh bad, bad, bad... (to Carl) you flubbed it... you watchin' your notes?"; Carl replies "Yeah!," and Brian calls for Take 40. Believe it or not, this one is actually complete, just not perfect. Brian wants to hear it anyway, and seems to call out to Steve as the U.M. track fades, the tape having reached the end.

The next track on U.M. picks up with Brian, Chuck and Carl discussing the allocation of reverb, with Chuck saying "It outta be on all three of those things," meaning Frankie's vibes, Al de Lory's organ, and the guitars "in here" (the control booth). Brian concurs, saying, "OK, fine." This conversation evidently occurred at the beginning of the session, because markings on the tape box indicate the reel was recycled after Take 40, with the final four takes apparently commencing a few seconds into the rewind tape, thus wiping out everything after the first few seconds until part-way into Take 4. Brian calls out "Here we go, Take Forty-One, there," and this take is also complete, but some of the tambourine playing early on is loose. At the end, Brian calls out some request to Al (probably regarding the so-called "fairy" break). Next up, Brian announces "We're rolling on Take Forty-Two, here we go." At this point, Brian sounds refreshed and refocused, obviously energized by having actually made it through two complete takes in a row. His luck ran out with the next two attempts, Take 42 breaking down after only the first ten seconds or so. He

calls out "One more... Here we go, this is real good now, Take Forty-Three," and this one makes it into the verse before he says, "We'd like to do another one... Take Forty-Four?" Someone in the booth, possibly Jerry, says, "They weren't together... one chord was wrong, too, on the saxes." Brian, exasperated, sighs and says, "Sh-hhit. Take Forty-Four, here we are, on a roll." This one is played absolutely perfectly, the only flaw being a "click" on the tape 10 seconds into the intro. The "click" in question, although an unintended noise, sounds close enough to a hit on the hit-hat to fool generations of unsuspecting music fans (the "click" was left intact in the song's first stereo remix, included on the original edition of the Endless Harmony Soundtrack, but was surgically removed from later editions of that CD, as well as from the new stereo remix that appears on Sounds Of Summer). Satisfied, Brian was able to "wrap" the session at this point, with Take 44 allocated as the master.

LET HIM RUN WILD

U.M. presents the horns as an overdubbed "Insert," but the Capitol Punishment session tape proves the horns were recorded at the same time as the rhythm instruments, just isolated and separated onto their own track. Before the next run-through begins, Brian asks "Can we have the horns too, please? Were you playing the last time? Can we have the horns, from the top. Alright, here we go." Carol is still helping the guitar players with their parts, actually singing a riff to

them at one point. She then plays the low bass riff that leads in to the chorus, but Brian says, "Howie, you don't have to make that pickup... that 'bomp-bomp-bomp-bomp...'..just hold out, then come in on 'duh, duh, duh-duh-duh...' ." Howie responds "I see... OK... ." Brian asks "Are we ready?," and Carol starts to make a suggestion, asking "Brian, how 'bout at the end... of the chorus... ," but there is a break in the tape that prevents us from hearing more. The tape resumes with another count-in: "Top... two... one-two-three-four," and Brian asks for "Horns and everything." At the end of this practice run, Brian says, "Yeah, that was supposed to be a fade, it's OK, some people didn't... ," and Chuck, who normally displays no emotion at all on sessions, actually seems excited when he enthusiastically exclaims "Yeah... sounds great!" Brian says, "OK, in about thirty seconds, we'll make one... ." There is a section appearing later in the Capitol Punishment presentation that seems to be from the earlier rehearsals, therefore we will examine it here: a run-through is heard from the top, and a voice from the floor can be heard singing one line of an unknown melody over the verse changes, and incredibly this voice seems to be singing "Good vi-brations... " (or, more probably, "Good foun-dations"). Billy Strange is experimenting with a shaker in the verse, and Brian stops the take to say "Billy... Billy, try this... the 'top' again." As the horn players blow some miscellaneous jazz riffs, Brian asks, "Could we please have the music again from the top, and I'm gonna dig somethin'... OK, just hold it for a minute, OK? Go ahead, 'top'... ." For the next run-through, Hal takes over the count, leading the band in with "One, two, one-two-rolling!" Billy is still playing the shaker on this run-through, which soon ends as Hal hits his snare drum several times in succession to stop the band. Brian calls out "OK, here we are, here we are... again, please, 'top'... please?" Brian stops this practice run, offering Billy some suggestions on the shaker: "It's a little jerky, can't we have: choo-choo..chuh like that, or what... can you get any kind of a... ." Billy tries the rhythm a bit slower, with Hal providing some suggestions, but Brian is still unhappy with it, saying "Naw, I don't... that doesn't make it, either. Let's see... ." Someone calls out "Hold it!," and Brian says, "Now, wait... the first four bars, before you come in on the two, uh the fifth bar, OK? Fifth bar, uh... Strange..." Billy asks "Can I play something while Hal's counting off though, just to get warmed up..." There is another break in the tape, and when it resumes, Billy has switched to what sounds like a wood block (he eventually settles on hitting the wood block with a tambourine). The next rehearsal take ends with Hal trying some rolls on his tom, and Brian commenting, "Now we wanna just hear... we'll fool around with it this time... OK, I don't have a title of this song, so we'll just..." Chuck stops him and warns "I can't put 'No Title'... ," so Brian says, "I gave a title for Steve, what is it?" From the floor, Steve reminds him that this working title is "I Hate Rock 'n' Roll'," so Brian declares "OK, 'I Hate Rock 'n' Roll', Take One." From this point on, the count-in is done by Hal. Brian stops this take to say "Hey hold it, something wrong here... what happened?"

Somebody didn't change to 'dom-dom-dom'..." Hal says, something like "You play the Russian songs, you get hung up," and someone else chuckles and says, "OK." Brian says, "One more time, please, Take Two... 'I Hate Rock 'n' Roll'." The third take is missing from Capitol Punishment, so we jump to the start of Take 4, which Brian stops during the count-in: "Now hold it, I'm sorry, just a little bit faster... ." Brian stops this take and says, "Hold it please, can I hear the horn

voicing, again... ?” Another break in the tape follows, after which the material described in the preceding paragraph appears. In another great example of Brian combining the tone of two instruments to create a unique third sound, Frank Capp’s vibes merge with Leon Russell’s electric piano, and the result is an especially cool bell-like resonance. The next section of tape focuses on perfecting the sound of this element: Leon is heard playing the electric piano chords almost staccato, and as he and Frankie play through the changes, some magical reverb is applied to their sound, but Brian is still searching for more resonance: “You’ll have to ring, uh Leon... try it again... again, one time...”

This part is played through for a few more bars, then Brian asks “Could we go this? Could we have Leon... punch the notes a little harder: bomp... y’know what I mean?” Leon tries a harder touch, and Brian is clearly pleased: “That’s it, that’s what we want... let’s do that now, let’s make the take... OK?” Chuck announces “Take Five,” and Brian says, “Hit it real hard through the thing... Take Five.” At the end of this attempt, Brian comes on and says, “OK, now, went a little bit too much bari... not quite so much bari, but back off a little bit, OK?... Once in a while, we... have a little problem on the C# change, I hear some, a hangover of a, uh, diminished chord... does somebody know about that?” No one admits that they do, and in fact one of the players says, “I don’t even know what a diminished chord is.” One of the musicians has a question for Brian, but due to the noise, he is unable to understand it: “I can’t hear you, you’ll have, no, everybody’ll have to uh, be quiet... .” The question is pretty much intelligible, but Brian hears it clearly enough to respond “No, I didn’t mean it for you, I’m sorry, I was just...” Brian then turns his attention back to Leon and Frankie: “OK, uh... on the piano and the vibe... (inhales sharply) wooh, let’s see now... .” After a break in the tape, we hear Frankie playing some vibraphone notes, then Brian says, “Can we try, eh... one more time, the piano and the vibe, uh... something like, uh... we gotta have a little more of a... ,” then we have another gap in the tape.

When the tape resumes, Chuck says, “Take Six.” Hal does the count-in, but before they can even play a note, Brian says, “Stop, please... a little more horn in the verse... those low notes when you come in... just a little bit more, please... Take Six, please.” This one plays for awhile, then Brian hits the button and says, “Hey now there’s a, somebody’s hangin’ over a diminished, I’m sure of it.” After another tape break, Carl is heard chuckling in the booth, and Brian says, “We’ll be alright.” Someone says, “Seven,” Carl asks “Seven?,” and Brian says, “OK, let’s make it... let’s try to make this it, and we’ll have a... some time off here. OK, Take Seven, please.” This one is derailed a few notes in by a “bad note on the vibe... a little more emphasis on each one, Frankie, please... here we go, one more time... Eight.” Brian stops Take 8 and says, “Just a little bit too much echo on Frankie... Frankie, there’s too much ringin’ out there, I think...” Frank responds, “I’m letting them all ring through, now!” Someone agrees that it’s “Overbearing,” and Brian says, “Not quite as much.” Frankie replies “OK,” then adds “Speakin’ of too much ring, that ring on your finger there... ,” although we can’t tell who this comment is directed to. The edited tape skips ahead to Take 11. Brian laughingly says, “Don’t worry about it,” and adds, “Can we make Take Eleven, please. Jimmy, you got the notes, right?” Jimmy replies “Yeah!,” and Brian asks “Lemme hear that one low F#, please.” The Bond-man sounds the deep acoustic bass note a couple of times, and Brian says, “OK, I wanna make

sure we get that, can you get close... uh, different to the mic..." Jimmy runs through some nice-sounding runs, and Brian says, "OK, we're fine. Here we go, please, Take... uh... Take Eleven." It's probably Jimmy who makes a crack about "All the better guitarists," to which someone else retorts "You better get Phil Stephens over here now," in a reference to the jazz bassist of that name. Hal does the count-in, but we don't get to hear the take because it's been edited out. We resume with Carl commenting, "It sounds good," and Brian saying "OK, now then, let's have 'Twelve' please." As Take 12 dies out, Brian comes on and says, "A little more Stevie, please?, a little more Stevie "Wonder," a little more you" (directed, of course, toward Steve Douglas). There is another jump in the tape, to Brian saying, "Let's make this Take Fifteen, please." There is yet another break, Leon can be heard practicing the electric piano part with Brian coaching him ("Oh no, 'ba-ba, ba-ba-ba"), but this is likely from the earlier rehearsal segment. There is the sound of the tape being started back up, Brian says, "OK, Seventeen," then the Capitol Punishment track fades.

The next take presented here is Take 23, and it appears in full. At the end. Brian comes on the talk-back and says, "Thank you very much, we got it. Hal, you wanna come up here?" However, in spite of Brian's confidence that this was the best take, he apparently later second-guessed himself, going back through the earlier takes and ultimately selecting Take 16 to be the master. The easiest way to distinguish between the two is the tambourine, which hesitates before entering on Take 23, compared to Take 16 where it comes in right at the beginning. The "backing track with extended ending" that appears in stereo on Capitol Punishment is not the master take (Take 16), but rather the final, unused take (Take 23). Over a month later, the Boys gathered at Western to record the vocals, but despite making a finished mono mix, Brian was dissatisfied with the results, so he later took the "second stage" master over to Columbia for dub-down to a 1" 8-track tape, onto which a revised vocal arrangement was recorded in the first half of the chorus, along with a new lead vocal. The original "alternate" version now appears as a bonus track on Capitol's CD twofer reissue, and is described in detail in the Summer Days Outtakes essay. The tape box lid for the multi-track bears a notation which indicates something was done with the master take on 1-9-68; in fact, it was removed and spliced into the Stack-o-Tracks master reel at that time (along with the first stage 3-track masters of "Salt Lake City" and "You're So Good To Me"). It was probably at that time that the song's final title was written on the box underneath the original title ("I Hate Rock & Roll") in parentheses, since the handwriting appears to be the same as the 1-9-68 notation. The stereo spread, at least as presented on Capitol Punishment, has instruments allocated to the three tracks in this manner: horns & echo return LEFT, lead guitar, acoustic guitar, baritone guitar, basses, drums & tambourine MIDDLE, and 12-string guitar, electric piano & vibes RIGHT. Presumably, the group used several tracks of the 8-track to record their final vocals onto; these Columbia overdubs are numbered above as overdubs (g) through (j), since (a) through (d) would be the Western overdubs done for the alternate version (which remain on the second half of the chorus in the released version). Despite the virtual unanimous feeling among fans that this is one of Brian's best vocal performances (listen to how he effortlessly glides from "normal" head voice into falsetto, then back again), the man himself has never felt right about it, vetoing

plans for its inclusion on the career-spanning “Good Vibrations” box set in 1993.

Sporting a definite Burt Bacharach influence, the track’s jazzy sophistication and innovative production style make this one of Brian’s most spine-tingling musical creations. This song soon became the flipside of the “California Girls” single, but is strong enough to have easily been an A-side in its own right.

Read the rest in the Summer edition of *Endless Summer Quarterly*.