

KEEP AN EYE ON SUMMER 1964



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THE BEACH BOYS 1964

“Keep An Eye On Summer”:

<https://itunes.apple.com/us/album/keep-eye-on-summer-beach-boys/id942040096>

“The Beach Boys Live In Sacramento 1964”:

<https://itunes.apple.com/us/album/beach-boys-live-in-sacramento/id942017956>

Produced by Mark Linett & Alan Boyd

Mixed and mastered by Mark Linett at Your Place Or Mine Recording

Original recordings produced by Brian Wilson

Sessionography and research by Craig Slowinski

Special Thanks: Betty Collignon, Margaret Gwynne & Jihae Simmons

Production Assistant: Diva Ward

Brother Records Photo Archives: Trisha Campo

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For Brother Records: Elliott Lott

THE BEACH BOYS 1964

KEEP AN EYE ON SUMMER

1963 had been an incredible year for The Beach Boys and for Brian Wilson, as the group enjoyed success after success on the road and on the charts. That year they had an amazing string of hit singles and albums, from *Surfin' USA* to *Surfer Girl* and *Little Deuce Coupe*, and Brian Wilson suddenly found himself at the center of the pop music industry in Los Angeles. With Al Jardine taking his place on the road for several Beach Boys tours that year, Brian was able to stay home in LA and immerse himself in music, mastering the techniques of studio recording, taking over the production of the Beach Boys' records from Nik Venet, the Capitol staff producer who had overseen their first two albums for the label, and he was also branching out as a writer, producer and arranger for several other artists, even co-writing a number one hit, "Surf City," for friends Jan Berry and Dean Torrence. There seemed to be no stopping Brian.

In many ways, 1964 would prove to be a pinnacle for Brian and the Beach Boys. For while Brian's musical ambitions outside of the group were dashed somewhat by David Marks' departure from the band in late 1963 after a dispute with the Wilsons' father (and then group manager) Murry Wilson – effectively forcing Brian back on the road for any and all Beach Boys gigs that year and limiting his ability to focus on outside productions – the Beach Boys themselves soared higher and higher, maintaining and strengthening their position as the top pop music brand in the US even in the wake of the frenzy of Beatlemania that hit the world early in the year. In 1964 alone, the Beach Boys came up with many of their biggest, most lasting hits, creating records like "Fun Fun Fun," "Don't Worry, Baby," "I Get Around," "Dance Dance Dance," "All Summer Long," "Wendy," and other classics that have long since become part of our cultural DNA. Just try to find someone who hasn't lived in a cave for the last 50 years who *can't* sing the chorus hook of "I Get Around."

One of the more remarkable things about the Beach Boys' astounding string of hit singles and albums in 1964 is that, for the most part, the Beach Boys truly were a self-contained musical powerhouse. For many years a myth has grown up about the group in that era, to the effect that the Beach Boys only sang on their records while the backing tracks were played by the highly skilled studio musicians, often referred to collectively as "The Wrecking Crew," who were then laying down the backing tracks for so many of the hit records by Phil Spector, Jan and Dean and others in the LA music scene. While it's true that Brian worked extensively with these talented players starting in 1963, for the most part those 1963 sessions (and a few in early 1964) on which he used the Wrecking Crew players were for artists other than the Beach Boys, most notably the Honeybees, friend Bob Norberg, and Sharon Marie. When it came to the Beach Boys, however, in those first few years of the group's career it was the group members themselves playing the bulk of the instrumental tracks on their own records, albeit often augmented by members of the Wrecking Crew. While Brian followed his idol Phil Spector's lead and was recording many of his extracurricular productions at the same studio that Phil favored, Gold Star, by early 1963 the Beach Boys had found their own home base at Western Recorders in Hollywood (Jan Berry's favorite facility), working with engineer Chuck Britz in the cozy confines of Studio 3 under the watchful eye of Dad/Manager Murry Wilson, a professional relationship apparently loaded with personal baggage that would not survive long into the new year.

In many ways, 1964 may have been the Beach Boys' *sunniest* year. Brian, Mike, Carl, Dennis and Al toured the world, released four best selling albums, and even managed their first number one hit, "I Get Around," at a time when Beatlemania was ruling the charts and the airwaves. The Brian Wilson-Mike Love songwriting partnership was at its peak, and it seemed the Beach Boys could do no wrong. Despite the intense pressures of stardom and success, the drama, heartbreak and internal strife that was to plague the group in later years had yet to fully engulf them, and it wasn't until the very end of 1964 that Brian finally cracked under the strain, suffering a breakdown while the group was on a short Christmas tour.

This new collection, made possible by the fact that the Beach Boys, starting in 1964, made a point of holding onto their work reels (and greatly enhanced by the recent recovery of some long lost tapes from the *Shut Down Vol. 2* album sessions) shows the Beach Boys at their zenith, offering glimpses of the camaraderie, optimism and high spirits behind the creation of these timeless records, and highlighting the incredible vocal arrangements, compositional skills, and rapidly evolving production techniques that placed the Beach Boys and Brian Wilson at the forefront of pop music in 1964 and for all time. Back in 1964 when these records were first burning up the charts, the Powers That Be in the record business – and possibly the Beach Boys themselves – regarded them as

disposable “product,” likely as durable as so many candy bars. 50 years later, these songs are still being sold, performed, celebrated, analyzed, dissected, and played over and over again.

Alan Boyd, November 2014

Documentary filmmaker and archivist Alan Boyd has directed and edited several films for The Beach Boys, including Nashville Sounds, Brian Wilson 1999 (a short film that opened Brian’s first solo tour) and the Grammy-nominated Endless Harmony documentary. With Mark Linett, Alan has also produced several archival CD releases for The Beach Boys and Capitol Records, and won a Grammy for his work on the 2011 release “The Smile Sessions.”

1964 was a truly amazing year for the Beach Boys, with a number one hit “I Get Around” coming smack in the midst of Beatlemania. I was twelve when I bought that 45, heck, I bought all their 45’s and played them right alongside all those British invasion records that kept spilling out of my AM radio.

On this set we’ve presented highlights from many of the group’s sessions during 1964, mostly previously unreleased (even on those “unofficial” discs often found at record shows). As someone who has been listening to, archiving and mixing the group’s recordings for nearly thirty years, it was exciting for me to hear these newly discovered sessions for the first time. They fully demonstrate that the Beach Boys were great musicians as well as singers and that, contrary to popular opinion, they played on most of their records, with the occasional addition of members of the “wrecking crew.”

As with previous collections, I hope these tracks shed some light on how the records were made, and what the technical limits of the recording studio in 1964 were. Remember, the basic tracks were recorded live to mono using just 12 microphones on average, and everyone had to play their part without making any mistakes or the entire track would have to be redone. In a similar fashion, the background vocals were recorded with everyone singing together, and sometimes Carl would even be adding an additional guitar solo or rhythm part at the same time.

To put it simply, there was no hiding behind the sort of technology we have today that allows every aspect of a recording to be analyzed, tuned, re-timed and replaced. While this makes it easy to make “perfect” recordings, in my opinion it also tends to remove the excitement.

I hope you’ll enjoy this collection, and that we can present more of this sort of material in the future.

Mark Linett

Glendale, CA, 2014

Grammy-award-winning engineer and producer Mark Linett has for over twenty five years produced and engineered the Beach Boys catalog, including the landmark Made In California, Smile Sessions, Pet Sound Sessions and Good Vibrations box sets. He has also engineered albums for a wide range of artists including Randy Newman, Laura Nyro, Rickie Lee Jones, Eric Clapton, Red Hot Chili Peppers, Jane's Addiction and Los Lobos. His most recent Grammy award was for "The Beach Boys Smile Sessions"

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KEEP AN EYE ON SUMMER

Sessionography

Researched and Compiled by Craig Slowinski

Starting with 2011's release of *The SMiLE Sessions* deluxe box set (Grammy winner for Best Archival Release), I've had the honor and privilege of compiling sessionographies for new Beach Boys "from the vaults" projects, including this one and 2013's career-spanning box set *Made In California* (coming soon in online and expanded book editions). Through painstaking research, including examination of the surviving session tapes, studio track sheets, musician union contracts and record company files, Mark, Alan and I believe we've come up with as accurate a presentation as possible, including who played, sang and engineered on these historic tracks, along with when and where they were recorded and even which format of tape was used on the original sessions.

Sometimes, when chronicling events that took place a half a century ago, it's impossible to know everything for certain – and sometimes we have difficulty reaching a consensus among the three of us when it comes to the minute details behind the creation of these tracks – but our hope is that the casual listener and the obsessive fan alike will learn something new from our efforts. Above all, we hope you will enjoy reading this sessionography as you enjoy listening to the great music it represents.

Craig Slowinski, November 2014

1. FUN, FUN, FUN

Arranged: Brian Wilson

Lead vocal: Mike Love

Harmony & Backing vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine

Electric lead guitar: Carl Wilson

Electric lead/rhythm guitars: Carl Wilson

Electric rhythm guitars: Carl Wilson

6-string electric bass guitar: Ray Pohlman

Electric bass guitar: Al Jardine

Upright or Grand piano: Brian Wilson

Hammond B-3 organ: Brian Wilson

Drums: Dennis Wilson / Hal Blaine / Dennis Wilson

Tambourine: Hal Blaine

Tenor saxophones: Steve Douglas

Baritone saxophones: Jay Migliori

Basic track & overdub recorded at Western Recorders Studio 3, Hollywood, Wednesday January 1, 1964, 12:30pm-4:45pm (master is Take 3)

Vocals & additional overdubs recorded at Western Recorders Studio 3, Hollywood, Wednesday January 8 or Thursday January 9, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for vocals and guitar intro & solo, followed by tape-to-tape transfer to third-generation 1/2" 3-track tape with simultaneous overdub

2. WHY DO FOOLS FALL IN LOVE

Arranged: Brian Wilson

Lead vocal: Brian Wilson

Backing & Harmony vocals: Brian Wilson, Dennis Wilson, Al Jardine, Carl Wilson, Mike Love

Intro

Upright piano: Brian Wilson and/or Leon Russell

Archtop acoustic rhythm guitar: Bill Pitman

Electric rhythm guitar: Tommy Tedesco

Electric bass guitar: Ray Pohlman

Upright bass: Jimmy Bond

Drums & Tympani: Hal Blaine

Glockenspiel: Frank Capp

Main body

Archtop acoustic rhythm guitar: Bill Pitman

Electric rhythm guitar: Tommy Tedesco

Electric bass guitar: Ray Pohlman

Upright bass: Jimmy Bond

Tack piano: Leon Russell

Grand piano: Al de Lory

Drums: Hal Blaine

Temple block & Castanet (w/stick): Frank Capp

Tenor saxophones: Steve Douglas and Plas Johnson

Baritone saxophone: Jay Migliori

Finger snaps: Brian Wilson

Hand claps: the Boys, Chuck Girard

Basic track, intro bass vocal & overdub recorded at Gold Star Recorders Studio A, Hollywood, Tuesday January 7, 1964, 8:00pm-11:00pm (master is edit of

Take 19 & intro Take 5)

Vocals recorded at Gold Star Recorders Studio A, Hollywood, Thursday January 9 or Friday January 10, 1964

Engineer: Larry Levine

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for vocals, followed by tape-to-tape transfer to third-generation 1/2" 3-track tape with simultaneous vocal double?

3. DON'T WORRY BABY

Arranged: Brian Wilson

Lead vocal: Brian Wilson

Backing vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Al Jardine, Mike Love

Electric lead guitar: Carl Wilson

Electric rhythm guitar: Carl Wilson

Electric bass guitar: Al Jardine

Upright or Grand piano: Brian Wilson

Drums: Dennis Wilson

Basic track recorded at Western Recorders Studio 3, Hollywood, Tuesday January 7, 1964, first session of the day (master is Take 12)

Vocals & guitar overdub recorded at Western Recorders Studio 3, Hollywood, Wednesday January 8 or Thursday January 9, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for lead vocal & guitar overdub

4. IN THE PARKIN' LOT

Arranged: Brian Wilson

Lead vocal: Mike Love

Backing and Harmony vocals: Brian Wilson, Dennis Wilson, Al Jardine, Mike Love, Carl Wilson

Electric lead guitar: Carl Wilson

Electric rhythm guitars: Carl Wilson

Electric bass guitars: Al Jardine

Upright or Grand pianos: Brian Wilson

Drums: Dennis Wilson

Basic track, overdub & vocals recorded at Western Recorders Studio 3, Hollywood, Tuesday January 7, 1964 (master is Take 4)

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for vocal double

Chuck slates the master take as "Take 3", but on the track sheet "Take 4" is notated as the master. The rhythm track is doubled on an overdub; Carl added the lead guitar solo during the second set of vocals, then redid it as a punch-in.

5. THE WARMTH OF THE SUN

Arranged: Brian Wilson

Lead vocal: Brian Wilson

Backing vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Al Jardine, Mike Love

Electric lead guitars (w/tremolo): Carl Wilson (*arpeggios*)

Electric rhythm guitar: Al Jardine

Electric bass guitar: Ray Pohlman

Upright or Grand piano: Brian Wilson

Drums: Dennis Wilson

Bell-tree & Clinking percussion: Hal Blaine

Tenor saxophone: Steve Douglas

Baritone saxophone: Jay Migliori

Basic track recorded at Western Recorders Studio 3, Hollywood, Wednesday January 1, 1964, 12:30pm-4:45pm (master is Take 4)

Vocals & overdub recorded at Western Recorders Studio 3, Hollywood, Wednesday January 8 or Thursday January 9, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for lead vocal, followed by tape-to-tape transfer to third-generation 1/2" 3-track tape with simultaneous lead vocal double (the lead guitar was doubled on one of the lead vocal tracks)

6. POM POM PLAY GIRL

Arranged: Brian Wilson

Lead vocals: Carl Wilson, Mike Love

Backing vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Al Jardine, Mike Love

Electric lead guitar: Carl Wilson

Electric rhythm guitar: Carl Wilson

Electric bass guitar: Al Jardine

Upright or Grand piano: Brian Wilson

Drums: Dennis Wilson

Tenor saxophone: Mike Love

Floor tom: Dennis Wilson

Hand claps: the Boys

Recorded at Western Recorders Studio 3, Hollywood, Tuesday January 7, 1964 OR circa Wednesday February 19, 1964 (master is Take 19)

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for lead vocal, followed by reduction-mix transfer to third-generation 1/2" 3-track tape for lead vocal double w/floor tom & handclaps

Backing vocals and Mike's cameo are on one track, while the lead guitar solo and lead vocal appear on another track, along with the floor tom and handclaps.

7. DENNY'S DRUMS (Alternate Take)

Arranged: Dennis Wilson, Carl Wilson, Al Jardine

Instrumental

Electric lead guitar (w/Leslie effect): Carl Wilson

Electric bass guitar: Al Jardine

Drums: Dennis Wilson

Basic track & overdub recorded at Western Recorders Studio 3, Hollywood, Tuesday January 7, 1964 (master is Take 10)

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape

Dennis overdubbed a second set of drums. Brian produces from the control booth while Carl, Al and Dennis jam.

8. KEEP AN EYE ON SUMMER (Track with Backing Vocals)

Arranged: Brian Wilson

Harmony and Backing vocals: Brian Wilson, Dennis Wilson, Al Jardine, Carl Wilson, Mike Love

Electric rhythm guitars: Carl Wilson

Electric bass guitar: Al Jardine

Upright or Grand piano: Brian Wilson

Drums: Dennis Wilson

Basic track & overdub recorded at Western Recorders Studio 3, Hollywood, Wednesday February 19 and/or Thursday February 20, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape

Carl adds a second rhythm guitar part on one of Brian's lead vocal tracks.

9. ENDLESS SLEEP (Unreleased Brian Wilson Production, lead vocal: Larry Denton)

Arranged: Brian Wilson

Lead vocal: Larry Denton

Backing vocals: Brian Wilson, Larry Denton ?

Archtop acoustic rhythm guitar: Bill Pitman

Electric rhythm guitar: Tommy Tedesco

Electric bass guitar: Ray Pohlman

Upright bass: Jimmy Bond

Grand piano: Al de Lory

Tack piano: Leon Russell

Drums & Clanking percussion: Hal Blaine

Tympani & Castanets: Frank Capp

Tenor saxophone: Steve Douglas

Baritone saxophone: Jay Migliori

Chamberlin (strings): Brian Wilson

Basic track recorded at Gold Star Studio A, Tuesday February 18, 1964, 2:00pm-5:00pm (master is Take 5)

Chamberlin and vocals added thereafter

Engineer: Larry Levine

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape (with simultaneous backing vocal double) for lead vocal, followed by tape-to-tape transfer to third-generation 1/2" 3-track tape with simultaneous lead vocal double

The guitar and piano credits are speculative, based on who was at the session and what can be heard on the track.

10. I GET AROUND

Arranged: Brian Wilson

Lead vocal: Mike Love

Chorus falsetto lead vocal: Brian Wilson

Harmony & Backing vocals: Brian Wilson, Carl Wilson, Al Jardine, Dennis Wilson, Mike Love

Electric lead/rhythm guitars: Carl Wilson

Electric lead guitar: Carl Wilson

Electric bass guitar: Al Jardine

6-string electric bass guitars: Glen Campbell / Ray Pohlman

Upright or Grand piano: Brian Wilson

Harpsichord: Brian Wilson

Hammond B-3 organ: Brian Wilson

Drums: Dennis Wilson

Timbale w/brush, rim w/thin stick: Hal Blaine

Tenor saxophone: Steve Douglas ?

Baritone saxophone: Jay Migliori ?

Hand claps: the Boys ?

Basic track recorded at Western Recorders Studio 3, Hollywood, Thursday April 2, 1964 (master is Take 15)

Overdubs & vocals recorded at Western Recorders Studio 3, Hollywood, Friday April 10, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, likely followed by reduction-mix transfer to second-generation 1/2" 3-track tape w/simultaneous doubling of vocals; final instrumental overdub added either as simultaneous overdub during reduction-mix transfer to third-generation 1/2" 3-track tape, or simultaneously during mono mixdown

11. ALL SUMMER LONG

Arranged: Brian Wilson

Lead vocal: Mike Love

Harmony & Backing vocals: Brian Wilson, Al Jardine, Carl Wilson, Mike Love, Dennis Wilson

Xylophones or Marimbas: Brian Wilson

Electric rhythm guitars: Carl Wilson

Electric bass guitars: Al Jardine

Drums: Dennis Wilson

Piccolo or Fife: Jay Migliori

Tenor saxophone: Steve Douglas

Basic track & overdub recorded at Western Recorders Studio 3, Hollywood, Wednesday May 6, 1964, 6:00pm-10:00pm (master is Take 43)

Vocals recorded at Western Recorders Studio 3, Hollywood, Thursday May 7, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape with simultaneous vocal double

12. HUSHABYE (Track and Backing Vocals)

Arranged: Brian Wilson

Backing vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine

Upright or Grand piano: Brian Wilson

Electric rhythm guitar: Carl Wilson

Electric bass guitar: Al Jardine

6-string electric bass guitar: Glen Campbell or Ray Pohlman ?

Drums: Dennis Wilson

Track & vocals recorded at Western Recorders Studio 3, Hollywood, unknown date (possibly Wednesday April 29 or Thursday April 30, 1964)

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape

13. GIRLS ON THE BEACH

Arranged: Brian Wilson

Group vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine

Solo lead vocal: Dennis Wilson

Electric rhythm guitars: Carl Wilson

Electric bass guitar: Al Jardine

(6-string electric bass guitar: Ray Pohlman ?)

Upright or Grand piano: Brian Wilson

Drums w/brushes: Dennis Wilson

Percussion: Dennis Wilson

Basic track & overdub recorded at Western Recorders Studio 3, Hollywood, Friday April 10, 1964

Engineer: Chuck Britz

Vocals probably recorded at Western Recorders Studio 3, Hollywood, mid-April 1964

Engineer: Chuck Britz ?

Alternate vocals recorded at Capitol Records Studio, Hollywood, Tuesday May 19, 1964

Engineer: Bob (last name unknown)

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for vocals

14. WENDY

Arranged: Brian Wilson
Lead vocal: Mike Love
Chorus falsetto lead vocal: Brian Wilson
Harmony & Backing vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine
Electric lead guitars: Carl Wilson
Electric rhythm guitar: Al Jardine
Electric bass guitar: Al Jardine
Upright or Grand piano: Brian Wilson
Hammond B-3 organ: Brian Wilson
Drums: Dennis Wilson
Basic track, overdub & vocals recorded at Western Recorders Studio 3, Hollywood, late April and/or early May 1964
Engineer: Chuck Britz
Recorded on 1/2" 3-track tape, followed by tape-to-tape transfer to second-generation 1/2" 3-track tape with simultaneous vocal double

15. DON'T BACK DOWN

Arranged: Brian Wilson
Lead vocal: Mike Love
Chorus falsetto lead vocal: Brian Wilson
Backing & Harmony vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Al Jardine, Mike Love, with Marilyn Rovell, Diane Rovell, Ginger Blake (aka The Honeys)
Electric rhythm guitars: Carl Wilson
Electric bass guitars: Al Jardine
6-string electric bass guitar: Ray Pohlman
Upright, Tack or Grand piano: Brian Wilson
Hammond B-3 organ: Brian Wilson
Drums: Hal Blaine and Dennis Wilson
Basic track & overdub recorded at Western Recorders Studio 3, Hollywood, beginning Wednesday April 29, 1964, 10:30pm-1:30am ? (master is Take 3)
Vocals recorded later that day or on a subsequent date
Engineer: Chuck Britz
Recorded on 1/2" 3-track tape, followed by tape-to-tape transfer to second-generation 1/2" 3-track tape with simultaneous vocal double, followed by reduction-mix transfer to third-generation 1/2" 3-track tape with simultaneous vocal triple

16. LITTLE SAINT NICK (DRIVE IN)

Arranged: Brian Wilson
Lead vocals: Brian Wilson & Mike Love
Backing vocals: Brian Wilson, Al Jardine, Carl Wilson, Dennis Wilson, Mike Love
Drums: Hal Blaine
Tenor saxophone: Steve Douglas
Baritone saxophone: Jay Migliori
- Additional personnel info unavailable -
Track recorded at Radio Recorders, Hollywood, Friday October 18, 1963 (master is Take 2)
Engineer: C.L. or O.L. (full name unknown)
Vocals recorded at Western Recorders Studio 3, Hollywood, Sunday October 20, 1963
Engineer: Chuck Britz
Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for vocals, followed by reduction-mix transfer to third-generation 1/2" 3-track tape for backing vocals ?

17. UNTITLED JAM / LET'S LIVE BEFORE WE DIE

Arranged: Brian Wilson
Upright or Grand piano: Brian Wilson
Electric rhythm guitar: Carl Wilson
Electric bass guitar: Ray Pohlman
Drums: Hal Blaine

Track recorded at Western Recorders Studio 3, Hollywood, Wednesday April 29 or Thursday April 30, 1964, 10:30pm-1:30am ? (master is Take 15 ?)

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape

18. LITTLE HONDA

Arranged: Brian Wilson

Lead vocal: Mike Love

Backing vocals: Brian Wilson, Dennis Wilson, Carl Wilson, Al Jardine

Electric lead guitars: Carl Wilson

Electric rhythm guitars: Carl Wilson and Al Jardine

Electric bass guitars: Al Jardine

6-string electric bass guitars: Ray Pohlman

Upright or Grand piano: Brian Wilson

Hammond B-3 organs: Brian Wilson

Drums: Dennis Wilson

Opening voice: Dennis Wilson

Basic track, overdubs & vocals recorded at Western Recorders Studio 3, Hollywood, beginning Friday April 10, 1964. Alternate vocals recorded Tuesday June 23, 1964, alternate version mixed Saturday June 27, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for vocals, followed by reduction-mix transfer to third-generation 1/2" 3-track tape with simultaneous vocal double

19. SHE KNOWS ME TOO WELL

Arranged: Brian Wilson

Lead vocal: Brian Wilson

Backing & Harmony vocals: Brian Wilson, Carl Wilson, Al Jardine, Dennis Wilson, Mike Love

Electric lead guitars: Carl Wilson

Electric rhythm guitar: Carl Wilson

Electric bass guitar: Al Jardine

Upright piano: Brian Wilson

Drums: Dennis Wilson

Microphone boom w/screwdriver: Russ Titelman

Basic track, overdub & vocals recorded at Western Recorders Studio 3, Hollywood, Monday June 8, 1964 (master is Take 16 of 17?)

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape (with simultaneous overdub) for lead vocal, followed by tape-to-tape transfer to third-generation 1/2" 3-track tape with simultaneous overdub

20. DON'T HURT MY LITTLE SISTER

Arranged: Brian Wilson

Lead vocals: Mike Love, Brian Wilson

Backing & Harmony vocals: Brian Wilson, Al Jardine, Dennis Wilson, Carl Wilson, Mike Love

Electric lead guitars: Carl Wilson

Electric rhythm guitar: Tommy Tedesco

Electric baritone rhythm guitar: Ray Pohlman

Electric bass guitar: Al Jardine

Grand piano: John Gray

Upright piano: Brian Wilson

Drums: Hal Blaine

Tambourine: Dennis Wilson

Basic track, overdub & vocals recorded at Western Recorders Studio 3, Hollywood, Monday June 22, 1964, 3:30pm-6:30pm (master is Take 18)

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by tape-to-tape transfer to second-generation 1/2" 3-track tape with simultaneous vocal double

21. CHRISTMAS EVE & JINGLE BELLS

Arranged: Dick Reynolds

Mallets: Lou Singer

Harp: Kathryn Julye

Flutes or Saxophones: Ted Nash, Justin Gordon, Ronnie Langinger

Oboe or Saxophone: Gene Cipriano

Violins: Arnold Belnick, Marvin Limonick, Gerald Vinci, Bernard Kundell, Victor Arno, Alfred Lustgarten, Darrel Terwilliger, Joseph Stephansky, Stanley Plummer, Erno Neufeld, Israel Baker, Seymour Kramer, and Lenoard Malarsky

Cello: Harold Schneier

Plus another twenty-one musicians, likely from among these players who attended the June 18 orchestral session for other *Christmas Album* selections:

Archtop electric/acoustic rhythm guitar: Al Viola

Upright bass: Cliff Hills

Grand piano: Jimmy Rowles

Drums: Jack Sparling

Flute or Saxophone: Eddie Rosa

Bass clarinet or Baritone saxophone: Chuck Gentry

French horns: William Hinshaw, Richard Perissi, and Arthur Briegleb

Trumpets: Henry Laubach, John Audino, Conrad Gozzo, and Raymond Triscari

Trombones: Harry Betts, Francis Howard, and George Roberts

Tuba: George "Red" Callender

Cellos: Edgar Lustgarten, Jesse Ehrlich, Nathan Gershman, Alfred Wohl, and Margaret Aue

Orchestra master: Benjamin Barrett

Orchestra conducted by: Dick Reynolds

Copyists: Mainerd Baker and George Yocum

Track recorded at United Studio A, Hollywood, Wednesday June 24, 1964, 8:00pm-11:00pm

Engineer: Bill Putnam

22. WHEN I GROW UP (TO BE A MAN) (A Capella)

Arranged: Brian Wilson

Lead vocals: Mike Love, Brian Wilson

Harmony & Backing vocals: Brian Wilson, Carl Wilson, Al Jardine, Dennis Wilson, Mike Love

Vocals recorded at Western Recorders Studio 3, Hollywood, Monday August 10, 1964, aprx. 11:00pm

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by tape-to-tape transfer to second generation 1/2" 3-track tape with simultaneous vocal double

23. FUN, FUN, FUN ("LIVE" VERSION)

Arranged: Brian Wilson

Lead vocal: Mike Love

Harmony & Backing vocals: Brian Wilson, Carl Wilson, Mike Love, Al Jardine

Electric lead/rhythm guitar: Carl Wilson

Electric rhythm guitar: Al Jardine

Electric bass guitar: Brian Wilson

Drums: Dennis Wilson

Track & vocals recorded at Western Recorders Studio 3, Hollywood, Monday August 31, 1964

Engineer: Chuck Britz

Recorded on 1/2" 3-track tape

24. I GET AROUND ("LIVE" VERSION)

Arranged: Brian Wilson

Lead vocal: Mike Love

Chorus falsetto lead vocal: Brian Wilson

Harmony & Backing vocals: Brian Wilson, Carl Wilson, Al Jardine, Mike Love

Electric lead/rhythm guitar: Carl Wilson

Electric rhythm guitar: Al Jardine

Electric bass guitar: Brian Wilson

Drums: Dennis Wilson

Track & vocals recorded at Western Recorders Studio 3, Hollywood, Monday August 31, 1964
Engineer: Chuck Britz
Recorded on 1/2" 3-track tape

25. I'M SO YOUNG (ALTERNATE VERSION)

Arranged: Brian Wilson
Lead vocal: Brian Wilson
Backing & Harmony vocals: Al Jardine, Carl Wilson, Dennis Wilson, Mike Love
12-string electric rhythm/lead guitar (w/tremolo): Carl Wilson
Electric bass guitar: Al Jardine
Upright piano: Brian Wilson
Drums: Maurice Miller
Flute: Jay Migliori
Basic track, overdub & vocals recorded at Western Recorders Studio 3, Hollywood, Wednesday September 9, 1964, 4:00pm-6:00pm (master is Take 12)
Engineer: Chuck Britz
Recorded on 1/2" 3-track tape

26. ALL DRESSED UP FOR SCHOOL

Arranged: Brian Wilson
Lead vocal: Carl Wilson
Harmony & Backing vocals: Brian Wilson, Al Jardine, Dennis Wilson, Carl Wilson, Mike Love
12-string electric lead guitar: Carl Wilson
Electric rhythm guitar: Carl Wilson
Electric bass guitar: Al Jardine
Upright basses (*arco* in intro & outro): Melvin Pollan, Jimmy Bond, and Lyle Ritz
Upright or Grand piano: Brian Wilson
Drums: Dennis Wilson
Accordion: Carl Fortina
Tenor saxophone: Steve Douglas
Hand claps: the Boys
Basic track & overdub recorded at Western Recorders Studio 3, Hollywood, Wednesday September 16, 1964, 2:30pm-6:00pm (master is Take 14, slated as "Take 9")
Vocals recorded thereafter
Engineer: Chuck Britz
Recorded on 1/2" 3-track tape, followed by tape-to-tape transfer to second generation 1/2" 3-track tape with simultaneous vocal double; hand claps added simultaneously during mono mixdown

27. DANCE, DANCE, DANCE (ALTERNATE VERSION)

Arranged: Brian Wilson
Lead vocal: Mike Love
Chorus falsetto vocal: Brian Wilson
Backing vocals: Brian Wilson, Dennis Wilson, Al Jardine, Carl Wilson, Mike Love
12-string electric lead/rhythm guitars: Carl Wilson
Electric rhythm guitar: Al Jardine
6-string electric bass guitar: Al Jardine ?
Electric bass guitar: Brian Wilson
Grand piano: Brian Wilson
Drums: Dennis Wilson
Tambourine: Dennis Wilson ?
Basic track, overdubs & vocals recorded Columbia Records Studio, Nashville, TN, Tuesday September 22, 1964 (6-hour session) (master is Take 2)
Engineers: Mort Thomasson and Charles Bradley
Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape for overdubs, followed by reduction-mix transfer to third-generation 1/2" 3-track tape for vocals and guitar solo, followed by reduction-mix transfer to fourth-generation 1/2" 3-track tape for vocal double ?

28. DANCE, DANCE, DANCE

Arranged: Brian Wilson

Lead vocal: Mike Love

Chorus falsetto vocal: Brian Wilson

Backing vocals: Carl Wilson, Brian Wilson, Al Jardine, Dennis Wilson, Mike Love

12-string electric lead/rhythm guitar: Carl Wilson

Acoustic lead/rhythm guitar: Glen Campbell

Electric rhythm guitar: Al Jardine

Electric bass guitar: Brian Wilson

6-string electric bass guitar: Ray Pohlman

Accordion: Carl Fortina

Drums: Dennis Wilson

Triangle, Tambourine & Sleighbells: Hal Blaine

Sleighbells & Castanets: Hal Blaine

Tenor saxophone: Steve Douglas

Baritone saxophone: Jay Migliori

Basic track & overdub recorded at RCA-Victor Studio, Hollywood, Friday October 9, 1964, 2:00pm-5:30pm (master is Take 17)

Engineer: Dave Hassinger

Vocals recorded at Western Recorders Studio 3, Hollywood, later in October 1964 Engineer: Chuck Britz

Recorded on 1/2" 3-track tape, followed by reduction-mix transfer to second-generation 1/2" 3-track tape (with simultaneous overdub) for overdubs & vocals, followed by tape-to-tape transfer to third-generation 1/2" 3-track tape with simultaneous vocal double

29. I GET AROUND (LIVE – BBC)

Arranged: Brian Wilson

Lead vocal: Mike Love

Chorus falsetto lead vocal: Brian Wilson

Harmony & Backing vocals: Brian Wilson, Carl Wilson, Al Jardine, Mike Love

12-string electric lead/rhythm guitar: Carl Wilson

Electric rhythm guitar: Al Jardine

Electric bass guitar: Brian Wilson

Drums: Dennis Wilson

Recorded live (plus vocal double) at the BBC Playhouse Theatre, London, England, Friday November 6, 1964

Recorded on 1/4" mono tape

30. THE LITTLE OLD LADY FROM PASADENA (LIVE – BBC)

Arranged: Brian Wilson

Lead vocal: Mike Love

Harmony & Backing vocals: Brian Wilson, Carl Wilson, Al Jardine, Mike Love

12-string electric rhythm/lead guitar: Carl Wilson

Electric rhythm guitar: Al Jardine

Electric bass guitar: Brian Wilson

Drums: Dennis Wilson

Recorded live (plus vocal double) at the BBC Playhouse Theatre, London, England, Friday November 6, 1964

Recorded on 1/4" mono tape

31. GRADUATION DAY (LIVE – BBC)

Arranged: Brian Wilson

Group vocals: Brian Wilson, Al Jardine, Carl Wilson, Mike Love

Bridge solo vocal: Mike Love

Electric rhythm/lead guitar: Carl Wilson

Electric bass guitar: Brian Wilson

Drums: Dennis Wilson

Recorded live (plus vocal double) at the BBC Playhouse Theatre, London, England, Friday November 6, 1964

Recorded on 1/4" mono tape

32. SURFIN' U.S.A. (LIVE – BBC)

Arranged: Brian Wilson

Lead vocal: Mike Love

Backing & Harmony vocals: Brian Wilson, Carl Wilson, Al Jardine, Mike Love

12-string electric lead guitar: Carl Wilson

Electric rhythm guitar: Al Jardine

Electric bass guitar: Brian Wilson

Drums: Dennis Wilson

Recorded live (plus vocal double) at the BBC Playhouse Theatre, London, England, Friday November 6, 1964

Recorded on 1/4" mono tape

33. JOHNNY B. GOODE (UNRELEASED LIVE SINGLE MIX)

Unison lead vocals: Brian Wilson & Mike Love

Harmony vocals: Carl Wilson, Al Jardine

Electric lead/rhythm guitar: Carl Wilson

Electric rhythm guitar: Al Jardine

Electric bass guitar: Brian Wilson

Drums: Dennis Wilson

Recorded live in concert at Sacramento Memorial Auditorium, Sacramento, Saturday December 21, 1963

Recorded on 1/2" 3-track tape

Mixed to mono at Western Recorders, Hollywood, circa Monday August 10, 1964

Mixdown engineer: Chuck Britz