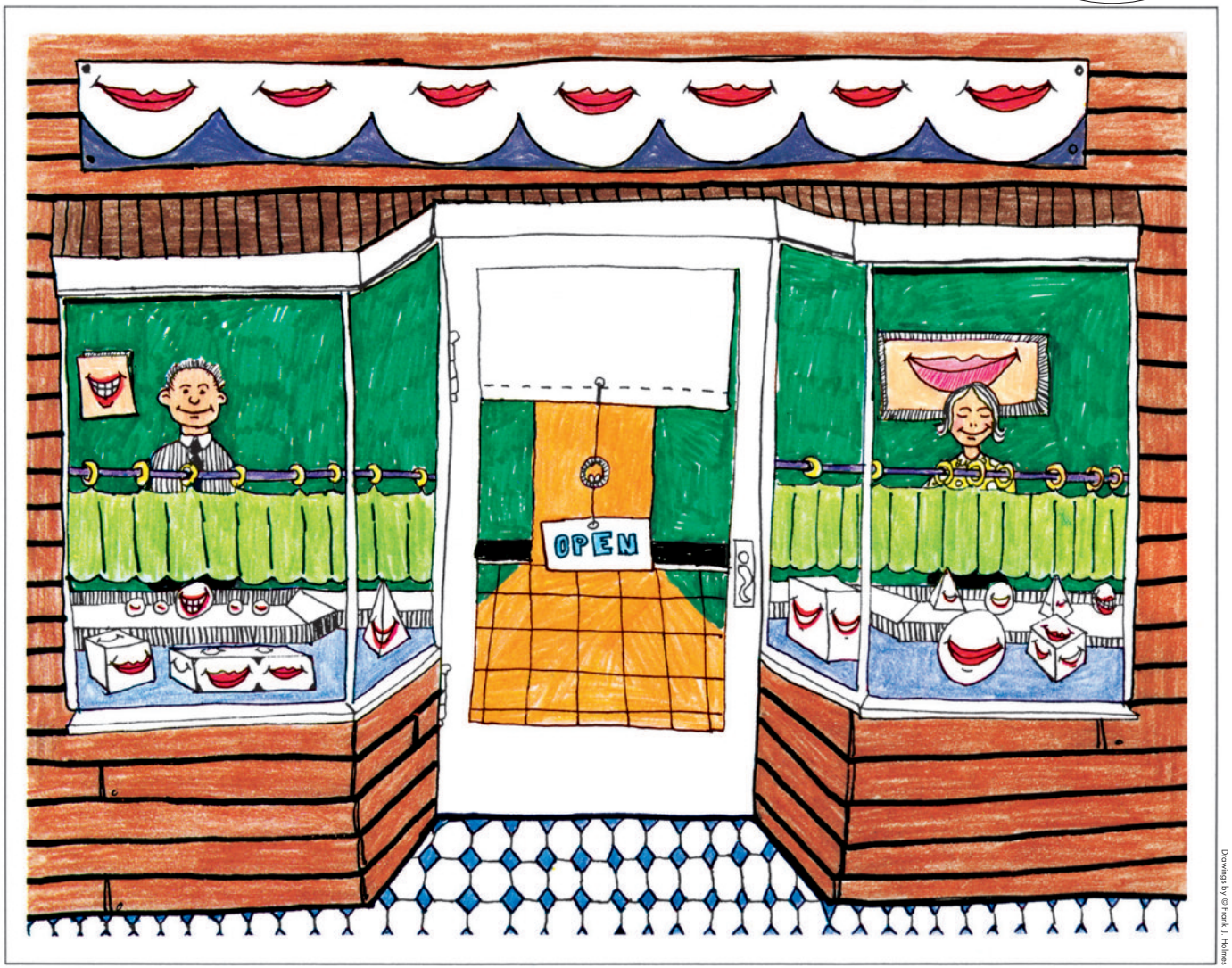
NEW IMPROVED FULL DIMENSIONAL SOUND

SMILE THE BEACH BOYS

Good Vibrations Good Vibrations Good Vibrations

Capitol RECORDS



Drawings by © Frank J. Holmes

THE BEACH BOYS



SESSIONS



MUSIC IS GOD'S VOICE

I'm a perfectionist. Just like my dad was.

When he used to bark at us to mow the lawn, he would yell *"Do it twice!"* As kids, we had to do everything twice to get it right. Which I guess is still relevant in 2011 as me and *"the boys"* are finally getting around to putting out *SMiLE*…for the second time.

After all these years, it sure seems surreal. I mean, The Beach Boys and *The SMiLE Sessions*? Those are six words I sure never thought I would be putting together. Not after what happened back in 1967. And definitely not after what happened in 2004. But, as the philosopher once said, *"all good things come to those who wait."*

So here we are. And now, of course, everybody wants to know what I think about all of this, what feelings are goin' through me. Well, let me take you back to when it all started, back in 1965 when I first met Van Dyke Parks. I knew right away that this guy was different, special, the way he spoke and the words he used. It reminded me a little bit about what Bob Dylan was doing. I filed his name away in my head.

In 1966, Van Dyke and I reconnected. I was just about finished with *Pet Sounds*, and I decided that I wanted to work with him on the next album.

Van Dyke just knew so much about everything. And he had a special way of saying what he knew. He is a real genius with words. For *SMiLE*, I wanted to try something different and I knew he was the guy to help me do it.

I invited him down to one of the sessions for ***Good Vibrations***. I was still working on it, still trying to fit the pieces of the puzzle together. I asked Van Dyke to help, but he declined. He said he liked the words that were already there.

But when I decided to start working on the next album, I enlisted him as my full-time lyricist. Man, did we get on a roll.Sitting up at my Beverly Hills house, at the grand piano, our feet in the sandbox, we wrote quickly—***Heroes And Villains***, ***Wonderful***, ***Cabin Essence*** and ***Surf's Up***. The songs just seemed to fly out of my fingers, the words out of his mouth. From the piano to the studio we would soar, high on the music we were creating together, determined to get sounds in the studio that matched my melodies and his words.

It wasn't going to be like any Beach Boys album anybody had ever heard. That was important. Each Beatles album had sounded different. The way I saw it, we were in a race, a production race. I felt as I told a writer friend, Tom Nolan, that I wanted to create *"a teenage symphony to God."*

Dylan had said that *"the times were a changin'."* Boy, was that an understatement. In my world, it seemed like things were changing in a big way—almost every week. You've probably heard all the stories—the sandbox, the tent, the exercise equipment, the fire helmets. All true. I was very young and trying to stay focused on the music and making it as much fun as I could. Van Dyke and I were working very hard, at my house and in the studio; we needed release.

The music was very serious. The lyrics were very important. The sounds we were putting together were very different. The music, the fun, the friends—all made us smile. That was the goal of what we were doing. To make the world smile. Because a smile could save your soul. Remember, they told us that laughter was the best medicine. And given where my head was at in those days, I needed the best medicine.

Things were happening so quickly. The writing, the recording, the world inside my head, the world outside my house. It was all a whirlwind.

The success of ***Good Vibrations***, our first million selling #1 single…the arrival of Leonard Bernstein's film crew…reporters wanting to know what was going on in the studio. My friends and colleagues—David Anderle, Michael Vosse, Danny Hutton, Derek Taylor—all helping me to fulfill the vision of *SMiLE*.

As always, in the studio, I had *"the regulars"*: the greatest session musicians in town. At the board, Chuck Britz and all the other engineers helped me put the sounds in my head on tape. At the mic, Carl, Dennis, Mike, Al, Bruce and I worked hard to get the right vocal blend.

But just when we thought we were almost there, it all began to fall apart. By 1966,

I was used to working on my own in the studio. I was used to everybody doing exactly what I told them to do. But the resistance I was feeling to my vision...everything that was going on inside my head: the challenge of competing with The Beatles...pressure from the record company...it all became too much and I just couldn't deal with it all. So I realized that I had to stop. *SMiLE* was killing me. It might've killed The Beach Boys too if we had kept going. So I ended it. Sometime in the spring of 1967, I just told everybody that we weren't going to finish *SMiLE*. I put the tapes in a vault on a shelf, where they stayed, more or less.

Yeah, I finished a version of ***Heroes And Villains***, but it sure wasn't what Van Dyke and I originally had in mind. And other songs and tracks from the sessions came out during the next couple of years. But the *SMiLE* sessions was a subject I didn't want to talk about. To anybody.

Truly, my creative heart was broken. The music that was deepest in my soul had stayed there. Locked away. And as the years passed, *SMiLE* became this legendary thing, this giant weight on my shoulders, around my neck. It just about choked me to death. That's how I felt when I wrote ***'Til I Die***.

And then, thanks to some good friends, we figured out that what had been created and recorded during the *SMiLE* sessions was music that needed to be heard, should be heard, and we put some of the best songs and tracks from those dates on the 1993 *The Beach Boys Good Vibrations* box set.

I really thought we were done then. Obviously, I was wrong.

About ten years ago, I was at Radio City in New York for a concert that an old friend of mine had put together to honor me. I remember the day in the rehearsal hall when I heard this incredible boys choir from Harlem sing ***Our Prayer***. The unbelievable Vince Gill and my old friends, David Crosby and Jimmy Webb, did an amazing version of ***Surf's Up***. And for just about the first time ever, me and my band did ***Heroes And Villains***. The music of *SMiLE* had been played live, and the world hadn't come to an end.

During the next two years, as I added those songs to my live show and saw how much the audiences loved that music, I knew that I would finally have to deal with all the music from the *SMiLE* sessions.

In 2004, my band and I, "musical secretary" Darian Sahanaja, and, of course, Van Dyke Parks actually finished *SMiLE*. We played it live in London, where they went crazy, then toured all over England and when we got back to L.A. we recorded it.

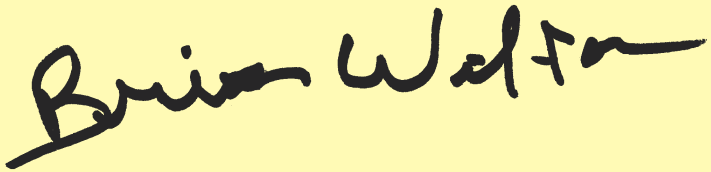
When it was released…and it was a big hit…it was the biggest relief you could imagine. People loved it. They loved it! We went to Carnegie Hall in New York, Disney Hall in Los Angeles...took it all over the world. Everywhere we went, people smiled. I was so happy. And once again, I thought that was the end of the *SMiLE* story.

Once again, I was wrong. People loved what me and my band had done, but it made 'em want to hear all the original recordings. Which brings us to today. I was asked to talk about how I felt about *The SMiLE Sessions* coming out—boy, I could write a book about that. But I guess the real thing to feel is joy, excitement, and fulfillment.

Many years ago I said that, *"Music is God's Voice."* I've often felt that I was on a musical mission, to spread the gospel of love through records. Probably nothing I've ever done has topped the music I made with Van Dyke, my old crew in the studio and the voices of my youth—me and The Beach Boys.

So, even though I'm smiling through the tears, knowing that Carl and Dennis aren't here to share this moment, I am smiling. And I hope this music makes you smile too. That's why I wrote it all those years ago.

Love & Mercy...





At heart, in the educated guess of this longtime observer, Van Dyke Parks—experienced as an actor, trained as a musician—was always a poet.

He thought, wrote, and spoke with unique lyric flair. Verse-men from Frost to Ferlinghetti were his heroes. As a guitar-strumming folk-group balladeer on the coffee-house circuit in the early '60s, while singing of cake-walkin' babies and Black Jack Davey, he was always eyeing the back-rooms where the beat-bards hammered out rhymes. *"That's where you wanted to be,"* he once recalled of those poets' antechambers. *"In that hip room, with the grownups."*

That's the ambitious poetic space he carried within him when he moved to Hollywood circa 1964, aged 21, and set up shop as a session musician, producer, songwriter. That's the cabinessence-room where he and Brian Wilson put the piano in 1966 and got to work on the project dubbed *SMiLE*, an LP meant to catch some cultural and emotional waves bigger than The Beach Boys' usual crash of the Pacific (though that too).

Song by song their cycle grew—like vox-pop hymns tossed off by some dumb angel, or a collage of oral-history overheard by a cross-country bicyclist.

SMiLE became an intimate epic, a vision and history of America, if you will, as experienced via the mind, the memory, the consciousness of one two-minded pilgrim in progress through time and inner space. The words are allusive and elusive as images blend together then blur apart. Pirates and Puritans, Indians and cowboys collide in a semi-civilized ebb and flow, a reverie-slumber or cubistic-daydream: in psychedelic step by step.

But what about the lyrics? What are they saying? What's it all mean?

Is there anything a poet might hate more to be asked? A poem should stand on its own, ought it not? A gift should be accepted with thanks, not made to defend its existence. (*But what's it for?*)

Van Dyke Parks took to answering questions about meaning with phrases like, *"I have no idea,"* or, *"It doesn't mean anything."*

Brian Wilson, though, circa 1966, was happy to give explication a shot.

Around the time he recorded a solo version of ***Surf's Up*** for an ABC-TV film, Brian walked journalist Jules Siegel through the lyrics of that Parks-Wilson song, revealing it to be one man's dualistic vision of Western history and the meaning of life, as he watches the interplay of the real and the imagined through an infinity of mirrors from his seat in a Plato's-cave of a symphony-hall.

"It's a man at a concert," [Brian] said. *"All around him there's the audience, playing their roles, dressed up in fancy clothes, looking through opera glasses, but so far away from the drama, from life –* ***Back through the opera glass you see the pit and the pendulum drawn.****"*

"The music begins to take over ... Then even the music is gone, turned into a trumpeter swan, into what the music really is. ... Reality is gone; he's creating it like a dream. ***Dove-nested towers.*** *Europe, a long time ago.* ***The laughs come hard in Auld Lang Syne****. The poor people in the cellar taverns, trying to make themselves happy by singing. … Trying to forget the wars, the battles at sea ...* ***A choke of grief.*** *At his own sorrow and the emptiness of his life ... And then, hope.* ***Surf's up!*** *... Go back to the kids, to the beach, to childhood. ... The joy of enlightenment, of seeing God. And what is it?* ***A children's song!*** *... The song of the universe rising and falling in wave after wave, the song of God, hiding His love from us, but always letting us find Him again ..."*

But of course it's not required that your mental movie follow even a co-creator's script. Chances are the work's devisers would encourage divergent visions. Poetry still has a subjective component, in and beyond its *"real"* meaning.

SMiLE was about to become a collaborative masterpiece in 1966—until it got dropped and shattered like a crystal kaleidoscope. *SMiLE* became a memory. Then it became *Smiley Smile*. Then it became a myth, then a legend, then a re-creation. Now, restored, it's beyond artefact: a sort of fact.

Time to some extent heals wounds, obliterates conflicts, and reveals more beauty. What once was blurred is crisp and clear. The avant-garde is tried-and-true.

Van Dyke Parks, always alert, still seems sanguine.

"The older I get," he's taken to saying onstage, *"the better I was."*

That's funny.

And as with *SMiLE*—it's true.

Tom Nolan is the author, most recently, of
Artie Shaw, King of the Clarinet: His Life and Times (Norton).





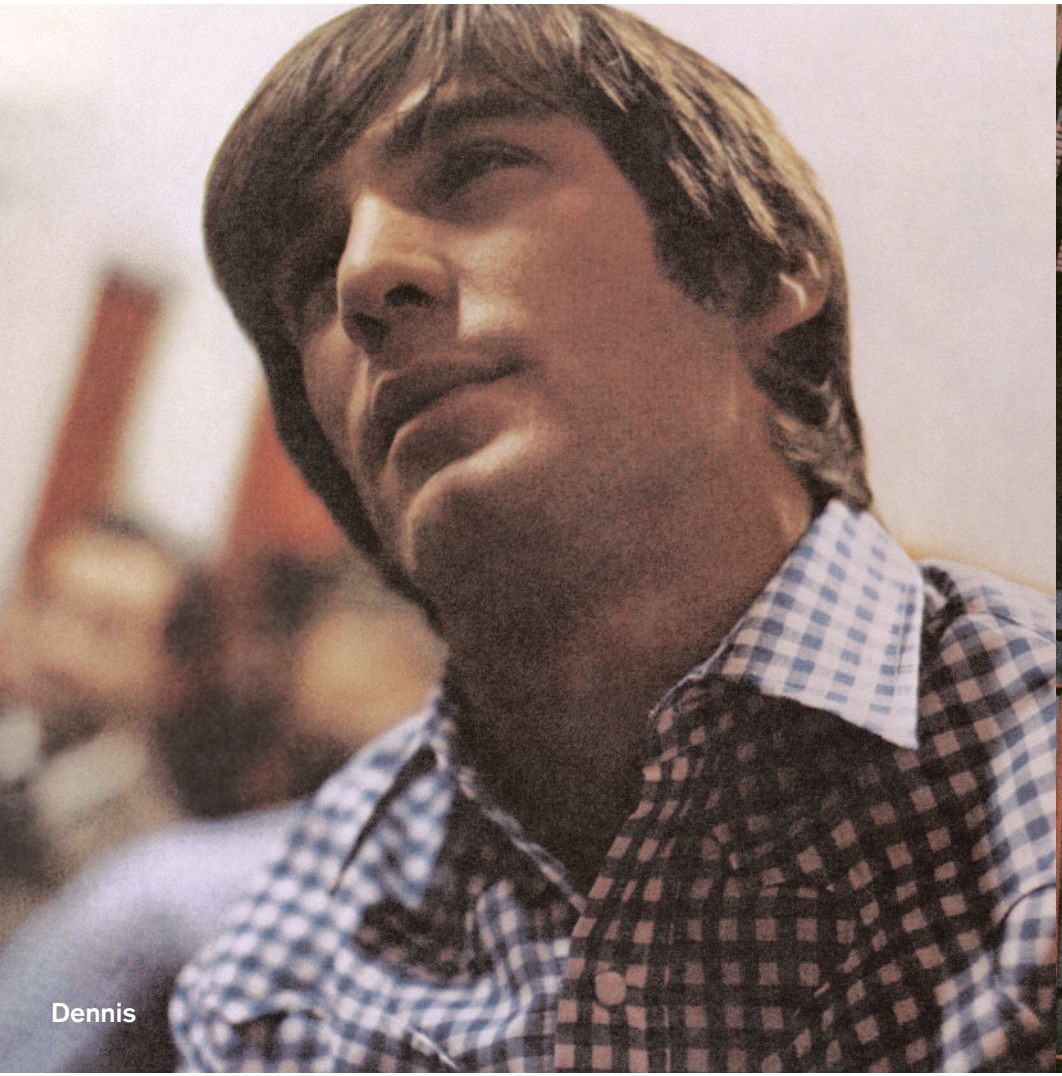



Carl


Mike

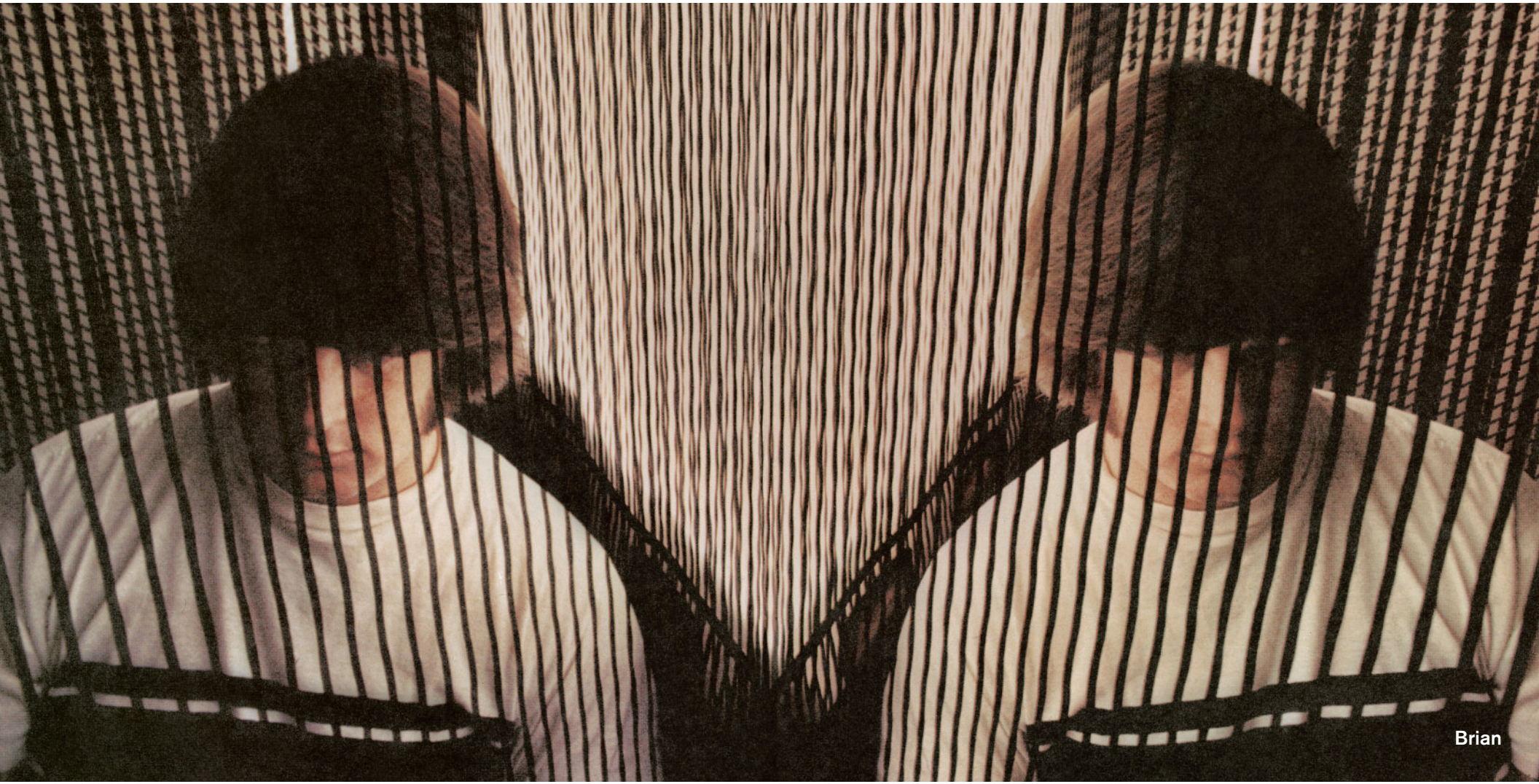

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Bruce



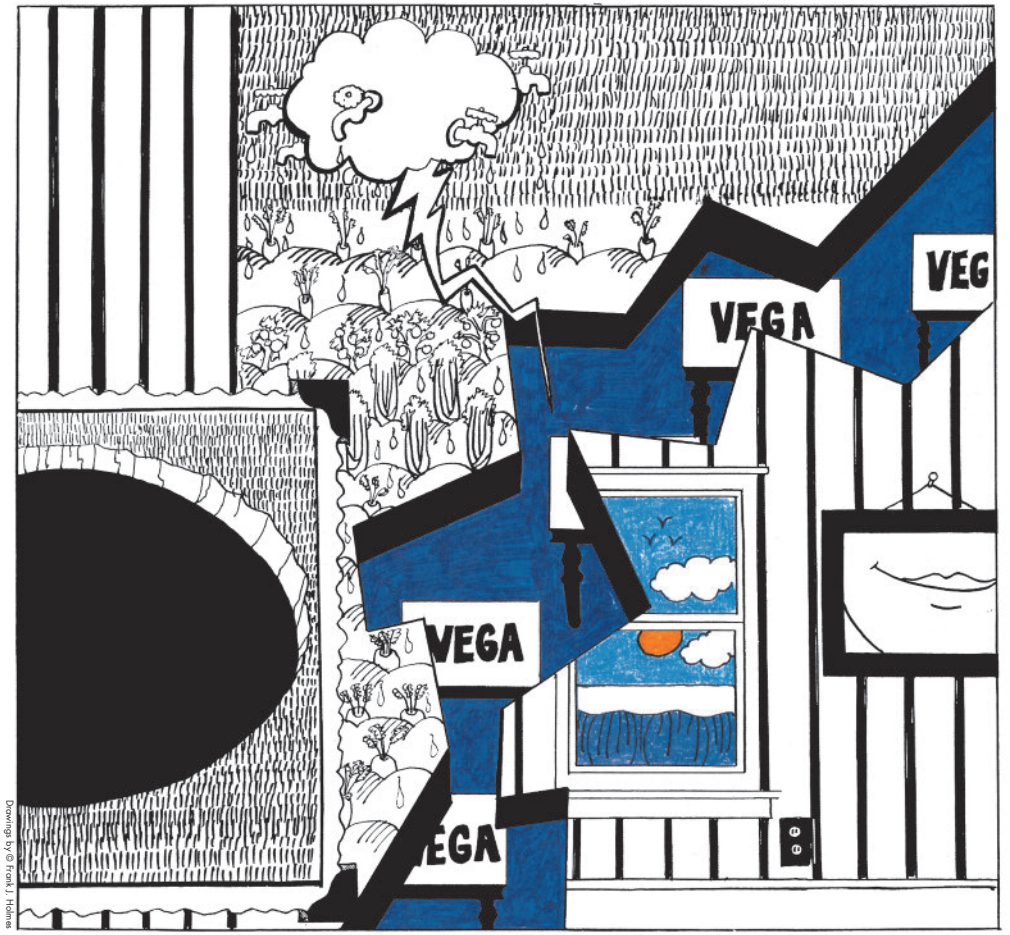
Dennis




Brian







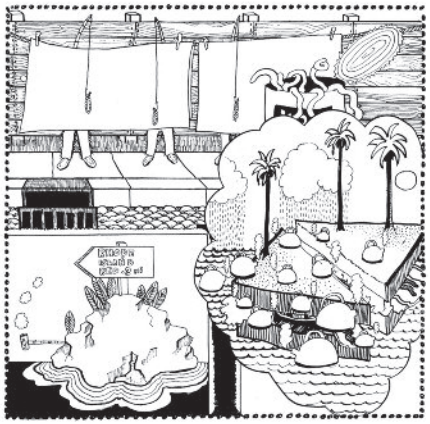
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"My Vega-tables" The Elements



"Two-step to lamps light"
Surf's up

Do you like worms





"Diamond necklace
play the pawn"

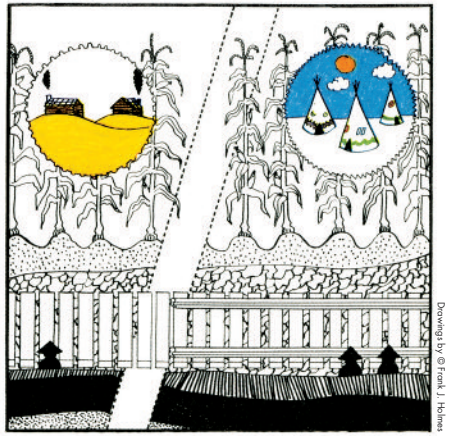
"Lost and found
you still remain there"





"The rain of bullets
eventually brought her down"
Heroes and Villians

"Uncover the cornfield"
Home on the range



Drawings by © Frank J. Holmes



When Brian Wilson made the decision to abandon *SMiLE* in 1967, he left behind an incredible assortment of musical fragments. A handful of these fragments were pieced together, treated to additional overdubs, and released on subsequent Beach Boys albums, where they invariably impressed listeners with their otherworldy beauty. Soon a legend began to grow, fueled by mystery and speculation and fanned by the appearance of countless bootlegs, and each time another piece of the "puzzle" appeared, the mystery surrounding *SMiLE* deepened as listeners attempted to determine just how each newly-found nugget of sound fit into the big *SMiLE* picture.

In 2004, when Brian revisited the project and put it all together with the help of lyricist Van Dyke Parks, and premiered the highly acclaimed *Brian Wilson Presents Smile* as a solo work, aficionados continued to debate and speculate. *"Yes…but what was it supposed to be originally?"* they asked.

Well…this release is not going to answer the question…because there was never an answer to begin with. Thankfully, in preparing this release we had Brian's 2004 assembly as a template to work from, because prior to that, there simply was no *SMiLE* album. Looking back, it seems clear that what Brian was trying to accomplish in 1966—using modular recording as he had done with ***Good Vibrations*** to create an entire album—was a monumental, nearly impossible task; assembling all of those fragments with the primitive audio editing tools available in 1967 (i.e., analog tape and a razor blade) would have been an extremely arduous and frustrating process. In contrast, the process that went into the creation of the music itself was a manifestation of intense artistic freedom.

This presentation of The Beach Boys' *SMiLE Sessions* is possible in no small part because of innovations in digital editing and recording that allowed the material to be more easily edited, re-edited and sequenced until it met with Brian's approval. Many of the songs presented here have been painstakingly pieced together from multiple source masters.

A debt of gratitude goes to all those whose research and insight over the years provided the foundation for so much of our work here…along with a very special thank you to The Beach Boys, for allowing us the opportunity to bring this incredible body of work into the light.

Mark Linett, Alan Boyd & Dennis Wolfe, Compilation Producers

The SMiLE Sessions – The Beach Boys

Brian Wilson, Dennis Wilson, Carl Wilson,
Mike Love, Al Jardine, Bruce Johnston

Original Recordings Produced and Arranged by Brian Wilson

Compilation Produced by Brian Wilson, Mark Linett, Alan Boyd and Dennis Wolfe
Mixes Produced by Mark Linett and Alan Boyd

Mixed and Mastered by Mark Linett at Your Place Or Mine Recording, Glendale, CA
Edited and Compiled by Alan Boyd and Mark Linett

Art Direction and Design: Tom Recchion
Production Design: Mikel Samson
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Courtesy of Brian Wilson Archive, Jim Marshall Photography LLC, Jasper Daily /
The Peter Reum Collection

Product Management: Stacey Freeman
Project Consulting: Domenic Priore

For Brother Records: Elliott Lott

Dedicated to the memory of Carl Wilson, Dennis Wilson,
Chuck Britz, Larry Levine, Stan Ross, Ralph Valentin, Jim Lockert
and to all the other talented musicians and engineers
who contributed to these recordings.

All Songs: Music by Brian Wilson, Lyrics by Van Dyke Parks

Except for:
Our Prayer, ***You're Welcome***, ***He Gives Speeches*** and ***Psycodelic Sounds*** by Brian Wilson
Good Vibrations and ***Cool, Cool Water*** Music by Brian Wilson, Lyrics by Mike Love
Gee Lyrics & Music by Morris Levy, William Davis and Sonny Norton
The Old Master Painter Music by Beasley Smith, Lyrics by Haven Gillespie
You Are My Sunshine Lyrics & Music by Jimmie Davis and Charles Mitchell
Look (Song For Children) contains music from ***Twelfth Street Rag***
Music by Euday L. Bowman (Public Domain)
I Wanna Be Around Lyrics & Music by Johnny Mercer And Sadie Vimmerstedt

Contractor On All Tracking Sessions: Diane Rovell

Special Thanks: Melinda Wilson, Jacquelyne Love, Mary Ann Jardine, Carole Wilson-Bloom, Annie Wilson-Karges, The Estate of Carl Wilson, The Dennis Wilson Trust, Van Dyke Parks, Frank Holmes, Marilyn Wilson-Rutherford, Diane Rovell, Dean Torrence, Mark Volman, Michael Vosse, David Anderle, Danny Hutton, Stephen W. Desper, Stephen Moffitt, Tom Murphy, Jeff Peters, Jean Sievers, Dave Gold, Paul Camararta, Paul McManus, Mark Neil, Margaret Gwynne, Jon Stroup, Skipper Paden, Leon Ellersieck and David Wedeen @ Pacific Title Archives, Craig Slowinski, Peter Reum, Mark London, Daniel Rutherford, Howie Edelson, Harvey Kubernik, Ron Furmanek, Scott Totten, Michael Bush, Andy Paley, Michael Andreas, Cheryl Pawelski, Darian Sahanaja, Nick Walusko, Probyn Gregory, Brian Chidester, Billy Hinsche, Steve Kalinich, Betty Collignon, Elliot Kendall, Tracy Landecker, Jenn Carno, Becky Ebenkamp

Bill Gagnon, Jane Ventom, Stacey Freeman, Dennis Wolfe, Tom Recchion, Xilonen Oreshnick, Stephanie Kika, Michael Murphy, Christian Johnson, Jack Arenas and everyone at EMI / Capitol.

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Bob Hanes and Greg Larson (in memoriam)

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SMILE THE BEACH BOYS

1. Our Prayer
2. Gee
3. Heroes And Villains
4. Do You Like Worms (Roll Plymouth Rock)
5. I'm In Great Shape
6. Barnyard
7. My Only Sunshine (The Old Master Painter / You Are My Sunshine)
8. Cabin Essence
9. Wonderful
10. Look (Song For Children)
11. Child Is Father Of The Man
12. Surf's Up
13. I Wanna Be Around / Workshop
14. Vega-Tables
15. Holidays
16. Wind Chimes
17. The Elements: Fire (Mrs. O'Leary's Cow)
18. Love To Say Dada
19. Good Vibrations

Bonus Tracks

20. You're Welcome
21. Heroes And Villains (Stereo Mix)
22. Heroes And Villains Sections (Stereo Mix)
23. Vega-Tables Demo
24. He Gives Speeches
25. Smile Backing Vocals Montage
26. Surf's Up 1967 (Solo version)
27. Psycodelic Sounds: Brian Falls Into A Piano

1. Our Prayer "Dialog" (9/19/66)
2. Heroes And Villains: Part 1
3. Heroes And Villains: Part 2
4. Heroes And Villains: Children Were Raised (1/27/67)
5. Heroes And Villains: Prelude To Fade (2/15/67)
6. My Only Sunshine (11/14/66)
7. Cabin Essence (10/3/66)
8. Surf's Up: 1st Movement (11/4/66)
9. Surf's Up: Piano Demo (12/15/66)
10. Vega-Tables: Fade (4/12/67)
11. The Elements: Fire Session (11/28/66)
12. Cool, Cool Water (Version 2) (10/26-10/29/67)
13. Good Vibrations Session Highlights

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