

Fandom and Ontology in the Beach Boys' *Smile*

Andrew Flory (Carleton College)

For inclusion in: Philip Lambert, ed., *Good Vibrations: Critical Perspectives on the Music of Brian Wilson and the Beach Boys* (Ann Arbor: University of Michigan Press, forthcoming).

In 2011, Columbia Records released a new boxed set that chronicled the Beach Boys' 1967 *Smile* project. Rock critics uniformly praised the collection, which won a Grammy Award for "Best Historical Album" in February 2013.¹ After being known for nearly four decades as the most famous rock record never released, the musical content of *Smile* finally stood alongside the well-known legend surrounding the album's demise. The album's story had been the source of endless discussion in the rock community, and this set finally addressed the longstanding question of whether *Smile* had been a real musical masterpiece or a wisely abandoned flop.

The back-story of *Smile* was familiar to rock enthusiasts. In mid-1966 the Beach Boys had been among the most popular and important bands in the world after making the turn from a teen-oriented outfit that sang about surfing, cars, and girls, to the intellectual brainchild of leader Brian Wilson. The *Pet Sounds* album and following "Good Vibrations" single, recorded mostly between January and September 1966, led a larger movement by the group to embrace the new progressive rock of the psychedelic era, extending a nascent element of complexity in their earlier music. "Good Vibrations," in particular, was novel for its modular recording process, an accumulation of distinct song segments—which Wilson called "feels"—created individually and reassembled later in editing. The aural effect of Wilson's modular approach heightened a sense of musical seriousness and psychedelia in "Good Vibrations." Individual feels depicted vastly different sound worlds, and the juxtaposition of these sonic events was an important factor in the overall affect of the song.

As Wilson finished "Good Vibrations" in August and September 1966, he began work on *Smile*, which was to be the pinnacle of his modular recording approach. For the next ten months, he led more than eighty recording sessions with Los Angeles studio musicians, lyricist Van Dyke Parks, and sporadic vocal performances by the Beach Boys (between national and international touring engagements). Despite the energy and resources devoted to *Smile*, some combination of collaborative tension, psychosis related in part to heavy drug use, and the sheer weight of musical ambition, led to the abandonment of the project. In the wake of *Smile* the group demurred by releasing *Smiley Smile* (1967), a hastily recorded album that underwhelmed both fan base and critics. Drips and drabs of *Smile* material, some from original sessions and others rerecorded, trickled out during the next few years, on *Smiley Smile* and on later albums such as *20/20* (1969) and *Surf's Up* (1971). None of these releases was received enthusiastically, and we can now say, in hindsight, that *Smile* marked the creative decline

¹ Even though this boxed set was technically considered a "reissue," many reviews were quick to point out that prior to this set, *Smile* had "never been officially released in anything resembling a completed form" (*Popmatters* 2011).

of the Beach Boys in the eyes of the record-buying public. As lore would have it, while *Pet Sounds* became the easily available Beach Boys record that topped many best-of lists, *Smile* was the album we all *really* needed to hear.

This story was wonderful, of course, but prior to 2011, connecting it to actual music was a challenge because many original *Smile* recordings were available only as bootlegs. Listeners who explored them found that *Smile* lived up to its reputation, containing inventive audio production, pristine vocal performances, and adventurous writing—rising far above the artistic level of a typical bootleg. And yet there were major impediments to receiving the album alongside normal rock fare. *Smile* was consistently presented in wildly different forms, and the unpredictable running order and structure of individual songs found on nearly every bootlegged version prevented many listeners from thinking of the project as an “album.” Instead, the project became known for the fact that it had been abandoned, better known for what it was not than for what it was.

The idea of a greatest unreleased album is paradoxical. How could *Smile* be “great” and an “album” if its final form was unclear, and if it had never been released to the public? From an official perspective, *Smile* was abandoned in 1967 and not revisited until the 1990s (with further consideration in 2004 and 2011). Many narrative accounts of *Smile* follow this sanctioned history, skipping the quarter-century after 1967 and only loosely mentioning the existence of bootlegs, focusing instead on the first official *Smile* material sanctioned by the Beach Boys, a half-hour trove released on the 1993 boxed set *Good Vibrations*.² Unofficially, however, the album had a much different history. During this time, when *Smile* was largely unclaimed by the Beach Boys and Capitol Records, Beach Boys fans maintained the vitality of the project. While the general public waited for official releases from the band, the Beach Boys audience engaged in a rare form of agency, slowly acquiring and verifying information about *Smile* and reveling in original sound sources. Eventually, this group was largely responsible for convincing Brian Wilson to revisit *Smile* in both live and recorded forms.

The Audience for *Smile*

The music of the Beach Boys during the 1960s represented equally two important and distinct aspects of rock history. The majority of the group’s repertoire, from before 1965 and after 1967, conveyed simplistic stereotypes of a California lifestyle, while albums from 1965 to 1967, including *Pet Sounds* and *Smile*, encased musical and cultural tropes of beach life in an outer layer of musical and lyrical sophistication. This divide was magnified when Brian Wilson began to curtail his live performances with the Beach Boys in 1965, staying home as the intellectual studio mastermind while Mike Love led the more conservative live configuration of the group on the road. The reported antipathy

² Many reviews also cite either Wilson’s 2004 rerecorded *Brian Wilson Presents Smile* or *Smile Sessions* as logical reentry points in the album’s narrative. This was especially evident in the popular press at the time of these later Beach Boys releases, which were often viewed as “unearthing” *Smile* material. See *Vancouver Sun* 1993; Weinraub 2004; Klinkenborg 2004; White 1994, 360; Stebbins 2011, 82–98. Brian Wilson’s biographer Peter Ames Carlin begins the narrative in 1989 (Carlin 2006, 274).

between Wilson and Love after this point, whether real or sensationalized by the rock press, further highlighted different aesthetic approaches toward the group's repertoire.

In line with this musical divide, Beach Boys audiences were often segregated according to conservative and experimental aesthetics, which translated to different musical markets. One group of fans, who frequented the group's thousands of live shows, enjoyed being entertained by early hits such as "Surfin' U.S.A." and "I Get Around."³ This "oldies" audience viewed the Beach Boys as a wholesome pseudo-nationalistic representative of clean-cut popular culture as it existed before the political movements and societal changes began in the mid-1960s (Simpson 2011, 65). A different group of Beach Boys fans valued more highly the group's psychedelic endeavors. These "classic rock" enthusiasts appreciated the energy and understated complexity of this dance-based surf music, but were fanatical about the ambition of Brian Wilson, his purported genius in the recording studio, and his position at the forefront of artistic attitudes toward rock during the dawn of psychedelia. These fans were more enthusiastic about Wilson's solo shows, especially concerts that focused on *Pet Sounds* between 2000 and 2003 and the introduction of *Smile* as a live performance piece in 2004.

The period when the Beach Boys turned toward more adventurous music coincided, not coincidentally, with the rise of the rock press in the United States. Today, the group's legacy in the rock press is contingent almost entirely on their experimental music, and the role of experimental fans is apparent in the consistent placement of *Pet Sounds* and *The Beach Boys Today!* on top album lists sponsored by publications such as *Rolling Stone*, while earlier surf-oriented albums receive little canonical attention.⁴ Coverage of the Beach Boys in these new American publications, in addition to British weeklies that were less representative of alternative youth culture but older and more established in their reach, greatly aided the positive reception of *Pet Sounds* and "Good Vibrations" in the rock community.⁵ Even though the sales of *Pet Sounds* had been marginally disappointing in the United States, the album was wildly successful in Britain, and "Good Vibrations" was a runaway hit in both America and England. The Beach Boys launched a well-documented European tour in 1966, including eight stops in the British Isles, and were voted "Best World Vocal Group" by *New Musical Express* readers at the end of that year, with a vote count slightly higher than the Beatles. Following this success, the press anticipated *Smile* greatly, and developments on the album were known well in the rock community. Advertisements and articles depicting the recording process, many of which incorporated first-hand journalist accounts of Brian Wilson at work, appeared in a wide variety of music-oriented publications. Wilson even appeared in a prominent CBS television special hosted by Leonard Bernstein, called "The Rock

³ I am reminded of a live Beach Boys performance I attended with members of my family after a Cincinnati Reds baseball game in the 1990s, which held virtually no connection to psychedelia and emphasized the group's all-American image and music.

⁴ As a non-commercial album, *Smile* never appeared on these lists before 2012, for example, representing one of many distortions present in this best-of genre (Levy 2005, 12–13, 175, 197; the Beach Boys' *Sunflower* [1970] also appears on this list).

⁵ This is evident, for example, in the primary source content of Priore 1995, which compiles many of the most prominent press pieces on the Beach Boys surrounding the group's work on *Smile*.

Revolution,” in April 1967, performing “Surf’s Up,” giving fans tantalizing evidence of the experimental direction *Smile* was taking.⁶ Put simply, had an unknown or unpopular group recorded *Smile*, it would have never become a legendary unreleased album. Instead, it was a well-publicized follow-up to some of the best-known music of 1966 by a group considered to be harbingers of future American pop, and the role of the rock press in promoting *Smile* during 1966 and 1967 was vital to the album’s longevity.⁷

In both Europe and the United States, the distance between Brian Wilson as studio mastermind and the Brian-less configuration of the Beach Boys on stage was a regular topic in the press during those years.⁸ A concerted campaign to highlight Wilson’s creativity led to a series of long-form pieces in the American rock press beginning in 1966, with many articles explaining Wilson’s split from the road band by focusing on his “genius” in the recording studio. Recalling his impression of a recording session from the fall of 1966, for example, Tom Nolan depicted Wilson as a potential radical and questioned his role in future musical developments. “And as you watch Brian Wilson up on [a] chair, with his head next to a speaker, you wonder if all that effort from this beardless, chubby prophet *will* cause a revolution of sorts,” Nolan wrote in the *Los Angeles Times Magazine* (Nolan 1966). These depictions of Wilson only intensified after the *Smile* project was officially declared moribund by publicist Derek Taylor in May 1967. Jules Siegel’s long profile in the first issue of the short-lived rock magazine *Cheetah* in October 1967 recalled the writer’s perspective on *Smile* after the album’s demise. Siegel had been one of the many journalists in Wilson’s circle during the recording process, socializing at his house and trying to make sense of Wilson’s status in the changing rock community.⁹ References to Wilson as genius were so prevalent at the time that Siegel made a play on the word itself, asking if Wilson was “a genius, Genius, or GENIUS.”¹⁰ Even amidst this critical perspective, Siegel greatly romanticized Wilson and *Smile*, echoing and fostering the pervasive audience view of Wilson as a *tortured* genius by writing that the album’s demise was the result of “an obsessive cycle of creation and destruction that threatened not only his career and his fortune but also his marriage, his friendships, his relationships with the Beach Boys and, some of his closest friends

⁶ At time of writing this entire episode is widely available on the Internet.

⁷ *Rolling Stone* writers were wary of experimental Beach Boys music during the late 1960s, favoring instead the group’s early repertoire. In January 1968, Ralph Gleason criticized the group’s current music in light of reactions to British progressivism: “The Beach Boys, when they were a reflection of an actuality of American society (i.e., Southern California hot rod, surfing and beer-bust fraternity culture), made music that had vitality and interest. When they went past that, they were forced inexorably to go into electronics and this excursion, for them, is of limited scope, good as the vibrations were” (Gleason 1967, 10). This view changed during the 1970s.

⁸ For a contemporaneous view of the conflict between the Beach Boys experimental recording work and “totally disappointing” live performances, see Wenner 1967. See also Seidenbaum 1966 and Walsh 1966.

⁹ Siegel appears in a historic photo, known well to Beach Boys fans, of Brian Wilson with a cadre of his inner circle at Los Angeles International Airport in 1966 after Wilson returned from watching a Beach Boys show in Michigan. This photo appears in the photo insert of Priore 2005.

¹⁰ The source of “genius” rhetoric seems to be a promotional article written by publicist Derek Taylor called “Brian Wilson: Whizzkid Behind the Beach Boys” which was released ca. 1966. For other “genius” references, see Traynor 1966, Walsh 1966, and Thomas 1967.

worried, his mind” (Siegel 1967, 28-9). Throughout the piece, Siegel fixated on Wilson’s relationship to the hip rock community, recalling Wilson’s struggle with United States audiences to overcome a Beach Boys image of square surfers in matching candy-striped shirts. Depicting Wilson in decline, with the non-release of *Smile* as the most obvious byproduct of mental and creative psychosis, achieved two important goals. First, Siegel gave rock fans a manner in which to view Wilson as hip, helping countercultural audiences traverse the social chasm between “Fun, Fun, Fun” and “Good Vibrations.” But more importantly, Siegel’s article was one of many from the time that venerated *Smile* as a relic of this hipness, intensifying audience interest in the unavailable work.

Later Beach Boys albums such as *Smiley Smile* (1967), *Wild Honey* (1967), *Friends* (1968), and *20/20* (1969) were received coolly in the United States, and as the progressive music of the 1960s wore on and critics began to canonize the formative changes of the *Smile* era, the album took on greater significance in the rock press. Further investment in *Smile* as a rock masterpiece became increasingly apparent in articles on the Beach Boys, written ostensibly as promotional pieces for these subsequent albums but nearly always focusing on or significantly referencing the group’s experimental music. An extended three-part conversation between David Anderle and Paul Williams printed in *Crawdaddy* in 1968 focused on *Smile* through the lens of the current *Wild Honey* (Williams and Anderle 1968abc). Tom Nolan’s 1971 two-part Beach Boys retrospective in *Rolling Stone*, the first in-depth treatment of the group by the magazine, also featured a lengthy profile of Anderle and gave considerable attention to *Smile*, despite the fact that the project had been abandoned more than four years earlier. “Remember 1967?” wrote Tom Smucker in a 1972 article about *Smile* in *Creem*, “When each new album was supposed to be an advance over the last?” And Nick Kent’s three-part *New Musical Express* profile of Brian Wilson in the summer of 1975 included a lengthy section on the mysterious *Smile* sessions. Given the creative decline of the Beach Boys in the eyes of many critics during the 1970s, it is not surprising that *Pet Sounds*, “Good Vibrations,” and *Smile* achieved exalted status during the decade after the project’s abandonment. Moreover, the increasing instability of Brian Wilson seemed to indicate that there was merit to earlier claims that *Smile* marked a turning point in the mental and creative powers of this one-time genius. The increasingly positive reception of *Smile* in this period of the Beach Boys’ career further solidified discerning rock listeners’ interest in the group’s psychedelic music, helping to forge an identity parallel to their earlier surf-music iteration.

Dominic Priore cites the release of *15 Big Ones* in 1976, the Beach Boys’ first *Billboard* top-ten album after *Pet Sounds*, as a formative moment in the future of *Smile* (Priore 2005, 146–63). While the popularity of *15 Big Ones* was important in rekindling interest in the group, Priore focuses instead on a small advertisement for “Beach Boys Freaks United” on the back of the album that alerted listeners to a growing community of fans interested in corresponding outside of traditional channels (Figure 1). These Beach Boys fans became crucial in kindling interest in *Smile* during the next two decades, a period when little *Smile* music was officially available and the Beach Boys themselves provided scant discussion of the album in interviews. In her work on fandom, Joli Jensen writes extensively on the common impulse to overlook this type of fan agency, citing

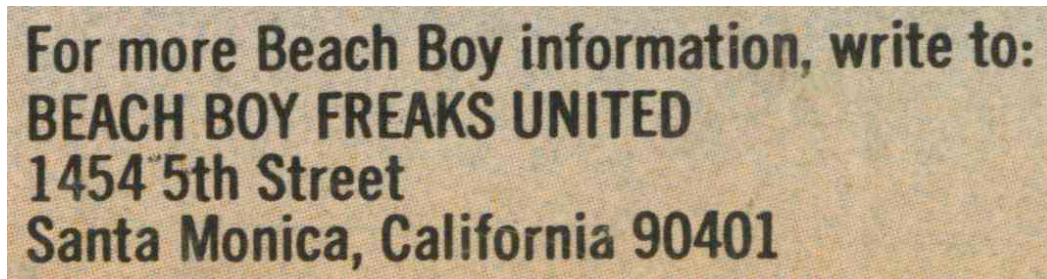


Figure 1: Fan Club Advertisement printed on the back cover of *Beach Boys, 15 Big Ones*.

stereotypes of obsessed loners and frenzied and irrational loyalists. In the end, she writes, “dark assumptions . . . haunt the literature on fans and fandom” (Jensen 1992, 15). It is a complicating factor that much of what we know about *Smile* derives from the work of devotees who were reluctant to write themselves into the story.

At least a dozen people organized Beach Boys fan groups during the 1970s and early 1980s, including Alice Lillie, Paula Perrin, Peter Reum, David Leaf, Marty Taber, Don Cunningham, Dominic Priore, and Mike Grant.¹¹ While there were various conventions that facilitated face-to-face gatherings, Beach Boys fan groups communicated more often through postal correspondence. The galvanizing element of these fan clubs was the newsletter, which helped to distribute information, build community outside of official Beach Boys fan club aegis, and connect people who were interested in compiling information about Beach Boys music. The earliest fan club publication was the newsletter for the Beach Boys Freak United group, run by Lillie and Perrin. “It wasn’t much of a publication, but it did include a ‘Trading Post,’” recalls Priore, which “became an essential, pre-Internet contact source” (Priore 2005, 148). Grant formed a parallel group with a newsletter called *Beach Boys Stomp* during the late 1970s. Cunningham’s *Add Some Music*, comprised of sixteen issues published between 1978 and 1984, featured essays taking a more analytical approach to the music, seeking to understand both the history of the group and aspects of tonality and instrumentation in Beach Boys music.¹²

The range of approaches to these fan publications was considerable. David Leaf’s *Pet Sounds*, for example, was an exquisitely organized, professional-looking bulletin, with original stories written about current Beach Boys music and events (Figure 2). In the inaugural February 1977 issue, Leaf announced a conservative and respectful approach to its content. “It won’t be a scandal sheet,” Leaf wrote in an introductory essay. “We will examine [the] personalities and private lives [of the Beach Boys] only to the extent

¹¹ This roster represents some of the most active people who ran fan organizations and published fan-based materials relating to the Beach Boys.

¹² Many of Cunningham’s essays from *Add Some Music* have been edited and compiled in Cunningham and Bleiel 2000.

that it affects the music" (Leaf 1977).¹³ With access to the Beach Boys organization, Leaf's publication concentrated mostly on the present state of the Beach Boys. A discography column in each issue, written by collectors such as Peter Reum and Don Spears, lightly discussed bootlegs and *Smile* recordings, but the bulk of the material in *Pet Sounds* avoided rumors and unofficial bantering. Marty Tabor's contemporaneous *Friends of the Beach Boys* offered a stark contrast to Leaf's work (Figure 3). In spite of its departure from the style exemplified in the work of Leaf, many of the same names appear in issues of both *Pet Sounds* and *Friends of the Beach Boys*, showing the closeness of the community in the mid-1970s.¹⁴ Set with a pedestrian typewriter, full of offbeat humor, and probably more indicative of the liberal wing of Beach Boys enthusiasts, Tabor's publication was chock full of contests, polls, short reviews, and classified ads. The polls and audience feedback in this publication indicate a continuing interest in older music by the Beach Boys. Survey results published in the second issue of *Friends*, for example, show readers' overwhelming interest in the release of *Smile* and rare unreleased Beach Boys tracks among their "most desired Beach Boys happenings." The next issue exhibited a similar predilection for the psychedelic period of 1966 and 1967, when readers named "Good Vibrations" their favorite Beach Boys song of all time, with nearly twice as many votes as the next on the list ("I Get Around"), and *Pet Sounds* their favorite Beach Boys album by a similarly wide margin.

Dominic Priore started a punkish, cut-and-past zine called the *Dumb Angel Gazette* in the late 1980s with collaborators such as Darian Sahanaja and Nick Walusko (who would become important musicians in Brian Wilson's band when he began solo touring in the late 1990s). The second issue of this series, published in 1988, was a tome dedicated to *Smile* called *Look! Listen! Vibrate! Smile!*, which is probably the most important of these unofficial fanzines (Priore 1995).¹⁵ The stated goals of this publication grew out of, but were much different than, the first wave of fan-generated newsletters. In the spirit of *Friends*, Priore's group "didn't care what The Beach Boys Inc thought about anything," and "was no fan of the slick, middle-of-the-road sound that the Beach Boys had begun to pursue after the failure of the 'Brian is back' hype, and was not about to report on it" (Priore 2005, 152). The three hundred pages of the revised, widely available version of *Look! Listen! Vibrate! Smile!* tell the story of the album's genesis and demise through a trove of press clippings, reprints of extended articles, primary source documents such as handwritten notes and recording logs, and original writing about *Smile* and its music. While there had been a groundswell of support for the release of *Smile* during the late 1960s and throughout 1970s, Priore's work was the most focused effort to date that sought to understand and disseminate information about the actual music of this enigmatic work. The publication represented a new approach to *Smile*, a clarion call to assume the burden of the album within the fan community. "It's only the

¹³ One reader (Molly Naples) questioned this hardline approach in the correspondence section of the next issue by writing, "I would be interested to know more about their personal lives. It does not necessarily have to be scandalous. The tone of your magazine is factual, not sensational."

¹⁴ For example, Leaf advertised for both *Pet Sounds* subscriptions and his own tape trading interests in the second issue of *Friends*.

¹⁵ This has since been republished in a proper bound edition.

PET SOUNDS

© Leaf Publications 1977

Volume 1, Number 1

February 1977 75c

15th Anniversary Concert

Beach Boys Rock L.A. Forum



photo by Lester Cohen

Brian Wilson at the Forum, New Year's Eve, 1976. See pages 4 and 5 for more exclusive pictures of the concert and the party.

The Forum clock slowly ticked off the final minutes of 1976. Right in the middle of "Good Vibrations," Carl Wilson paused to count off the last five seconds of the old year. And with a loud whoop from Carl and the crowd hollering, the Beach Boys ushered in 1977 for nearly 20,000 adoring fans of all ages. The scoreboard had a simply message for everybody. "The Beach Boys Wish You A Happy New Year." On stage, the celebration wasn't quite so simple: Fireworks, a booming cannon and flashing explosions. Mike Love said, "Let's all start the New Year with some 'Good Vibrations' and the Beach Boys went back into their most popular song, beginning their sixteenth year as they had ended their fifteenth.

For the huge Los Angeles throng, the show was perfect. The Beach Boys are the ultimate crowd-pleasers, and they never fail to perform all the old favorites that have somehow become the new favorites of a second generation of Beach Boys devotees.

But it wasn't just a night of nostalgia or a rehash of ancient material. First, there was the stage presence of Brian Wilson. Because it has been so long since Brian has regularly performed, he often exhibits a boyish enthusiasm that is refreshing. After all, the rest of the band has been doing this for a long time and they sometimes tend to get a little stale. But whether it was Brian's presence or the festive occasion, all the older songs sounded fresh.

A large measure of credit for this also has to go to the backup band. They are outstanding... a thumping rhythm section, the brassy Hornettes and guest star jazzman and group friend, Charles Lloyd, all combine to create a tremendous rocking sound.

The only negative factor evidenced is that the band is so good, the Beach Boys' harmonies occasionally get slightly ragged, almost as if they know they can rely on the horns to carry them through.

The structure of the show, however, is flawless. They have returned to the early 1970's concert format, a performance in two parts that gives the group a chance not only to rock, but to play some of the softer songs and newer material that keeps the older fans coming back for more.

The concert opened teasingly, with those powerfully slow chords that introduce "California Girls." They followed this with "Darlin'," and I have never heard Carl sound hotter. His r. and b., gussy lead vocal was a highlight of the evening. Brian was in the spotlight for the first time on "Sloop John B," and his lead vocal was fine. Two more classics were next, "Little Deuce Coupe" and "In My Room." Brian had sung the lead on "In My Room" in New York, but Al handled it nicely on this night.

Moving into the 1970's, two cuts from *Holland* were performed... "Sail on Sailor," sung well by Billy Hinsche (although not as soulful as Blondie's version), and "California," with Brian singing the opening line, as he did on the record.

Reaching back to the *Pet Sounds* album, they came up with "God Only Knows," featuring an outstanding vocal from Carl.

The highlight of the evening was next. The group introduced a brand new Brian Wilson song, "Airplane." Although Brian had a little difficulty with his vocal in the early portion of the song, this number was definitely a Brian Wilson special. "Airplane" has great rhythm changes, a neat vocal arrangement and intriguing lyrics.

"Back Home" followed, and Brian stepped out on bass for the first time. His lead vocal was great and he had a lot of fun with it. Brian really rocked, kicking his leg and singing some great licks. The band, particularly Elmo Peeler's piano, was in high gear.

The first part of the concert ended with two older hits sandwiching a recent single as the band played spirited versions of "Catch A Wave," "Susie Cincinnati" and a crowd-rousing, "Be True To Your School."

After a lengthy intermission, the group returned with a solid performance of their recent Top 40 hit, "It's OK," and another song from *15 Big Ones*, "A Casual Look" which showed off the Beach Boys at

(Continued on Page 2)

In This Issue . . .

PAGE 2 — New album news.

PAGE 3 — An interview with Brian Wilson.

PAGES 4 & 5 — 15th Anniversary Concert and Party.

PAGE 6 — Superfan Rodney Bingenheimer.

PAGE 7 — Dean Torrance — An exclusive look at the Kitty Hawk man.

PAGE 8 — "Don Spears' Compleat Beach Boys" begins.

Leaf Publications
1546 S. Saltair Ave., #7
Los Angeles, CA 90025

Rock and Roll Hall of Fame and Museum
Library and Archives
2000 Woodward Ave.
Cleveland, OH 44115

BULK RATE
U.S. POSTAGE
PAID
LOS ANGELES, CALIF.
Permit No. 33567

Figure 2: Cover page of David Leaf's *Pet Sounds* fan publication.

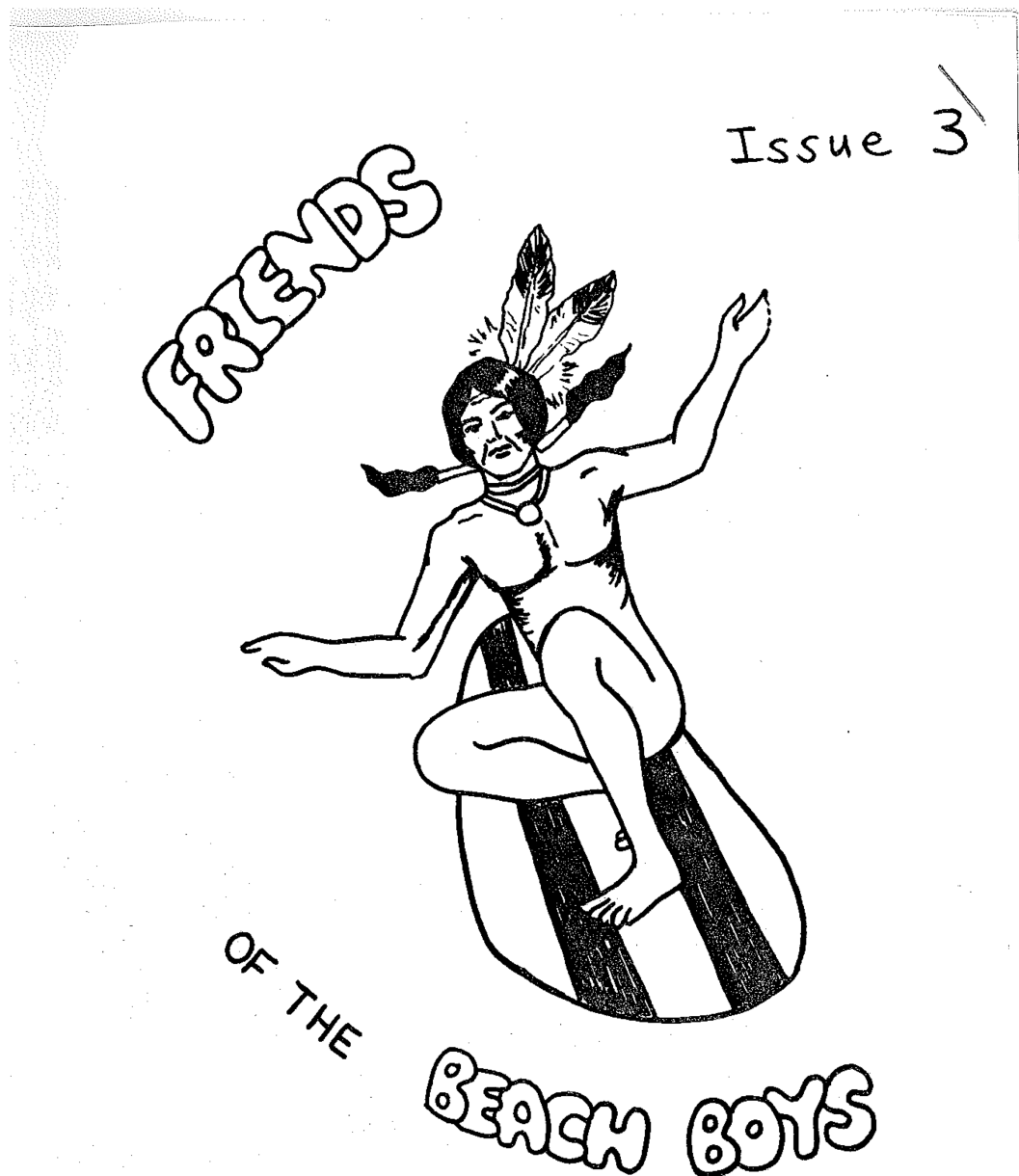


Figure 3: Cover of Marty Tabor's *Friends* (issue 3).

fault of bad business that we were not fortunate enough to hear this stuff at the time of its creation," wrote Priore in the introduction. But his call went further than extolling fans to exchange information about *Smile*. "I seriously doubt that any of you reading this don't have a homemade-cassette recorder," he wrote. "If you do, then try this suggestion on a blank homemade cassette: COMPILE A SMILE ALBUM BY YOURSELF AT HOME!!!" (Priore 1995, 2, emphasis original).

Bootlegging Smile

If the promulgation of history and lore surrounding *Smile* was the first stage in the album's regensis, this tactile exploration of the album's content marked a new period in *Smile*'s history. Beginning in the 1980s, a growing fan base started to focus more squarely on musical aspects of the album through bootleg recordings. While rampant today, bootlegs of this type first emerged in the late 1960s, with famous fan-originated releases such as Bob Dylan's *The Great White Wonder* and the Rolling Stones' *LiveR Than You'll Ever Be* as the often-acknowledged exemplars (Marshall 2005, 110, 114–31; Kernfeld 2011, 174–79; Heylin 2003). As a form that defied industry involvement and regulation, bootleg releases required the agency of people who were not officially associated with the creative process. The manner in which the Stones' *LiveR* represented a live show, for example, was mediated by an audience member's process of recording multiple performances with specially chosen equipment (Heylin 2003, 47–48). Similarly, Dylan's *Great White Wonder* was curated from a variety of contextual sources, including early 1961 recordings from Minneapolis, upstate New York recordings with The Band from 1967, and additional studio outtakes and live performances. Even though the music of *Smile* was contemporaneous with the contents of these well-known illicit releases, audio bootlegs of *Smile* did not emerge in fan communities until the late 1970s. Furthermore, unlike these Stones and Dylan releases, most listeners conceived of *Smile* as an album, and each had their own conception of how it ought to be completed. Thus, compilers developed different track orderings and made selections from various material rumored to be associated with *Smile* in order to “complete” the project. In many cases these agents also edited individual pieces according to a modular construction in a manner similar to “Good Vibrations” or “Heroes and Villains,” selected album art, and provided notes to explain their choices. All in all, a typical bootleggers' work with *Smile* was an interactive process, fully engaged with the creative elements of musical composition and album conception.

If fans could interact with the content of *Smile*, did the products of these interactions constitute an “authentic” work? Recorded commercial popular music is ontologically challenging in itself, because of its temporal and spatial distance from human performance, its sense of permanence as a form of aural notation, and its ability to incorporate aspects normally associated with the recording process into the musical work (Gracyk 1996, 1–36; Kania 2006). In the tradition of Western art music, we might consider the act of completing *Smile*, even by a fan with no connection the original recording process, as a type of performance. In this case, the modularity and differing outcomes of various versions of *Smile* call to mind the aleatoric, chance, or indeterminate music by composers such as John Cage, Karheinz Stockhausen, and György Ligeti of the 1950s and early 1960s. Rather than a fixed ontological type, then, we need to consider *Smile* as a set of possibilities whose variable final form may be influenced by events, temporality, and individuation (Matheson and Caplan 2011). In spite of questions concerning the line between fandom and professionalism, legality, sound quality, or even appropriateness, bootlegs stubbornly represented *Smile* in the absence of an official release during the 1980s and early 1990s and, for those who probed

the world of these unauthorized recordings, these versions of *Smile* were the only releases available.

So, what are the necessary criteria to consider a work an “album”? Bootlegs present problematic responses to this question, and in the same way that the myth of *Smile* made it an object of desire for many rock fans, most literature on the project reveals uneasiness with its illicit state of existence prior to 2011. Despite the fact that many collectors and authors owned bootleg versions of *Smile*, bootleg albums rarely appear in Beach Boys discographies, or are segregated into special sections (Badman 2004: 380–82). In a 1990 article published in *Wigwag*, Tim Page wrote eloquently about the music of *Smile*, which he experienced via a Japanese bootleg, but still called it “the most rock famous album never made,” suggesting that authorial consent is perhaps the most important ontological criterion (Page 1992, 234). The bulk of Larry Starr’s important article on *Smile* from 1994 also discarded bootlegs as “inevitably problematic,” showing a predilection for a definitive release from the Beach Boys or Wilson. Only after the sanctioned release of *Smile* material on the *Good Vibrations* boxed set in 1993 did Starr feel that we were able to “start coming to terms” with music that had otherwise been confused by the interaction of “cultists” (Starr 1994, 40). In a 2012 piece published in the *Journal on the Art of Record Production*, Marshall Heiser similarly relegated a discussion of bootlegs to his footnotes, claiming that *Smile* took on “a life of its own” when it was appropriated by the bootleg community (Heiser 2012, n. 10). Still, when Heiser asks in the body of his text “what does *Smile* sound like,” he does not address the myriad issues raised by bootlegs, including the varying fidelity rising from *Smile* as a bootlegged work, and editorial decisions made by a host of bootleg compilers, which surely played a formative role in the listening and creative process for many fans during the 1980s and 1990s.¹⁶

Little is known about the process through which *Smile* material leaked into bootleggers’ hands (Priore 2005, 150–54). Fans heard accounts of unreleased versions and fragments that had slipped out of the Capitol vaults via tape transfers or acetate discs made for band members to take home, but little of this material was available to bootleggers until the early 1980s. The strongest indication of *Smile*’s completed content was an album jacket that Columbia Records created in anticipation of a wide-selling release after the success of “Good Vibrations” in late 1966, which made its way into the fan community (Figure 4). The package printed a list of song titles, and an insert with drawings by Frank Holmes, color art, and photos of the band, all of which were incorporated into many later bootlegs.¹⁷ Because of the unfinished nature of the album at the time of printing, the jacket bore the disclaimer “see label for correct playing order,” fueling fan speculation about possibilities for variance. The repertoire list allowed fans to

¹⁶ Likewise, accounting for and analyzing the multiplicity of popular “completed” *Smile* versions available to listeners would add greatly to Heiser’s ideas of non-linearity, mosaic structure, and dissipative structure.

¹⁷ A handwritten note by Brian Wilson that served as the source of this list has been reprinted in several publications, including Priore 1995, 15. A reproduction of the back album cover is included on the inside box lid of *Smile Sessions*. Many later bootlegs augmented this original list in a similar font and design.



Figure 4: Original *Smile* verso artwork (reprinted in *Smile Sessions* box, 2011).

see that versions of some songs—including “Wind Chimes,” “Surf’s Up,” “Cabin Essence,” “Wonderful,” “Vege-Tables,” “Good Vibrations,” and “Heroes and Villains”—appeared on Beach Boys albums during the late 1960s and early 1970s.¹⁸ Listeners had no way of knowing, however, that each of these, save “Cabin Essence,” had been rerecorded for these later releases. Some of the songs listed on the album verso were mysteriously absent from the Beach Boys catalog, however, and other works not listed on the original jacket were later linked to *Smile* by various fan-based investigative methods.

¹⁸ The last two of these, of course, had been released as singles during the period surrounding the *Smile* recording sessions. “Cabin Essence” is spelled using two words on the original *Smile* album cover, while its later version on *20/20* was spelled using a single word. Similarly, “Child Is the Father of the Man” was labeled “Child Is the Father To the Man” in many early bootlegs.

A major development in the availability of *Smile* material occurred in 1983, when a new cassette tape began to circulate among *Smile* enthusiasts.¹⁹ In short order, an LP bootleg was pressed (see track listing in Appendix A). Known as the “Brother Records” version, it included about forty-eight minutes of *Smile* material. A manually typed set of liner notes accompanied the album bearing the headline, “you should read these notes before playing the record” (Figure 5). (Ironically, despite the fact that these notes accompanied an LP housed in a *Smile* cover, they bore the disclaimer “there was never an album called *SMILE*.”²⁰) Far from a set of original *Smile*-era recordings, this set knowingly collected later versions of songs such as “Wonderful,” “Wind Chimes,” and “Love To Say Da-Da” (which came from “Cool Cool Water” on *Sunflower*). Differing versions of “Can’t Wait Too Long” were collected in sequential order, creating a six-minute medley that contrasted different approaches to the song. “Good Vibrations” appeared in an “alternate version,” which was based on the same tracking sessions as the single but did not include vocal parts in some sections of the verse, used slightly different instrumentations in other sections, and incorporated different modules after the end of the standard verse-chorus song form (at 2:00). Drawing on interest in the innovative nature of Wilson’s work, this set also contained expansive versions of both “George Fell Into His French Horn,” a raw studio experiment that rarely appeared on later bootlegs, and “Mrs. O’Leary’s Cow,” the well-known “fire” section of Wilson’s “elements suite,” which was presented in a shorter form on most later versions of the album. The version of “Vegetables” (the “earth” element) presented on this 1983 set was recorded by Dean Torrence of Jan and Dean, and had been released previously in two forms (as a single in 1967 under the pseudonym Laughing Gravy, and in an edited version on an album collection in 1971). Collectors knew the origins of this recording, but rumors of Brian Wilson’s involvement in the performance and production prompted its inclusion on this set. Unknown to the creators of the album, however, was the source of the song “Holidays,” which was really an unrelated segment of Miles Davis’s *Porgy and Bess* that had no place on a Beach Boys release and served as an example of the speculation often invoked in bootleg production. There was no attribution for the 1983 Brother Records *Smile*, but four organizational names and addresses appeared on the back of the album. These included Cunningham’s *Add Some Music*, Taybor’s *Celebrate*, the Beach Boys Freaks United newsletter, and an Australian publication called *California Music*. In the tradition of fan club newsletters, this release seemed to be a work by fans for fans rather than the product of a profit-seeking entity looking to capitalize on unreleased music by a historically popular band.

A newer version of the Brother Records release appeared in 1985, seemingly organized by the same group but lacking the same list of names and addresses (see Appendix B). The most noticeable differences in this recording are a radically changed presentation order and the absence of “Holidays” and “George Fell Into His French

¹⁹ Priore cites the date of this leak as 1984 (Priore 1995, 274–76). Yet a Cunningham review dated February 1983 cited what seems to be this same cassette (2000, 133–4), and the original “Brother Records” liner notes are dated 1983. (A July 4 date and James Watt signature make this a questionable date, however.)

²⁰ Emphasis original.

SMILE

► You should read these notes before playing the record ◀

Since you've purchased this album, it is assumed that you have at least a cursory knowledge of the Smile Saga, so that turbulent tale will not be recounted for you here. Those of you who wish more information on the historical background of this material are directed to the following sources: "The Beach Boys" (an authorized biography by Byron Preiss, pages 59-64, and 81-83) contains a wealth of information about most of the SMILE era music, but be warned that over-all the rest of the book is a cotton candy whitewash of the group's history. The excellent but mis-named "The Beach Boys and the California Myth" by David Leaf ("Up and Down With Brian Wilson" would have been a more appropriate title) deals more honestly with the ugly behind-the-scenes machinations that helped to accelerate Brian's breakdown and the subsequent cancellation of the SMILE project. The definitive BB discography "Surf's Up" covers the SMILE sessions on pages 271-278. However, note that all of the aforementioned books contain a number of bits of misinformation, omissions, and unsubstantiated presumptions in regard to this material. Some of those boo-boos will be rectified here. But we may even throw in a few mistakes of our own, so be on your toes.

Down to business. First of all, there was never an album called SMILE. There were recording sessions during 1966-67 that produced music for an intended album of that name. Some music recorded during this period would not have been used on the album. Other material that was never recorded would have been on the album. We've taken all material from the SMILE era that we could lay our sweaty little hands on and tried to organize it in a relatively smooth-flowing order on this record to give you a glimpse, a very rough approximation of what might have been. In other words, what we have here is a travesty (or 'sacrilege' as someone suggested, but that's going a bit too far). However, keep in mind that it was you, the greedy, plundering, insatiable fans that demanded this project materialize. So you get to share in whatever credit or blame is laid at our imaginary doorstep.

Figure 5: Opening selection of notes from Brother Records 1983 *Smile*

Horn." Deeper listening, however, reveals that this updated "Second Edition" showed considerable development in the assemblage and use of available *Smile* recordings. The 1985 recording of "Our Prayer" was simplified to include a *Smile*-era version that lacked many of the vocal doublings added to the track for release on *20/20*. "Wonderful" was also presented in an original version with Carl Wilson singing lead vocals, and "Child Is The Father To The Man" was placed before "Surf's Up" and prefaced with a relaxed two-module introduction.

The changes in "Do You Like Worms" and "Cabin Essence" were more elaborate. "Worms" was slowed considerably from the 1983 version, lowering the pitch a full half step (from F# to F at the opening module), and a different module appeared in the first harpsichord-driven "Bicycle Rider" section of the newer version. Unlike the 1983 recording, which had included a dense vocal section during the second eight measures of this connective module, the 1985 version regressed to a simpler instrumentally based segment with no vocals.²¹ The 1983 "Cabin Essence" had been taken directly from *20/20*, while the 1985 version was quite different. Both versions incorporated three main musical sections: an intimate verse around the lyrical theme of "cabin essence," an energetic module with the repeating text "who ran the iron horse," and an imitative vocal section asking about a "Grand Coulee Dam," leading into a farm scene with a crow flying

²¹ This section begins at about 0:35 in both recordings.

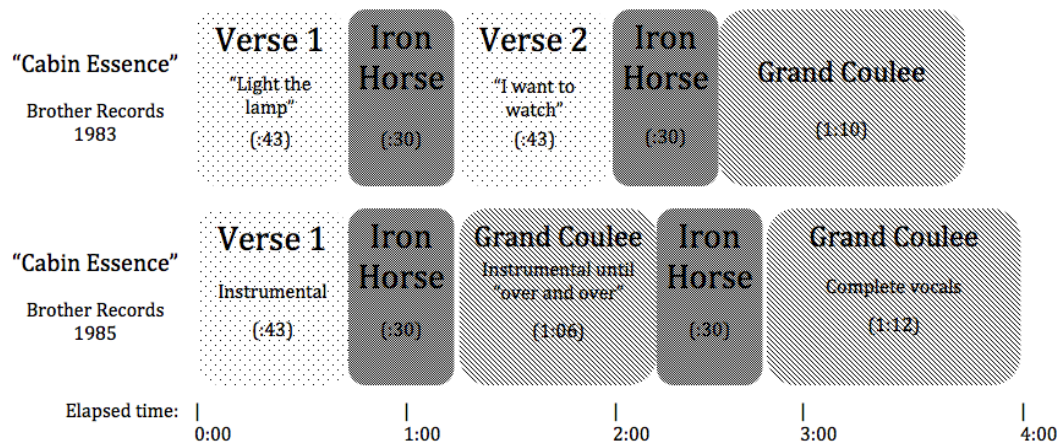


Figure 6: Comparison of Modules Used in 1983 and 1985 “Brother Records” versions of “Cabin Essence”

over a cornfield. The 1985 version used instrumental passages for some sections, however, and eliminated the second verse while reordering the modules. Figure 6 illustrates the formal and modular differences in these recordings, helping to convey how newly available material and differing attitudes toward track completion often prompted bootleggers to present modules in dramatically different configurations.

Not long after the release of the second Brother Records *Smile* in 1985, commercial bootleggers began to favor CDs over vinyl (Heylin 2003, 182–91). While fan-oriented cassettes of *Smile* material continued to flourish among tape traders, new sound sources for *Smile*-era material now appeared in digital form, and the possibilities seemed endless for fan-oriented versions and editions among a new CD-oriented bootleg community. There were two main approaches to *Smile* bootlegging during the 1990s. One was the creative completion of the album, often undertaken by ambitious fans who wanted to connect further with the material. The second was a compiled repository of *Smile* material that documented sessions and allowed listeners to experience multiple versions of a single song with false starts and studio patter. These discs were traded but also sold commercially by mail order, through independent record stores, and at head shops. Like the Brother Records releases from the 1980s, CD versions of *Smile* often provided liner notes that explained the sources and decisions involved in the creative process behind each bootleg.

Of the dozens of bootleg *Smile* editions circulated during this time, the best-known were issued by Vigotone, a bootleg label started in 1990 and revived later in the decade, and Sea of Tunes, a European imprint that specialized in extensive Beach Boys issues (Heylin 2003, 277, 311–12).²² These unofficial but semi-commercial compact-disc releases of *Smile* during the 1990s brought the recordings to listeners outside of a small

²² Some other fan versions include (but are no means limited to) *Smile (The Early Years)* (1989), *Smile (The Millennium Edition)* (2000), and Mok’s *Smile* (2001).

Beach Boys fan community. Both Vigotone and Sea of Tunes released *Smile* sets that both completed and documented the album, and also compiled collections that documented sessions for a single song, with Vigotone's *Heroes and Vibrations* dedicated to "Heroes and Villains" (Vigotone 163), and a three-disc Sea of Tunes set chronicling session work for "Good Vibrations" (Unsurpassed Masters 15).²³ Unlike the "Brother Records" LPs from the mid-1980s, the Vigotone and Sea of Tunes discs were released after the Beach Boys' *Good Vibrations* boxed set, and freely used material from this official 1993 release (see Appendix C). In lieu of a definitively ordered version of *Smile* available through official channels, the wealth of new bootleg material that emerged in the 1990s further fueled fan interest in the musical challenges of the project.

The 1993 Vigotone release was probably the most heavily circulated version of *Smile* during the 1990s (Appendix D). This set included a lengthy version of "Good Vibrations" culled from session tapes, which mirrored the extended modular presentation of "Heroes and Villains" included in the official *Good Vibrations* box. Instrumental versions of songs such as "Wonderful" and "The Old Master Painter/You Are My Sunshine" allowed listeners to hear the intricacies of Brian Wilson's productions without the distraction of prominent vocal parts. This set was also interesting for the inclusion of studio outtakes, which allowed listeners to hear the process of working on the album through instrumental development and spoken dialogue. Sessions for "Surf's Up" and "Our Prayer" showed the process of Wilson meticulously crafting instrumental and vocal arrangements, giving directions to players and singers while creating tracks known well to *Smile* enthusiasts. The experimental nature of *Smile* was also apparent in this set through the inclusion of an extended version of "George Fell Into His French Horn," which ran for more than nine minutes, and a twenty-four minute track called "*Smile* Era Party," which was a lengthy conversation and improvised performance between Wilson and several people in and around Western Records on October 18, 1966, after a recording session for "Do You Like Worms" (Badman 2004, 151).

The single-disc *Smile* released on Sea of Tunes in 1999 was an effort to produce a completed version of the album, which differed only in small ways from the *Smile* versions discussed above (Unsurpassed Masters 16; see Appendix E). Perhaps the most interesting track on this release was an expanded version of "Surf's Up" that began with a full instrumental realization of two verses before presenting a complete version of the song with only vocals and piano. Sea of Tunes also released seven hours of *Smile* outtakes during this period. In addition to the triple-disc set devoted solely to "Good Vibrations," another three CDs explored the remainder of *Smile* (Unsurpassed Masters 17). The focus of these collections was to lead listeners through the creative process by presenting instrumental sessions in sequential order, often revealing individual layers of multi-track recordings and overdub attempts. Like the short excerpts presented in the Vigotone set, these tracks showed Brian Wilson directing instrumental musicians and

²³ Sea of Tunes "Unsurpassed Masters" volume 16 was a completed version, and volume 17 was a three-disc documentary collection. The first section of Vigotone 100/111 (on CD), and first disc of ST-9002 (on LP), represented a rendering of *Smile* songs listed on the album cover, with some editorial additions (substituting individual songs for "The Elements" and adding "Prayer"), while the remainder of these releases was documentary.

singers and finely crafting the arrangements that appear on modules used in most *Smile* bootlegs. Released more than thirty years after the original *Smile* recording sessions, collections by Vigotone and Sea of Tunes showed the amazing development in unofficial releases during the fifteen-year period after the first popular *Smile* bootleg. By the late 1990s *Smile* had gone from being perhaps the most famous unreleased album in the history of popular music to one of the best-documented projects in the tape-trading community.

Official Release

Having been known for decades as one of rock's most acclaimed studio-oriented projects, it was ironic that the first official version of *Smile* led by Brian Wilson was a live performance. Many accounts of the album's history consider this 2004 London concert, and the release of *Brian Wilson Presents Smile* the same year, as the album's long-awaited emergence after nearly forty years (see Appendix F). Critics raved about the album, with nearly every review toeing the line that *Smile* was a masterpiece, finally finished, and presented to the world for the first time (Harrington 2004; Menconi 2004; Moon 2004).²⁴

The bootleg community knew differently, of course. *Brian Wilson Presents Smile* was certainly ordered definitively, and contained some interesting new lyrics by Van Dyke Parks and vocal melodies by Wilson, but the album was rerecorded in a whirlwind stint in the spring of 2004 and sounded very different from the original sessions. The orchestration, instrumental arrangements, and vocal parts were uncannily identical, but the magical timbre of Wilson's productions before 1968 was gone, and his voice exerted only a fraction of its former power. While reviewers credited the impetus to complete the project mostly to Wilson's newfound health and stability, continuing interest in the project was actually a direct outgrowth of the efforts of members of the Beach Boys fan community, who wrote newsletters and traded bootlegs for more than two decades before the release of *Brian Wilson Presents Smile*. David Leaf, who once published the *Pet Sounds* newsletter and had since become an important Beach Boys historian, wrote the album notes. Mark Linett, whose unreleased *Smile* mixes were favored by tape-traders during the 1980s, served as engineer for the album. Darian Sahanaja, who had helped Dominic Priore construct *Look! Listen! Vibrate! Smile!*, served as musical director and secretary for the project, helping Wilson organize the modules for the live performance and album creating several of the musical transitions between songs. Members of Sahanaja's power pop band the Wondermints also formed the nucleus of Wilson's backing band for both *Smile* and an earlier *Pet Sounds* live tour. In helping Wilson realize *Smile*, Leaf and Linett drew from decades of research and interest in the music and history of the project. Sahanaja worked much like a bootleg compier, loading all of the originally recorded modules into a digital audio editing program to give Wilson the freedom to easily move and edit sections (Bell 2004).

The five-disc *Smile Sessions* boxed set, on Capitol Records in 2011, was the first official release of *Smile*. This set included both a single-volume realization of *Smile* as an

²⁴ Tim Page wrote a more balanced review that considered the album in the larger context of historical sources (Page 2004).

album (Appendix G) and four additional discs of session outtakes. Like *Brian Wilson Presents Smile*, the Beach Boys fan community largely spurred the release of this set. Linett and longtime Beach Boys enthusiast Alan Boyd painstakingly edited and compiled the audio for the release, and Domenic Priore and Peter Reum contributed essays and consulted on the project. With new digital transfers, the audio quality on *Smile Sessions* was pristine.²⁵ Past the heightened audio clarity, however, the music included on *Smile Sessions* included no significant new musical material for the bootleg community. The “completed” album was comprised of modules known well to collectors and, much like Vigotone’s approach, the tracks were arranged in order of recording and accumulating modular complexity, highlighting Wilson’s direction through spoken instructions in the studio. Although fans had pieced together much of the factual information for *Smile* before the release of this set, extensive liner notes helped to complete and confirm knowledge about the sessions, including musicians’ names derived from union sources.²⁶ The formal and modular construction of *Smile Sessions* matched nearly perfectly with Wilson’s rerecorded 2004 album, showing that Linett and Boyd used the musical choices present on *Brian Wilson Presents Smile* as a playbook. On one hand, *Smile Sessions* was revelatory, as it released officially a comprehensive cache of *Smile* material for the first time. The set was immediately heralded by critics, won a Grammy Award, and appeared on the *Rolling Stone* “500 Greatest Albums of All Time” list in 2012, marking the emergence of *Smile* as a recognized entity by the music industry (Kot 2011, Richardson 2011, Petridis 2011, *Rolling Stone* 2012). In the reception of this “official” release, however, there was a gap of understanding in the history of the album. Virtually no reviews discussed in more than a cursory manner the significance of bootlegs in the album’s history. Moreover, from a bootlegger’s perspective, this set did little more than provide high-quality sound sources for material that had been available for years.

The appearances of *Brian Wilson Presents Smile* and *Smile Sessions* certainly revealed a musical trove that was revelatory to those outside of the bootleg community. From a perspective of fixed ontology, these two official packages began a new, exciting history in which *Smile* was finally authenticated for those who sought official sanctioning. With such a rich history of fan involvement, however, it may be more interesting to consider how these releases changed the history of *Smile* within the bootleg community. The writings of a bootlegger known as Mok clearly illustrate the shift that occurred in bootleggers’ views toward *Smile* after 2004. In the essay accompanying his 2001 compilation (before *Brian Wilson Presents Smile*), Mok reflected on the future of *Smile*, writing:

Unfortunately, I don’t feel that the *Smile* recordings will ever be released as a completed album. This is the main reason I attempted this project. I think for me, laboring through this project gave me enough of a sense of “completion” on the album, but Brian will always be a mystery. Ultimately, it’s too long and

²⁵ The mastering of this set is much “hotter,” however, raising issues that many critics have dubbed a “loudness war” (Anderson 2007).

²⁶ Inexplicably, the set does not include discographical information for disc 1, leaving listeners to wonder about the sources for some selections used in this “completed” version.

overstuffed to be an “album,” but there never was an album, and this is my way to feel totally complete with *Smile* (if ever one can).

And in a parallel essay accompanying a post-2004 packaging of the same complication, Mok writes:

It seems the more time goes by the more nostalgic I get about the time before [*Brian Wilson Presents Smile*]. That might not make sense, but there was a lot to dream of then, when *Smile* was a perfect figment in our imaginations, different each one. Although I was thrilled at Brian’s finished album, this [bootleg] “version” will always have a spot in the rotation. It was quite a surprise to me that after Brian’s was done, people would still want to hear what I did—maybe it is that nostalgic thing in others as well.

While mainstream record buyers cherished *Brian Wilson Presents Smile* and *Smile Sessions* for their revelatory nature, the bootleg community was more circumspect. On one hand, these releases legitimized much of the pre-2004 bootleg work, by mirroring and confirming many of their aspects. On the other, official sanction provided a sense of closure on the *Smile* saga that subjugated much of the *Smile* myth and extinguished the factors that drew the interest of the bootleg community in the first place. No longer was *Smile* a lost album with lingering questions. All of the available musical material was now fully fleshed-out and known to fans. No longer was it interesting to debate whether “Good Vibrations” should occur first or last on the album, or which modules to use in “Vegetables,” or which version of “Wind Chimes” worked best.

Should the Beach Boys fan community be hailed or condemned for their enthusiastic support of *Smile* during the 1970s and 1980s? The varying answers to this question are certainly shaded by views of authority in popular music. There is a compelling argument that bootlegs might be the most authentic manner in which to experience *Smile*. According to this perspective, fans took the mantle of *Smile*, continued to develop it through research and audio compilations, and fostered interest in the project during a lengthy period when it was fallow in the minds of the Beach Boys. Purists will probably accept only what they view as the unsullied authentic vision of Brian Wilson, claiming that *Smile* bootlegs did little more than usurp the authority of the artist. For those comfortable with the album as a non-fixed, malleable artifact of a modular and communal compositional process, however, the history of *Smile* has a much more nuanced past, one that reflects the peculiar shared agency of the creative process in rock. In this manner of musical artistry, many hands might influence a final product, including session musicians, audio engineers, and even a dedicated fan community. The story of *Smile* is unquestionably instructive for its lesson in the potential influence of fans and the range of agency that might be considered in the creative process. Despite common “dark assumptions” of rock’s devotees, *Smile* shows us that listeners can be integral to the creative process in rock, crossing the line from passive recipient to active sponsor, or even creative partner.

Appendices

A1	Good Vibrations	3:35
A2	Barnyard	1:08
A3	Do You Like Worms	3:26
A4	Old Master Painter / You Are My Sunshine	1:05
A5	Wonderful	2:20
A6	Bicycle Rider	0:23
A7	Can't Wait Too Long	6:14
A8	Tones	1:39
A9	Cabin Essence (incorporating Who Ran the Iron Horse and The Grand Coulee Dam)	3:37
A10	Our Prayer	1:07
B1	George Fell Into His French Horn	5:55
B2	Heroes and Villains	3:37
B3	Vega-Tables	2:21
B4	Wind Chimes	2:35
B5	Mrs. O'Leary's Cow	3:48
B6	I Love to Say Da Da	0:57
B7	Holidays	1:12
B8	Surf's Up	3:07
B9	Child Is Father to the Man	1:10

A. *Smile* (Brother Records, 1983)

A1	Good Vibrations	3:35
A2	Barnyard	1:10
A3	Do You Like Worms	3:36
A4	Old Master Painter / You Are My Sunshine	1:05
A5	Can't Wait Too Long	6:21
A6	Tones	1:39
A7	Cabin Essence (incorporating Who Ran the Iron Horse and The Grand Coulee Dam)	4:02
B1	Bicycle Rider	0:23
B2	Heroes and Villains	3:37
B3	Our Prayer	0:59
B4	Wonderful	2:04
B5	Vega-Tables	2:21
B6	Wind Chimes	2:35
B7	Mrs. O'Leary's Cow	3:48
B8	I Love to Say Da Da	0:57
B9	Child Is Father to the Man	1:40
B10	Surf's Up	3:13

B. *Smile* (Brother Records, 1985)

17	Good Vibrations (45 Version)	3:38
18	Our Prayer	1:07
19	Heroes and Villains (Alternate Version)	2:57
20	Heroes and Villains (Sections)	6:41
21	Wonderful	2:03
22	Cabinessence	3:34
23	Wind Chimes	2:33
24	Heroes and Villains (Intro)	0:35
25	Do You Like Worms	4:01
26	Vegetables	3:30
27	I Love to Say Da Da	1:35
28	Surf's Up	3:39
29	With Me Tonight	2:17

C1. Relevant *Smile* material included in the *Good Vibrations* box CD2 (1993)

8	Good Vibrations (Sessions)	15:18
9	Heroes and Villains (Track Only)	0:47
10	Cabinessence (Track Only)	4:00
11	Surf's Up (Track Only)	1:40

C2. Relevant *Smile* material included in the *Good Vibrations* box CD5 (1993)

1	Heroes and Villains	7:06
2	Do You Like Worms	3:56
3	Medley: The Old Master Painter/You Are My Sunshine	1:11
4	Wonderful	2:06
5	Child Is Father of the Man	1:56
6	Prayer	1:09
7	Cabin-Essence	2:34
8	Good Vibrations	3:33
9	Vege-Tables/I'm In Great Shape	3:34
10	Wind Chimes	2:23
11	Mrs. O'Leary's Cow	2:07
12	Cool Cool Water	2:57
13	Surf's Up	5:18
14	Prayer	5:05
15	I Love to Say Dada	1:27

D. *Smile* (Vigotone, 1993)

1	Prayer	1:05
2	Heroes and Villains	2:55
3	Barnyard	0:54
4	Do You Like Worms	4:04
5	The Old Master Painter/You Are My Sunshine	1:10
6	He Gives Speeches	0:54
7	Wonderful	2:05
8	Child Is Father of the Man	1:45
9	Cabin Essence	3:30
10	Look	2:39
11	Good Vibrations	3:39
12	I Wanna Be Around/Friday Night	1:35
13	Vega-Tables	3:27
14	Wind Chimes	2:26
15	Mrs. O'Leary's Cow	2:34
16	I Love to Say Da Da	2:24
17	You're Welcome	1:05
18	Surf's Up	5:15

E. *Smile* (Sea of Tunes, Unsurpassed Masters 16, 1999)

1	Our Prayer/Gee	2:08
2	Heroes and Villains	4:53
3	Roll Plymouth Rock	3:48
4	Barnyard	0:58
5	Old Master Painter / You Are My Sunshine	1:04
6	Cabin Essence	3:27
7	Wonderful	2:07
8	Song for Children (a.k.a. Look)	2:16
9	Child Is Father of the Man	2:18
10	Surf's Up	4:07
11	I'm In Great Shape/I Wanna Be Around/Workshop	1:56
12	Vega-Tables	2:19
13	Holidays	2:36
14	Wind Chimes	2:54
15	Mrs. O'Leary's Cow	2:27
16	In Blue Hawaii (a.k.a. I Love to Day Da Da)	3:00
17	Good Vibrations	4:36

F. Brian Wilson Presents Smile (2004)

1	Our Prayer	1:05
2	Gee	0:51
3	Heroes and Villains	4:52
4	Do You Like Worms (Roll Plymouth Rock)	3:35
5	I'm In Great Shape	0:28
6	Barnyard	0:48
7	My Only Sunshine (The Old Master Painter / You Are My Sunshine)	1:55
8	Cabin Essence	3:30
9	Wonderful	2:04
10	Look (Song for Children)	2:31
11	Child Is Father of the Man	2:10
12	Surf's Up	4:12
13	I Wanna Be Around/Workshop	1:23
14	Vega-Tables	3:49
15	Holidays	2:32
16	Wind Chimes	3:06
17	The Elements: Fire (Mrs. O'Leary's Cow)	2:35
18	I Love to Say Dada	2:32
19	Good Vibrations	4:15

G. *Smile Sessions*, disc 1 (2011)

Works Cited

- Anderson, Tim. 2007. "How CDs are Remastering the Art of Noise." *The Guardian*. January 17. <<http://www.theguardian.com/technology/2007/jan/18/pop.music>>
- Badman, Keith. 2004. *The Beach Boys: The Definitive Story of American's Greatest Band: On Stage and in the Studio*. San Francisco: Backbeat.
- Bell, Matt. 2004. *Smile. Sound On Sound*. October. <http://www.soundonsound.com/sos/Oct04/articles/Smile.htm>
- Carlin, Peter Ames. 2006. *Catch A Wave: The Rise, Fall, and Redemption of the Beach Boys' Brian Wilson*. Emmaus, Penn.: Rodale.
- Cunningham, Don and Jeff Bleiel. 2000. *Add Some Music to Your Day: Analyzing and Enjoying the Music of the Beach Boys*. Cranberry Township, Penn.: Tiny Ripple.
- Doyle, Patrick. 2012. "Mike Love Books Beach Boys Shows without Brian Wilson." *Rolling Stone* (online). June 26. <<http://www.rollingstone.com/music/news/mike-love-books-beach-boys-shows-without-brian-wilson-20120626>>.
- Fricke, David. 2011. "The Greatest Pop Album Never Made." *Rolling Stone*. November 10.
- Gleason, Ralph. 1967. "Perspectives: The British Group Syndrome." *Rolling Stone*. January 20.
- Gracyk, Theodore. 1996. *Rhythm and Noise: An Aesthetics of Rock*. Durham, NC: Duke University Press.
- Harrington, Richard. 2004. "Brian Wilson's Grin." *Washington Post*. October 8.
- Heiser, Marshall. 2012. "SMiLE: Brian Wilson's Musical Mosaic." *Journal on the Art of Record Production* 7 (November). <<http://arpjournal.com/2161/smile-brian-wilson's-musical-mosaic>>
- Heylin, Clinton. 2003. *Bootleg: The Rise and Fall of the Secret Recording History*. London: Omnibus.
- Jenson, Joli. 1992. "Fandom as Pathology: The Consequences of Characterization." In *The Adoring Audience: Fan Culture and Popular Media*, ed. Lisa A. Lewis. London: Routledge. 9–29

- Kania, Andrew. 2006. "Making Tracks: The Ontology of Rock Music." *The Journal of Aesthetics and Art Criticism* 64 (Fall 2006): 402-14.
- Kent, Nick. 1975a. "The Last Beach Movie: Brian Wilson, 1942-," *New Musical Express*. June 21.
- _____. 1975b. "The Last Beach Movie, Part 2." *New Musical Express*. June 28.
- _____. 1975c. "The Last Beach Movie, Part 3." *New Musical Express*. July 12.
- Kernfeld, Barry. 2011. *Pop Song Piracy*. Chicago: University of Chicago Press.
- Klinkenborg, Verlyn. 2004. "Brian Wilson and the Significance of an Abandoned Masterpiece." *New York Times*. September 18.
- Kot, Greg. 2011. "Brian Wilson's Lost 'Smile' Album Finally Unearthed, With All the Trimmings." *Chicago Tribune*. November 2. < http://articles.chicagotribune.com/2011-11-02/entertainment/sc-ent-1102-Smile-review-20111103_1_Smile-album-beach-boys-paul-mertens>.
- Leaf, David. 1977. "Hello." *Pet Sounds*. February: 2.
- Leaf, David. 1985. *The Beach Boys and the California Myth*. Philadelphia: Courage.
- Levy, Joe. 2005. *Rolling Stone: The 500 Greatest Albums of All Time*. New York: Wenner.
- Marshall, Lee. 2005. *Bootlegging: Romanticism and Copyright in the Music Industry*. London: Sage.
- Matheson, Carl and Ben Caplan. "Ontology." In *The Routledge Companion to Philosophy and Music*, ed. Theodore Gracyk and Andrew Kania, 38-47. New York: Routledge.
- Menconi, David. 2004. "Best Music." *News and Observer*. December 26.
- Moon, Tom. 2004. "Lost and Now Found, Wilson's 'Smile' Beams." *Philadelphia Inquirer*. September 26.
- Nolan, Tom. 1966. "The Frenzied Frontier of Pop Music." *Los Angeles Times Magazine*. November 27.
- Nolan, Tom. 1971. "The Beach Boys: A California Saga, Part 1." *Rolling Stone*. October 28: 32-39.

Page, Tim. 1992. *Music From the Road: Views and Reviews, 1978-1992*. New York: Oxford University Press.

Page, Tim. 2004. "Brian Wilson Finally Cracks a 'Smile.'" *Washington Post*. September 29.

Petridis, Alex. 2011. "The Beach Boys: *Smile* Sessions – Review." *The Guardian*. October 27. < <http://www.theguardian.com/music/2011/oct/27/beach-boys-Smile-sessions-review>>.

Popmatters. 2011. "The 25 Best Reissues of 2011." November 30. <<http://www.popmatters.com/feature/151768-the-25-best-re-issues-of-2011>>

Priore, Dominic. 1995. *Look! Listen! Vibrate! Smile!* San Francisco: Last Gasp.

Priore, Dominic. 2005. *Smile: The Story of Brian Wilson's Lost Masterpiece*. London: Sanctuary.

Richardson, Mark. 2011. "The Beach Boys: The *Smile* Sessions." *Pitchfork*. November 2. < <http://pitchfork.com/reviews/albums/16000-the-Smile-sessions>>.

Rolling Stone. 2012. *500 Greatest Albums of All Time* (special collectors issue).

Seidenbaum, Art. 1966. "Beach Boys Riding the Crest of Pop-Rock Wave." *Los Angeles Times*, March 20.

Siegel, Jules. 1967. "Goodbye Surfing, Hello God!" *Cheetah* (October), 27. [Reprinted in Priore 1995.]

Simpson, Kim. 2011. *Early 70s Radio: The American Format Revolution*. New York: Continuum.

Starr, Larry. 1994. "The Shadow of a Smile: The Beach Boys Album that Refused to Die." *Journal of Popular Music Studies* (1994): 38-59.

Stebbins, Jon. 2011. *The Beach Boys FAQ: All That's Left To Know About America's Band*. Milwaukee: Backbeat.

Thomas, Tracy. 1967. "Brian: Loved or Loathed Genius." *New Music Express*. January 28.

Traynor, Don. 1966. "Brian, Pop Genius!" *Melody Maker*. May 21.

Stebbins, Jon. 2011. *The Beach Boys FAQ: All That's Left to Know about America's Band*. Milwaukee: Backbeat.

Vancouver Sun. 1993. "Beach Boys: After Three Decades the Kings of Surfin' Music Are Still Going Strong With the Release of Deluxe Discs." June 29.

Walsh, Alan. 1966. "Brian Wilson's Puppets?" *Melody Maker*. November 12.

Weinraub, Bernard. 2004. "Rebuilding Brian Wilson's 'Smile'." *New York Times*. September 12.

Wenner, Jann. 1967. "Rock and Roll Music." *Rolling Stone*. December 14.

White, Timothy. 1994. *The Nearest Faraway Place: Brian Wilson, The Beach Boys, and the Southern California Experience*. New York: Henry Holt.

Williams, Paul and David Anderle. 1968a. "Brian: Part One." *Crawdaddy*. March-April: 18–23.

_____. 1968b. "Brian: Part Two." *Crawdaddy*. May: 33–41.

_____. 1968c. "Brian: Part Three." *Crawdaddy*. June: 16–22.

Discography

- Beach Boys, The. 1965. *Beach Boys Today!* Capitol, T2269 (LP).
- Beach Boys, The. 1966. *Pet Sounds*. Capitol, T2458 (LP).
- Beach Boys, The. 1967. *Smiley Smile*. Brother, 9001 (LP).
- Beach Boys, The. 1967. *Wild Honey*. Capitol, T2859 (LP).
- Beach Boys, The. 1968. *Friends*. Capitol, ST2895 (LP).
- Beach Boys, The. 1969. *20/20*. Capitol, SKA0133 (LP).
- Beach Boys, The. 1970. *Sunflower*. Brother/Reprise, 6382 (LP).
- Beach Boys, The. 1971. *Surf's Up*. Brother/Reprise, 6453 (LP).
- Beach Boys, The. 1976. *15 Big Ones*. Warner Brothers, MS-2251 (LP).
- Beach Boys, The. 1983. *Smile*. Brother Records, ST-2580 (LP).
- Beach Boys, The. 1985. *Smile*. Brother Records, ST-2580-RE-1 (LP).
- Beach Boys, The. 1989. *Smile (The Early Years)*. SPA, 3317 (CD).
- Beach Boys, The. 1993. *Good Vibrations: 30 Years of the Beach Boys*. Capital, C2-0777-7-81294-2-4 (5 CDs).
- Beach Boys, The. 1993. *Smile*. Vigotone, 110-1 (2CDs).
- Beach Boys, The. 1993. *Smile*. Vigotone, ST-9002 (3LPs).
- Beach Boys, The. 1998. *Heroes and Vibrations*. Vigotone, 163 (CD).
- Beach Boys, The. 1999. *Good Vibrations*. Unsurpassed Masters, Vol. 15. Sea of Tunes, C-9946-8 (3 CDs).
- Beach Boys, The. 1999. *Smile*. Unsurpassed Masters, Vol. 16. Sea of Tunes, C-9949 (CD).
- Beach Boys, The. 1999. *Smile Sessions*. Unsurpassed Masters, Vol. 17. Sea of Tunes, C-9950-2 (3 CDs).
- Beach Boys, The. 2000. *Smile (Millennium Edition)*. Dumb Angel Records, 001 (CD).
- Beach Boys, The. 2000. *Sunflower / Surf's Up*. Brother/Capital, 72435-25692-2-9 (CD).
- Beach Boys, The. 2001. *Mok's Smile*. Self published (Digital).
- Beach Boys, The. 2001. *Friends / 20/20*. Brother/Capital, 72435-31638-2-2 (CD).
- Beach Boys, The. 2001. *Smiley Smile / Wild Honey*. Brother/Capital, 72435-31862-2-7 (CD).
- Beach Boys, The. 2011. *Smile Sessions*. Capital, 509990-27658-22 (5 CDs).
- Dylan, Bob. 1969. *Great White Wonder*. [No publisher listed] GF 1-4 (2 LPs).
- Jan and Dean. 1971. *Anthology Album*. United Artists. UAS-9961.
- Laughing Gravy, The [Dean Torrence]. "Vegetables." White Whale 261.
- Rolling Stones, The. 1969. *LiveR Than You'll Ever Be*. Various Publishers (LP).
- Wilson, Brian. 2004. *Brian Wilson Presents Smile*. Nonesuch, 79846-2 (CD).