

PM.13

The Beach Boys Historical Landmark Project

Mr. Harry W. Jarnagan PE CCE



“**W**e don't listen to and write music because it's cute. We listen to and write music because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But music, beauty, romance, love, these are what we stay alive for.” - paraphrased quote from Robin Williams, playing the part of private school teacher John Keating in the 1989 motion picture, "Dead Poets Society."

Music lovers have been avid listeners of the music of The Beach Boys for over four decades, and there's no sign that this music's popularity will end soon. The Beach Boys arose from and came to prominence due to the complex socio-economic forces marking late 1950's America, characterized by the then-teenaged and largely middle class "baby boomers" with their ever-present transistor radios, love of rock-and-roll, cars, and growing fascination with the new fad of surfing, a traditionally Hawaiian sport that was glamorized in movie theaters of the day and sweeping the West Coast of the U.S.

The Rolling Stone Encyclopedia of Rock and Roll cites The Beach Boys as the most successful American rock band ever, with an array of platinum and gold single records and albums that has never been equaled. Yet, these six young men from Hawthorne,

California; Brian, Dennis and Carl Wilson; Mike Love; Al Jardine; and David Marks, were much more than a great musical act. They became a force in history, having an outsized impact not only on the history of California in the latter half of the 20th century, but also on the music recording industry itself. With their uncompromising devotion to the quality of their product in the studio, The Beach Boys launched innovations in the recording industry that are accepted as commonplace today, and they have influenced countless numbers of recording artists.

Although The Beach Boys' place in history remains certain, the place where Brian, Dennis, and Carl Wilson came to manhood and where the group was born, the home owned by Murry and Audree Wilson at 3701 W. 119th Street in Hawthorne, was demolished to construct a freeway in the mid-1980's. Since that date, no commemorative monument, sign, or marker of any kind has ever been erected to mark the birth of this cultural and musical phenomenon. That oversight would be corrected, however, by the initiation of the Beach Boys Historical Landmark Project by the author.

The approval of the State of California to register the Site of the Childhood Home of the Beach Boys as a California Historical Landmark launched a highly visible capital project to design and construct a monument that would be a fitting tribute to The Beach Boys and their contributions to history. This paper discusses not only how the full range of project controls and management disciplines are being brought to bear to efficiently complete this project, but also the historical background of The

Beach Boys and the work involved in submitting a comprehensive landmark application that was unanimously approved by the California Historical Resources Commission.

HISTORICAL BACKGROUND

Murry and Audree Wilson: The story of The Beach Boys begins with the mass migration of Midwesterners to Southern California in the early 20th century, accelerated by the completion of the Los Angeles Aqueduct project by water czar William Mulholland in 1913. Two of those families lured to the region in the 1920's as part of the so-called "third wave" of immigration to the Los Angeles basin, were the Wilson's of Hutchinson, Kansas, and the Korthoff's of Minneapolis. Transplanted Midwesterners Murry Wilson and Audree Korthoff eventually met in high school and were married in March 1938.

Besides sharing the Midwest as their place of birth, Murry and Audree Wilson also shared a deep love of music. They would sing together as a means of entertainment in their home and on visits to Murry's sister, Glee Love, whose husband, Milton, was part of a prominent family-owned sheet metal business in Los Angeles. Murry also pursued a moon lighting career as a songwriter, but with limited success. His personal high point as a writer, however, was realized when the band leader Lawrence Welk performed Murry's song, "Two Step Side Step" on one of his programs.

Murry and Audree's family grew, and they brought into the world three remarkable children; Brian, born in 1942; Dennis, born in 1944; and Carl, born in 1946. Initially living in Los Angeles in their early years as a couple, Murry and Audree moved to the South Bay community of Hawthorne, purchasing a middle class tract home located at 3701 W. 119th Street in March 1945. As the three Wilson sons grew, the emphasis on music continued. Singing sessions at their home in Hawthorne and when visiting the home of their cousins, the Loves, were commonplace. Audree and Murry nurtured the musical talent of all of the children, and eventually the garage of the home on W. 119th Street was converted into a music room.

Brian, Dennis, and Carl Wilson—As so often happens in families with multiple children, each of the Wilson sons matured with somewhat different personalities. Dennis was a rambunctious troublemaker named, "Dennis the Menace," by the neighbors. Not being fond of school, he would often be truant, spending his time at the nearby beaches learning the sport of surfing and enveloping himself in that lifestyle. Carl, the youngest Wilson, was more serious. Quiet and introverted, he developed a marked interest in playing the guitar, quickly learning the instrument's intricacies, and learning to imitate the "guitar riffs" of Chuck Berry, a prominent 1950's rock and roll music artist.

Oldest son Brian, however, showed a special musical talent very early in life, albeit almost deaf in one ear. His favorite song as a toddler was the Gershwin classic, "Rhapsody in Blue." He surprised his parents by being able to precisely hum and sing songs as a child in varying chords. An intense interest in music continued within him; it became central to his life, with most of his free time being spent in record shops and listening to 1950's

rock music on his transistor radio. He began to focus on and analyze the music and harmonies of "The Four Freshmen," a popular vocal group of the day, replicating their songs on his piano. Not only were his vocal skills extraordinary, but he soon developed advanced instrumental and song writing skills. Notwithstanding that his senior year music teacher at Hawthorne High School awarded Brian with the grade of "F" for having submitted as a homework assignment an original song entitled, "Surfin' USA," instead of a required ballad, it was clear that a remarkable musical creativity had taken hold within the teenaged Brian Wilson.

The Pendletones—The Wilson brothers had spent most of their formative years singing with their cousin Mike Love, practicing harmonies with him often. Some of their friends also showed musical talents, to include Brian's football teammate from Hawthorne High School, Al Jardine, and neighborhood friend David Marks. Although Brian, Mike, and Al, as the oldest of this circle of family and friends initially moved in different career directions after high school graduation, the pull of music was strong, leading them to form an informal group called, "The Pendletones." Having named themselves after the "Pendleton" shirts that were a popular item of clothing among the surfers of the day, The Pendletones developed a musical style that combined the harmonies of the most popular 1950's vocal groups with the driving guitar playing style of Chuck Berry. Under the persuasion of Dennis Wilson, they began to perform songs with the predominant theme of surfing, a sport that was sweeping the Southern California beaches.

Birth of a Musical Legacy-The Beach Boys—Responding to the encouragement of Al Jardine to form a folk singing group, Brian and Al and the rest of The Pendletones gathered in the music room of the Wilson home on W. 119th Street during Labor Day Weekend, 1961, to play music, to "jam," and to record music on Brian's tape recorder. Not present at the time due to being away on a business trip, Murry and Audree left \$200 with Brian for the purchase of groceries and other needs that might arise. Armed with this unplanned "financing," Brian and his brothers and friends instead decided to use the money to rent musical equipment, and to record a song that they've just written entitled, "Surfin'." Upon his return, father Murry, although unhappy to see his money spent so frivolously, sees the potential of the song, and takes the tape to his friends Dorinda and Morgan Hite at Guild Music. The Hites decide to invite The Pendletones into their studio to make a professional-grade tape of "Surfin'", finally designating take number 7 as the version that they would retain.

The Hites decide to press "Surfin'" into a master 45 rpm single for production, but there's a problem with the groups' name. "The Pendletones" is a name already taken by another musical act, so a change to the group's name will be necessary. In a phone conversation about a possible new name, Russ Regan, who would later become the president of 20th Century Records, recommends the name "The Beach Boys," and thus the new name will be printed onto the production run of records without the knowledge of The Pendletones. "Surfin'" is released under the "X" and "Candix" recording labels on December 8, 1961, and shortly thereafter played on the Los Angeles airwaves by the

KFWB and KDAY radio station disk jockeys. Hearing their song played on the air for the first time, The Pendletones note that their group name has been changed to The Beach Boys, but it doesn't matter. It was a moment of tremendous exhilaration for the six young Hawthorne residents, one that Brian Wilson would later call, "The all time high."

Performing under their new name, The Beach Boys make their first major public appearance on New Year's Eve, 1961, at the Long Beach Municipal Auditorium. The following May, now a regional success in Southern California, they sign a recording contract with Capitol Records. Supported by a major recording label, their regional success becomes national, and soon thereafter The Beach Boys become an international sensation, thus marking the beginning of a musical legacy.

Catchin' A Wave—From 1962 through 1965, The Beach Boys were, as one of their own songs would say, "catchin' a wave." The hits from the group begin and are continuous. In their first three years, The Beach Boys produce 11 albums, consisting of 134 singles, all written by Brian Wilson, with lyric collaboration from, among others, his cousin Mike Love. Their signature sound is their harmony, with their songs' themes centering on early 60's California; surf, sand, hot rods and romance. Brian Wilson emerges as a pre-eminent writer, arranger, producer, and performer. He leaves the concert tour schedule in early 1965, wanting to focus on writing and studio production, his place being taken on stage by a guitarist named Glen Campbell. However, putting marketplace pressure on The Beach Boys is another group recently signed by Capitol Records with a name beginning with "b-e-a", a new musical act from the UK called, "The Beatles." So would begin the famous creative competition between Paul McCartney and The Beatles versus Brian Wilson and The Beach Boys.

Pet Sounds—By 1966, Brian Wilson's musical arranging and production skills have grown enormously in a short time, surprising his close associates and the music recording industry in general. However, he is not only growing technically, but also artistically, now wanting to break out of the surfing and hot rods image. Most of all, however, he wants to decisively answer the competition from The Beatles, who have just released their hit album, *Rubber Soul*. Thus, he sets out to create a self-contained album that he wants to be considered by the critics and the music listening public as the best of all time. Working with lyric collaborator Tony Asher, Brian Wilson prepares a series of songs for the remainder of The Beach Boys, on tour at the time, to perform upon their return. Reacting to a comment about the music from Mike Love, Brian named the album *Pet Sounds*. Upon its release, *Pet Sounds* is considered a groundbreaking album. However, lack of marketing support from Capitol Records, and, in fact a simultaneous release by Capitol of a Beach Boys' greatest hits album serves to undermine *Pet Sounds'* commercial success in 1966. Notwithstanding, the album comes to the attention of Paul McCartney and The Beatles in the UK, becoming their inspiration to produce their own signature album, *Sgt. Pepper's Lonely Hearts Club Band*.

Late 1960's to the Present—Although Brian attempts to raise the creative threshold through a follow on album named, "Smile," that project becomes eventually discarded, and Brian's productivity enters a period of decline. The Beach Boys' popularity also declines in the late 1960's due to the onset of "acid rock" in popular music, this being further aggravated by their failure to appear at their scheduled time on June 17, 1967, right after the group, "The Byrds," at the Monterey Pop Festival. Decided by a coin toss, preeminent guitarist Jimmy Hendrix plays his set instead. After the end of his performance, he lays his guitar on the stage floor, kisses it, covers it with lighter fluid, and sets it on fire, saying to the audience, "You'll never hear surf music again."

While Brian Wilson becomes increasing reclusive in the early 70's, remaining in his bedroom for extended periods, other band members come forward to keep the group viable. Their recording popularity experiences a rebound due to the release of the extraordinarily popular album *Endless Summer* in 1974, but The Beach Boys would suffer a staggering setback in 1983 due to the accidental drowning death of Dennis Wilson. Brian Wilson leaves the group shortly afterwards. Their biggest selling single release, "Kokomo," in 1988 would follow by 10 years the untimely death of another Wilson brother, with Carl succumbing to lung cancer at the age of 51. Carl Wilson's passing marks the end of the active involvement of the Wilson family in The Beach Boys, and the loss of the heart of the band.

Standing the Test of Time—The Beach Boys have created one of the most memorable music catalogs in popular music history, winning an unparalleled number of recording awards. According to the Recording Industry Association of America, through 2003 The Beach Boys have been awarded 3 Gold singles, 1 platinum single, 20 gold albums, 8 platinum albums, and 5 multi-platinum albums. They were the first major American rock band to perform behind the "Iron Curtain," in Czechoslovakia in 1969. They have performed at the White House for President and First Lady Nancy Reagan, and Brian Wilson has performed for the British Royal Family.

In 1988, two years after its opening, The Beach Boys were inducted into the Rock and Roll Hall of Fame, the induction noting that, "The Beach Boys have been responsible for some of the most perfect harmonies and gorgeous melodies in rock and roll history, and it is for this vast accumulation of timeless music for which they will ultimately be remembered and celebrated."

Brian Wilson was inducted into the Songwriters Hall of Fame in 2000, that institution noting that, "Legendary producer, arranger, performer and songwriter, Brian Wilson has created a body of work that remains among the most memorable in rock music history. He remains one of the truly influential pop music composers of this or any era."

Finally, the Recording Academy awarded a Lifetime Achievement Grammy to The Beach Boys in 2001 "for setting incredibly high composition and production standards in the studio, and for transporting generations of music lovers to an idyllic world of sun, sand and palm trees with their rich harmonies, defining a deceptively Southern California sound that would influence countless artists".

Accolades for the work of Brian Wilson and The Beach Boys continue to this day. In 2003, **Rolling Stone Magazine** named *Pet Sounds* as the 2nd greatest rock album of all time, surpassed only by the album that *Pet Sounds* inspired, Sgt. Pepper's Lonely Hearts Club Band. Brian Wilson would perform his "lost" *Smile* album in concert in London, February 2004, receiving a five-minute standing ovation. Following the September 2004 release of the *Smile* album on CD, it would receive three Grammy nominations for "Best Pop Vocal Album," "Best Rock Instrumental Performance," and "Best Engineered Album, Non-Classical." It has been certified as gold in the UK.

Historical Impact—The Beach Boys have had a positive historical impact beyond the music recording industry alone. They added to a positive Image of California not seen since the establishment of Hollywood as the center of the film industry in the early 1900's. They were California's musical ambassadors to the world, giving voice to California's Post WW II generation, and being a factor in influencing not only tourism, but also migration to the state; no one will ever be able to tell how many young people, perhaps measured in the hundreds of thousands, came to California to make it a permanent home due to the music of The Beach Boys, in search of what has been often called the "California Myth"

The music of The Beach Boys has had such a large influence on California, and given that they are arguably the entertainment artists most closely associated with California, that the popular culture of the State and their music is interlinked in ways that are now taken for granted.

Recognized as the most successful American rock group ever, they have had an impact on the recording industry that continues to be felt. They were the first rock group to be given complete artistic freedom on the content of their albums. The Beach Boys, through the work of Brian Wilson, was the first self-contained rock group, able to perform all the major artistic and production functions of delivering an album to market themselves, using only studio musicians when they needed the extra volume of music for a given song. They were among the first artists to use studio technology itself as an art form, stretching the capabilities of each individual studio to the maximum, and using multiple studios to achieve specific effects on a single track. Thus, many individual songs produced by The Beach Boys were actually recorded in several different studios. They also pushed the limits of rock music artistry by liberally using instruments not previously tried in that genre, such as the theremin, Jews harp, glockenspiel, and bicycle bells. A legacy of The Beach Boys is also the legendary professionalism of Brian Wilson. He maintained high production standards, yet in a way that ensured the goodwill and loyalty of the session musicians working under him. He was rock music's first combined composer, writer, arranger, and performer, a forerunner of other artists that would come much later. He has become recognized as a pre-eminent 20th century American artist for these many contributions.

STATE OF CALIFORNIA HISTORICAL LANDMARK APPLICATION AND APPROVAL

Loss of the Wilson Home: Murry and Audree Wilson sold their residence at 3701 W. 119th Street in the mid-to-late 1960's, moving to nearby Whittier. However, even then, it was known by the residents of the neighborhood that the California Department of Transportation (Caltrans) was developing engineering documents for the construction of interstate I-105, to be named the Century Freeway, which would involve acquiring the land on which many homes stood and demolishing the structures. Right-of-way acquisition was finally completed, and the title of the former Wilson property was conveyed to the State of California on April 19, 1984, the now boarded home being demolished shortly thereafter. From that point on, although the footprint of the Wilson home was actually under the travel lanes of the Century Freeway, no nearby marker or sign of any kind was emplaced near the location to celebrate the birthplace of The Beach Boys.

The author visited the site of the Wilson home in May 2003. The condition of the area was that of an older residential neighborhood dominated on the northern side by a freeway access fence, behind that was located a landscaped freeway embankment. It was difficult for the visitor who was not completely familiar with the location of the Wilson residence to know in what direction it would have stood. It was four months later when the author decided to apply for the site to be registered as a State of California Historical Landmark, this being the highest level of recognition possible. National Landmark registration was not possible as the home was no longer there.

Landmark Application Requirements—The State of California Office of Historic Preservation (OHP), a component of the State Department of Parks and Recreation, provided to the author the requirements for historical landmark designation. The State requirements were extensive, calling for a landmark application approaching the academic depth and level of detail of a post-graduate thesis. The most prominent State requirements included:

- Completing various State of California standardized forms requiring various background and physical information, archaeological data, photographs of the site, and maps and/or aerial photographs.
- Obtaining a letter of support from the local government, in this case, the City of Hawthorne.
- A letter of concurrence from the property owner to register and possibly monument the site.
- Developing the proposed text for the landmark plaque.
- Providing other letters of support.
- Providing other supplementary information, including a bibliography.

The physical information required on the State forms included determining the latitude, longitude, grid coordinates, and elevation of the site, and the measurements of the location for which landmark registration was being requested.

Historic and archaeological information was required. This included the type of site (i.e., what was the historic nature of the human activity at the location), the current condition of the site, the nearest source of fresh water (important, as a readily available

fresh water supply has always been the major factor in sustaining human activity), the current environmental setting, and a detailed description of events associated with the site, to include dates.

Maps and aerial photographs were required that portrayed the previous condition of the site (sketch maps were the minimum requirement if commercially available maps did not exist), and updated maps were to be included in the application that provided current condition data.

The Application Process:—The application process was informally managed as a critical path method (CPM) schedule, with primary attention and early starts given to the longest-lead items of work. Given the numbers of contacts to be made, the lengthiest single process in completing the landmark application was the obtaining of letters of support. The one absolutely required such letter was from the City of Hawthorne; however, other letters were solicited in the interest of giving this application the greatest possible weight. A total of twenty-six letters of support from the U.S. and the U.K. were obtained from:

- elected officials;
- schools of music;
- experts in history;
- music industry personalities, companies, and institutions;
- public institutions; and
- individual Beach Boys fans

As time allowed in the letter of support process, attention turned to the completion of the State of California forms. The first step was to transcribe them into electronic format for easier completion; given the structure of the forms, Microsoft Excel was chosen as the most appropriate software application for this purpose.

In completing the State of California standardized forms, one of the first decisions to reach was how to generally classify the site. Given the variety of choices, the best "fit" for site classification was that of an Archaeological Site. Summary information about the historical events associated with the Wilson home was to be recorded on this form, requiring research from a number of sources, to include four different books on the Beach Boys, various Internet sources, and biographical / documentary videos. One of the most useful, although not initially obvious, sources of information were liner notes accompanying compilation albums that often addressed the early history of The Beach Boys. These contained not only authoritative eye-witness accounts, but also old photographs, pictures of early concert tickets, posters, single records, etc., that served to make the early history of The Beach Boys come to life.

Maps and aerial photographs were acquired from two primary sources. The Internet had many free and subscription sites which contained a variety of maps of the Inglewood / Hawthorne, California area. The City of Hawthorne also provided archival information, to include property maps of the Wilson neighborhood prior to I-105 construction. Close range photographs of the site in its condition today were acquired with the help of Beach Boys fans in Southern California, who were generous enough with their time and money to provide the author with several high-quality 35 mm photos. The City of Hawthorne

again helped, providing historical photographs, to include a video dealing with The Beach Boys' early years in that community.

The State required the concurrence of the property owner to register and possibly monument the landmark site. Given that the proposed landmark location was within street right-of-way, a letter from the City of Hawthorne concurring with right-of-way use for landmark placement was requested and readily obtained.

The landmark application also included supplemental information necessary to make the package of documents complete. This included a complete discography (a listing of albums) of the Beach Boys, gained from music encyclopedias and the Internet, and a bibliography, which listed documentary videos, books, Internet sites, and album liner notes.

The application development and submittal process was just under five months in duration, following this timeline:

- Received State of California application requirements: September 2003.
- Gathered letters of support: October 2003 - February 2004.
- Gathered photographs: November 2003.
- Completed State forms: November 2003 - January 2004.
- Final assembly of the application documents: January 2004.
- Submitted 81-page application package: February 6, 2004.

Subsequent to receiving submittals, the OHP staff reviews the application documents, and then makes a recommendation to the Historical Resources Commission (an appointed board of historians, archaeologists, and architects) as to whether a nominated site should receive landmark registration. The Commission reviews applications and then decides on each one in a public hearing process; hearings are held quarterly.

Events After Application Submittal—The time period following the application submittal involved several major events, to include:

- News of the submittal of the application to the State is reported by the Associated Press, Yahoo News, and various major newspapers: mid-February to late-March 2004.
- The author attended a California Historical Resources Commission hearing to understand hearing procedures and become familiar with the members of the Commission: April 2004.
- The OHP conducts an initial review and requests information on other sites of significance to the history of The Beach Boys, and additional justification that 3701 W. 119th Street is the most appropriate Beach Boys site for landmark registration: June 2004
- Researching information and providing a response to the State's request for additional information, including a listing of 29 different sites of significance to Beach Boys history: June - July 2004.
- OHP executive staff recommends approval to the Historical Resources Commission: July 12, 2004. Application is placed on the August 6, 2004 hearing agenda.
- The author makes a presentation concerning the landmark application to the Hawthorne City Council: July 27, 2004.

Presentation to the Historical Resources Commission: During the time period February 2004 to July 2004, the author prepared a Microsoft PowerPoint presentation for the benefit of the Historical Resources Commission. Major topics addressed in that presentation included historical background, the historical impact of The Beach Boys, that the application had the support of City of Hawthorne and others, the proposed location of the historical landmark plaque, and concluded with justification as to why the site is appropriate as a landmark. This presentation included embedded clips of Beach Boys music; this required the purchase of and familiarization with a music mixing / editing software application so as to use specific clips with fade-in and fade-out effects.

Besides being rich with music, the presentation was made visually appealing and as attention getting as possible through the significant use of Beach Boys photographs, album covers, and animation. Two presentations were made to other groups prior to the Historical Resources Commission hearing for rehearsal purposes.

The Historical Resources Commission hearing was held in Ontario, California on August 6, 2004. Besides numerous people attending the presentation, the media was present in the form of newspapers and television, as well as two children of the original Beach Boys. After the completion of the presentation, and a short question-and-answer period, this landmark application received the unanimous approval of the Commission.

The final step towards realizing the official recognition of the Site of the Childhood Home of the Beach Boys as a State of California Historical Landmark was its being officially named as such by the State Historic Preservation Officer. Thus, 3701 W. 119th Street, Hawthorne, California, where The Beach Boys were born as a group, was officially named as California Landmark #1041 on September 21, 2004.

THE PROJECT

Initiation: The Beach Boys Historical Landmark Project (BBHLP) began immediately after the Historical Resources Commission approval of the site as a landmark on August 6, 2004. The project's objective was to design, construct, and dedicate a fitting landmark monument to the Beach Boys as California Historical Landmark #1041 by spring 2005. The project was able to launch an aggressive start due to the benefit of some actions having been taken prior to landmark approval.

Organization: The core project "staff" was the BBHLP Committee, which represented the major functions needed to complete the project. The Committee Chair, the author, provided overall direction and oversight to the project, as well as taking specific responsibility for design and construction issues, and providing project controls support. The Events Coordinator acted as an assistant to the Chair, and took responsibility for planning and delivering the Dedication Ceremony. The Website Administrator was responsible for the implementation and maintenance of the project website, and provided art and graphics support. As will be explained later, the project became affiliated with the non-profit Hawthorne Parks and Recreation Foundation, therefore a representative to that organization

became a member of the committee, with the responsibility to act as liaison with the Foundation, and to provide financial support. Given the importance of coordination with the City of Hawthorne for construction and permitting issues, the committee included a representative from the City Department of Public Works. It was decided at an early point that the dedication ceremony would include a significant element of music; therefore the committee also included a Music Program Coordinator. Finally, as an ex-officio member, the committee included the City of Hawthorne Administrator, acting as a liaison to the Mayor and City Manager.

Communications: Key elements of project delivery were the functions of communication and directing the work. Face-to-face monthly meetings were held in Hawthorne that included frequent visits to the landmark site. Meeting output included meeting minutes with action items. Between monthly meetings, the geographically widely dispersed committee members did business via e-mail and telephone. Not being conducted to the more formal Robert's Rules of Order, decisions reached during the meetings were by consensus, with the committee Chair finalizing discussion if time was not being used most productively. The committee ensured the overall concurrence of the City of Hawthorne on an ongoing basis. The committee Chair also committed to making a report to the Hawthorne City Council at the mid-point of the project.

Project Website: The committee established a project website within 24 hours of receiving landmark approval by the State. The website, on the internet at www.beachboyslandmark.org, consisted of several individual pages, including Landmark, Plans, History, Donations, Contact information, and News and Updates. It became a key tool in communicating with the public during the life of the project in a way that benefited the financial status of the landmark effort.

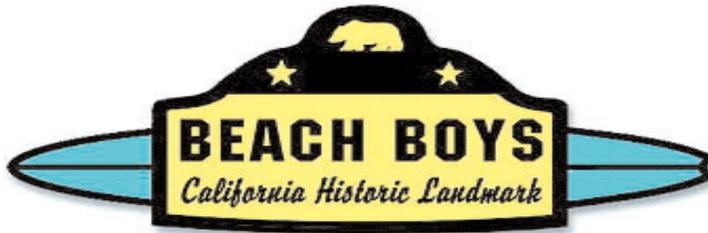
Fundraising: An immediate priority of the project was to secure funding. Notwithstanding that the Historical Landmark program is sponsored by the State of California, no public funding was available or awarded to the project. One of the project's first actions was to establish a program whereby donors could "purchase" bricks that would become part of the monument through the project website. These bricks could be inscribed with the donor's name and / or a short message. So that donors could make tax-deductible donations through their brick purchases, the BBHLP became affiliated as a temporary committee under the auspices of the non-profit Hawthorne Parks and Recreation Foundation, a chartered 501 (c) (3) organization. Various levels of brick values were offered, each level associated with different placement on the landmark monument. The fundamental appeal of this program was that it offered individuals the chance to have their names on the monument and to gain permanent association with The Beach Boys. Donations were made more convenient to donors through the project website having the capability of taking electronic donations. All donations received were deposited with the Hawthorne Parks and Recreation Foundation.

Besides the collection of donations through the purchase of bricks, the committee continuously solicited the donations of goods and services from local businesses in exchange for

monument bricks and recognition in a souvenir dedication program that would be issued on Dedication Day. Grants from private foundations were sought, using the resources of a subscription-based database searching capability on The Foundation Center website on the Internet. The Foundation Center is a non-profit organization with the mission of connecting grant seekers with grant maker organizations. As of the writing of this paper, two grant applications had been submitted to grantors, and a third application was in progress. Fund raising also took the form of sales of Beach Boys Landmark merchandise that included popular items such as t-shirts, polo shirts, ball caps, etc. that included a project logo and / or other landmark images.

Publicity: Fundraising success was intimately linked to and dependent on the project publicity program. Project identity was established through the landmark logo.

Trade marking of the logo was a consideration. In order to save the \$335 federal trademark-filing fee, the project consulted with intellectual property rights experts and was advised that some trademark protection would be gained by definitively demonstrating the intent to use the logo as a trademark. This



could be and was accomplished by a Committee member using regular mail to send an image of the logo with a message indicating organizational intent to reserve use of the logo as a trademark to another member of the Committee. The envelope containing this message would be filed and remain unopened. The BBHLP also publicized the landmark project through news releases to the media, especially "oldies" radio stations, using a music industry standard news release form. Besides the use of the project website on the Internet, the committee accessed Beach Boys-related websites with message boards to keep the public apprised of project developments. Newspapers that followed the landmark project, most notably *The Daily Breeze* of Torrance, California, often had their articles re-run by the Associated Press. A notable example of such worldwide coverage of the project occurred in early November 2004 when the date for Dedication Day was announced by *The Daily Breeze* and the Associated Press. The effect of such coverage was for the project website to receive 100,000 "hits" in a 24-hour period, CNN to carry the news of the scheduled landmark dedication as a rolling headline on its broadcasts, and according to Google search engine results, over 540 separate news websites around the world carrying the story. One of the most important groups to receive news of the landmark project were the neighbors residing near the landmark site. A few months prior to landmark dedication, a neighborhood meeting was scheduled to inform residents of the project and associated activities and to build a sense of buy-in. The success of the publicity program could be measured by the amount of donations

provided by private individuals, and by the offering of donated goods and services by businesses.

Design and Engineering: Shortly after initiating the website and the fund raising efforts, the BBHLP undertook the task of designing and engineering the landmark monument. The primary restriction on design was the narrow nature of the site. Only a 2.13-meter (7 foot) wide strip of street right-of-way was available in which to build a monument. Immediately behind the landmark footprint was a freeway access fence owned by Caltrans, which was not to be disturbed during construction.

In an effort to gain public buy-in and enthusiasm for the project, the BBHLP initiated a landmark design competition that was announced on the project website. The design competition was conducted observing the following rules:

- The monument footprint must be a rectangular shape in plan so as to fit in the available space for the monument. The width of the rectangle (the shortest dimension) must be no greater than 1.52 meters (5 feet).
- The design must feature the bronze State of California Historical Landmark plaque as a centerpiece.
- Must be easily constructible by a general contractor; no special construction methods or elaborate artwork (i.e.: detailed sculptures) should be required.
- The landmark monument must incorporate the use of bricks (both 20.32 cm x 20.32 cm [8" x 8"] and 20.32 cm x 10.16 cm [8" x 4"]) in size) that have been purchased through the "Donations" page of the website. These bricks may be installed either in a vertical orientation (such as a wall) or in a horizontal orientation (i.e., flush to the ground).
- Judging criteria: judges external to the BBHLP Committee will evaluate the designs submitted. The group of judges will consist of qualified and experienced construction professionals and the City of Hawthorne, and will consider the following criteria in the selection of the successful design.
 - o Dignity in design concept that is befitting a Historical Landmark.
 - o Adherence to the Design Competition Rules stated above.
 - o Originality.
 - o Incorporation of a theme in keeping with the music of the Beach Boys.
 - o Overall aesthetic appeal.
- Recognition of the successful designers would be made in two ways:
 - o The landmark monument will incorporate and credit the name of the person(s) who developed the successful design.
 - o Designers will be credited in the souvenir dedication program.

Over a six-week period, sixteen designs were submitted by individuals from the US, UK, and France. One of the designs submitted was from a seven-year old fan of The Beach Boys.

All design entries received were assembled and given to an independent panel of judges consisting of City of Hawthorne staff and a member of the Wilson family who was highly experienced

in construction. The field of sixteen designs was narrowed to a semi-finalist set of three. At the option of the independent panel, the elements of two designs were combined to form one of the semi-finalist design choices.

Given that the monument would be placed on the site of the home of Wilson family ancestors, it was considered appropriate to give the decision as to the final design to the children of Brian, Dennis, and Carl Wilson. In a group meeting, the "second generation" Wilsons chose the previously mentioned composite concept that combined the features of two separately submitted designs, an artists concept of which appears below. Thus, two individuals would receive equal recognition as being the designers of the Beach Boys Historic Landmark monument.

Subsequent to the selection of the successful design, the design concept was turned over to a team to develop the engineering details and prepare the construction drawings. This team consisted of a structural engineer and CAD technician from Hatch Mott MacDonald of Pleasanton, California; architects from Anil Verma Associates of Los Angeles; the builder of the monument, SMW Construction of Marina del Rey, California, for constructability input; and the City of Hawthorne Department of Public Works for official City concurrence and / or comments.

The design basis for the monument consisted of several considerations, to include:

- The monument design would combine a half-oval dry basin in the front of the monument, with a wall to the rear; at the ends of the wall would be pedestals.
- The monument would consist of a reinforced concrete core with an exterior cladding of brick. Brick material chosen will be graffiti resistant, and the entire monument will receive a graffiti-resistant coating.
- Overall dimensions: 6.40 meter (21 foot) wall length; 1.52 meter (5 foot) monument depth; 2.44 meter (8 foot) pedestal height; 2.13 meter (7 foot) back wall height; 1.22 meter (4 foot) height of dry basin.
- Will be highlighted by the bronze State of California historic landmark plaque mounted on the monument centerline, and,

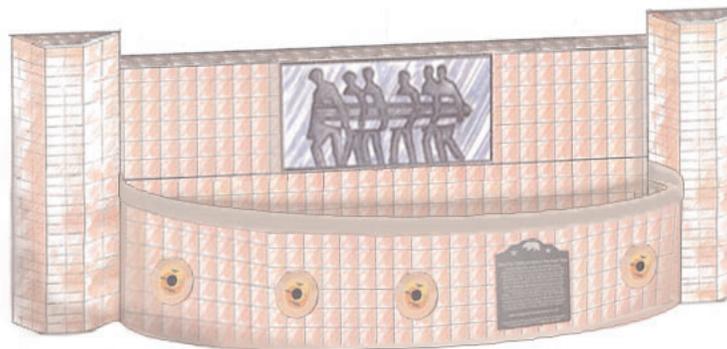
- Six metal disks, mounted three to the left of the bronze plaque, and three to the right, simulating 45 rpm single records commonly used during the 1960's, one for each of the "original" Beach Boys (Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine and David Marks); and
- A concrete panel featuring a relief likeness the "Surfer Girl" album released by The Beach Boys in 1963.
- All metal decorative items to be doweled into the monument and set flush to prevent theft.
- Monument to be surrounded with paving brick or stone to a width of 0.91 meters (3 feet) from the end of each pedestal.
- Funding permitting, monument will include accent lighting activated by a photovoltaic cell.
- Design will be developed so as to minimize ongoing maintenance costs; final decisions in this regard to be made by the City of Hawthorne.

The design schedule envisioned that drawings and other design products would be released and distributed at 30%, 60%, and 90% design completion. Each successive design release will incorporate or resolve comments gained from the previous release.

Project Controls: Project controls aspects were critical during project execution so as to effectively manage project cost and schedule. A volunteer professional estimator certified by AACE International provided project estimating services. The major estimates produced were:

- A conceptual estimate completed early in the design competition using a representative design concept, so as to gain an understanding of the rough order of magnitude cost of the engineering, procurement, and construction effort.
- A preliminary engineering estimate completed after 30% design sketches were produced, and the overall monument details defined, based on the design chosen by the Wilson family.

These estimates were key management documents that were used to drive decisions on design features, quantities, and materials.



Schedule control was equally critical to project success. Key to the project objectives was the selection of the project completion (i.e., dedication) date, a decision that evolved over three phases:

- The initial overall completion date objective of the project was spring 2005.
- Further consideration led to a potential dedication date of March 7, 2005; this was the 60th anniversary of the purchase of the Wilson home by Murry and Audree Wilson.
- The final dedication date chosen was May 20, 2005 after further consideration of weather norms, based on many years of weather data collected at the Hawthorne Municipal Airport. As this decision was publicly announced and carried by the Associated Press, it became a "do or die" date.

The individual activities comprising the total schedule resulted from an early brainstorming session held by the Committee. A task listing was developed and maintained by the BBHLP Committee Chair. This data was also rendered into a CPM schedule that became a key management tool. All key events and decisions were made as early as possible to avoid a "crunch" at the project end.

Major BBHLP schedule milestones included:

- Begin project: August 6, 2004.
- Launch website with electronic donations capability: August 7, 2004.
- Complete the design competition: October 9, 2004.
- Independent panel choose 3 semi-finalist designs: November 24, 2004.
- Wilson family chooses final design: December 2, 2004.
- 30% engineering complete: January 14, 2005.
- 60% engineering complete: February 11, 2005
- Order specialty materials from vendors: no later than February 28, 2005, including
 - o Bronze plaque.
 - o Metal records
 - o Concrete "Surfer Girl" album panel
- 90% engineering complete: March 11, 2005
- Deadline for donor purchases of bricks: March 15, 2005
- Order bricks for delivery to inscriber: March 21, 2005
- Issued For Construction drawings transmitted to the builder: March 31, 2005
- Construction completion: May 18, 2005
- Dedication / Project Complete: May 20, 2005.

Closely linked to the fundraising was the control of project costs. Cost control and forecasting began with the completion of the preliminary engineering-based estimate. The estimate was continuously updated as better information was available. This included updating the estimate with costs saved by the securing of donated goods and services associated with landmark construction; improved quantity information; definitive unit prices; vendor quotes; purchase order / contract "committed" amounts; and the actual, final cost for individual items.

Managed as part of the cost control effort, the BBHLP design team conducted a simplified Value Engineering (VE) exercise on

the final monument design. This was important in that the funding situation was volatile during most of the project cycle; in fact, full funding was not realized at the time of the writing of this paper. VE measures were projected to be needed to economize on the final monument design. Such measures included the deletion of the accent lighting, and the reduction of overall wall length so as to remove unneeded foundation, reinforced concrete, and masonry quantities. The primary criterion for the reduction of the wall length was to provide adequate space to accommodate all of the donated bricks, while maintaining the monument's aesthetic qualities.

Procurement: Procurement of special materials focused on the purchase of three specialty items; the State of California bronze historic landmark plaque; the six metal "45 rpm" records; and the concrete "Surfer Girl" panel.

The ordering of the State of California bronze historic landmark plaque could not proceed until the State approved the final plaque text. The plaque text was to tell the story of the site in easy-to-understand language within a maximum number of words. The final plaque language approved by the State of California was:

SITE OF THE CHILDHOOD HOME OF THE BEACH BOYS

It was here in the home of Murry and Audree that Brian, Dennis, and Carol Wilson grew to manhood and developed their musical skills. During Labor Day Weekend, 1961, they with cousin Mike Love and friend Al Jardine gathered here to record a tape of their breakthrough song "Surfin'." This marked the birth of the rock group known worldwide as The Beach Boys, and the beginning of an historic musical legacy that would change the recording industry. The music of the Wilsons, Love, Jardine, and friend David Marks broadcast to the world an image of California as a place of sun, surf, and romance. Brian Wilson would become a legendary producer, arranger, and songwriter.

California Registered Historical Landmark No. 1041

Plaque placed by the State Department of Parks and Recreation in cooperation with the City of Hawthorne, May 2005.

The plaque was ordered through a fabrication and casting vendor that was designated by the State of California.

The metal "45-rpm" records were actually metal disks designed to simulate the appearance of 45-rpm records in common usage during the 1960's. After gathering cost information on various metals available, bronze was selected as the most cost effective material. Each record would be slightly larger in diameter than the actual diameter of the "45's" of the 1960's, and engraved into each would be:

- The words, "The Beach Boys," below the record center.
- The name of one of the original Beach Boys above the record center.

Six "records" would be cast, one for each of the original Beach Boys; Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Al Jardine, and David Marks. The casting foundry would be chosen based on a combination of adherence to quality, cost, and willingness of the foundry to donate part or all of their services in exchange for recognition on the monument and souvenir dedication program.

The "Surfer Girl" panel was initially conceived as a metal plate with a laser-engraved silhouette image of The Beach Boys. However, concrete was chosen instead for cost reasons. The likeness of the 1963 "Surfer Girl" album would be shop-cast in relief using special formwork, and then transported and installed into the monument back wall in the field. Given that this was a close likeness to a commercially released album, the use of the image would be subject to the approval of Capitol Records, therefore, fabrication could not proceed until that approval was gained.

Given that the very first fundraising efforts involved the purchase of inscribed bricks by donors, a brick-engraving vendor was consulted early to understand the size of the engraving font, and the restrictions on the number of inscribed characters per line on the brick. This information was replicated on the project website from the first day of the fund raising effort. Coincidentally, the same vendor supplying the bronze plaque had the capability to inscribe the donated bricks, so that engraving shop was chosen to simplify the coordination effort.

Construction: The BBHLP was extremely fortunate to have received the volunteer construction services of SMW Construction of Marina del Rey, California, owned by a son of the Beach Boys' original drummer, Dennis Wilson. Not only did SMW volunteer to provide donated construction labor, but it also participated in the judging of the designs received during the design competition, and negotiated with various specialty construction subcontractors and material suppliers to secure their donation of labor and material, as well. An additional intangible benefit of SMW's involvement in the landmark project was its dedication to high quality in the final product, given that it would be a tribute to the memory of the owner's father and close relatives. Monument security was of paramount importance, so the construction schedule called for just-in-time construction, during which time the monument would be covered between construction shifts and under constant security watch prior to dedication.

Dedication Event: An important final activity for any publicly visible project is an opening or, in this case, a dedication ceremony. Responsibility for this event was assigned to the Event Coordinator and Music Program Coordinator on the BBHLP Committee, who conceived of a concise dedication agenda that combined remarks by noted personalities from Beach Boys history with musical performances. Understanding the "target" agenda was important so that ceremony participants could be enlisted at an early date and given complete details as to their roles and assigned time frames. Public address and sound equipment vendors were contacted and coordination was conducted so as to ensure that the appropriate stage and sound equipment would be in place on Dedication Day. Given the close connection of The Beach Boys with Hawthorne High

School, musical performances were planned by the Hawthorne High School Band and Hawthorne High School Choir. Musical selections and medleys were determined, and these groups practiced their parts in the ceremony weeks in advance to ensure a high level of quality in the final performance.

As The Beach Boys "community" of original members, family, friends, and business associates consists of numerous celebrities with busy appearance and performance schedules, an important early step in dedication ceremony delivery was to issue "Save the Date" cards. These cards, though not actually invitations as such, served to preserve the calendars of the celebrities and event VIP's.

Equally important was to conduct early coordination with the City of Hawthorne. The logistics and movement of personnel and material in support of the event called for street closings and setup activities on the day prior to Dedication Day, and during the early hours of Dedication Day itself.

The dedication ceremony required the planning, procurement, and placement of several physical features and supporting items, to include:

- A stage for speakers and music performers, equipped with generators and sound equipment.
- A "backstage" area featuring tents and other items for the comfort of celebrities and to preserve their privacy prior to the dedication ceremony.
- The establishment of a VIP seating area marked by tension barriers.
- Designated parking areas for VIP's and the general public.
- Basic sanitation facilities for the attendees, to include temporary bathroom facilities and trash receptacles.
- Kiosks for the sales of Beach Boys Landmark merchandise. This required that a vendor's permit be issued by the City of Hawthorne.
- A souvenir Dedication Ceremony Program to be given to VIP's and sold to the general public.
- Traffic coordination was required so as to ensure the efficient and safe flow of vehicles, and to designate drop off points for VIP's. Likewise, a shuttle service was required to transport VIP's from / to their parking areas.
- Security for this event would approach the security needs for a sizeable concert. Security forces represented a combination of the Hawthorne Police Department for traffic and "backstage" security, plus a private security company to handle the immediate needs of the event itself. The security arrangements required that event permits be filed with the City of Hawthorne no later than one month prior to the scheduled event date. Hawthorne Police would develop a security plan that would fit event needs.

CONCLUSIONS ABOUT THE PROJECT

The entire life cycle of the Beach Boys Historical Landmark Project, from the initiation of the landmark application to the conduct of the Dedication Day event, required the use of all of the project management and project controls disciplines typically found in the commercial environment. These disciplines

represent a powerful skill set that can be leveraged for volunteer efforts as well as for private and governmental entities.

The qualities and skills present in the manager of a volunteer capital project should ideally include:

- An entrepreneurial spirit.
- An ability to identify a need.
- An ability to understand and define detailed requirements.
- Writing and quantitative reasoning skills
- An ability to assemble factual and persuasive documents.
- Leadership, managerial, organizational, and interpersonal skills.
- Presentation skills.
- An ability to define clear objectives.
- An ability to define and manage project scope.
- An ability to develop a logical plan to efficiently achieve project objectives.
- Funding acquisition skills.
- Project controls skills, to include estimating, cost control, scheduling, and contract management.
- An ability to coordinate with external entities.
- Design / engineering and associated management skills.
- An ability to apply the principles of Value Engineering and constructability to the project design
- Construction management skills.
- An ability to implement a community outreach and publicity program.
- An ability to plan and execute a public opening / dedication ceremony.

The proficiency level of skills required on a volunteer capital project is arguably higher than might be the case in the workday private and governmental environments. In the volunteer project environment, there are no highly developed organizational or corporate mechanisms available for guidance and to prevent failure. There are no lines of authority with the formal structures in place to ensure compliance by subordinates. The volunteer project manager typically functions on his / her own accord in a relatively unstructured setting, relying on his or her own skills and native intelligence without the benefit of a corporate "safety net".

Project controls and management skills are keys to success on volunteer projects as well as on commercial projects. Society as a whole, as well as the corporate / governmental community, stands to greatly benefit from well-rounded, motivated professionals armed with these important skill sets. Beach Boys fans from around the world will, for generations to come, be the beneficiaries of these disciplines, as well.

REFERENCES

1. Arts and Entertainment Television Network, "Biography; Brian Wilson - A Beach Boy's Tale", video produced 1999.
2. Brian Wilson.Com Official Web Site, internet site [http://www.brianwilson.com], January 4, 2004.
3. Capitol Records, Inc., internet site. "The Beach Boys." [http://thebeachboys.com/], January 4, 2004.
4. Gaines, Steven; **Heroes and Villains; The True Story of the Beach Boys.** Da Capo Press, New York, NY. 1995.

5. George-Warren, Holly, editor; **The Rolling Stone Encyclopedia of Rock and Roll**, Third Edition. Rolling Stone Press, New York, NY, 2001.
6. Granata, Charles; *Wouldn't It Be Nice; Brian Wilson and the Making of the Beach Boys' Pet Sounds.* **Chicago Review Press, Inc.**, Chicago, IL. 2003.
7. Hawthorne Community Television, "What's Up Hawthorne; A Tour of Hawthorne with the Beach Boys," video produced 2001.
8. Leaf, David; **The Beach Boys and the California Myth.** Grossett and Dunlap, New York, NY, 1978.
9. Leaf, David; *Liner notes for Good Vibrations: Thirty Years of The Beach Boys*, Capitol Records, 1993.
10. Rock and Roll Hall of Fame and Museum, internet site. "Inductees; The Beach Boys". [http://www.rockhall.com/hof/inductee.asp?id=65], January 4, 2004.
11. Rolling Stone, internet site. "500 Greatest Albums of All Time." [http://www.rollingstone.com/features/coverstory/featuregen.asp?pid=2164], January 4, 2004.
12. Songwriters Hall of Fame, internet site. "Brian Wilson; Biography." [http://www.songwritershalloffame.org/exhibit_bio.asp?exhibitId=186], January 4, 2004.
13. White, Timothy; *The Nearest Faraway Place; Brian Wilson, The Beach Boys, and the Southern California Experience.* Henry Holt and Company, New York, NY. 1994.



Mr. Harry W. Jarnagan PE CCE
 Hatch Mott MacDonald, LLC
 3825 Hopyard Road, Suite 240
 Pleasanton, CA 94588-8530
 E-mail: harry.jarnagan@hatchmott.com