



Magnolia Pictures

Present

A MAGNOLIA PICTURES RELEASE

THE WRECKING CREW

A film by Denny Tedesco

101 minutes; 1.78

Official Selection:

SXSW Film Festival

International Documentary Association – Best Music Documentary Nominee

Docuweek – Official Selection

Seattle International Film Festival – Golden Space Needle Audience Award Winner

Tallgrass Film Festival – Audience Award Winner

Mill Valley Film Festival

Nashville International Film Festival

Florida Film Festival

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SYNOPSIS

What the Funk Brothers did for Motown...The Wrecking Crew did, only bigger, for the West Coast Sound. Six years in a row in the 1960's and early 1970's, the Grammy for "Record of the Year" went to Wrecking Crew recordings. And now, **THE WRECKING CREW** tells the story in pictures and that oh, so glorious sound. The favorite songs of a generation are all here, presented by the people who made them for you. **THE WRECKING CREW** is a documentary film produced and directed by Denny Tedesco, son of legendary late Wrecking Crew guitarist Tommy Tedesco. The film tells the story of the unsung musicians that provided the backbeat, the bottom and the swinging melody that drove many of the number one hits of the 1960's. It didn't matter if it was Nat "King" Cole, Frank Sinatra, Nancy Sinatra, The Monkees, The Byrds or The Beach Boys, these dedicated musicians brought the flair and musicianship that made the American "west coast sound" a dominant cultural force around the world. The film is a fun and moving tribute from Denny to his father and to the music, the times and to the secret star-making machine known only as "The Wrecking Crew".

ABOUT THE MAKING OF 'THE WRECKING CREW'

They were the studio musicians behind some of the biggest hits in the 1960s and '70s. From "Be My Baby" to "California Girls;" "Strangers in the Night" to "Mrs. Robinson;" "You've Lost that Lovin' Feelin'" to "Up, Up and Away;" and from "Viva Las Vegas" to "Mr. Tambourine Man," the group dubbed The Wrecking Crew played on them all. Six years in a row in the late 1960s and early 1970s, the Grammy for "Record of the Year" went to Wrecking Crew member recordings.

THE WRECKING CREW, a documentary film produced and directed by Denny Tedesco, son of legendary late Wrecking Crew guitarist Tommy Tedesco. His father had been diagnosed with terminal cancer and Denny wanted to get as much on film or on tape as possible before his father passed. What transpired over the next few years surprised even Denny.

Denny spent several years interviewing producers, engineers, and the musicians themselves to reveal the warmth and humor that allowed their collective talents to turn a simple chord chart into an international phenomenon and give a unique signature to recordings that are now part of the soundtrack of our lives.

The played around the world in the festival circuit with over a dozen awards and rave reviews and other accolades. The film was released into the festival circuit in 2008 and garnered a dozen awards in over 50 festivals around the world. The film includes wonderful interviews with Brian Wilson, Cher, Nancy Sinatra, Herb Alpert, Glen Campbell, Micky Dolenz, Roger McGuinn, Gary Lewis, as well as Crew members themselves.

Why the film hasn't reached a wider audience, even though it is championed by all who see it, became a bit of lore itself. A labor of love by director Tedesco, the film is also ultimately a love letter to the legacy of his late father and musician friends in the Crew. Documenting the work of musicians on such iconic songs, however, can be cost -- and distribution -- prohibitive.

With songs by Frank Sinatra, Nancy Sinatra, The Monkees, The Byrds, Mamas and Papas, Sonny and Cher, The Beach Boys and dozens of others, the cost of licensing for this historic film was estimated to be more than \$700,000.

The economics of paying for the licensing of over 100 hit songs stopped the film in its tracks, until Tedesco worked at raising the funds needed to pay off the record labels, publishers and the musicians themselves were taken care of.

In 2013, Tedesco finally decided it was time for Crowd Funding through Kickstarter. **THE WRECKING CREW** surpassed its goal of \$250,000 to \$312,000. The campaign for **THE WRECKING CREW** became the 3rd top Documentary in Kickstarter history to reach such an amount.

Q& A WITH DIRECTOR DENNY TEDESCO

What is the Wrecking Crew?

The Wrecking Crew were a group of studio musicians in Los Angeles in the 60's who played on hits for the Beach Boys, Frank Sinatra, Nancy Sinatra, Sonny and Cher, Jan & Dean, The Monkees, Gary Lewis and the Playboys, Mamas and Papas, Tijuana Brass, Ricky Nelson, Johnny Rivers and were Phil Spector's Wall of Sound. The amount of work that they were involved in was tremendous.

They were also involved in groups that I like to call, The Milli Vanilli's of the day. A producer would get the guys in and lay down some instrumental tracks. If it became a hit, they would record an album and put a group together to go on the road. This happened many times with groups like the Marketts, Routers, and T-Bones. The next day they would do the same thing and call it another name. Same musicians, but different group name.

At the time the record industry was primarily in New York, London and Detroit in the late 50's and early 60's. Then there was a surge towards the mid-60's that pushed the recording to the West Coast. So these musicians were recording around the clock for a good 8 years. The heyday for this group was in 1967 when the charts turned to the west.

When did you start this project?

I started this project in 1995 when my father, Tommy Tedesco was diagnosed with terminal cancer. I guess it was a way of me dealing with what was going in our lives and at the same time wanting to let the world know about what impact he and his friends made in musical history.

Is it true that you actually stayed away from making a documentary about your father?

I had already done a 30-minute piece on my father with my Producer Jon Leonoudakis when we were at Loyola Marymount. It played on KCET and I felt that I didn't need to do it again. But after a few years, my friends started to pull me aside and encouraged me to find a personal point of view. I was very reluctant at first and it took many years before I felt I could find a voice that made sense.

I was so determined at first to actually say to in the interviews, "please say 'Tommy' instead of your dad'. I really wanted to keep myself out of the picture but in the end, I came around and embraced it. The hard part was to tell the story of "The Wrecking Crew" and at the same time telling my father's story. Finally a friend mentioned to me that you really couldn't tell one and not the other, so you might as well literally acknowledge it. Once we did that, it was easier and felt right.

Did you ever expect to take this long?

I never thought it would take this long. The first 2 years, I felt I got a lot of stuff and cut a 14-minute piece that I really liked. I was hoping to use that to raise money. And everyone that ever saw the 14-minute piece would always say, 'wow I want to see more'. But it was difficult to raise money from a 14-minute clip. It's a documentary and in the mid to late 90's that was still a bad word for financiers. "Documentaries don't make money and you'll never be able to license the music", was the mantra I kept hearing. Now things have changed. It's not the ugly word anymore. But in the end I look back now and realize if I had finished the project after a couple years, it would never have been the project that it could have been. I think losing my father and putting space between the loss and now gave me more insight of what it's like for these musicians.

It was only this past year that I was able to find footage of the guys in the studio with Brian Wilson as well as the Mamas and Papas. But the cherry on top was adding Leon Russell's interview that we did last year.

What is it like for these musicians?

You have to realize, these guys and Carol, the only woman, were at the top of their game at the right place and at the right time. They really don't have much to complain about. My dad was thrilled to be able to make a living at guitar. To make a living at an instrument puts you in a small minority. But to record as many hits as they did, they were even part of a smaller minority.

So when years pass by and you still have your chops as a musician and you're wondering why no one is calling, I think it takes its toll. Everyone has it in every career. Sometimes you last longer than others and some take it better than others.

My father always said he was like a baseball player. You have your time in the minors, you make it to the majors and then you slowly move on out while the new guys come in. That's how he broke in. It's part of the cycle.

What was the first day of shooting?

I brought my father, Drummer Hal Blaine, Bassist Carol Kaye and Saxophonist Plas Johnson together. Earl Palmer was the other great drummer of the time and was supposed to be there but unfortunately got sick. He was truly missed.

I was inspired to have a round table like from the Woody Allen Film, *Broadway Danny Rose*. If you remember, a bunch of old agents sit around a coffee shop and they just tell stories about this character, Danny Rose.

Well that's what it was like when you get musicians together. I always loved listening to my father and his friends' bullshit about anything and everybody. And at the same time, musicians have a certain dark sense of humor. So I wanted to set this round table up and try not to interview them. I would ask questions but they would take it for ten minutes and go to all kinds of places. It was gold. I wanted to be a voyeur and wanted the audience to feel they were on the inside watching.

Had you ever directed before?

I've been working on shows for TV Land and A&E where I would be sent out to shoot and interview legendary TV stars. It actually helped me on my project. The executive producer, Robert Small who created 'Unplugged,' gave me the chance and I was forced into shooting and interviewing these stars. It helped me on my project because there were many times that I couldn't find anyone that was available to shoot so I would have to go and conduct and shoot the interview by myself. It's not my favorite thing to do, but sometimes I was able to talk about sensitive issues that I knew they wouldn't share with others in the room.

I also directed a music video for my father's jazz song, "Impressions of Hollywood Blvd." His album of the same name came out and it was when VH1 actually had a jazz video show. And at the time, I was working on rock videos and my friends and I went out and shot it. It was fun. I actually used some footage from that video in the documentary.

I make my living as a producer for commercials, workout videos and other fun things. A few years ago, I worked on the opening of the Academy Awards when Billy Crystal hosted. In 2000, I produced the film segments that combine the old movies with Billy. That was fun but difficult. Sitting in the room with Billy and his writers was like sitting around musicians again. Humor is wicked.

What was it like growing up with all these great musicians?

To be honest, we didn't hang out with musician families. I would see the musicians when they came to play cards or on the golf course. But it wasn't like we were hanging with the Beach Boys or Phil Spector. My dad came from a modest background and we lived in suburbia. Even though I was 7-8 years old in the "heyday," I had no idea who he was recording with. To be honest, I don't think he often did.

What do you mean by that?

My dad would get a call from the answering service. Are you available for such and such date? The leader may be Snuff Garrett, Lou Adler or whomever. The answering service would tell him what instruments would be needed and he went to work. At that point they would just record and go onto the next gig. Many times, the artists might not even be there or maybe the artist was a newcomer that didn't really have any hits at all.

Did you ever go to work with your father?

Not in the 60's. I was too young. The first time I remember going to the studio with my father was when I was 5 or 6 and the session was for "Green Acres." We were going on vacation so we were all there. What I remember was watching a grown man, composer Vic Mizzy, swinging his hands up and down conducting. To a five year old, that was the funniest thing I had ever seen. To me, he was an out of control adult. Not knowing he was one of the greatest composers at the time.

In the 70's I would go with my father if I had a day off from school. It was usually "CHIPS" or "Six Million Dollar Man". In those days, they projected onto a big screen and the orchestra would record. But it was boring to me. My younger brother, Damon was lucky enough to work with him in the studio on *The Godfather III*. That was a thrill for both of them.

What formats did you use?

I started shooting on 16mm. Our first shoot was a 2-camera shoot on dollies for the round table. I continued for a couple of years before I realized that I better start shooting video. I lost my father and wish I would have shot more of him on video. I was thinking too much about aesthetics. I really wanted to finish on film.

It's not easing shooting film without money. You always need a crew. Or at least I do. Cameraman, AC, Soundman and then you have the processing and telecine. Kodak was great. They gave me great deals and sometimes threw a few rolls to me for free. But once I started shooting video, a lot of stress was lifted. I wasn't worried at 8 minutes about the film running out and reloading at a precious moment. And there is nothing worse than a reload when you only have certain amount of time with your interviewee.

What cameras did you end up using after you stopped using film?

When I started the video cameras weren't that great. But then director Mike Figgis asked me to shoot behind the scenes of his film, *Timeline*. He suggested that I go out and buy the Canon XL and use it to finish my film. So I shot with that camera for a while. Then the TV Land project came up and they needed it to be shot on the Panasonic 100A camera. So I went out and bought it. I wish I had it sooner. I love that camera. It looks great against the 16mm that I shot. Then the past couple of years, I've been shooting with the Sony EX1 which is HD.

How did you get to some of the stars?

With the session musicians, it wasn't a problem. My dad had a great reputation and wasn't a jerk. So they were very giving. Hal Blaine is like my stepfather. He is such a great guy and very giving. My father loved him like a brother. I couldn't imagine doing this project without him. There is no way it would have come together. Carol and Plas were also very supportive and they have such great insight and honesty. Amazing players.

When it came to the stars, I would find people that knew them or even went to their websites. I sent a request and they responded. With Cher, I knew her agent and we asked for the interview but I think she didn't really think it would happen but Cher responded to her request. Years ago, I worked on a video of hers and when I introduced myself, this very focused star became that 16 year old when I introduced myself. She had such great fond memories of my father, Hal, and Bill Pitman.

Do you play music?

I tried every instrument possible. Guitar, piano, saxophone and even accordion. But I never practiced. Our father never forced us to play an instrument. He would be there to help but he wasn't going to force it on us. I regret it. My two producers Jon and Mitchell play and have bands. Mitchell just started to learn bass at 50. So he is my new inspiration. Jon is a great guitar player that loves playing. I'm so jealous of any musician that can sit in and play.

I even took sax to join the marching band to get out of typing class. I ended up caring the banner. I was the 'T' in "Notre Dame" High School. I started taking lessons recently but it's still intimidating. I just need to practice.

Tell me about your Producers?

My wife, Suzie has been there from the beginning. She is so supportive and has great taste. She is a commercial producer. So she comes from the other spectrum of the business. When she produces a commercial, she has lots of money to play with vs. my projects that sometimes have 3 man crews or less. Most partners would have given up on the other after so much time and money was spent. But she knew it had to be done and thank god for her. I couldn't have done it on my own.

Jon Leonoudakis is a friend from college. We did the original profile on my father in college but we knew it was just ok. We didn't really have the chops at the time. Some of the footage of my father's seminars is used in this doc. It really works well. I came to a standstill after my father passed and I wasn't going anywhere with it. Jon kept pestering me and encouraging me to get off my ass and finish. Finally I asked him to come on as a producer and that got me going again. It might not have ever gotten this far without him.

Mitchell Linden is another friend for 30 years. He was with the BBC a few years ago and was in between projects when he volunteered to help me as well. He set up a short screening of the film at the Rock and Roll Hall of Fame a few years ago, which really pushed us forward. I also trust his taste. I worked with him when he was a director in Hollywood and is still one of those guys that is not just funny as hell but so good at whatever he puts his mind to.

Claire Scanlon is another close friend. A few years ago, she came on for a month for free and started cutting for me. When Suzie and I met her, we knew she was the one. After a week, she really had a handle on the project. Sometimes it was difficult for me to explain exactly what I was trying to achieve and she found it. For a while she wasn't available so I worked with someone else and it didn't work out. So fortunately she became available between projects and we knocked it out. She's also very tough. When we banter, I have to really think about my reasoning to win an argument. She's an awesome editor and it wouldn't be as good as it is if there was someone else.

Chris Hope came to me many years ago. He is a lawyer and a huge fan that works in the film business in Canada. Chris was a great support because of his background in Entertainment Law but also a fine doc maker himself.

My brother Damon Tedesco is a brilliant music mixer and recorded the voice over numerous times and never even questioned in helping. Whatever I needed he was there. He is part of the story as much as I am.

Other crew members?

My mother is the first lady when it comes to support. She is interviewed in the film as well. I had to do something I never wanted to do and that was to borrow from your parents. I had already tapped out on credit cards. My mom didn't even question it. I needed to make hurdles and she was there to help. When she saw the first cut, she broke down and cried. The funny thing about my mother was she didn't realize she was going to be in the film. I said, "Mom, what did you think I was doing there with a cameraman, and soundman". She thought it was for the family for years later. God bless her. If my father hadn't had my mother, he wouldn't have been as successful as he became. She really kept it together.

My directors of photography were Rodney Taylor and Trish Govoni. They shot most of the material. And then, I had other friends shoot as well. Rodney and I worked on IMAX films together and he started the project. We had a goal to make the musicians to feel like they were 'godfathers' especially during the round table discussions. When Rodney was on the road, Trish, who is a New York based DP would come out on projects in LA and we would go out and shoot. She would force me into getting off my ass and finding someone to shoot. I went to Rochester, NY to shoot Gary Lewis and she flew herself to Rochester to help me there. Very cool lady.

The mix which was a huge endeavor and we had Bob Bronow take care of that. He brought something to the film I wasn't expecting. He was also very true to the original mix of the songs and how they were recorded.

Originally I asked my brother, Damon to do it and he turned it down. His reasoning made sense. He has mixed orchestras for 25 years. So for him jumping into the movie and mixing is another art form. He wouldn't do it justice compared to someone like Bob. You can't expect someone like Bob mixing an orchestra.

So I appreciated that advice.

What was one of the most difficult things for you in the edit room?

I think the hardest thing for any filmmaker was to lose pieces that I thought were brilliant. Not that they weren't but it didn't propel the story forward. When I say brilliant, I'm talking about the interviewee, not me. The first cut was over 2 hours long. We knew it wasn't going to stay, but I thought there was no way I could cut it under 100 minutes. Impossible. But as soon as a few things left, you didn't miss it as much.

One of my favorite interviews was with producer Snuff Garrett. He is such a character and no bullshit kind of guy. He was my father's other brother in the business. The two of them were gamblers and would bet on anything. Snuff's talked about how the business worked but in the cut, we had to drop that story line out. Not enough time. So that's why God created the DVD.

When do you decide it's a labor of love?

Before I started. I was racing against time with this project. My father was dying and others had passed. I heard that Julius Wechter the great percussionist was sick. So I grabbed another cameraman friend, Vince Toto and we went out and shot him with Trombonist Lew McCreary. I didn't know at the time that Lew was also sick. Both died within a week of each other 6 months later. Two of the sweetest men you'd ever meet.

My father taught me one thing. We all have to make a living. And certain jobs are exactly that. My father used to say there were reasons to take a job. It had to have one of these things. A] Connections to the future B] learning experience C] money D] just for fun. If it didn't have any of these you could walk away. And he would also say that there was the music and music business. Sometimes they would mix but for him, not always. This surely wasn't for the money. I would say it's been a great learning experience as well as a lot of fun. Hopefully the connections will lead to money sooner than later.

With documentaries, I think it starts with the idea that you're going to tell a story and hopefully enlighten people on a subject matter that they know nothing about or something new. But at the same time, it better be entertaining or you'll lose your audience. It's amazing when you meet real documentary makers and crewmembers that actually make a living at it. That's like playing guitar and not having to take a side gig to pay the rent. I'm not knocking the work I do as a producer but I'd rather be interviewing interesting people that have something to say.

In 2008, you entered the film festival circuit. How did that go?

That was the best. We thought we had it made. We were winning audience awards all over the world. We were like the festival darling. But it was 2008 and we still had a huge backend deal with the music to be released.

Let's talk about the elephant in the room. Licensing.

Well let's just say, that there are 110 songs in the project and you'll know 100 of them. The record companies and publishers have been very supportive. But people need to realize, it's still a business. But with that many songs, we really had to ask for an amazing deal. Herb Alpert and Nancy Sinatra gave us their masters for the film. But they could. They owned them.

The only way to tell this story is to have quantity. If you play the 'Supremes', Smokey Robinson, Stevie Wonder, and Jackson 5, you know it's the Motown Sound. But what does Herb Alpert, Beach Boys, Frank Sinatra, 5th Dimension, and the Chipmunks have in common? Same musicians. So I had to have that many songs.

How did you end up raising the final funds?

It was 2010 when I spoke to one of the publishers who was a big fan of the film. These were her words. "Denny, if you don't renegotiate with all of the labels and publishers, you'll never get this film out." What she was saying was the fact I had an agreement with the parties that they would be given a higher rate in distribution. I really felt I could raise that money. But her feelings were, "It's a documentary. You need to bring 'our' rates down to get a release." So from that point on, I had to renegotiate with all the labels and publishers.

But while that was going, I started raising money through donations. The International Documentary Association became our fiscal sponsor. So any donations that came in were tax deductible.

When donations came in, I quickly paid off a label or publisher. We came up with all kinds of creative ways of donations. We had different levels of donors. Levels like, "Groupie," "Roadie," "Road Manager," "Studio Musician," "A&R," "Artist with a 5 Album Deal" to the top, "Record Company Owner." If you donated \$50,000, they get the title.

We had 4 donors that helped us there. Guess who two of them were. Jerry Moss and Herb Alpert. (They really didn't need that title)

All the names are listed on the website and will be listed on a DVD Chapter.

One of my favorite donations came through, “Song Dedications.” You could choose a Wrecking Crew song from the website and dedicate it to whomever they wanted. Some were really sweet letters to family members past and present.

I would really try to work some of the songs. What I mean is I would try to find a song that fit a company or group. The last song that was dedicated was, Gary Lewis’s “Everybody Loves a Clown.” No one had picked that song, so I called a clown school called, “The Clown School” and they jumped at the idea. “They’re dedication was, “Everyone is a clown.”

How did Kickstarter come about?

For a few years, everyone kept saying we should use Kickstarter. But I was shying away from it until I felt we were ready.

There were four main bills that had to be paid. Publisher, Labels, Stock Footage and the Musician’s Union. We knew exactly how much the publisher, labels and stock footage were. But we had no number on the union. What people don’t understand is the union musicians get paid if a song they recorded goes into a movie, TV or a commercial. So if the song sells millions of copies, they don’t get that extra dime. But they can make more if it’s a different intended purpose.

My initial meeting with the American Federation of Musicians was in 2006. I told them, my goal is to get this story out. But as a producer/director, I need the best price possible. But as a son and friend of the musicians, I want to them to make as much as possible.

But the union had to go through all the paperwork and come up with a price that was affordable that we could pay.

It wasn’t until 2013 that I got a final number. We needed to pay \$200,000 that was split among all the contracts on the songs in the movie. A daunting task for anyone to figure out. Luckily, I didn’t have to do that. I just paid the bill.

Now we decide to go for Kickstarter. I knew we need more than 200K. I still had more licensing and post-production costs. But I had to figure out what I could raise. Only 1% of all Kickstarter drives over 100K make it. Many people thought I was nuts going for it. But I felt I couldn’t keep coming back over and over again asking for more money. So I went for \$250K. The 50K would cover the expenses of the rewards and shipping.

But we did better. We got to 312K. So the extra money allowed us to add the Leon Russell interview and extra footage in the last cut as well as a 5.1 surround mix. The reason I felt somewhat confident (not in week 2 and 3) was the fact we had a finished film and an audience that were chomping at the bit. Every time I screened it, we built on our audience by collecting their emails. We have a big Facebook presence of 40K now. We’re constantly doing Wrecking Crew trivia daily so we keep it fun.

Any regrets?

I wish my father had seen a cut. Even the 14-minute cut. He would have really loved it. I also wish I would have kept interviewing him. I should have used a camcorder or even just a vocal interview. I tell people in Q&As to video tape your parents or grandparents. You don't have to make a documentary, but it's great to hear their words 50 years later.

What was one of the most gratifying moments in the process?

When we went to the Rock and Roll Hall of Fame and showed 30 minutes of the rough cut, I took Hal with me. I hadn't showed him anything for years. Hal is one of those guys that have 1000 jokes constantly coming out of him. He is the greatest showman I ever met. When we showed the film to a packed audience, they gave us a standing ovation. At that point we went down for a Q&A. Obviously the moderator started asking questions with Hal first. After a couple of questions, he stopped and broke down crying. At first I thought he was joking, but then I looked and saw the tears behind his sunglasses. He asked the moderator to start asking me questions and said, "I'm sorry that got to me. Seeing all my old friends there". At that point, I knew I was telling the truth. If Hal, Carol, Plas, and the others are happy, then I'm happy.

ABOUT 'THE WRECKING CREW'

HAL BLAINE – Drums

Hal Blaine may well be the most prolific drummer in rock and roll history. He's certainly played on more hit records than any drummer in the rock era, including 40 #1 singles and 150 that made the Top Ten. Eight of the records he played on won Grammys for Record of the Year.

He was the most in-demand session drummer in Los Angeles during the Sixties and early Seventies.

In 1961, Blaine drummed on "Can't Help Falling in Love with You," one of Elvis Presley's most memorable sides, and he would play on Presley's film soundtracks throughout the Sixties. However, Blaine's best-known affiliation is with producer Phil Spector, where he served as the percussive backbone of the "Wrecking Crew."

He was a key component of Spector's "Wall of Sound" production, which yielded such classic rock and roll hits as "Be My Baby," by the Ronettes, and "Da Doo Ron Ron," by the Crystals.

Blaine also established a fruitful relationship with Beach Boys leader Brian Wilson, for whom he served as the first-call session drummer. Blaine appeared on innumerable Beach Boys hits, ranging from "Surfer Girl" to "Good Vibrations." He also drummed on countless recordings by the cream of West Coast pop musicians, including Jan and Dean, the Mamas and the Papas, the Byrds, Johnny Rivers, the Association, Sonny and Cher, the Grass Roots, and Gary Lewis and the Playboys. On the more "adult" side of the pop ledger, Blaine played drums on recordings by Frank Sinatra and Herb Alpert and the Tijuana Brass.

TOMMY TEDESCO – Guitar

Tommy Tedesco was born in Niagara Falls, New York. Tedesco made his way to the West Coast where he became one of the most-sought-after studio guitarists between the 1960s and 1980s. Although Tedesco was primarily a guitar player, he was also qualified on the mandolin, ukulele, banjo, as well as 28 other stringed instruments (though he played all of them in guitar tuning).

He was described by "*Guitar Player*" magazine as possibly the most recorded guitarist in history, having played on thousands of recordings and recorded with the likes of the Beach Boys, Everly Brothers, The Association, Barbra Streisand, Elvis Presley, Ella Fitzgerald, Frank Zappa, Sam Cooke, Cher, and Nancy and Frank Sinatra.

His credits include over 1000 sound tracks in film and television including; *Bonanza*, *Green Acres*, *M*A*S*H*, *Batman*, and *Elvis Presley's '68 Comeback Special*, *The French Connection*, *The Godfather*, *Jaws*, *The Deer Hunter*, *Field of Dreams*, plus several Elvis Presley films.

CAROL KAYE - Bass

Throughout the 1960s Carol Kaye played bass on a significant percentage of records appearing on the Billboard Hot 100, although she was almost wholly unknown to the general public at the time. Kaye is noted as having played bass on many of the Beach Boys hit recordings, including "Good Vibrations," "Help Me, Rhonda," "Sloop John B" and "California Girls." She also worked on Brian Wilson's ill-fated but legendary Smile project (and was present at the "Fire" session in late November 1966 when Wilson reportedly asked the studio musicians to wear toy fire hats). Kaye's work also appears extensively on well-known television and film soundtracks from the 1960s and early 1970s.

AL CASEY - Guitar

A driving force in Phoenix's explosive 1950s rockabilly scene and, after relocating to Los Angeles in the 1960s, Al Casey became one of Hollywood's top-rank session musicians. As a guitar-for-hire, Casey played on the #1 smashes "Good Vibrations" by the Beach Boys (1966), "These Boots Are Made For Walking" by Nancy Sinatra (1966), "Strangers In The Night" by Frank Sinatra (1966), and "Somethin' Stupid" by Frank and Nancy (1967). Not to mention The Association's 1967 #2 hit "Never My Love" or Nilsson's # 6 "Everybody's Talkin'" from the movie *Midnight Cowboy*. Casey also spent a few TV seasons playing in the studio band on Dean Martin's NBC variety show.

EARL PALMER - Drums

New Orleans native and life-long Los Angeles resident, Earl Palmer was the most in-demand percussionist in his hometown due to his powerful backbeat and mastery of second-line shuffle rhythms. He was hired by bandleader Dave Bartholomew in 1947 after a stint in the army and recorded extensively with Bartholomew protégé Fats Domino, Lloyd Price, Smiley Lewis and other New Orleans artists at the famed J&M studio. He also played on the seminal rock and roll recordings of Little Richard, who wrote in his autobiography that Palmer "is probably the greatest session drummer of all time."

He's played on literally thousands of rock, jazz, R&B and soundtrack sessions over the years and his list of session credits includes artists as diverse as Ritchie Valens, Eddie Cochran, Ray Charles, Sam Cooke, Duane Eddy, Frank Sinatra, the Monkees, Bonnie Raitt, Johnny Otis, Neil Young and Elvis Costello. Though Palmer's first love was jazz, he laid the foundation for rock and roll drumming with his solid stickwork and feverish backbeat.

PLAS JOHNSON - Saxophone

Recruited by Capitol Records in the mid-1950s, Plas Johnson also played on innumerable records by Peggy Lee, Nat "King" Cole, Frank Sinatra and others. He remained a leading session player for almost twenty years, averaging two sessions a day and playing everything from movie soundtracks to rock and roll singles.

He played on many of the Beach Boys' records, and was an integral part of a number of instrumental groups that existed in name only, such as B. Bumble and the Stingers. In 1963, he recorded the Pink Panther theme. Another solo for a well-known television series was on *The Odd Couple's* theme music. Johnson was also used by Motown, and played on hits by Marvin Gaye, the Supremes and others.

JOE OSBORN - Bass

"Poor Side of Town" by Johnny Rivers. "Monday, Monday" by the Mamas and Papas. "They Long to Be Close to You" by The Carpenters. "Travelin' Man" by Ricky Nelson. "Bridge Over Troubled Water" by Simon and Garfunkel. "Aquarius/Let the Sunshine In" by The Fifth Dimension.

What do these songs have in common? Besides being No. 1 hits on the Billboard pop charts, they all feature Louisiana native Joe Osborn on bass guitar. It is safe to say that if you were listening to the radio in the '60s and early '70s, then you were listening to Joe several times an hour, all day long.

DON RANDI - Keyboard

Born Don Schwartz in New York City and raised in the Catskill Mountains, he received training in classical music. After his father's death, he and his mother moved to Los Angeles in 1954, and the following year he started work at a record distribution company where he heard and became influenced by jazz musicians, particularly Horace Silver.

He began his career as a professional pianist and keyboard player in 1956, gradually establishing a reputation as a leading session musician. In the early 1960s, he was a major contributor, as musician and arranger, to producer Phil Spector's "Wall of Sound." He also played piano on "These Boots Are Made for Walkin'," and every album by Nancy Sinatra as well as being a member of her touring band for decades, and The Beach Boys' "Good Vibrations". He claims to have played on over three hundred hit records, working with musicians such as Linda Ronstadt, Quincy Jones, Cannonball Adderley, Herb Alpert, Sarah Vaughan and Frank Zappa. He appeared on, and wrote for, many motion picture and television soundtracks, commercials and pop albums during the 1960s and 1970s. He also recorded albums of piano jazz music under his own name and as the leader of a trio with Leroy Vinnegar and Mel Lewis. These included *Feelin' Like Blues* (1960), *Where Do We Go From Here* (1962), *Last Night* (1963), *Revolver Jazz* (1966), and *Love Theme From "Romeo And Juliet"* (1968).

In 1970 he opened The Baked Potato jazz club in Studio City, California, and formed his own group, Don Randi and Quest, as the house band. The band has subsequently recorded over 15 albums and were nominated for a Grammy in 1980 for the album *New Baby*. In 2010 The Baked Potato was named Best Jazz Club in *Los Angeles* magazine.

INTERVIEW SUBJECTS IN 'THE WRECKING CREW'

Al Casey
Al Jardine
Bill Pitman
Bones Howe
Brian Wilson
Carmie Tedesco
Carol Kaye
Cher
Chuck Berghofer
Dave Gold
Dick Clark
Don Randi
Earl Palmer
Gary Lewis
Glen Campbell
Hal Blaine
Herb Alpert
Jimmy Webb
Joe Osborn
Julius Wechter
Larry Levine
Leon Russell
Lou Adler
Lew McCreary
Micky Dolenz
Nancy Sinatra
Peter Tork
Plas Johnson
Roger McGuinn
Snuff Garrett
Stan Ross
Tommy Tedesco

A SELECTION OF SONGS RECORDED BY ‘THE WRECKING CREW’

“Be My Baby” – The Ronettes

“California Girls” – The Beach Boys

“Bridge Over Troubled Water” – Simon & Garfunkel

“Strangers in the Night” – Frank Sinatra

“You’ve Lost That Loving Feeling” – The Righteous Brothers

“Viva Las Vegas” – Elvis Presley

“Monday Monday” – The Mamas & the Papas

“By the Time I Get to Phoenix” – Glen Campbell

“C’mon Get Happy” – The Partridge Family

“Close To You” – The Carpenters

“Da Doo Ron Ron” – The Crystals

“God Only Knows” – The Beach Boys

“I’ve Got You Babe” – Sonny and Cher

“Johnny Angel” – Shelly Fabre

“Pink Panther” – Henry Mancini

“Return to Sender” – Elvis Presley

“River Deep, Mountain High” – Ike & Tina Turner

“Suicide is Painless” – MASH theme song

ABOUT THE FILMMAKERS

DENNY TEDESCO – Director / Producer

As the son of Tommy Tedesco, one of the key guitarists in ‘The Wrecking Crew,’ Denny is uniquely positioned to tell the story of ‘The Wrecking Crew.’

Denny Tedesco grew up in Los Angeles and is an alumnus of Loyola Marymount University. He started his film career as a set decorator on feature films such as *Eating Raoul*. He then traveled the world as a lighting technician and location producer for IMAX films. From the shark infested waters of Australia, to an exploding Volcano of Mt. Pinatubo (Philippines), and to the plains of Africa, he has filmed under the most challenging conditions. Yet nothing has ever challenged him more than bringing the story of his father, Tommy Tedesco and his friends to the big screen. The phrase “labor of love” may be over-used, but in this case it was the only way to make THE WRECKING CREW come to life. It has taken 18 years from beginning to end. For nearly twenty years, Denny has produced promos, videos and commercials for various companies and networks. In 2000, he produced the Academy Awards ‘opening’ with Billy Crystal and also the music video for the Elton John song, ‘I Want Love,’ directed by artist Sam Taylor Wood and starring Robert Downey Jr.

SUZIE GREENE TEDESCO – Producer

Suzie Greene Tedesco started her career in London working for agent Duncan Heath. After moving to Los Angeles, she continued working in artist management for a couple of years until progressing to film production.

After working on films with such luminaries as director Mick Jackson and actors such as Gary Oldman, Dennis Hopper, Dermot Mulroney and Robert Downey Jr, Suzie changed direction again and started working on TV commercials. Over the last 20 years Suzie has produced hundreds of TV commercials all over the world, and had the pleasure of working with talented and award winning directors like Matt Mahurin, Mark Romanek, Chris Palmer, Frank Budgen, Peter Thwaites, Liz Friedlander, Harald Zwart, Ali Selim, Andrew Douglas and Francis Lawrence. Producing award-winning work for a multitude of products – everything from Samsung appliances to Kia’s dancing hamsters to Trop 50 featuring the hilarious Jane Krakowski to Prudential’s falling dominoes (which also broke the Guinness World Record). Suzie’s collaboration with her husband Denny on THE WRECKING CREW has been an ambitious and lifelong labor of love. A true commitment.

CREDITS

Directed by DENNY TEDESCO

Produced by
CHRIS HOPE
JON LEONOUDAKIS
MITCHELL LINDEN
CLAIRE SCANLON
DAMON TEDESCO
&
SUZIE GREENE TEDESCO

Executive Producers
HERB ALPERT
JERRY MOSS
CLIFFORD N. BURNSTEIN
DENNIS JOYCE

Director of Photography
RODNEY TAYLOR A.S.C
&
TRISH GOVONI

Edited by
CLAIRE SCANLON

Additional Photography
Chris Bottoms
Jim Matlosz
Vince Toto
Brian Agnew
Kristy Tully
Cliff Jones
John Newby, ASC
Gary Hatfield
Mike Pescasio
Kort Waddell
Joe Keiser
Wayne Weightman

Sound Recording
Mike Reilly

Paul Marshall
Damon Tedesco
Brian “B-Man” Bidder

Music Supervisors
Micki Stern
Suzanne Coffman
Julie Houlihan

Music Consultant
Russ Wapensky

Associate Producers
Michelle Sullivan
Randy Kirk

Main Title Graphics
Rick Morris / NobleAssassins

Additional Graphics
John DeTemple
Kathy Tedesco
Ryan Nunnerley

Additional Editing
Enrique Gutierrez
Jude Wiley
Ryan Nunnerley

In Loving Memory
Al Casey
Earl Palmer
Julius Wechter
Larry Levine
Lew McCreary
Stan Ross
Tommy Tedesco

WRECKING CREW Soundtrack

“Good Vibrations”

Performed by The Beach Boys

Written by Brian Wilson and Mike Love

Courtesy of Capitol Records

Under License from EMI Film & Television Music

Dedicated by David Ehrlich

“Be My Baby”

Performed by The Ronettes

Written by Jeff Barry, Ellie Greenwich and Phil Spector

Courtesy of EMI Entertainment World

Dedicated by Tony Rufrano

“Danke Schoen”

Performed by Wayne Newton

Written by Milt Gabler, Bert Kaempfert and Kurt Schwabach

Courtesy of Capitol Records

Under License from EMI Film & Television Music

Dedicated by Rey More

“Mary Mary”

Performed by The Monkees

Written by Michael Nesmith

Courtesy of Rhino Entertainment Company

By arrangement with Warner Music Group Film & TV Licensing

“Let’s Go”

Performed by The Routers

Written by Lanny Duncan and Robert Duncan

Courtesy of Warner Bros. Records

By arrangement with Warner Music Group Film & TV Licensing

“Whipped Cream”

Performed by Herb Alpert & The Tijuana Brass

Written by Allen Toussaint

Courtesy of Almo Properties, LLC

Dedicated by: J. Scott Blair

“Let’s Dance”

Performed by Chris Montez
Written by Jim Lee
Courtesy of Jimmy Joe Lee Productions
By Arrangement with Nola Leone/Ace Music Services, LLC
Dedicated by Colin Hay and Cecilia Noël

“Strangers In The Night”
Performed by Frank Sinatra
Written by Bert Kaempfert, Charles Singleton and Eddie Snyder
Courtesy of Warner Bros. Records
By arrangement with Warner Music Group Film & TV Licensing
Dedicated by Tom Carty

“The Chipmunk Song”
Performed by Alvin and the Chipmunks
Written by Ross Bagdasarian
Courtesy of Bagdasarian Productions, LLC

“Up, Up And Away”
Performed by The Fifth Dimension
Written by Jimmy Webb
Courtesy of Arista Records LLC
By arrangement with Sony BMG Music Entertainment
Dedicated by Greg Ogonowski

“Surfer’s Stomp”
Performed by The Marketts
Written by Michael Z. Gordon and Joe Saraceno

“California Girls”
Performed by The Beach Boys
Written by Brian Wilson and Mike Love
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by Craig Slayton

“And Then He Kissed Me”
Performed by The Crystals
Written by Jeff Barry, Ellie Greenwich and Phil Spector
Courtesy of EMI Entertainment World Inc.
Patrick and Lara Kirchner

“California Dreamin’”
Performed by The Mamas and The Papas

Written by Michelle Gilliam & John E. A. Phillips
Courtesy of Geffen Records
Under license from Universal Music Enterprises
Dedicated by Jonathan Schneider

“That’s Life”
Performed by Frank Sinatra
Written by Dean Kaye Thompson and Kelly Gordon
Courtesy of Warner Bros. Records
By arrangement with Warner Music Group Film & TV Licensing
Dedicated by Ken Heath

“The Beat Goes On”
Performed by Sonny and Cher
Written by Sonny Bono
By arrangement with Warner Music Group Film & TV Licensing
Courtesy of Elektra Records
Dedicated by Joe Chambers

“You’ve Lost That Lovin’ Feelin’”
Performed by The Righteous Brothers
Written by Barry Mann, Phil Spector & Cynthia Weil
Courtesy of Universal Records
Under license from Universal Music Enterprises
Dedicated by Doris and Danny Tocatly

“These Boots Are Made For Walkin’”
Performed by Nancy Sinatra
Written by Lee Hazlewood
Courtesy of Boots Enterprises Inc.

“Song from M*A*S*H (Suicide Is Painless)”
Written by Johnny Mandel & Mike Altman
Courtesy of Twentieth Century Fox Film Corporation
Dedicated by Anne MacPherson

“Theme from Bonanza”
Written by Jay Livingston & Ray Evans
Courtesy of Jay Livingston Music Inc. & St. Angelo Music
Dedicated by Bill D’Elia

“Batman Theme”
Written by Neil Hefti

Dedicated by Robert Stephens

“Green Acres”

Theme from Television Series “Green Acres”

Written and Performed by Vic Mizzy

Courtesy of Metro-Goldwyn Mayer Music Inc.

Published by Unison Music Company

Administered by Next Decade Entertainment Inc.

“Dizzy”

Performed by Tommy Roe

Written by Freddy Weller and Tommy Roe

Courtesy of Geffen Records

Under license from Universal Music Enterprises

Dedicated by Donna Barr

“Twistin’ The Night Away”

Performed by Sam Cooke

Written by Sam Cooke

Courtesy of ABKCO Music & Records, Inc.

& Sony Music Entertainment

“This Diamond Ring”

Performed by Gary Lewis and The Playboys

Written by Bob Brass, Al Kooper and Irwin Levine

Courtesy of Capitol Records

Under License from EMI Film & Television Music

“Windy”

Performed by The Association

Written by Ruthann Friedman

Courtesy of Warner Bros. Music

By arrangement with Warner Music Group Film & TV Licensing

“Comin’ In The Back Door”

Performed by The Baja Marimba Band

Written by Scott Turner

Courtesy of A&M Records

Under license from Universal Music Enterprises

“A Taste Of Honey”

Performed by Herb Alpert & the Tijuana Brass

Written by Ric Morrow and Robert Scott
Courtesy of Almo Properties, LLC.
Dedicated by Scott Hofferber

“Out Of Limits”
Performed by The Marketts
Written by Michael Z. Gordon
Courtesy of Warner Bros. Records
By arrangement with Warner Music Group Film & TV Licensing
Dedicated by Tom Kenny

“Baja”
Performed by Jack Nitzsche
Written by Lee Hazlewood
Courtesy of Reprise Records
By arrangement with Warner Music Group Film & TV Licensing

“Fools Rush In”
Performed by Ricky Nelson
Written by Rube Bloom and Johnny Mercer
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“Capp This”
Performed by Frank Capp Juggernaut
Written by Nat Pierce
Courtesy of Concord Music Group, Inc.

“Red Sails in the Sunset”
Written by William Grosz & James Kennedy
Performed by Tommy Tedesco
Courtesy of Geffen Records
Used by permission of Shapiro Bernstein & Co. , Inc.
Under license Universal Music Enterprises

“One Mint Julep”
Performed by King Curtis
Written by Rudolph Toombs
Courtesy of Capitol Records
Under License from EMI Film & Television Music

“Beach Blanket Bingo”
(Cue from the motion picture Beach Blanket Bingo)

Written and performed by Les Baxter
Courtesy of Metro-Goldwyn-Mayer Music Inc.

“Surf City”
Performed by Jan & Dean
Written by Jan Berry and Brian Wilson
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by S.I.R.

“Fun, Fun, Fun”
Performed by The Beach Boys
Written by Brian Wilson and Mike Love
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by Jim Nelson

“Help Me, Rhonda”
Performed by The Beach Boys
Written by Brian Wilson & Mike Love
Courtesy of Capitol Records, LLC.
Under License from Universal Music Enterprises
Dedicated by Kappy Pfeiffer

“Sloop John B”
Performed by The Beach Boys
Written by Brian Wilson
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by Paul and Paula Reiser

“God Only Knows”
Performed by The Beach Boys
Written by Brian Wilson and Tony Asher
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by Susie Zale-Oldenburg

“Pasta Nova”
Performed by Tommy Tedesco

Written by Tommy Tedesco
Courtesy of Discovery Records
By arrangement with Warner Music Group Film & TV Licensing

“The Moon Is Blue”
Performed by Ralph Marterie & His Orchestra
Written by Sylvia Fine and Herschel Gilbert
Courtesy of Island Def Jam Music Group
Under license from Universal Music Enterprises
Dedicated by Honey and Mom

“Da Doo Ron Ron”
Performed by The Crystals
Written by Jeff Barry, Ellie Greenwich and Phil Spector
Courtesy of EMI Entertainment World Inc.
Dedicated by Bob Clements

“He’s A Rebel”
Performed by The Crystals
Written by Gene Pitney
Courtesy of EMI Entertainment World Inc.
By arrangement with EMI Music Publishing

“River Deep, Mountain High”
Performed by Ike and Tina Turner
Written by Jeff Barry, Ellie Greenwich & Phil Spector
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by Hans-Jürgen Buck

“Mission Impossible Theme”
Written by Lalo Schifrin
Performed by Carol Kaye
Dedicated by Steve Medin

“Warm Breeze”
Performed by Frank Capp Juggernaut
Written by Sammy Nestico
Courtesy of Concord Music Group, Inc.

“Moonglow”
Written by Eddie De Lange, Will Hudson & Irving Mills

Performed by Tommy Tedesco
Courtesy of Geffen Records
Under License from Universal Music Enterprises
Used by Permission of Scarsdale Music Group

“Golden Earrings”
Performed by Tommy Tedesco
Written by Ray Evans, Jay Livingston & Victor Young
Courtesy of Geffen Records
Under License from Universal Music Enterprises

“Puerto Vallarta”
Performed by Jack Nitzsche
Written by Jack Nitzsche and Martin Cooper
Courtesy of Reprise Records
By arrangement with Warner Music Group Film & TV Licensing

“Picnic, A Green City (Stoned Soul Picnic)”
Performed by The Fifth Dimension
Written by Laura Nyro
Courtesy of Arista Records, LLC.
By Arrangement with Sony BMG Music Entertainment
Dedicated by Penn Jillette

“Taco Wagon”
Performed by The De-Fenders
Written by Chuck Carroll, Tad Hutchinson, Scott McCaughey
and Jim Sangster
By arrangement with Warner Music Group Film & TV Licensing
Courtesy of Del-Fi Records

“A Little Less Conversation”
Performed by Elvis Presley
Written by Mac Davis and Billy Strange
Courtesy of The RCA Records Label
By Arrangement with Sony BMG Music Entertainment

“Bang Bang Rhythm”
Performed by Hal Blaine
Written by Hal Blaine, Nick Boldi and Ted Glasser
Courtesy of Geffen Records
Under License from Universal Music Enterprises

“Lonely Surfer”
Performed by Jack Nitzsche

Written by Martin Cooper, Jack Nitzsche
Courtesy of Reprise Records
Publisher: Little Darlin' Music (BMI)
By Arrangement with Warner Music Film Group & TV Licensing

“Basie”
Performed by Frank Capp Juggernaut
Written by Ernie Wilkins
Courtesy of Concord Music Group, Inc.

“Binga Banga Bongo/Percolator” (Medley)
Performed by Terry Synder & The All Stars
Written by Terry Synder
Courtesy of Capitol Records
Under License from EMI Film & Television Music

“Only You (and You Alone)”
Performed by The Platters
Written by Buck Ram and Ande Rand
Courtesy of MCA Records
Courtesy of Island Def Jam Music Group
Under license from Universal Music Enterprises

“Somethin' Stupid”
Performed by Frank Sinatra and Nancy Sinatra
Written by Carson Parks
Courtesy of Warner Bros. Records
By arrangement with Warner Music Group Film & TV Licensing
Dedicated by Paul Dyckmans

“Drummer Man”
Performed by Nancy Sinatra
Written by Murray Wecht
Courtesy of Boots Enterprises, Inc
Dedicated by Landra Leach

“The Pink Panther Theme”
Performed by Henry Mancini
Written by Henry Mancini
Courtesy of The RCA Records Label
By Arrangement with Sony BMG Music Entertainment
Dedicated by Gaye D. Funk

“Kansas City”
Performed by Conrad Janis

Written by Leiber and Stoller
Courtesy of Conrad Janis

“When The Saints Go Marching In”
Performed by Conrad Janis
Courtesy of Conrad Janis

“The Grease Patrol”
Performed by Plas Johnson
Written by Plas Johnson
Courtesy of Probe Music
Dedicated by Gaye D. Funk

“Monkey Business”
Performed by Plas Johnson
Written by Plas Johnson
Courtesy of Probe Music

“Rockin’ Robin”
Performed by Bobby Day
Written by Leon Rene & Jimmie Thomas
Courtesy of Lynn Adajian
By Arrangement with Nola Leone/Ace Music Services LLC.
Used by Permission of Shapiro, Bernstein & Co, Inc.
On behalf of the Leon Rene Family Partnership

“The Lonely Bull (El Solo Toro)”
Performed by Herb Alpert & the Tijuana Brass
Written by Sol Lake
Courtesy of Almo Properties

“Spanish Flea” (Live)
Performed by Herb Alpert & the Tijuana Brass
Written by Julius Wechter
Courtesy of Almo Properties, LLC.

“No Matter What Shape (Your Stomach’s In)”
Performed by The T-Bones
Written by Granville (Sascha) Burland
Courtesy of Capitol Records
Under License from EMI Film & Television Music

“Mr. Tambourine Man”
Performed by The Byrds

Written by Bob Dylan
Courtesy of Columbia Records
By Arrangement with Sony BMG Music Entertainment
Dedicated by Russ & Julie Paris

“Come On Get Happy”
Performed by David Cassidy
Written by Wes Farrell and Danny Janssen
Courtesy of Sony Pictures Television Inc.
Under License from Sony Pictures Music Group
Dedicated by Matt Marcus

“Old Town”
Performed by Jack Nitzsche
Written by Jack Nitzsche and Martin Cooper
Courtesy of Reprise Records
By arrangement with Warner Music Group Film & TV Licensing

“Everybody Loves A Clown”
Performed by Gary Lewis and The Playboys
Written by Snuff Garrett, Gary Lewis and Leon Russell
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by The Clown School

“Sure Gonna Miss Her”
Performed by Gary Lewis and The Playboys
Written by Bobby Russell
Courtesy of Capitol Records
Under License from EMI Film & Television Music

“Monday, Monday”
Performed by The Mamas and The Papas
Written by John Phillips
Courtesy of Geffen Records
Under license from Universal Music Enterprises
Dedicated by Victor Miller

“Aquarius / Let The Sunshine In”
Performed by The Fifth Dimension
Written by Galt MacDermot, James Rado and Gerome Ragni
Courtesy of Arista Records LLC.
By Arrangement with Sony BMG Music Entertainment
Dedicated by Steve Howell

“Topsy”

Performed by Hal Blaine
Written by Edgar Battle and Eddie Durham
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“Cannonball”
Performed by Hal Blaine
Written by Duane Eddy and Lee Hazlewood
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“Love Will Keep Us Together”
Performed by Captain and Tennille
Written by Neil Sedaka and Howard Greenfield
Courtesy of A&M Records
Under license from Universal Music Enterprises
Dedicated by Ronald Iervolino

“Oo Poo Pah Doo”
Performed by Hal Blaine
Written by Jessie Hill
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“Woman’s World”
Performed by Glen Campbell
Written by Wayne Walker

“Galveston”
Performed by Glen Campbell
Written by Jimmy Webb
Dedicated by Brent Mason

“By The Time I Get To Phoenix”
Performed by Glen Campbell
Written by Jimmy Webb
Courtesy of Capitol Records Nashville
Under License from EMI Film & Television Music
Dedicated by Scott Hofferber

“Wichita Lineman”
Performed by Glen Campbell

Written by Jimmy Webb
Courtesy of Capitol Records Nashville
Under License from EMI Film & Television Music
Dedicated by The Brentlingers

“Gentle On My Mind”
Performed by Glen Campbell
Written by John Harford
Courtesy of Capitol Records Nashville
Under License from EMI Film & Television Music
Dedicated by Jonathan Schneider

“Eve of Destruction”
Performed by Barry McGuire
Written by Phil Sloan
Courtesy of MCA Records
Under license from Universal Music Enterprises

“Lester Leaps In”
Performed by Tommy Tedesco
Written by Lester Young
Under license from:
WB Music Corp. and Warner-Tamerlane Publishing Corp.
OBO Richcar Music Corp.
Dedicated by Tom Bartlette and Family

“Oriental Flower”
Performed by Tommy Tedesco
Written by Tommy Tedesco
Courtesy of Discovery Records
By arrangement with Warner Music Group Film & TV Licensing

“Suelo Espanol”
Performed by Tommy Tedesco
Written by Tommy Tedesco
Courtesy of Desco Music
Dedicated by Industry City of Brooklyn

“Requiem for Studio Guitar Player”
Performed by Tommy Tedesco
Written by Tommy Tedesco
Dedicated by Musician’s Institute

“Impressions of Hollywood Boulevard”
Performed by Tommy Tedesco

Written by Tommy Tedesco
Courtesy of Discovery Records
By arrangement with Warner Music Group Film & TV Licensing

“Dedicated To The One I Love”
Performed by The Mamas and The Papas
Written by Ralph Bass and Lowman Pauling
Courtesy of MCA Records
Under license from Universal Music Enterprises
Dedicated by Bob and Sarah Heil

“Everybody’s Talking”
Performed by Harry Nilsson
Written by Fred Neil
Courtesy of The RCA Records Label
By Arrangement with Sony BMG Music Entertainment
Dedicated by Jonathan Schneider

“Memories”
Performed by Elvis Presley
Written by Billy Strange & Scott Davis
Courtesy of RCA Records Label
By Arrangement with Sony Music Licensing
Courtesy of Elvis Presley Music, admin. by Imagem Music,
Primary Wave, administrated by
BMG Music Rights and Copyright Advisory
Dedicated by Derek Casari

“Zorba The Greek”
Performed by Herb Alpert & The Tijuana Brass
Written by Mikos Theodorakis
Courtesy of Almo Properties, LLC.

“Sugar Town”
Performed by Nancy Sinatra
Written by Lee Hazlewood
Courtesy of Boots Enterprises, Inc.
Dedicated by Universal Audio

“Everybody Loves Somebody”
Performed by Dean Martin

Written by Ken Lane and Irving Taylor
Courtesy of Legacy Records
By arrangement with Sony Music Licensing
Dedicated by Thom Rotella

“Gypsies, Tramps and Thieves”
Performed by Cher
Written by Robert Stone
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“MacArthur Park”
Performed by Richard Harris
Written by Jimmy Webb
Courtesy of Geffen Records
Under license from Universal Music Enterprises
Dedicated by Robert Orban

“The Little Old Lady (From Pasadena)”
Performed by Jan & Dean
Written by Donald Altfeld, Jan Berry and Roger Christian
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by Alan Friedman

“Indian Reservation -
- (The Lament Of The Cherokee Reservation Indian)”
Performed by Paul Revere & The Raiders -
- (featuring Mark Lindsay)
Written by J. Loudermilk
Courtesy of Columbia Records
By Arrangement of Sony BMG Music Entertainment
Dedicated by Scott Hofferber

“Guantanamera”
Performed by The Sandpipers
Written by Julian Orbon, Pete Seeger, Hector Angulo
& Jose Fernandez Diaz
Based on a Poem by Jose Mati
Courtesy of A&M Records
Under license from Universal Music Enterprises
Dedicated by Bruce Duval

“My Love”
Written by Anthony Hatch

Performed by Petula Clark
Courtesy of Sony Music France
By Arrangement with Sony Music Licensing

“Hawaii Five-O Theme”
Performed by The Ventures
Written by Morton Stevens
Courtesy of Capitol Records
Under License from EMI Film & Television Music
Dedicated by Mike Lefebvre

“Midnight Confessions”
Performed by The Grass Roots
Written by Lou Josi with Vocals by Warren Enter & Rob Grill
Under license from Universal Music Enterprises
Courtesy of Geffen Records
Dedicated by Tony Stubblefield

“La Bamba”
Written & Performed by Richie Valens
Courtesy of Del-Fi Records
By Arrangement of Warner Music Group Film & TV Licensing

“Bridge Over Troubled Water”
Performed by Simon & Garfunkel
Courtesy of Columbia Records
By Arrangement with Sony Music Licensing
Dedicated by Jonathan Schneider

“It’s Not Easy Being Green”
Performed by Ray Charles
Written by Joseph G. Raposo
Courtesy of the Ray Charles Foundation by
Arrangement with the Ray Charles Marketing Group