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**Did You Know that Hundreds of Famous Songs in the 60s and 70s
Weren't Recorded by the Bands Who Made Them Famous??
For the First Time,
New Book Reveals a Secret
the Recording Industry Didn't Want You to Know**

In ***THE WRECKING CREW: The Inside Story of Rock and Roll's Best-Kept Secret*** (Thomas Dunne Books; February 14, 2012; ISBN: 978-0-312-61974-9; \$25.99 Hardcover), long-time music entrepreneur and writer **Kent Hartman** uncovers the hidden history of rock and roll's unsung sidemen (and one woman): the Los Angeles studio musicians who played on hundreds of hit records throughout the Sixties and early Seventies, routinely replacing the "real" band members.

Did You Know?

- ***THE WRECKING CREW*** shines a long-overdue spotlight on the L.A. "stealth" session musicians who were responsible for the instrumentation on literally thousands of songs by hundreds of artists during the glory days of rock and roll—from the Beach Boys, the Byrds, the 5th Dimension, and Simon & Garfunkel to Sonny & Cher, the Mamas & the Papas, Neil Diamond, Barbra Streisand, and hundreds more!;
- **Kent Hartman** learned about the Wrecking Crew's covert work in 1997, much to his surprise, after years of working as a music industry tour merchandiser and marketing consultant. Hartman's clients have included Elvis Presley, Hall & Oates, Lyle Lovett, Kool & the Gang, Kenny Loggins, Counting Crows, Garbage, and Stone Temple Pilots to name a few;
- **Kent Hartman** reveals, "If a rock-and-roll song came out of an L.A. recording studio from between about 1962 and 1972, the odds are good that some combination of the Wrecking Crew played the instruments. No single group of musicians has ever played on more hits than this superbly talented—yet virtually anonymous—group of men (and **one woman**). Now it's their turn to step forward and assume center stage;"
- **Kent Hartman** conducted hundreds of hours of taped interviews over a multi-year period with former Wrecking Crew members and the big-name stars they secretly played for in order to write the book;
- ***THE WRECKING CREW*** is packed with little-known facts and vivid, intimate anecdotes—some hilarious, some tragic—about rock-and-roll legends, including Brian Wilson and Phil Spector;
- ***THE WRECKING CREW*** takes readers inside yesterday's recording studios and today's, and reveals how state-of-the-art technology sealed the end of in-studio collaborations among dozens of musicians; and
- In late February and early March, **Kent Hartman, along with key members of the Wrecking Crew, will be available for national and local television, radio, and print media in New York (February 23rd + 24th), Los Angeles (February 27th through March 2nd), Portland, OR (Kent's hometown) on March 5th + 6th, and Seattle on March 8th + 9th.**



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December 2011

Dear Editor/Producer:

Discover The Real Musicians Who Recorded Most of Your Most Beloved Classic Rock-and-Roll Hits of All Time!

Music Entrepreneur and Writer **Kent Hartman Tells All About the Music Industry's Most Instrumental Talents *THE WRECKING CREW***

They've been the subject of an article in *American Heritage* magazine and a clue category on *Jeopardy!* A few of their names—Glen Campbell and Leon Russell, for starters—are widely recognized. Yet, for the most part, the role of the Wrecking Crew in the history of rock and roll remains a mystery. Until now...

In *The Wrecking Crew: The Inside Story of Rock and Roll's Best-Kept Secret* (Thomas Dunne Books; February 14, 2012; ISBN: 978-0-312-61974-9; \$25.99 Hardcover), author and music industry insider, **Kent Hartman**, reveals the full and fascinating truth about the group of rarely credited and largely unknown studio musicians in Los Angeles who routinely took the place of popular band members on hit 45s and LPs during the Sixties and early Seventies. After decades of working with classic rock musicians as a marketing consultant and music industry tour merchandiser, Hartman learned about the hidden, prolific work of the Wrecking Crew from one of its former members. Intrigued and determined to uncover more details, he devoted several years to research and conducted several hundreds of hours of taped interviews with virtually anybody he could find who had been in the Wrecking Crew or had been associated with them. The result is a riveting, revelation-packed book to thrill rock-and-roll fans of all ages.

Named by drummer-extraordinaire Hal Blaine, in reaction to the prevailing notion among established, coat-and-tie-wearing musicians that this new breed of blue jean-clad, rock-and-roll-playing studio musicians was going to somehow wreck the business, the Wrecking Crew consisted of roughly two dozen freelance players. From hits by Phil Spector and his girl groups to the Beach Boys, the Byrds, the Mamas & the Papas, Sonny & Cher, Simon & Garfunkel and more, some combination of the Wrecking Crew was responsible for the instrumentation on literally thousands of songs coming out of L.A. studios between about 1962 and the mid-1970s.

Filled with insider facts and colorful anecdotes, **Kent Hartman and some key members of the Wrecking Crew** are raring to talk about:

- The Wrecking Crew's cast of incredibly talented and driven regulars, with a special focus on Glen Campbell, Hal Blaine, and Carol Kaye, the lone female and outspoken electric bass player;
- How the Wrecking Crew transformed unremarkable songs, like Sonny Bono's "The Beat Goes On," into surefire hits...and sealed the success of groups from The Monkees to the Carpenters;
- How the Wrecking Crew's members worked together, masterfully, to create truly exceptional music for Phil Spector, Brian Wilson, Frank Sinatra, and other legends;
- How state-of-the-art recording technology and the rise of FM radio led to the Wrecking Crew's final days...and why the Wrecking Crew deserves recognition for its legacy today.

In late February and early March, Kent Hartman, along with key members of the Wrecking Crew, will be available for national and local television, radio, and print media in New York (February 23rd + 24th), Los Angeles (February 27th through March 2nd), Portland, OR (Kent's hometown) on March 5th + 6th, and Seattle on March 8th + 9th.

Sincerely,

Justin Loeber
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Account Executive

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Available for Interview in Support of *The Wrecking Crew*

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Kent Hartman (Author, *The Wrecking Crew*)

Kent Hartman is both an author (*The Wrecking Crew* for Thomas Dunne Books/St. Martin's Press) and a longtime music industry tour merchandiser and marketing consultant. His clients over the years have included Elvis Presley Enterprises, Experience Hendrix, America, Lyle Lovett, Hall & Oates, Eddie Money, Pat Benatar, Kool & the Gang, Kenny Loggins, Little River Band, Counting Crows, Garbage, and Stone Temple Pilots, among dozens of others. During 2007 and 2008, he also co-owned Mark Lindsay's Rock & Roll Café with Mark Lindsay, the former lead singer of Paul Revere & the Raiders. Additionally, Mr. Hartman—whose education includes an MBA from UMass/Amherst and an MA in International Relations from Syracuse University—is a former faculty member within both the School of Business at Portland State University and the College of Business at Oregon State University. Kent Hartman is also a nationally syndicated radio show producer, having created successful properties including *Here's Johnny* (for Johnny Carson Productions), *Comedy Classics*, and the *Classic Comedy Break*.

Hal Blaine

Easily the most esteemed member of the Wrecking Crew, Hal Blaine played the **drums** on a record-setting seven-consecutive Grammy-winning records of the year from 1965 to 1971. He also coined the name "Wrecking Crew" and secretly played on hundreds of major hits for everyone from the Mamas & the Papas to Simon & Garfunkel to the Beach Boys, where he sat behind the drum kit on every one of that band's first twenty-two Top 40 singles. Blaine is retired and living in Palm Desert, California.

Top songs include: "Good Vibrations" - Beach Boys; "Strangers in the Night" - Frank Sinatra; "Midnight Confessions" - Grass Roots; "California Dreamin'" - Mamas & the Papas; "Be My Baby" - Ronettes; "The Lonely Bull" - Herb Alpert & the Tijuana Brass; "Bridge Over Troubled Water" - Simon & Garfunkel; "Mr. Tambourine Man" - Byrds; "Poor Side of Town" - Johnny Rivers.

Michel "Mike" Rubini

A **piano, organ, and harpsichord** virtuoso, this Wrecking Crew stalwart (and son of a world-famous violinist) sat behind the keyboards on countless hit recordings for the Righteous Brothers, Ike & Tina Turner, Sonny & Cher, the Monkees, Frank Sinatra and dozens upon dozens of others. He also became the musical director on Sonny & Cher's highly rated early Seventies CBS variety series. Rubini is retired and living in Palm Desert, California.

Top songs include: "Unchained Melody" - Righteous Brothers; "Strangers in the Night" - Frank Sinatra; "The Beat Goes On" - Sonny & Cher

Don Peake

So talented was Wrecking Crew **guitarist** Don Peake that Ray Charles "borrowed" him for the better part of a year in the mid-Sixties, making Peake the only white musician in Charles's band at that time. Peake went on to add his tight rhythm playing behind the scenes for a multitude of stars such as Bobby Darin, the Mamas & the Papas, the Beach Boys, the Monkees, the Jackson 5 and many others. Peake is still active in the recording studio world and lives in Los Angeles.

Top songs include: "Mary, Mary" - Monkees; "Half-Breed" - Cher; "The Love You Save" - Jackson 5; "The Night the Lights Went Out in Georgia" - Vicki Lawrence; "Let's Get it On" - Marvin Gaye.

Gary Coleman

Wrecking Crew **percussion** wunderkind Gary Coleman started out as a music teacher in the public school system but soon found his real calling playing tambourine, maracas, vibes, rain sticks, bongos, and dozens of other funky percussive toys for just about everyone in the biz. From the Partridge Family and Frank Zappa to Paul Revere & the Raiders and Barbara Streisand, Gary Coleman was *the* number-one call percussionist in the LA studios during the Sixties and early Seventies. Coleman is now, fittingly, a behavioral therapist living in Los Angeles.

Top songs include: "Dream a Little Dream of Me" - Mama Cass; "Peg" - Steely Dan; "Bridge Over Troubled Water" - Simon & Garfunkel; "Indian Reservation" - Paul Revere & the Raiders; "I Think I Love You" - Partridge Family; "Classical Gas" - Mason Williams; "That's Life" - Frank Sinatra; "Stoney End" - Barbara Streisand.

Lyle Ritz

Today considered to be the world's premier jazz ukulele player, Lyle Ritz actually started his professional life in the early Sixties as one of the most important **bass** players in the Wrecking Crew. Producing giants like Herb Alpert, Phil Spector, and Brian Wilson wouldn't record without the preternaturally gifted Ritz, usually employing his services on stand-up (string) bass. Still ready to jam on his beloved ukulele, Ritz lives in semi-retirement in Portland, Oregon.

Top songs include: "A Taste of Honey" - Herb Alpert & the Tijuana Brass; "You've Lost That Lovin' Feeling" - Righteous Brothers; "Sloop John B" - Beach Boys.

Bones Howe

Revered Grammy-winning **producer** (and engineer) Bones Howe wouldn't have even *thought* about stepping into the recording studio in LA during the Sixties without his favorite Wrecking Crew players. Whether it was for Johnny Rivers, the Mamas & the Papas, the Association, or the 5th Dimension, Howe used the Wrecking Crew on all the instruments. Bones Howe is retired and living in Santa Barbara, California.

Top songs include: "Little Old Lady (from Pasadena)" - Jan and Dean; "California Dreamin'" - Mamas & the Papas; "Never My Love" - Association; "Aquarius" - 5th Dimension.

Mason Williams

Multi-talented, Grammy-winning **songwriter** and **producer** Mason Williams was yet another committed Wrecking Crew employer. His huge, worldwide 1968 hit "Classical Gas" - featuring the Wrecking Crew - is *the* most-played instrumental song in the history of American radio. Williams, also the former head comedy writer on the legendary CBS variety series *The Smothers Brothers Comedy Hour* during the late Sixties, still occasionally talks Hal Blaine into coming out of retirement to play a drumming gig or two. Mason Williams lives in Eugene, Oregon.

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A Mind-Blowing Tribute to the Unsung Studio Musicians Who Recorded the Soundtrack of a Generation

THE WRECKING CREW

The Inside Story of Rock and Roll's Best-Kept Secret

Kent Hartman

"... A commendable, long-overdue tribute to the legendary Wrecking Crew—the ridiculously talented, go-to guys behind so many hits. This book will make your head spin."

—Shirley Manson, lead singer, Garbage

By the early Sixties, money had found the music business. And rock and roll was in high demand among America's teenage baby boomers. Hooked on the up-tempo beat of rebellion, this bumper crop of new music consumers ran to local record shops to buy those 45s they kept hearing on the radio. The Beach Boys, the Byrds, Sonny & Cher, the Mamas & the Papas, the 5th Dimension, Simon & Garfunkel, and other rock-and-roll icons soared to success on the power of records made in Los Angeles studios. Today, almost everyone recognizes the hits—"Surfin' USA," "Mr. Tambourine Man," "I Got You Babe," "California Dreamin'," and "Up, Up and Away," among a long list—of classic rock-and-roll stars. Considerably fewer recognize the names of the real hit-makers: Larry Knechtel, Don Peake, Michel Rubini, Mike Melvoin, Tommy Tedesco, Nino Tempo, and at least a dozen more who belonged to a stealth-like group of phenomenally talented, freelance musicians.

In ***THE WRECKING CREW: The Inside Story of Rock and Roll's Best-Kept Secret*** (Thomas Dunne Books; February 14, 2012; 978-0-312-61974-9; \$25.99 Hardcover), **Kent Hartman** shines a long-overdue spotlight on the studio musicians who received little to no credit for their contributions to one chart-topping song after another. Based on hundreds of hours of interviews with these crackerjack players and producers, songwriters, and recording artists who worked with them, Hartman lifts the curtain on the session masters who created music history. As the author reveals, much of the brilliant instrumentation credited to famous bands, from the Hammond organ on "Good Vibrations" to the dramatic percussion elements on both "The Boxer" and "Bridge over Trouble Water," were actually conceived and achieved by a supporting cast of players-for-hire (at union scale), collectively known as the Wrecking Crew.

"If a rock-and-roll song came out of an L.A. recording studio from between about 1962 and 1972, the odds are good that some combination of the Wrecking Crew played the instruments," Hartman attests. "No single group of musicians has ever played on more hits than this superbly talented—yet virtually anonymous—group of men (and one woman). Now it's their turn to step forward and assume center stage."

Jam-packed with entertaining anecdotes and stunning revelations, ***THE WRECKING CREW*** takes readers inside L.A.'s innovative recording studios during rock-and-roll's glory days. To capture the hunger to

triumph over hardship, drive to forge a career in the music business, strong work ethic, dedication to excellence, and rare gift and passion for playing common among the Wrecking Crew's eclectic members, Hartman places a special spotlight on:

- Glen Campbell, who survived a boyhood in Arkansas marked by crushing poverty, hunger, and beatings, then persevered through years of career fiascos and dead-ends to become one of the Beach Boys (on the road as well as in the studio); a sideman for Frank Sinatra (featured on "Strangers in the Night"); and eventually, thanks to his tenacity, personality, and multi-faceted talent, a solo superstar on hits like "Wichita Lineman" and "Rhinestone Cowboy."
- Carol Kaye, the Wrecking Crew's lone female and most creative, outspoken, and respected electric bass player, who developed her independence, resourcefulness, and ambition growing up in California as the only child of an abandoned mother; landed her first studio gig with the unknown Sam Cooke; and came up with the hopping pattern that transformed Sonny Bono's monotone composition, "The Beat Goes On," into one of Sonny & Cher's biggest hits; and
- Hal Blaine, the group's drummer-in-chief, who came to appreciate life's preciousness as a kid in tough, urban Connecticut. Credited with coining the Wrecking Crew's moniker, Blaine stood out for his charisma and sense of humor, along with his skill and commitment to creating the perfect percussion touches—even if it took spending hours on his knees slamming heavy-duty galvanized steel snow chains onto a cement floor, like he did for "Bridge over Troubled Water."

Beyond the uplifting and wild stories of Campbell, Kaye, Blaine, and other notable sidemen (including Russell Bridges, who later found solo fame as Leon Russell), ***THE WRECKING CREW*** sheds light on:

- The remarkable, tumultuous career of Phil Spector, who revolutionized the sound of rock and roll with his majestic, symphonic approach to producing and recording pop hits, starting with the Crystals' "He's a Rebel";
- Songwriter Jimmy Webb, who, despite rejection from group he wrote it for, the Association, and objections to its length from Top 40 AM radio stations, never lost faith in the promise of his magnum opus, "MacArthur Park," made a hit by *Camelot* star Richard Harris;
- The artistry and agonies of Brian Wilson, whose LP *Pet Sounds*, a masterful, passionate collaboration with the Wrecking Crew, was a critically-acclaimed failure with Beach Boys' fans;
- How the Monkees became an overnight sensation and then risked it all by demanding to record their own music; the breakout success of the Carpenters, with "(They Long to Be) Close to You" and the help of the Wrecking Crew...and much, much more.

By the mid-1970s, due to advances in recording studio technology and changing trends and tastes in popular music, the Wrecking Crew's heyday had ended. Yet, the Wrecking Crew's unrivaled rock-and-roll legacy lives on, in classic song after song and in Kent Hartman's words of tribute.

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ABOUT THE AUTHOR:

Kent Hartman is a longtime music industry tour merchandiser and marketing consultant. His clients over the years have included Elvis Presley Enterprises, Experience Hendrix, America, Lyle Lovett, Hall & Oates, Kool & the Gang, Kenny Loggins, Little River Band, Counting Crows, Garbage, and Stone Temple Pilots, among dozens of others. During 2007 and 2008, he also co-owned Mark Lindsay's Rock & Roll Café with Mark Lindsay, the former lead singer of Paul Revere & the Raiders. Additionally, Mr. Hartman—whose education includes an MBA from UMass/Amherst and an MA in International Relations from Syracuse University—was for many years an adjunct faculty member within both the School of Business at Portland State University and the College of Business at Oregon State University. Kent Hartman is also a nationally syndicated radio show producer, having created several successful properties including *Here's Johnny* (for Johnny Carson Productions), *Comedy Classics*, and the *Classic Comedy Break*.

Title: ***THE WRECKING CREW: The Inside Story of Rock and Roll's Best-Kept Secret***
Author: **Kent Hartman**
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**Suggested Interview Questions for
KENT HARTMAN**

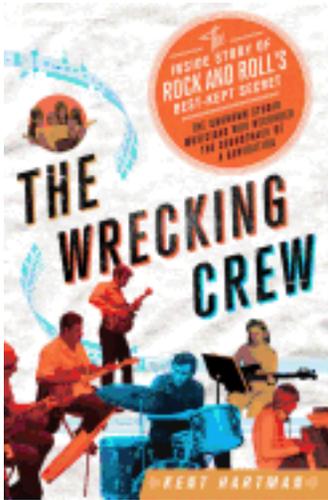
Author of *THE WRECKING CREW*

(Contact: Loren Kegler or Alex Hammond at 212-260-7576 or Media@MouthPublicRelations.com)

1. How did you first learn about the covert work of the Wrecking Crew? How did your discovery lead to your new book, *The Wrecking Crew* (Thomas Dunne Books; February 2012)?
2. What are some of the songs the Wrecking Crew recorded?
3. How did the Wrecking Crew get its name?
4. What's your background in music and why were you interested in doing years of research on the subject?
5. Throughout your extensive research for *The Wrecking Crew*, did you uncover anything completely unexpected or utterly shocking?
6. In *The Wrecking Crew*, you shine a special spotlight on three of the group's members: Glen Campbell, Hal Blaine, and Carol Kaye. Why did you select this trio to provide the backbone of your narrative?
7. In *The Wrecking Crew*, you devote significant attention to the group's work with legendary producer Phil Spector. What made Spector's approach to rock-and-roll record-making revolutionary?
8. How was the Wrecking Crew instrumental in the success of the Byrds?
9. In *The Wrecking Crew*, you reveal how the Wrecking Crew collaborated, with a passion, on Brian Wilson's critically-acclaimed *Pet Sounds*. Why was the release of this LP a crushing disappointment?
10. How was the Wrecking Crew instrumental in the success of Sonny & Cher?
11. In *The Wrecking Crew*, you also shine a spotlight on songwriter Jimmy Webb. Would you tell us a bit about his outstanding collaborations with the Wrecking Crew and contributions to rock and roll?
12. How did the Wrecking Crew, the hottest studio rock band, wind up playing for Dean Martin and Frank Sinatra?
13. How was the Wrecking Crew instrumental in the success of Simon & Garfunkel?
14. In *The Wrecking Crew*, these crackerjack musicians come across as remarkably hard-working and, despite rock and roll's notorious reputation, clean and sober. Were drugs ever a problem for the group?
15. How was the Wrecking Crew instrumental in the success of the Monkees? How did Michael Nesmith nearly wreck the Monkees' meteoric rise to fame? Were other rock stars threatened by having the Wrecking Crew play on their records?
16. *The Wrecking Crew* is filled with vivid, intimate, hilarious, and heartbreaking anecdotes about rock stars. How did you collect such a treasure trove? Would you share one or two of your favorites?
17. What factors sealed the end of the Wrecking Crew? How is the work of producing and recording music radically different now from how it was during the Wrecking Crew's heyday?
18. What did you most enjoy about writing *The Wrecking Crew*? What would you most like readers to gain from taking the journey?



Nonfiction review



The Wrecking Crew: The Inside Story of Rock and Roll's Best Kept Secret

Kent Hartman. St. Martin's/Dunne, \$25.99 (304p) ISBN 978-0-312-61974-9

From 1962 to 1975, one group of studio players, the Wrecking Crew, provided the tracks for records as various as "He's a Rebel," "Surfer Girl," "California Dreamin'," "MacArthur Park," "Classical Gas," and "Bridge over Troubled Water." Industry insider Hartman opens our eyes to this fascinating group of musicians, tracing the careers of three members of this group—Glen Campbell, Carol Kaye, Hal Blaine—who shared little more than an innate inner drive, musical talent, and a work ethic shaped by grinding poverty. Campbell, for example, lit out on the road when he was 13 to play guitar. Eight years later, Campbell joined the Champs, whose "Limbo Rock" Chubby Checker would soon record as "The Twist." In 1962, Phil Spector gathered Campbell, Kaye, Blaine, Billy Strange, Bill Pitman, and seven other highly skilled session musicians to lay down the tracks for "Zip-a-Dee-Do-Dah," added the voices of Bob B. Soxx and the Blue Jeans, and a Top 10 record and the Wrecking Crew were born. Hartman also traces the

work of later members of the Crew such as Leon Russell, Larry Knechtel, and Jim Gordon, as well as the successful solo careers of Campbell and Russell. Hartman's fast-paced tale offers dazzling insights into a little known chapter of rock and roll history.

Reviewed on: 01/09/2012