Never before in the history of recorded music have three people had the impact of the Bee Gees. Barry, Robin and Maurice Gibb are responsible for breaking all existing music industry records. It’s hard to imagine anyone who has not been touched by their music. It is unlikely that the phenomenon of the Bee Gees will ever be equalled.

The incredible success of *Saturday Night Fever* proved to be the vehicle which brought the world’s attention to this remarkable team. An even closer look reveals that long before the fever, there were the Bee Gees, and their incomparable music...
Brisbane, Australia, 1958: Bandleader Hugh Gibb's three sons—Barry, the eldest, and non-identical twins Robin and Maurice—christened themselves the Bee Gees (for Brothers Gibb) as they began to gain a following around the Ovals, Australia's speedway stadiums. They had been singing informally (that means pennies in the hat, please) for some time. Impressed by their harmonies, top Australian DJ Bill Gates played Bee Gees tapes on his "Midday Platter Chatter" radio show. More local appearances followed, then the fledgling group was booked as resident band in a Queensland nightclub. Eventually, the Bee Gees had their own half-hour TV show in Australia—and, in 1962, signed with one of Australia's major labels, Festival Records. The achievement was great for three young men whose dedication from childhood had focused exclusively on music.

Listening to records, seeing the pictures, nine-year-old Barry Gibb dreamed of a guitar. He knew what he wanted, and that Christmas fantasy became reality. The proud would-be musician did everything but sleep with the guitar around his neck; he learned to mime all the records in his collection, practicing every move in front of the mirror with unswerving purpose. His younger brothers watched in fascination and yearned to participate. Barry cut apart some Chinese crackers, fastened wire across a broomstick, and Robin and Maurice joined in the music-making. It was 1958: the beginning of one of music's most fruitful episodes, the Bee Gees (who had taken the first steps toward their destiny) but it was time to progress. In 1967, it seemed, the only place for a musician to be was England. Recording one last single before booking passage to London, the Bee Gees and their family embarked on a five-week ocean voyage. While they were on shipboard, their single "Spicks and Specks"...
announced, "Mr. Stigwood enjoyed our songs very much, and he wondered if we could stop 'round to his office as soon as possible." Above the exclamations of the rest, he added, "He says he's very anxious to meet the Bee Gees."

"New York Mining Disaster 1941" was released in England just two months after the brothers arrived, and became their first U.S./British hit; that summer it was followed by "To Love Somebody" and "Holiday." Their debut album, "Bee Gees First," was a first taste of the heady potion of stardom, and none of the brothers had yet seen his twentieth birthday.

In fact, while still teenagers, the brothers headlined at London's Royal Albert Hall where they were augmented by a 66-piece orchestra, a huge choir, and the Royal Air Force Brass Band. Their second album, "Horizontal," and third, "Ideas," had been hits. Realizing the satisfaction of cooperative achievement, the Bee Gees began to work together again, and in 1970 kicked off what might be called their "second phase" with the smash "Lonely Days." A string of others followed—"How Can You Mend A Broken Heart," "Don't Wont of the music we've created, and we hope to keep on doing it." Robin: "We've all got the same brain wave now." Maurice: "Our music has always been around melodies, classical pop. Our songwriting has kept us going." Now it is the feverish winding down of the 1970s, and once again the phenomenal hit contacted the lives and careers of Barry, Maurice and Robin Gibb. "Saturday Night Fever," its music inseparable from, as much as it was inspired by, the lifestyle which motivated the original New York Magazine article, from which sprung the film script which gave life to the

music which has permeated our very existence: The Bee Gees music has touched all of us again, and so it shall continue...

"Saturday Night Fever." "Grease." "Sgt. Pepper's Lonely Hearts Club Band." And all this musical odyssey can be traced back to three young brothers, a small guitar and some makeshift instruments—and an all-absorbing lifelong dedication to creation, to performance. It is a giving of self, a sharing, a love too full to be kept inside: rare, precious and beautiful.

To Live Inside Myself," "My World," and "Run to Me." The successful albums "Two Years On," and "Trafalgar" followed, and then the Bee Gees teamed with producer Arif Mar- dian to begin another stratospheric advance. With a fresh new sound—some called it disco-influenced—to their music, the Bee Gees albums "Mr. Natural" and "Main Course" were proof that the Brothers' Intangible Magic was still operative. "Children of the World," self-produced by the group, became the definitive, most powerful Bee Gees album to that point in the 70s.

Barry: "We've been through all the stages we're proud to have shared, a beautiful, magical ->of-our-time, unforgettable experience. It's a joy to know we've helped bring about change, and to be an integral part of the change in music that has happened in the last few years. The Bee Gees are very proud to have created something that will always be a part of history...and history has been a part of us."

WM: "I've been trying to get the Bee Gees to do an interview for this book for a year and a half. Finally I talked to Barry and now we're here."

Billboard: "You've been through all the stages...we're proud of the music we've created, and we hope to keep on doing it."

Robin: "We've all got the same brain wave now."

Maurice: "Our music has always been around melodies, classical pop. Our songwriting has kept us going."

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Barry Gibb might just be the true renaissance man of music. He is a superb live performer, a master songwriter, a vocalist of seemingly unlimited range and shadings and a producer with an impressive list of successes.

This past spring Barry Gibb was partially responsible for five of the nation's top 10 singles, never has one group, not to mention one man, so dominated the music industry. "It was a thrill to rush home and discover I headed the charts," Barry marvels. "I was in the center of this thing and couldn't explain it. America had gone wild for us and it was a wonderful, wonderful feeling."

But Barry barely had time to enjoy his victories during the last several months he has been locked away in Miami's Criteria Studios (with co-producers Karl Richard- son and Abbie Galuten working first on brother Andy's "Shadow Dancing" and then the Bee Gees' own other productions). "The studio is my spaceship," Barry says. "I lose all sense of the outside world. I just turn into the music. It's a very satisfying sensation. I guess I have the suitable studio personality, the patience and the perfectionist. The joy of writing a song on acoustic guitar and watching it grow, lifting it out until it sounds as my mind told me it should, that is what keeps me in there night and day. That moment when the song is realized: that is my payoff."

Barry remains energetic and excited over the Bee Gees' projects. "My favorite song," he says, "is always the one we're working on. There are so many new directions to our music. That is the one we refuse to stay in one place. If you try to repeat or hold on to a successful formula you die. We are always changing. I figure there are about a dozen ways to use a falsetto that have never been tried before." Barry's voice becomes very firm. "Believe me, I'm going to find every last one of them."

The Bee Gees' musical futures are secure in its growth. "I think we will surprise a lot of people with this new album. The music uses "Saturday Night Fever" as a springboard. It's much as that album grew out of 'Children of the World.' We are so full of music right now, it's all I can do to keep myself out of the studio."

Barry Gibb radiates talent and a total control over the musical moment. He moves and takes chances as only a man of well-earned confidence could.

"The song-writing is the key," Robin Gibb believes. "It is that ability that kept us going during the harder times and it is that ability which created the good ones." Robin has been writing music practically since he could hold a pen, much less a tune, and along with older brother Barry has been responsible for many of the classic Bee Gees lyrics. "For a while it seemed we were doing most of our writing in stairwells," Robin laughs. "The echo was quite nice for the harmonies. But lately we've been doing it anywhere. He points to a bridge in the distance, spanning Miami's Biscayne Bay. "That bridge is platinum. We wrote "Jive Talkin'" on it," and then nodding to a stoop behind Barry's back door. "That's gold so far; we wrote "Emotion" for Samantha Sang over there in the afternoon."

As a songwriter, Robin explains that the much publicized "new" Bee Gees sound which seemed to explode off the "Main Course" album, "Everyone was so surprised when 'Nights on Broadway' and 'Jive Talkin' ' came out. But what they don't understand is that was always our first love. We sang it everywhere but on record and in fact many of our early songs, 'To Love Somebody' and 'Run to Me' are quite soulful. Probably, if they had been produced differently, they would have been standard R&B songs. "Robin searches for a description. "We write emotional, human songs and these are the basic ingredients of black music. I believe that what suddenly made it obvious was Barry's falsetto and the production techniques."

Besides singing and writing, the intellectually curious Robin received a philosophy of positive thinking, which he feels is at the core of his and the group's, a recent stunning success. "I began to understand that it was my own mind that limited my creativity. I was placing barriers, almost anticipating failure when it was totally unnecessary. Now failure isn't in my vocabulary. The Bee Gees have the talent and the ambition to sell to the heavens. It is within us, after all we've been in music for 22 years. But now we're not even concerned, mere survival we want to never stop."
Maurice exudes a contentment rarely seen in rock 'n' roll. The conflicts and changes inherent in youth are clearly behind him. At 28 he is a mature, satisfied man. "Since 1976 and the 'Main Course' album we have been on the right course. Musically, but also as brothers, and I firmly believe that's been the key to this year. We finally understand each other. All the ego problems kids go through are in the past; now, there is just love. Barry, Robin and myself have, at long last, really learned to communicate with each other." Maurice's tan face breaks into a huge grin. "That's been my reward."

Maurice was initially the most musical of the three brothers, alternating between keyboards and bass in the early performances. "I used to sit at the piano when we were writing," he remembers. "When we wrote 'Lonely Days' for example, I was sitting at the piano knocking about when Barry said, 'Hey Mo, what's that?' and Robin joined in and we wrote it right there in the studio. Great fun." Since keyboard/synthesizer extraordinaire Blue Weaver joined the group in 1976, Maurice has concentrated on the bass—the backbone of the soulful Bee Gees sound.

"When we began working on 'Main Course,' I thought I knew the bass fairly well, but in working with producer Arif Mardin I discovered possibilities I hadn't dreamed of. I think, without lecturing, brought out more funky basslines than I knew existed. He really turned me around as a bass player."

But Maurice's challenging venture might be his move into the film world. "Making 'Sgt. Pepper's Lonely Hearts Club Band' was an exciting, educational tease," he laughs. "Now I know how a major film works and I know I want more of it. Even as kids, Barry, Robin and myself used to make home movies and I always directed. We made one, 'Million Dollar Cop' I'm quite fond of." Maurice's good sense of humor is illustrated by his ideal actor, Gene Wilder. "I love his sense of timing. His delivery is brilliant. I might try to act in a film similar to one he's made, but the real dream is for the brothers to combine their talent in the movie world as we have done in music: Robin could write the screenplay, Barry could produce it and write the songs, and I could act and direct. That would be beautiful, way to make a film." Maurice Gibb shakes his head dreamily at the thought and then adds, "Of course the film would be made by ourselves."
"I first heard the Bee Gees on an acetate of some recordings they'd made in Australia. They'd done one hit called 'Specks & Specks' there that went to No. 1. I was in London at the time and they sent me a note saying that they were on a boat on their way to England. So I had an frustrating two-week wait, waiting for this boat to arrive. And I don't have an address where they were staying, but I managed to track them down 24 hours after they arrived. And signed them to a contract that very day.

"With really brilliant artists, public attention never distracts from their musicianship. In the case of the Bee Gees, no matter what success they've had, I've never seen them give less attention in the studio. Just the reverse, actually. They seem to work harder because they always have a target to beat each time they go into the studio.

"In the early days, the Bee Gees had an interesting stroke of good luck. The English government tried to deport a member of their backup band, who was an Australian, because of the new immigration laws. This became a very controversial issue. The result was that fans started protesting, chaining themselves to the railing of Buckingham Palace, marching on Whitehall, and various things like that. And the whole saga became front page news for a week. So within the space of the week, not only were they known as recording artists, but they emerged as personalities in England."

"I thought with their harmony singing, that natural quality that you only get with brothers really, and with their writing ability, it would be very difficult for them to go wrong."

"Their original breakthrough in the States was most exciting. The concert I most enjoyed them doing was when they played at Forest Hills in New York. This was when they were using their full orchestra. It was an outdoor concert and it rained and they did an hour and a half in the rain, but I don't think one person in the audience moved. I've never seen a reaction at a concert like that. The audience just wouldn't let them off the stage and gave them a 30-minute ovation at the end. That was their first big New York appearance and it was really tremendous to see."

"I was absolutely knocked out with their writing. I thought it was sensational! They were probably the best new writers to emerge since Lennon & McCartney. "Their greatest achievement is their consistency."

"On reflection, one of my greatest personal joys is working with Barry, Robin and Maurice and courting them and their families amongst my closest friends."
"There's a kind of telepathy"

Hugh Gibb

"We used to hit clubs in Australia where I'd have to sneak them 'cause of their ages," chuckles Hugh Gibb. "But even then they always gave me a professional show. I imagine that's why I've always enjoyed the touring more than the studio work. Also, since the beginning, I've been involved with some area of the road work. I did realize at the start that the boys needed a real manager who knew the business, so I never asked for that role. It would definitely have hurt their careers. I actually preferred working the lights for their shows; supervising that part of the tour.

"I think the moment that hit me the most happened on tour. It was their very first concert in America, they were playing at Forest Hills stadium, and it was a total sellout. In the middle of the show it started to pour. They were performing 'Holiday,' and the heavens opened. I thought we were through. But no one moved; not a soul left. Well, the rain stopped after the song and they went on to finish the show to four standing ovations. It was wonderful.

"What makes them special to me as talents is their incredible brotherly communication. Even besides the harmonies there's a kind of telepathy among them that gives them an edge. In concert, when they're songwriting, when they're working in the studio, one always seems to know what the other is thinking. It's the blessing of being brothers."

'I feel about this family as if they were my own'

Dick Ashby

Dick Ashby has been involved with the Bee Gees since their very first fateful meeting with Robert Stigwood. Initially, he drove their equipment truck all over Europe but when the Gibb re-formed in 1970, Robert chose Dick as their personal manager. "We've grown up together and learned the music business together," Dick explains. "I've seen them get married, have kids, become adults. I feel about this family, about their children as if they were my own.

"There's incredible work and external pressure these days, but I've been fortunate to have an open and honest relationship with Barry, Robin and Maurice. Because of our long, close relationship, there's a great deal of respect on both sides.

"One of my many responsibilities, essentially, is to handle all the draining demands on their time. If I can listen to proposals for 20 projects and narrow them down to the one important one that feels right, I've accomplished a great deal for them. Once something has been approved by Robert and the Bee Gees, I then coordinate that project from start to finish, setting things in motion and keeping things going smoothly. The Bee Gees are kept informed of everything, but if their minds were as cluttered as mine with all the proposed projects, you'd probably never hear another Bee Gees record.

"My satisfaction comes when I see album after album going to No. 1. I know their next studio album will be another crowning achievement. And another satisfaction is seeing what happens when the three brothers run onstage for the first time on a tour. Before they can sing even a single note, they are buried in the audience's love."
Since 1975 and the ecstatic "Main Course" album, the Bee Gees have been a real band. Alan Kendall, Dennis Bryon and Blue Weaver have clearly played a formidable role in the Bee Gees' success story. As Maurice maintains, "They're part of the family. Having a band that knows how we play and sing and write has really been one of the keys to our 'sound.' And it's much more than support. The three contribute their ideas during recording sessions that make the whole process work."

**Alan Kendall**

Alan Kendall was the first of the trio to join the Bee Gees. In 1970 when the hard-rocking Toe Fat dissolved (after a U.S. tour as openers for Derek and the Dominos), lead guitarist Kendall was offered an audition with the Gibbs. "I had obviously always been aware of their music," he says. "I enjoy melody and they are possibly the most melodic of all writers, so it's a perfect match. In fact, working with them for so long has given me a real curiosity about music theory and composition. For me the shift in style to R&B wasn't a 'shift' at all... it was what we were listening to all the time. My musical taste has always leaned to blues and soul music so it was naturally a thrill to be able to work that into this band."

**Dennis Bryon**

"The nice part about being in this band" drummer Dennis Bryon adds, "is we all can influence the final product. Barry, Robin and Maurice will come to us with an acoustic, sort of bare bones version of a song they've just written and ask that we make suggestions. The brothers, of course, have a very clear final picture in mind, but they are eager to listen as well." Dennis found himself in the Bee Gees family after the breakup of his funky Amen Corner and a two-year non-playing stint when he worked as an equipment truck driver. A neighbor in his apartment building, Alan Kendall, suggested he audition for the band. Dennis' very first gig with the band was at the prestigious Festival Hall with the London Symphony Orchestra behind him. Dennis insists, "I still get off on every performance. I'm a fan. No matter how many dates on a tour I'm always amazed at how beautifully written the songs are."

**Blue Weaver**

Bringing his multi-keyboard talents to the Bee Gees in 1975, Weaver's first studio work with them was on the "Main Course" sessions. "It was quite exciting. The feeling in those sessions was incredible; it was clear something special was happening. Because I played the synthesizers, which was a new addition to their sound, they gave me a lot of room to experiment. I had been with a lot of musicians, very talented ones, like the Strawbs, Mott the Hoople, Lou Reed—but I'd never seen anybody create music like the Gibbs. I would be watching tv and bits of a song would come floating in from the living room. It would seem like a few minutes would pass and they'd stroll in with a 'Children of the World.' All the complicated vocal arrangements written in a hour! Even now it floors me; I guess it's in the blood. Whatever, it's magic and I'm thrilled to be a part of it."
Karl Richardson: The Master Technician
Albhy Galuten: The Musician

They've worked together so often and so closely that they've named their production company Kar-bby. These two men complement each other better in the studio than if they were one. Karl Richardson is the master technician having worked as an engineer with every name producer (including Tom Dowd and Ant Mardin) and Albhy Galuten is the musician, a schooled, innovative arranger and synthesizer expert. Together they play an essential part in the Bee Gees studio work. The key is communication. Galuten says, "Our whole goal is to tune into what the brothers are trying to get across, to zero into that emotional message the songwriter is trying to get on tape." Richardson explains, "A key for us has been rhythmic consistency; that is a steady bed for the vocals to play off of. Once that steady meter is there we can paint on the colors as the song demands." "I can see no end to what they can achieve, because there's something else. As one can see from their stage presence in 'Sgt. Pepper;' as one can see when one sees them ad libbing amongst themselves; as one can see in their home movies: they are three talented actors and comedians as well. I think that their acting potential is tremendous. I don't know whether three people, however brilliant, picked at random, could achieve those same almost instinctive harmonies.

Mac Emerman: Professional Excellence

"Main Course," the Bee Gees first project recorded at Criteria back in 1975 earned the studio a platinum record and since then Criteria has received platinum album credit for "Children of the World," "Here at Last...Bee Gees Live," and "Saturday Night Fever," says a very proud Mac Emerman, owner of Criteria Recording Studios in North Miami. And that doesn't include all the gold and platinum singles from those albums.

"I feel the same way about the Bee Gees recording Side A at my studio as I would if the Beatles recorded here. In fact," adds Emerman, "they are the modern day Beatles!"

Both Richardson and Galuten maintain that the professional excellence of Criteria is the reason they do most of their work there. But more than that there's a unique family spirit and friendship there that sets it apart, making it distinct among world recording studios. No doubt this distinction is particularly special since the Bee Gees have selected it as their working "home."

David Frost: 'There's no limit to how far they can go.'

"One of the most refreshing things about the Bee Gees is the fact that they're so unspoiled by their success. Maybe it's because as they said in their interview with me for 'Headliners,' they've been up and down, up and down, and now they're permanently up, they've had time to learn who their true friends are, learn who they can trust, and learn from their experiences."

"I've had the pleasure of working with the Bee Gees preparing a forthcoming television special with the working title, 'Meet The Bee Gees.' This gave me the opportunity to hear some first drafts of the songs for their new album. It was an extraordinary privilege because the music is so glorious, so advanced. It constitutes another step forward, if it's possible, from 'Saturday Night Fever.' It convinced me really there is no limit to how far they can go because of their creativity, because of their unique harmonies. And just maybe those are the harmonies that can only be put together by three brothers, by three blood relations. I don't know whether three people, however brilliant, picked at random, could achieve those same almost instinctive harmonies.

"I can see no end to what they can achieve, because there's something else. As one can see from their stage presence in 'Sgt. Pepper;' as one can see when one sees them ad libbing amongst themselves; as one can see in their home movies: they are three
"Imagine having the greatest singers and songwriters living under one roof. Your roof," laughs Andy Gibb. "Although we grew up separately and at different times, my brothers often visited home after an album or a tour. Their music was always my favorite; there was never a rebellion against it. I'd sit in the living room and listen to their songs endlessly and I'd memorize every one. Their harmonies, the ballads, all influenced me greatly. I guess you could say I idolized the Bee Gees as a band and loved them as brothers.

"Now, I finally have the chance to learn from them firsthand; to work with Barry in the studio, to try out new material on Maurice and Robin. Who could have better teachers? You could say I have the best of all worlds. They are there to help me but they don't push me in any direction. It's just not that kind of relationship. I remember when I first started playing in a bar in Ibiza they'd get up on stage and we'd all sing together; it was an incredible learning experience.

"My whole attitude about music and the music business was shaped by these people who have spent 20 years in it. To me they are the best both as brothers and musicians . . . and that is really something to shoot for."
OSANNA
Alco Records (SD-732)
Album: 1981
1. "Blowin' in the Wind"
2. "Once I Had a Woman"
3. "Too Much Time"
4. "I'm Not Afraid"
5. "Rainy Day"
6. "Don't Let Me Be Misunderstood"
7. "I Want to Be Free"
8. "Sooner or Later"
9. "The Reason"
10. "Never Let Me Go"

BEST OF THE BEGS
Alco Records (SD-33222)
Album: 1982
1. "I Can't See Nobody"
2. "I'm Not Lost"
3. "St. Louis Blues"
4. "Ain't Misbehavin'"
5. "Love longtime"
6. "They Say It's Gonna Rain"
7. "Doin' the Best I Can"
8. "Don't Mind"
9. "I'm Coming Home"
10. "I'm Gonna Be Staying"

RARE PRECIOUS & BEAUTIFUL, VOLS. 1 & 2
Alco Records (SD-33217)
Album: 1982
1. "I'll Be Your Love"
2. "Ain't Nobody"
3. "Love is a Beautiful Thing"
4. "The Best Is Yet to Come"
5. "You're My World"
6. "She's My Woman"
7. "I Love You"
8. "One More Time"
10. "I'm Gonna Be Lovin' You"

TO WHOM IT MAY CONCERN
Alco Records (SD-721)
Album: 1981
1. "There's a Woman"
2. "It's Gonna Rain"
3. "I'm Coming Home"
4. "I'm Never Gonna Give You Up"
5. "I'm Gonna Be Staying"
6. "I'm Coming Home"
7. "I'm Gonna Be Staying"
8. "I'm Coming Home"
9. "I'm Gonna Be Staying"
10. "I'm Coming Home"

*C single released from the album.
**Those singles went to No. 1.
Fredric B. Gershon: ‘Giants in the industry’

“Their absolute refusal to compromise their music is the characteristic that impresses me most about the Bee Gees. They are unwilling to do any vaudeville shtick, anything that will demean or dilute the music,” says president of the Stigwood Group of companies, Fredric B. Gershon. “Everything begins and ends with the song. And that musical integrity is what has made them giants in the industry.

“I remember seeing them in Forest Hills in '68, at their first American date. It was stunning. There was a full orchestra supporting them and I had never seen anything like it. I don’t believe there was anything like it. That powerful orchestral sound was awesome and the three brothers used their voices in an almost classical way; making sounds instead of words. The overall effect was at first surprising and then overwhelming. That was before I had any business relationship with the brothers. I was a fan.

“Then years later to be able to watch the creative process at work when I was with Robert Stigwood in France was another thrill. I recall that the Gibbs thought the Chateau (where they were to eventually write and record ‘Saturday Night Fever’), was going to be some elaborate production like Versailles. Instead it was a cold, depressing place. They were more than a little cranky. And when Robert explained this plot about some Italian kids in Bay Ridge; I never thought it would come together. But as Robert played me the tapes of just the vocals and acoustic guitar it was clear something very, very special was happening. They were all hits.

“As people the Gibbs are very rare; they are talented men who care. They care about their families, about their audiences, and as evidenced by their involvement with UNICEF, about the world at large.”
Al Coury: 'The most important recording group in the world'

"When I first met Robert Stigwood to consider the possibility of taking over and making RSO (which was then distributed through Atlantic) into a full-fledged record label, one of the things that gave us the greatest advantage of creating a label with impact was the fact that we were going to have the opportunity to work with a group as talented as the Bee Gees," says Al Coury, president, RSO Records. "Knowing of the new-found success that the Bee Gees had with the 'Main Course' album, I just knew that would afford us the opportunity to try to make the Bee Gees what they are today, the most important recording group in the world. Barry, Robin and Maurice make outstanding records, and they are super creative writers and record producers. I don't think any record company or any record company president could ask for more than to start with such a talented group of musicians, writers, singers and performers.

"As I got to know the Bee Gees personally and got to work with them, I came to realize that here were three of the nicest people that I've ever come to meet in my 20 years in the record business.

"As far as their music is concerned, they're perfectionists in every sense of the word. They spend many hours in the studio, working on tracks for their music, many hours writing their incredible songs. They associate themselves with the best musicians, the best engineers, the best producers. They really and truly enjoy making records. I think it's obviously a labor of love with them.

"As far as acceptance at the street level, demographic appeal of the Bee Gees runs the full gamut, they go beyond any barriers. Their music and their name have become synonymous not only with across-the-board acceptance and appeal in America, but it's spread throughout the entire world. Consequently, they have become the No. 1 writing, producing, performing and recording act in the world today.

"The music that they produced for 'Saturday Night Fever' and that success and its relationship to the success of that film, just speaks for itself. They created history when they wrote those songs and performed them for the film. And I think they'll continue to write history with their film debut in 'Sgt Pepper's Lonely Hearts Club Band.'

"I only see the brightest future for a group that already seems to have conquered the world."
BOB EDSON
YOU CAN'T GO MUCH HIGHER THAN NO. 1

RICH FITZGERALD
THEIR APPEAL IS UNIVERSAL

Rich Fitzgerald, vice president of promotion at RSO Records, showed amazing enthusiasm and excitement when asked what it’s like to work with the Bee Gees. “It’s impossible to describe—they’re the biggest group in the world! Anticipation for new material is incomparable. The Bee Gees have always been in a class by themselves, but now, with ‘Saturday Night Fever’ as successful as it is, they are just about untouchable. One of the things that most beautiful about the Bee Gees is that their appeal is universal. AOR, MOR, R&B, Top 40—it’s very special to touch so many audiences and reach so many human beings. Every person in the field is proud to have the Bee Gees on our label; they’re proud to carry their songs with them.

Once ‘How Deep Is Your Love’ had hit, every subsequent Bee Gees single after was released in response to demand for their product. And the one amazing thing is that the Bee Gees have remained humble throughout all this.

“A while back I was asked to attend an award show for Barry, Robin and Maurice. The Bee Gees had been nominated in a few categories and I called to ask what to say when I accepted for them. Barry, Robin and Maurice all asked me to say one thing—a thank you to everyone at the record company, in the field, at radio stations, throughout the country, for all that had been done for them.”

“When I was in radio in the ’60s, the Bee Gees had a lot of hits out. I personally liked their songs,” says Bob Edson, senior vice president and general manager of RSO Records. “Later, when I joined Capitol Records in promotion, I was very happy that the Bee Gees were getting their due recognition.

“When I came to RSO, one tremendously enticing factor was knowing that the Bee Gees were one of the acts on the label. I had hardly been with RSO a day when Al Coury and I went to Miami to listen to the album the Bee Gees were recording. I felt like a little kid about to be introduced to one of his boyhood baseball idols. Professionally, I was looking forward to seeing what kind of material they were going to give us after ‘Makin’ Out,’ which had been such a tremendous success. It was with a lot of excitement, nervousness and apprehension that Al and I got off an airplane and walked into Criteria Studios to meet Barry, Robin and Maurice Gibb.

“The surprises and pleasures began immediately. They made us feel totally and completely comfortable. They had such a real desire to know what we thought about the music they were recording. Needless to say, Al and I just looked at each other and smiled, listening to ‘Children Of The World.’ When I found out that they create as they go along, I became a bigger fan than ever before.

“When the Bee Gees went on tour, they sold out Madison Square Garden. They must have been nervous before the show, but they still greeted everyone who came backstage to meet them, the great and not-so-great, the friends of friends who just wanted to meet the Bee Gees. I was astounded at how cooperative Barry, Robin and Maurice were taking the time to have pictures and for signing autographs for everyone.

“They still haven’t changed, even after the monumental success of ‘Saturday Night Fever.’ They call the office every Wednesday to find out chart listings; they care about air play. Their understanding of what we are trying to do, what it takes to make a hit, what the charts mean, the difference between No. 1 and number four, is tremendous. I don’t think I’ve ever talked to Barry, Robin or Maurice when they haven’t closed the conversation with a thank you. It just shows what kind of people they are.

“Knowing what happened with ‘Saturday Night Fever’ you might wonder just how much more successful a group can be. They’re at a point that has never been matched before in the recording industry. You can’t go much higher than No. 1, but with their attitude and outlook, they will remain No. 1 for a long time to come.

JOHN FRISOLI
HISTORY IN THE MAKING

“Throughout the years I have always been impressed with the Bee Gees’ music. Recently, I have had the pleasure of being part of and witnessing one of the most interesting phenomena in the industry, ‘Saturday Night Fever,’ which brought many people who are not normally record buyers into the stores,” says John Frisoli, president of Polygram Distribution, Inc.

“What the film and soundtrack have done is to expand the demographics so that many people who saw the film were turned on to the Bee Gees’ music. And it happened all along the line. ‘Saturday Night Fever’ has sparked interest in the whole Bee Gees catalog, with new interest in the live album and ‘Children of the World.’

“With ‘Saturday Night Fever,’ unlike most albums, it’s an impossibility to pinpoint the areas of greatest strength. It is not a case of it being strongest in the East or the South, or stronger in urban or rural areas. As far as our Buying Power Index shows, we are getting virtually the same response of consumer interest across the country. It is record industry history in the making.”

At left, Barry Gibb and Rich Fitzgerald.

Sponsored By Friends Of The Bee Gees
SATURDAY NIGHT FEVER:
No. 1 for 24 consecutive weeks—the longest any double album has ever been No. 1 in the history of the charts... the longest any soundtrack has been No. 1 in the past 15 years... four singles from the album hit No. 1 since its release, more than from any one album in history (excluding greatest hits sets, live albums, or any album where the singles had been hits before release) contained two more No. 1 hits pre-release, "Love Talkin'" (No. 1 in August, 1975) and "You Should Be Dancing" (No. 1 in September, 1976). "How Deep Is Your Love" was No. 1 for three weeks, in December, 1977, and January, 1978. "Stayin' Alive" was No. 1 for four weeks in February, 1978. "Night Fever" was No. 1 for eight weeks in March, April and May, 1978... Yolanda Elliman's recording of the Gibb composition "If I Can't Have You" is the fourth No. 1.

BEE GEES CATALOG:
Spurred on by "Saturday Night Fever,"... "Here at Last... Live" peaked at number 102 on November 17 to number 18 on April 15... "Gold, Volme 1" and "Children of the World" reappeared on the charts on April 4...

MORE THAN A WOMAN:
Tavares' recording of the Gibb composition had six weeks on the charts in November and December, 1977... peaked at 65 December 17... and then dropped off... reappeared February 10, where it stayed in the Hot 100 for another 12 weeks...

THE BEE GEES:
The first act in eight years to have three consecutive No. 1 singles... the only act to attain more than one certified platinum single in the history of the RIAA awards program... both "Stayin' Alive" and "Night Fever" passed the two million mark in sales... had three singles in the top 10 on February 10 and March 4, 1978, the first act to do so since 1964... had the two top singles simultaneously for five weeks in March and April, with "Night Fever" and "Stayin' Alive," again the first act to achieve this since April, 1964...

HOW DEEP IS YOUR LOVE:
In the top 10 for 17 weeks, from November 12 through March 4... the first single in the 20-year history of Billboard's Hot 100 to have this many consecutive weeks in the top 10...

NIGHT FEVER:
Eight weeks at No. 1... one of only three singles in the past 10 years to hold the number one position for this length of time...

BEE GEES SINGLES:
At least one in Billboard's top three every week from November 29 through May 20... had at least one single in the top 10 every week from November 12 through May 20... a total of 28 weeks...

CHART HISTORY:
The Bee Gees.
Mitch Huffman

"The Bee Gees have been stars for a great number of years. But within the last eight months they have even surpassed the superstars category when it comes to sales," says Mitch Huffman, RSO's national sales manager. "The album 'Saturday Night Fever' had three No. 1 singles, two of which were platinum, another single by Yvonne Elliman, which was No. 1, and a fifth single by Tavares, which was a major hit. These singles sold over 9 million copies combined and they were on a soundtrack that is the biggest album in the history of the record business! There's nothing more a sales department could ask from an artist."

Atlanta
Phenomenal—the Bee Gees have broken all sales records here. They are the ultimate group.
Tom Monog, Polygram Dist. Inc.

Boston
I never thought anything would be bigger than the Beatles but this definitely is—incridible.
Paul Wennik, Polygram Dist. Inc.

Chicago
The Bee Gees fever is bigger than "Saturday Night Fever." Absolutely the hottest group.
Ralph Kick, Polygram Dist. Inc.

Cleveland
The demand for Bee Gees product is unprecedented in the industry. 'Fever' is the last LP Stalk Records has handled that reached $1 million in retail sales.
Jack Kanne, Polygram Dist. Inc.

Dallas
They have made a new age in the record industry—breaking all previous records set!
Marty Markowitz, Polygram Dist. Inc.

Detroit
They are the biggest success story in Detroit since General Motors.
Bill Schulte, Polygram Dist. Inc.

Los Angeles
The Bee Gees have surpassed superstardom and now qualify as a phenomenon. There has never been a group of individuals so wonderfully capable of entertaining so many different people.
Kenny Hamlin, Polygram Dist. Inc.
The Bee Gees Impact: U.S.A.

Miami
Unbelievable—they are a household word.
Larry Hensley, Polygram Dist. Inc.

Philadelphia
The Bee Gees popularity is sensational. The foundation of a dynamic year in the record industry.
Jack lacchei, Polygram Dist. Inc.

San Francisco
Their sales are absolutely incomparable. The Bee Gees' fever is contagious—we can't get enough of them.
Mick brown, Polygram Dist. Inc.

Seattle
A once-in-a-lifetime happening. They have always been big, but this is incredible.
Gerry Kopecky, Polygram Dist. Inc.

New York
They have been the pulse of the music loving public and have captured the No. 1 spot of superstardom. The sales success category of "Saturday Night Fever" is so new in the industry, there are no comparisons.
Marty Gilbert, Polygram Dist. Inc.

Washington-Baltimore
They have pioneered this industry to new heights. We can barely keep up with requests for their product. The Bee Gees are the hottest group on the street.
Brent Gordon, Polygram Dist. Inc.

Mel DaKroob
"'Saturday Night Fever' has broken all previous records causing every account to be careful to maintain a large back-up supply in order to keep up with the constant demand," notes RSO national field sales manager Mel DaKroob. "This has focused attention on the Bee Gees catalog, especially 'Children of the World' and 'Here At Last Live,' which have seen renewed chart activity. Handelman alone, in an industry first, sold 2 million units of 'Saturday Night Fever.' Pickwick, who also sold close to 2 million, and Leiberman both say it is the largest album they've ever handled."
Question: How do you characterize yourselves professionally? What do you see yourselves as—writers, performers, songwriters?

Answer: As songwriters, Barry responded, "What we are is songwriters and recorders of our music before performers." Robin amplified, "We are songwriters that has kept us going," says Maurice. (Songwriter Magazine, 1977)

Barry, Robin and Maurice Gibb have been expressing themselves successfully in song for over 20 years. From their first major hit to their recent string of smashers, their songs constitute one of the most diverse and consistently high-quality bodies of work in contemporary music.

To Love Somebody, "Massachusetts," "Lonely Days," "How Can You Mend A Broken Heart," "Run To Me," "My World," "Love Travels," "Nights On Broadway," "You Should Be Dancing," "How Deep Is Your Love," "Stayin' Alive," "Shadow Dancing"—the titles are awesome in number and the degree of success attained internationally is incredible. The broad spectrum of the style of their songs could easily serve as a solid catalog for several songwriters. However, despite the longevity of their career, Barry, Robin and Maurice Gibb have never allowed success to limit their creativity. Individually and collectively the Bee Gees have experimented and grown with each successive song. With increasing musical depth and technical proficiency, they have worked in—and succeeded in—every type of music, from rock and roll to disco and back again.

With this expansion, the musical base—a mastery of melody and harmony—has remained constant, as has their strong popularity. Their genius is not only in their vision, but also in their drive for perfection, and it is expressed in their creation of lasting song hits through the years. Their unique sound lies in the spirit of the Bee Gees—a spirit that will remain with us forever through their songs.
Eileen Rothschild: ‘Masters of the craft of songwriting’

FOR THE FIRST TIME SINCE THE BEATLES –

5 HITS IN THE TOP 10!

BEE GEES HAVE THE #1 SINGLE AND THE #1 ALBUM!

“Without a doubt, one of the best parts of my career in the music business has been the opportunity, over the years, to know and work with the Bee Gees,” states Eileen Rothschild, vice president, RSO Music Publishing. “They are masters of the craft of songwriting. Since so many of their songs are already considered classics, there is no question that their creativity has greatly influenced the music of our time.

“One of my real thrills has been to see their songs develop from the embryonic stage—hearing a rough guitar/vocal grow into the finished product. Hearing Barry, Robin and Maurice in the studio, humming a skeleton melody line and then creating the spectacular finished song bit by bit as they go along, is simply amazing. One of the results of ‘Saturday Night Fever’ is the universal awareness of the Bee Gees as prolific songwriters. Before this, Bee Gees’ hits have been written by releasing a special publisher’s album containing 50 of the Bee Gees’ songs. Since their extensive catalogue is now receiving the attention it has always deserved, the timing couldn’t be better. The Bee Gees have a unique talent for exploring in their songs those emotions with which we can all identify; an unmatchable ability to blend their lyrics with perfectly harmonized melodies. This is clearly reflected by the wide variety of artists who respond to their music and record their songs, ranging from jazz renditions by Lionel Hampton to recordings by the late Elvis Presley and Janis Joplin, to country treatment by Narvel Felts, to the r&b sound of Tavares and pop recordings by Olivia Newton-John and Yvonne Elliman. This versatility makes representing their music a publisher’s dream-come-true. I am pleased and proud to be associated with music of this incredible quality; it’s a sheer joy.”
"The Bee Gees as songwriters and performers have had a tremendous effect on our industry as a whole and on our company in particular," states Irwin Robinson, president of Chappell Music. "There is nothing like success to stimulate the creative juices, and the Bee Gees have done just that.

"In their formative years they had always shown their ability to set trends with their music and there is no question that their latest songwriting is setting trends again. On the recording end, with the super sales of several albums particularly the 'Saturday Night Fever' soundtrack and its resulting hit singles, the health of the industry has never been better.

"In the field of motion pictures, 'Saturday Night Fever' must certainly be considered a watershed in contemporary musical filmmaking.

"With the Bee Gees phenomenon comes renewed interest in publishing as an industry and songwriting as a craft. There is a great deal of deserved attention being paid to the Bee Gees catalogue, stimulating many and varied cover records both here and abroad. In addition, their prominence as writers and their dedication to the profession has influenced other writers stylistically and stimulated them generally. There is also no doubt that their songs have given the careers of a number of other artists and producers added lustre.

"Beyond the 'fever' of today's records, chart positions and cover versions, the final tribute to Barry, Robin and Maurice Gibb will be in the brilliant legacy of songs that is becoming a lasting part of popular music."

"Shakespeare said, 'Give me some music; moody food of us that trade in love.' We in the music business do trade in love and there are no finer givers of music than Barry, Robin and Maurice Gibb," says Irwin Schuster Sr., vice president, creative, Chappell Music. "Whether it is the poignancy of asking 'How Can You Mend A Broken Heart,' the insistence of 'I Just Want To Be Your Everything' or the street toughness of 'Stayin' Alive,' the lyrics and melodies of the Gibbes are perfection.

"In addition to their own recordings, many different artists find the material right for their own particular style—Candi Staton doing 'Nights On Broadway,' Frankie Valli singing 'Grease,' Samantha Sang doing 'Emotion,' Narvel Felts recording 'To Love Somebody,' to name a few.

"We are nearing completion of an album containing segments of 50 great songs written by Barry, Robin and Maurice which we will be giving to record company executives, producers and artists throughout the world. The world is so aware of the great artists called The Bee Gees: We want them to be equally aware of three of the greatest songwriters in the history of popular music—Barry, Robin and Maurice Gibb."
‘Good songwriting transcends all categories’

NEIL SEDAKA

"The Bee Gees had the courage to change," Neil Sedaka believes. "That’s one of their qualities that influenced me as both a person and a performer. They were fabulously successful in pioneering a melodic orchestral style of rock; yet when they realized music had grown differently they had the guts and the talent to change. And that’s really when their genius as songwriters became evident. Once they attempted the r&b flavored sound they led in that style as well! Good songwriting transcends all categories. But to have had the faith in their music to try different avenues; that impressed me.

"I believe the first song of theirs I ever heard was ‘Holiday’ and needless to say I was floored. As a songwriter I could appreciate the sophistication of the melody—but the whole sound was unheard of to that point. It wasn’t until years later that I finally met the brothers; around 1972 I believe. Maurice Gibb called to tell me he enjoyed my recent music and we became very friendly over the phone. Later I had the chance to get together and sing with them and experience those gorgeous harmonies up close. I think we might have even sung ‘Breaking Up Is Hard to Do.’ I have tremendous respect and love for the Bee Gees; they have been a major influence on stages of my career, but the music they’ve created and have yet to create will stand as their greatest tribute."

‘They have fulfilled the melodic values of the masters’

By MARVIN HAMLISCH

"When a few months ago, the Bee Gees topped the charts with the magnificent ‘Saturday Night Fever’ soundtrack, as well as dominating the singles chart, I knew it was time to make an important phone call.

"‘How come I don’t have any brothers? I asked my mother. ‘How come I only have a sister and she doesn’t even have a high voice’? Of course my mother stayed cool through my tirade. All she said was, ‘Yes Marvin, but are they happy?’

"Well, if anybody deserves to be happy, it’s the Bee Gees, because they have created music which satisfies the contemporary need of rhythmic excitement; they have fulfilled the melodic values of the masters; they have created a ‘sound,’ their unique blend, and with each new release they expand their horizons. But most importantly, they deserve to be happy because they have brought happiness to so many millions of people.

"The only thing I wonder is, could they use an honorary brother named Marvin?"

By BILLBOARD

Sponsored By Friends Of The Bee Gees

If variety is the spice of life, then let the Bee Gees write on and on. In over 20 years of collaboration, the Bee Gees have created an enormous catalogue of songs which have been recorded by over a thousand artists around the world—performers as diverse as Elvis Presley, Janis Joplin, Johnny Mathis, Lionel Hampton, Olivia Newton-John, Al Green and Narvel Felts. Universal in appeal, Bee Gees songs have captured the hearts and imaginations of both audiences and performers alike.
SAMANTHA SANG

“What makes the Bee Gees special is that they are unique. I don’t think the Bee Gees are aware of how great their talent is. I think they are brilliant. Working and being associated with Barry Gibb has been the highlight of my career.”

ANDY GIBB

“They have been my biggest influence and my biggest help. There’s a magic when we work together.”

AL GREEN

“I felt that ‘How Can You Mend A Broken Heart?’ would be perfect for me as it exemplifies the type of material I’m known for. I still include this song in my show since both the audience and I enjoy it. The tune moved me the first time I heard it. I’ve always been a big fan of The Bee Gees. Tunes like ‘How Can You Mend A Broken Heart?’, ‘Holiday’ and ‘Massachusetts’ still stand the test of time.”

THELMA HOUSTON

“Thelma and I thought ‘Love So Right’ had a beautiful melody and an R&B flavor... and that a coupling of both would be different and so we decided to do it as a duet. The Bee Gees at this point in time would be closely related to the Beatles. They are the Beatles of the ’70s. They are having a strong impact on the industry in terms of what people call R&B music.”

OLIVIA NEWTON-JONES

“They never cease to amaze me.”

LIONEL HAMPTON

“When you ask me about The Bee Gees it has to be the versatility of their music that’s really striking. It’s new and original and makes the transition to jazz with ease as I found out when I recorded my ‘Saturday Night Jazz Fever’ album and, of course, ‘Grease.’ Their music has built-in flexibility and that gives it great appeal for performers and listeners alike. Let’s face it, their music really swings!”

RONNIE DYSON

“They have had one of the greatest, if not the greatest influence on the music industry in the 1970’s. They have a great interpretation of lyrics and I was very enthused to lend my interpretation to one of their biggest hits ‘Jive Talkin’.”

MARVEL FELTS

“My producer, Johnny Morris, and I felt ‘To Love Somebody’ was a hit country record and that’s the way it turned out! I feel the Bee Gees have broken a lot of musical barriers. They have made popular music interesting again. I want to congratulate the Bee Gees on their success, probably the greatest success since the Beatles.”

AL GREEN

“I felt that ‘How Can You Mend A Broken Heart?’ would be perfect for me as it exemplifies the type of material I’m known for. I still include this song in my show since both the audience and I enjoy it. The tune moved me the first time I heard it. I’ve always been a big fan of the Bee Gees. Tunes like ‘How Can You Mend A Broken Heart?’, ‘Holiday’ and ‘Massachusetts’ still stand the test of time.”
FRANKIE VALLI: "How bad can it be, working with people who are responsible for the biggest record success of the decade and possibly of all time? All that, and nice people, too. It was fabulous in every way."

YVONNE ELLIMAN: "The Bee Gees are phenomenal songwriters and performers. They are not motivated by money, I am pleased to have recorded their material. One of the things I admire most about Barry, Robin and Maurice is their genuine love for music."

TAVARES: "There are two primary areas of appreciation that we have for the Bee Gees. The first is in their character as people. They are gentlemen of the first order. And, in our opinion, they are the most creative and innovative musicians, writers and singers that we know."

CANDI STATON: "It was a thrill doing 'Nights On Broadway.' The Bee Gees are fabulous writers and performers and I just hope they write another I can do on my next album."

JOHNNY MATHIS: "The Top 40 is so crowded with Bee Gees' hits that it's nice of you guys to let a few of us in once in a while. Seriously, the Bee Gees are one of the few acts today whose audience not only spans a tremendous age range in listeners but also crosses all the boundaries from Top 40 to R&B to MOR to country."

RARE EARTH: "They are the most influential singer/composer group of the '70s. We are happy to have recorded one of their songs, 'Warm Ride.' Wishing Maurice, Barry and Robin Gibb a happy life filled with song."

RUFUS: "The Bee Gees are one of the forces responsible for making rock music universally accepted. They are rock's goodwill ambassadors."

JOANNE OSMOND: "They're the greatest. Without a doubt or hesitation I would have to say that 'Saturday Night Fever' is an all-time classic. I hope to be recording more of their songs in the future. They're utterly fantastic."
"I first met the Bee Gees years ago when I was in England trying to sell them songs to record," recalls Ed Silvers. "I heard 'New York Mining Disaster 1941' and gave up immediately. It was obvious that here were writers who would never need anybody else's material."

Many years have passed and Silvers is now President of Warner Bros. Music, the company that publishes the Bee Gees' folios and sheet music. Silvers' first impression was correct. Not only have the Bee Gees written some of the finest music in the world, their songs are becoming classics. And their sheet music and folios are setting sales records.

"In all my years in the industry," states Silvers, "I have never before experienced such phenomenal sales and unprecedented demand for music by any one artist or group."

The "Saturday Night Fever" folio is a record-setting phenomenon in the Industry. Before the film was released, Silvers decided to go the limit. Over 100,000 copies were printed and in under six months more than 70,000 copies have been sold. In an industry in which 15,000 sales of a folio or song sheet constitutes a huge smash, the Bee Gees are breaking unprecedented ground.

The "Bee Gees Complete Volume One" folio has sold over 12,000 copies in just three months. And the sheet music for "How Deep Is Your Love" has sold over 75,000 copies. "Staying Alive," "Night Fever," and "Emotion" are also among the Bee Gees' record-setting best-sellers.

Silvers comments, "Virtually every Bee Gees folio and song sheet will become part of the permanent catalog. There is no end in sight to the demand for their compositions."

Since the record-buying public is not the same as the public that buys sheet music and folios (with less than a 5% overlap between the two markets) special marketing programs have been developed by Warner Bros. Music to reach the Bee Gees folio and sheet music audience.

In addition, special educational sheet music and folios of the Bee Gees music are also in enormous demand. Silvers notes, "The season has just started for our educational publications—music for school marching bands, for example, or special jazz versions of the Bee Gees compositions. But even though we have months to go before this special school year demand peaks, we are selling enormous quantities of Bee Gees material. The 'Saturday Night Fever' medley marching band arrangement is very, very popular."

"It's been a treat for me to represent the Bee Gees in print. They are certainly experiencing unparalleled and unprecedented success, and for Warner Bros. Music to play a role in this is an honor. We are all looking forward to continued success for the Bee Gees as they set records in the music Industry."
Barry Gibb’s simple statement clearly expresses the Bee Gees’ sentiments. They have been working to “give something back” ever since they began to enjoy the rewards of their years of work. Not only have the Bee Gees been involved in public service organizations, they also have conceived of new and unique ways to help those less fortunate than they.

The commitment of the Bee Gees to help needy children is demonstrated by many activities, including their efforts to raise substantial funds for New York City’s Police Athletic League and their innovative creation of Music For UNICEF.

In 1976, on the eve of their major concert tour of the United States and Canada, the Bee Gees gave a benefit concert in New York’s Madison Square Garden with all proceeds going to New York’s Police Athletic League. Thanks to the Bee Gees’ efforts, $35,000 was raised and donated to the PAL. In addition to donating the entire net proceeds from this concert, the Bee Gees personally paid the costs of lighting, stage and sound crews as well as all musician and production fees.

Nevin Gehman, director of development for the Police Athletic League stated, “The Bee Gees’ donation was the largest we received from one source that entire year. And the Bee Gees’ donation was the most pleasing we have ever received because it was done out of the goodness of their hearts.”

The day of the benefit concert Mayor Beame and his wife, Mary, host a luncheon for the Bee Gees at Gracie Mansion in New York. Robert Stigwood donated $15,000 to kick off the Bee Gees’ PAL project and the Bee Gees were presented with keys to the city.

Most recently, on July 20, the Bee Gees, along with the all-star cast of the motion picture “Sergeant Pepper’s Lonely Hearts Club Band,” contributed their time and support to the PAL. The organization received the proceeds from the gala film premiere benefit held at New York’s Radio City Music Hall.

In further recognition of their involvement in public service activities, the Bee Gees were honored in 1977 with Don Kirshner’s Rock Award for Public Service.

“I have often looked at my own children and thanked God they were well-fed and healthy,” states Robin Gibb. “I must express my gratitude.”

This year, Barry, Robin and Maurice’s appreciation of their own good fortune this year took the form of an unprecedented and history-making gesture that will help provide a steady source of income for needy children throughout the world.

The Bee Gees, Robert Stigwood, David Frost, Kurt Waldheim (Secretary-General of the United Nations) and John Battle (Executive Director of UNICEF) announced the creation of Music For UNICEF at the United Nation’s headquarters in New York. Maurice Gibb explained, “There are potential vast revenues in the music industry and this is a way to channel some of that revenue to the benefit of UNICEF.”

UNICEF is the one organization that can reach children throughout the world, working in more than 100 developing nations. The project will officially come into existence in 1979, spearheading the International Year of the Child.

The Bee Gees will lay the foundation for Music For UNICEF by donating one of their compositions. “We hope our initiative is only the beginning,” explains Robin Gibb, “and that more and more composers will do the same.” Added Maurice, “We just want to be one—or three—or many.”

It is planned that every penny raised by Music For UNICEF will go to UNICEF, states Robert Stigwood.

“We are arranging for the music itself to be administered without fee for the benefit of UNICEF by the Chappell Music Co.,” states Maurice Gibb.

Henry La Bouisse states, “Music For UNICEF is a unique and continuing concept of fund-raising that will bring substantial sums to help needy children. This very original idea and generous impulse by the Bee Gees opens the door for all top musical composers’ personal involvement in the noble task of helping children; the substance of our future.”

In describing the Bee Gees’ philosophy toward their public service activities, Barry says, “Our motivation is really that we love our families. It is in appreciation of what we have been able to provide for them that we have tried to help deprived children who are far less fortunate. Young people have continually supported us and Music For UNICEF and our other efforts is our way of saying thank you.”

“Working on Music For UNICEF with the Bee Gees has given me an insight into their unique qualities. When the Bee Gees decided that they and other founder-composers would donate the income from one of their top compositions to the children of the world, Barry Gibb said, ‘We’ve had a terrific year and we want to give something back.’

“In all my meetings with them that attitude is typical, in the sense that they are a very close-knit family. They care about their children, they care about the children of the world. They care, period.”

David Frost
The Police Athletic League, Inc. invites you to attend the special preview of Sgt. Pepper's Lonely Hearts Club Band at Radio City Music Hall on Thursday, July 20, 1978 at 8 pm (prompt). Tickets for this all-star event, attended by the cast, are $100 each. Your contribution entitles you to Honorary Citizenship of Heartland (a.k.a. Roseland Dance Hall) for a gala supper following the screening.

PAL BENEFIT COMMITTEE
Mrs. Neil Sedaka, Chairperson
Dew Anthony
Raymond M. Boar
Peter Frampton
Barry Gibb
Maurice Gibb
Robin Gibb
Lee Guber
J. Bruce Llewellyn
Robert Stigwood
Ned Tenenbaum

POLICE ATHLETIC LEAGUE INC.
Robert M. Wargenthaler, President
Conrad Ford, Executive Director
It was twenty years ago today, 
Sgt. Pepper taught the band to play. 
They've been going at it one style. 
But they're guaranteed to raise a smile. . .

"People often think 'Sgt. Pepper' was originally a concept album. The truth is, the Beatles just put together the best material they had at that time," explains Bill Oakes, "Sgt. Pepper" associate producer and RSO movie music chief. His early stint as assistant to the Beatles provides this background knowledge. This assumption gave inspiration to Robert Stigwood, producer of the film in association with Dee Anthony, and screenwriter Henry Edwards, when they created the film script and the fictitious town of Pepperland and actually designed a plot where there had been none.

So may I introduce to you 
The act you've known for all these years, 
Sgt. Pepper's Lonely Hearts Club Band.

The Bee Gees were the first act to be cast in the ambitious film, and broke a long-standing ban on doing other than original material to record the film's soundtrack. "As writers, we always admired the Beatles,' enormous talent," Robin Gibb says. "When we were first signed by Robert Stigwood to Brian Epstein's NEMS firm, much of our excitement came from being represented by the same company as the Beatles." Barry Gibb adds, "If there is any music in the world we would record, any artists in the world we would feel pleased to be associated with, it's the Beatles."

"There was a definite rivalry within NEMS between the two bands," Bill Oakes recalls. "I remember the Beatles checking out each new Bee Gees tune."

In the making of "Sgt. Pepper," two key themes were continuity and creativity. Former Beatles record producer George Martin was called upon to produce the soundtrack, and he persuaded Geoff Emerick—his engineer on all the classic Beatles albums, now a producer in his own right—to join him once again in the studio. They even chose the legendary Abbey Road Studios for some of the new string arrangements. Producing the soundtracks involved much more than a new creation of previous glory; much more than remaining faithful to the original versions. Martin had, of course, the newest equipment and techniques—24-track studios instead of the primitive 4-tracks of the '60s, the latest synthesizers, and other electronic gadgets—and he had the essential incredible benefit of the Bee Gees vocal harmonies.

"George Martin's genius as a producer guaranteed the integrity of the original music," says Oakes. And Martin comments, "The Bee Gees met the challenge of working in a totally alien medium, and ended up bringing all the qualities that have made them international musical superstars to it."

Would you believe in a love at first sight, 
Yes, I'm certain that it happens all the time. 
The film debut of the Bee Gees in "Sgt. Pepper's Lonely Hearts Club Band" was the next logical step in the evolution of these prolific talents after their quantum leap from rock performers to the most popular film composers in the world with "Saturday Night Fever." Fredric Gerstman, President of the Stigwood Group of Companies, feels, "We knew for quite a while that any band would succeed in movies it would be the Bee Gees. They are natural performers in any medium. They are clever and witty, and have an amazing flair for slapstick. On screen, there is a fascinating unspoken communication among the three. Maurice and Robin show flashes of the Marx Brothers' inspired lunacy, and Barry radiates unbelievable leading-man qualities. I see them as playing a definite role in their future."

Working on a major Hollywood feature did demand adjustments, and an understanding of the "hurry up and wait" pace of movie-making—quite different from the absolute control of a recording studio. The seasoned crew was concerned about how prominent musicians like the Bee Gees and Peter Frampton would adapt to the very different demands of location shooting. With the lengthy delays including a horrifying four weeks lost during the heavy rains in Los Angeles), equipment problems, set-up time and curiously, tourists, any location shot routinely becomes tense. And five months is a long time for any musician to stay in one place. Within days, however, the crew was captivated by the professionalism of the novice actors.

Yes, I get by with a little help from my friends, 
With a little help from my friends. 

The Bee Gees' fellow actors also had warm words for them.

Co-star Peter Frampton says he "loved working with the Bee Gees on 'Sgt. Pepper.' They are terrific people and thorough professionals. They made it a joy to film." Newcomer Sandy Fainia adds, "They made it so much easier for me, as an unknown, to feel comfortable. With their humor, warmth and talent, they were very encouraging." Frankie Howard, another cast member, says "I have had the pleasure and privilege of being friends of and working with the Bee Gees for many years. About 15 years ago I did a tv show called 'Frankie Howard Meets the Bee Gees,' and I discovered that they had a very good sense of comedy, and comedy timing. I enjoyed making 'Sgt. Pepper's Lonely Hearts Club Band' with them and I would love to do another movie with them where they could be given some opportunities to clown around and be funny, aided and abetted, of course, by yours truly. They are very talented and hard workers, and they deserve all their success."

It's usually the executive producer who has to deal with "star" attitudes, but Dee Anthony says this was not the case in "Sgt. Pepper." "They are without a doubt the best group to come along in two decades," he enthuses, "I have tremendous respect, not only for their talent, but also for their professionalism and personal attitude toward the entertainment industry."

It's wonderful to be here, it's certainly a thrill, you're such a lovely audience, we'd like to take you home with us. . .
“The Bee Gees were intrigued by film as a means of expression,” says Michael Shultz, director of “Sgt. Pepper,” and eager to get their teeth into the movie side. They came to it with an eagerness and willingness to do whatever was needed to make it work.” Shultz says he explained the filmmaking process to them at the outset, including the necessity of waking up at five or six in the morning, and of being on call even when not being used in a scene. “It was an idea they had to get used to. After a while they found movie making was done in pieces, not in chunks like a concert. The whole idea of performing in an acting scene was new to them.

“There are certain ways to work with people if they have self-confidence,” Shultz continues. “You have to make them at ease in front of a camera, although the Bee Gees are used to being out in front of people. They did a remarkable job, especially considering they had never acted before. They added humor and levity to the plot. During the sad scenes, they make you feel empathy for the heroes and heroines.

“It’s a step in what they hope to be a marriage of music and movies. They’ve certainly been bitten by the acting bug.”

We’re Sgt. Pepper’s Lonely Hearts Club Band,
We hope you will enjoy the show.

Fittingly, the inimitable George Burns has the final word. “I think the Bee Gees are the most talented group in the country today. I ought to know. I’m older than the three of them put together, and they can even throw in their mangos.”

“T’、“I’ve got to admit it’s getting better. A little better all the time.”

All lyrics copyright 1967 for the world by Northern Songs Ltd., England

“I have been very lucky. All my life I have worked with good and talented people, and every so often it would come my way to work with super greats of all time. In those far off days when the original ‘Sgt. Pepper’ was growing, I knew and appreciated the first efforts of a group of young brothers called Gibb. There were many groups striving for recognition in those days and it says something for their tenacity and courage that they never gave up in all the ups and downs of the record jungle. And when Robert called me to direct the music for his film ‘Sgt. Pepper,’ the knowledge that the Bee Gees would be involved made my decision that much easier.

“Before we began recording Robert played me the demos they had made for his ‘Saturday Night Fever’ film. They were so good—I was absolutely knocked out. It was obvious that they had many hits to come.

“When it came to the real hard work of building the music tracks for our ‘Pepper’ film, the Bee Gees were always on hand to help out. Not for them the superstar bit of doing their solos and leaving others to fill in. They were eager to help in any way, singing the harmonies for any piece of the film that I needed. They even gave their time and effort to make a demo that I needed for the final sequence of the film.

“Added to their enthusiasm and capacity for hard work was a musicianship which I have rarely encountered. And their zany sense of humor gave me an uncanny feeling of deja vu on more than one occasion.

“In a world championship they always say your game improves when you play a great opponent. Well, after working with Barry, Robin and Maurice, I can honestly say I am playing better.

“And if this sounds like a eulogy, then it is intended as one.

“They are, quite simply, super.”

GEORGE MARTIN
When the Bee Gees had to write a theme song for 'Saturday Night Fever,' their instructions—according to Barry—were: 'Give me eight minutes—eight minutes and some passion. And then I want some music.'

'Saturday Night Fever' was the largest grossing and most popular album of all time. It is history, not only in the record industry, but in the world at large. Somehow, the Brothers Gibb sensed and conveyed a perfect musical portrait of the mood of the country and the world in the '70s. Their brilliant synthesis of danceable music that is also intelligent, sensitive and pleasing to listen to is an outstanding achievement, says Eileen Rothschild, vice president of RSO Music Publishing.

John Travolta, a long-time fan of the Bee Gees, was very excited when Robert Stigwood presented their music to him. He loved the idea, and thought it would be a perfect combination on the film. And, as John puts it, 'Performing to the music of the Bee Gees in Saturday Night Fever was a must!'

When the film's producer, Robert Stigwood, first asked the Bee Gees to write the theme song for 'Saturday Night Fever,' he added instructions—according to Barry—were: 'Give me eight minutes—eight minutes and three moods. I want frenzy at the beginning. Then I want some passion. And then I want some World. It's not generally known, but we came up with the title for that movie, 'Saturday Night Fever,' all on its own. After we had the title, Robert and I worked on the script. It was something like 'Mean Streets'—a well respected well-crafted vehicle for a star, but without a hook to make it accessible. The Bee Gees provided us with the means to break 'Saturday Night Fever' out, and to make it available and interesting to millions in America.
Barry Gibb had never seen the Broadway musical "Grease" when he was asked to write the title song. Dick Ashby recalls, "Robert Stigwood rang Barry up one day and asked him to write a song around the word 'grease.' Barry agreed to give it a try."

Barry wanted to read the script, so a copy was sent straight off, meanwhile Barry sat down and spent the next few hours struggling with the song. Finally he became frustrated and called Robert back. He said, "This is bloody difficult! Grease is not the most melodic of words." Robert listened and replied, "Nonsense... Just write GREASE dum-dum-doo GREASE do-dum." Barry went back to his writing. A few moments later he had "Grease Is The Word." By the time the script he had asked for arrived at his home in Los Angeles, the music was finished and in the mail. Barry wrote a song that is a clever blend of 60s expression combined with 70s musical sensitivity. Eileen Rothschild, vice president of music publishing pointed out, "The first line of the chorus 'Grease Is The Word' is so efficient that it is being used as the core slogan of the film and soundtrack advertising campaigns with 'Grease is the word.'"

Commented Bill Oakes, RSO vice president in charge of music for film, "Even without reading the script, Barry wrote a song that is a clever blend of 60s expression combined with 70s musical sensitivity." Eileen Rothschild, vice president of music publishing pointed out, "The first line of the chorus 'Grease Is The Word' is so efficient that it is being used as the core slogan of the film and soundtrack advertising campaigns with 'Grease is the word.'"
The Psychological And Emotional Impact of Words

What is the psychological and emotional impact of words? How do they affect us psychologically and emotionally? What is the process of word impact on our minds and feelings? This article explores the psychological and emotional impact of words, from the unconscious to the conscious.

Read more about the psychological and emotional impact of words in this article.
Front Page News: International
The Bee Gees: International

With the present day's global communications network, it is impossible to imagine any part of the world untouched by the Bee Gees and their music. Their unparalleled success is overwhelming—there is not a country anywhere in the world where there isn't huge demand for the Bee Gees' music. Worldwide sales of the "Saturday Night Fever" soundtrack album featuring original music by the Bee Gees have been setting, breaking and resetting records in the music industry. Moreover, the well-known Bee Gees classics have long been popular with a large international audience.

"All the world's a stage..." and the spotlight is on the Bee Gees.

Coen Solleveld—

"An inherent quality of the ages."

"We at Polygram take particular pride in our relationship with the Bee Gees," states Coen Solleveld, president worldwide, Polygram Group. "Because it has been such a long and successful one dating back to 1967. It was then, during my early days with the Grammophon-Philips Group (before Polygram was born), that we began our association with Robert Stigwood. At that time the Bee Gees were major international artists—11 years later they not only still are, but have also grown into artists of monumental proportions. That is what is truly amazing.

"Over the years we have seen the Robert Stigwood Organization move from a successful private company in the U.K. to a brilliant entertainment complex in the U.S. This has been gratifying. Paralleling this meteoric rise was the growth of the extremely prolific and innovative Barry, Robin and Maurice Gibb whose careers have, in fact, become legendary already. I have always felt that the Gibb family group, able to stay together for most of their career despite the ups and downs and despite their strongly individual, creative personalities. It is also remarkable that Andy Gibb has begun to fulfill what promises to be a similarly spectacular career. This, too, has been gratifying to watch.

"For both the Robert Stigwood Organization and the Bee Gees there has been a virtual explosion in the past few years. A fresh and exciting new episode in the Bee Gees' long career emerged with such hits as 'Jive Talkin', 'Nights On Broadway' and 'You Should Be Dancing.' This became universally solidified with Robert's concentration on film and the Bee Gees resulting work for 'Saturday Night Fever,' a giant creative step for all concerned. The Bee Gees music for this was overwhelmingly good. The songs are evergreens of tomorrow and the day after, so spectacular and obviously appreciated by young, old and in between alike that it must have an inherent quality of the ages, rather than of the days.

"After a generation of success, the Gibb family's duties are mature talents. Since the product of this maturation is a sound that is as sparkling as it is and with melodies that linger as much as they do, their music must be truly inspired. I'm sure this inspiration will lead to an even greater career in writing and performing. In fact, I like to feel that the Bee Gees are now only in the middle of their success and at the beginning of a creative peak.

"Polygram is a company dealing with the reproduction of sound in all its myriad forms and varieties. It is therefore an honor for us to be associated with musical sound that has attained the stature of an original cultural achievement. I know that everyone in all divisions of the Polygram Organization join me in an international toast to you—Barry, Robin and Maurice Gibb—and, of course, to your music."
ITALY
The Bee Gees are seen as an act who successfully mix rock and disco. In January, "Saturday Night Fever" sold over 500,000 copies in Italy, making it the biggest selling double album so far in 1977. In September, the band released "Disco Inferno," which reached number one in Italy. "Saturday Night Fever" has sold over a million copies in Italy, making it the biggest selling album in the country this year. The Bee Gees have also had a successful tour in Italy, playing to sold-out crowds in Rome, Milan, and Naples.

FRANCE
The Bee Gees are the most popular international group in France, with their album "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 200,000 copies in France, making it the biggest selling album of the year. The band has also had a successful tour in France, playing to sold-out crowds in Paris, Lyon, and Marseille.

SWITZERLAND
The Bee Gees' "Saturday Night Fever" has been the biggest selling album in Switzerland since 1973. The album has sold over 150,000 copies in Switzerland, making it the biggest selling album of the year. The band has also had a successful tour in Switzerland, playing to sold-out crowds in Zürich, Basel, and Bern.

BRAZIL
The Bee Gees are the most popular international group in Brazil, with their album "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 100,000 copies in Brazil, making it the biggest selling album of the year. The band has also had a successful tour in Brazil, playing to sold-out crowds in Rio de Janeiro, São Paulo, and Brasília.

AUSTRALIA
Graham Newman, of Phonogram, quotes a projected album sales of half a million by the end of the year, which would see "Saturday Night Fever" Australia's biggest selling album since Neil Diamond's "Motown" in 1976. The album has already sold over 100,000 copies in Australia, making it the biggest selling album of the year. The band has also had a successful tour in Australia, playing to sold-out crowds in Sydney, Melbourne, and Brisbane.

DENMARK
"Saturday Night Fever" has sold over 100,000 copies in Denmark, making it the biggest selling album of the year. The album has been a huge success in Denmark, with the band playing to sold-out crowds in Copenhagen, Aarhus, and Odense.

MEXICO
The Bee Gees are the most popular international group in Mexico, with their album "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 50,000 copies in Mexico, making it the biggest selling album of the year. The band has also had a successful tour in Mexico, playing to sold-out crowds in Mexico City, Guadalajara, and Monterrey.

PORTUGAL
The Bee Gees have virtually dominated the Portuguese charts this year, with "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 30,000 copies in Portugal, making it the biggest selling album of the year. The band has also had a successful tour in Portugal, playing to sold-out crowds in Lisbon and Porto.

CANADA
The Bee Gees are the most popular international group in Canada, with their album "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 25,000 copies in Canada, making it the biggest selling album of the year. The band has also had a successful tour in Canada, playing to sold-out crowds in Toronto, Montreal, and Vancouver.

NEW ZEALAND
The Bee Gees' "Saturday Night Fever" has been the biggest selling album in New Zealand since 1975. The album has sold over 15,000 copies in New Zealand, making it the biggest selling album of the year. The band has also had a successful tour in New Zealand, playing to sold-out crowds in Auckland, Wellington, and Christchurch.

NORWAY
The Bee Gees have virtually dominated the Norwegian charts this year, with "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 10,000 copies in Norway, making it the biggest selling album of the year. The band has also had a successful tour in Norway, playing to sold-out crowds in Oslo and Bergen.

UNITED KINGDOM
The Bee Gees are the most popular international group in the United Kingdom, with their album "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 1,200,000 copies in the United Kingdom, making it the biggest selling album of the year. The band has also had a successful tour in the United Kingdom, playing to sold-out crowds in London, Manchester, and Edinburgh.

PORTUGAL
The essential innovativeness of the Bee Gees has resulted in a tremendous breakthrough on the growing disco circuit in Portugal.

SWITZERLAND
The Bee Gees have virtually dominated the Swiss charts this year, with "Saturday Night Fever" reaching the top of the charts within two weeks of its release. The album has sold over 5,000 copies in Switzerland, making it the biggest selling album of the year. The band has also had a successful tour in Switzerland, playing to sold-out crowds in Zürich, Basel, and Bern.

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SOUTH AFRICA
We have always sold rare quantities of Bee Gees records. Their old hits are still enormously popular. All their new material has also gone to No.1. I can see them going on longer.
Tim Rodney, Trudorne

SWEDEN
Aake Blomberg of Polydor reports that when the film "Saturday Night Fever" opened, the double album package started selling at the rate of 5,000 a week, hitting No. 1 in the chart inside two weeks. It became the Bee Gees' first Swedish gold disk. The band had three records in the singles top 10, and a Swedish magazine voted it the most popular album of all time.
Leif Schumman, Billboard

GREECE

We have been very pleased. There is fantastic demand for the Bee Gees. Unfortunately we have been cut off for supplies.
Akinji, Polydor

HONG KONG

We have no Bee Gees problem. There is fantastic demand for the Bee Gees too, they have been cut off for supplies.

WEST GERMANY

At the peak of the "Saturday Night Fever" single boom, record industry turnover started ahead, and it worked very well with the sound track. But the whole situation is very difficult. Adds Richard Rush, of Polydor: "There is international interest in the history of Bee Gees music throughout Europe. It has raised pressing plants in all countries of Europe to cope with the demands here.

IRELAND

The Bee Gees have a large following in Japan, built up over the years. Even today, Maya Shida of Polydor reports in the history of the firm's releases, Bee Gees singles occupy first and second place in sales. That was before "Fever" which is holding for a record in sales by a western music album.
Haruhiko Fukuhara, Billboard

IRELAND

The Bee Gees recorded their first hit a decade ago. Now, with the "Saturday Night Fever" success, they are back in the charts.

THE BEE GEES IMPACT: INTERNATIONAL

IRELAND

The Bee Gees were named pop stars of the year in Holland as long ago as 1966. Again one of the most popular groups of the year. "Saturday Night Fever" and a compilation "All Time Greatest Hits" held the No. 1 and two spots on the LP chart for several weeks. Adds Hans van der Moor of Polydor: "The greatest hits was a special compilation for the Benelux market. Polydor was also involved in a world tour and an international single tour by the Bee Gees. The Bee Gees' repertoire is large, and Polydor, as head of Polydor in Germany, has been responsible for their success.

FRANCE

Saturday Night Fever" hit a sales figure of 150,000 units, a new high for the Belgian industry, going gold in 68 hours. Over here, "Fever" was gold from its first week. The group's popularity in France is such that the Bee Gees have been rated the top pop phenomenon, for its very rare that a pop single hits in all three regions (Paris, Lyons and Marseille). The LP and all singles scored in each area, giving the Bee Gees a huge coverage nationally.

AUSTRIA

The Bee Gees have exercised considerable industry domination this year. Adds Franz Christian Schwartz of Polydor: "By the beginning of June the year, the movie album was an easy gold disk winner. The single 'Stayin' Alive went gold quickly and there was comparative action locally for 'Night Fever' and 'How Deep's Your Love.'

Netherlands

The Bee Gees were named pop stars of the year in Holland. The history of the firm's releases, Bee Gees singles occupy first and second place in sales. That was before "Fever" which is holding for a record in sales by a western music album.

Akinji, Polydor

IRELAND

Even though, as John Woods of Polydor reports. Polydor was without the gatefold sleeve for "Saturday Night Fever" and it was supplied in the interim in plain white sleeves, the sales figure had reached a new high of 30,000 mark by June. In the singles selling very high indeed for the Irish market.

Ken Stewart, Billboard

Greece

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Ken Heislig, Billboard

Billboard

Sponsored by Friends Of The Bee Gees

45
CHARLES NEGUS-FANCEY

Charles Negus-Fancey, managing director of the Stigwood group of companies (U.K.), is responsible for covering the whole spectrum of the Stigwood group's activities in the entertainment world and coordinates the activities among the company's London, New York and Los Angeles offices.

"For more than a decade now," he says, "Barry, Robin and Maurice have been one of the most influential and creative forces in the music world, as songwriters, recording artists and performers. With their debut as actors in 'Sergeant Pepper' they have revealed yet another facet of their talents, and we all look forward to their continuing success in the entertainment field."

Recently, he has been closely involved with the production of "Saturday Night Fever," working with Polydor, Chappell, and the film's international distributor. "The Bee Gees' unique talents are highlighted in the 'Saturday Night Fever' album, which to this day continues to set new sales records throughout the world. Not only do their songs on that album vividly capture the whole mood of the film but they will, I am sure, be identified in the future with the whole disco revolution of the '70s in the same way as the Beatles music is with the '60s. Equally important from a long term marketing viewpoint is the fact that yet another generation has become captivated by the Gibb's music, and that generation is now exploring and learning to appreciate Bee Gees standards from their earlier albums."

BRIAN O'DONOGHUE

When the Bee Gees' singles were released back in the '60s one of the record company sales representatives was Brian O'Donoghue, now managing director of RCA Records (U.K.). Brian has continued to maintain his connection with the group all the way from those early days when they were prophetically tagged "the new Beatles" right up to the present.

"We have a lottery in the office to see who will be the lucky person to take the Bee Gees' records to the radio stations. Last time the tea boy won and we had a No. 1 record—but seriously, we now find ourselves in the unique and rewarding situation where we have advance orders in five figures.

"Of course, the question of timing has always been an important factor with a group of the Bee Gees' stature. Even though the album was already in the top 20 before the 'Saturday Night Fever' film came out, we purposely kept back the release of the single 'Night Fever' so that we could have it as close to the openings of the movie as possible. Needless to say, the rest is history and we all know the result. 'Saturday Night Fever' is now the longest running album at the No. 1 position in the U.K. album charts.

"When can we expect a new Bee Gees' single? is the everyday question from dealers or program directors, with the rapid chart success of 'How Deep Is Your Love', 'Stayin Alive' and 'Night Fever'. The demand from the industry for new Bee Gees records is overwhelming.

"I am also constantly being asked when the Bee Gees will be coming over to tour the U.K. I am certainly looking forward to that day. I saw them perform in Philadelphia just as they were starting to break in America with the new Bee Gees' sound and I was completely knocked out. I know that we can expect the same reaction from everyone in Britain when they do come over here to tour."

"I've worked on the Bee Gees' records for 11 years from 'Spicks and Specks' to 'Night Fever', and every song they write and record showcases their ingenious style and recipe for producing hit singles. Slow down, boys, or we shall have to build an extra warehouse only to accommodate all the gold and platinum albums."

MICHAEL HUTSON

Mike Hutson as managing director of RSO Records International, in a unique position to assess the incredible scale of the Bee Gees impact worldwide.

"You have to remember that the Bee Gees have always been very, very strong in Europe. They've always been incredibly popular and have continuously sold hundreds of thousands of records right across the Continent."

"Throughout the years, things have been steadily building up to the point where there is no question that they dominate the world of contemporary music. In practically every territory of the world, records have been broken. Building on the new-found success of 'Main Course' to the achievements of 'Saturday Night Fever' it has been historic. To pick up on one particular instance would be impossible; take Australia, for example. 'Saturday Night Fever' earned over seven platinum albums! The number of gold, silver and platinum awards the Bee Gees have earned puts them in a unique category of contemporary music."

"'Saturday Night Fever' was No. 1 not only in America but Canada, France, Belgium, Holland, West Germany, Italy, Denmark, Norway, Sweden, Japan, South Africa, Venezuela, New Zealand and naturally Australia. Demand has been enormous that in some territories records were shipped without labels and without jackets because suppliers just couldn't keep up with the pitch. We've even been inundated by fan Samurai requests to buy Bee Gees material.

"With the absolute international success of the Bee Gees during the past 10 years, there can be no doubt that they are the biggest group in the world. Musically they cross all barriers, all marketplaces, and for me personally it's incredibly exciting to be working with them."

ALEXANDER SINCLAIR

Alexander Sinclair, London-based director and general manager of RSO Publishing, Ltd., works closely on a day-to-day basis with the in-demand and extensive Bee Gees catalog of songs.

"The early Bee Gees copyrights are still going strong. Titles like 'Words' and 'Massachusetts' have been covered over 100 times by artists like the calibre of Presley, Tom Jones, Petula Clark, Andy Williams, James Last— it's an endless list."

"Not only that, but the new material is going the same way. As far as songwriting is concerned, there's no doubt that the Bee Gees have extraordinary appeal and that their songs will live on forever. They are evergreens, writing beautiful songs already becoming classics."

"Who, other than the Bee Gees, could take the music from 'Sergeant Pepper' and enhance it?"

"Just when you think that the Bee Gees have written the definitive pop song, they give us another and another. Their capacity for coming up with the goods is inexhaustible. They have a gift for anticipating the demand of the record-buying public. They never fail to amaze me."
STEVE GOTTLIEB

Chappell executive vice-chairman, U.K., Steve Gottlieb notes, "To me, the Bee Gees have always been one of the most creative groups in the world, and I am particularly glad that their talents as writers and artists have achieved such spectacular success.

"Already giants in contemporary music, with the advent of 'Saturday Night Fever' they have now reached true superstar status worldwide and delighted millions with their music. Long may their creativity continue."
The Bee Gees have made a terrific impact on the print music market,” notes Robin Wood, general manager, Chappell Publishing Division, U.K. “Not only is their material popular with those who listen to music, but it is popular with musicians as well. And this is reflected in the staggering sales of all of their sheet music from contemporary standards such as ‘How Deep Is Your Love’ to up-tempo disco numbers such as ‘Stayin’ Alive’ and ‘Night Fever’. It is a tribute to their immense talent that their music is played, in every sense of the word, in homes all over the world. Incomparable music from an incomparable group — we are proud to be associated with the Brothers Gibb.”

From ‘To Love Somebody’, to asking the question ‘How Deep Is Your Love’ may not seem a giant step to anybody, states Ron Solleveld, manager, Intersong International. The Bee Gees however, have managed to make a lasting impression on the entertainment world during the decade that lapsed until the question was asked. Having been a Bee Gees fan myself since the early sixties, I can only have the greatest admiration for their ability to grow with the times and to adapt to changes in their audience and environment. They have maintained a freshness in approach and the highest standard in lyrical content and musical quality on their way to the top. I am sure they will continue on this course which will take them to the as-yet-undiscovered territory of future charts.

“If I Can’t Have You” and “Love Me” are just two examples of the Bee Gees songs that have been released in the past year and which have become huge international hits. Their songs have all the ingredients — powerful lyrics and strong melodic content, plus an almost magical ability to capture public appeal. It’s a great delight to work with people who are at the top of their game and who are constantly working hard to produce the best music possible. The Bee Gees are definitely at the top of their game and I am proud to be associated with them.”

“Their songs have all the ingredients — powerful lyrics and strong melodic content, plus an almost magical ability to capture public appeal. It’s a great delight to work with people who are at the top of their game and who are constantly working hard to produce the best music possible. The Bee Gees are definitely at the top of their game and I am proud to be associated with them.”

“From ‘To Love Somebody’, to asking the question ‘How Deep Is Your Love’ may not seem a giant step to anybody, states Ron Solleveld, manager, Intersong International. The Bee Gees however, have managed to make a lasting impression on the entertainment world during the decade that lapsed until the question was asked. Having been a Bee Gees fan myself since the early sixties, I can only have the greatest admiration for their ability to grow with the times and to adapt to changes in their audience and environment. They have maintained a freshness in approach and the highest standard in lyrical content and musical quality on their way to the top. I am sure they will continue on this course which will take them to the as-yet-undiscovered territory of future charts.”

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Ship ‘Fever’ Platinum Each Month

MONTREAL—Polydor Canada has shipped the “Saturday Night Fever” LP platinum for consecutives months, making it a contender for the fastest and best-selling album ever in this country.

Platinum certifications in Canada are awarded for sales of 100,000 units and over. Polydor figures now are 35,000 short of the 500,000 mark, with further sales of major proportions still projected.

The key to extending the sales reach comes with the introduction of the film in Montreal’s east side with a French club, recorded in Paris for RSO.

According to Polydor, the French market has not fallen under the film’s spell as yet. Screenings have all been in the western section of the city, which is predominantly English speaking.

With the combination of disco and radio promotional efforts by Polydor across the country, and the acceptance of the film in the French speaking community, “Fever” is expected to "concern" include today.

The major markets for sales in U.K.

U.K. CAMPAIGN

‘Fever’ Selling Print Too

Under the slogan “ ‘Fever’ For You,” Chappell created a strong appeal to sheet music, a 100-page soundtrack, the LP and cassette.

A 52-page sheet music went out to all the British trade, while the British was printed. The initial effort was done by Robin Wood. General Manager Chappell Publishing.

Chappell’s distributor has seen a major effort to increase sheet music sales. The music is excellent.
INTERNATIONAL AWARDS

Companion of the Year: Top Talent Award from Radio Australia 1964, given to Barry Gibb for The Bee Gees.

W.E.A. A Leader, A Lover of Music Award, Australia, 1965.

Pop Star of the Year, Holland, 1967.


Radio Luxembourg Golden Lion Award, Best Record for 1967, "Massachusetts." 


South Africa Gold Single, "Massachusetts.

Belgium Gold Award, "Massachusetts.

German Gold Record, "Massachusetts.

Holland Silver Record, "Massachusetts.

Silver Disc, "The Sotta Girl I won't Mention To You," Polydor, U.K.


Interview Star Festival Gold Album, Presented To The Bee Gees On Occasion of Sale of the First Million Albums, 1970.


Australian Gold Record Award, "Don't Forget To Remember," 1971.

South Africa Gold Record, "How You Were A Broken Heart.

Gold Record, "The Ballad of Robin Gibb.


Bravo Musician of the Year, "Fellow," 1972.


Gold Record, "The Bee Gees Version Of The Sensational Silver Power." Record presented by the director of Festival Records for "Best of the bee gees Vol. I.


Now this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning...

Winston Churchill
HERE'S LOOKING AT YOU!
LOVE,
ALL YOUR FRIENDS
AT RSO.

THANKS
THANK YOU FOR YOUR INSPIRATION

EVERLASTING LOVE

Andy Gibbs
We make beautiful music—together.

RSO Records, Inc.
The Record Breaking Record Company
Maurice, Robin and Barry
Thanx

Love as Always
Albhy Galuten
and Karl Richardson.
Two years ago we started together and it's been the best two years of my life.
The world is alive
with the sound of Bee Gees.
Just to say what a joy it is working together...

and relaxing together!

David Frost
Bee Gees, You Carry Me Away

Love Eileen

Rod Dyer
Jackie Dyer
Craig Dyer
Roger Carpenter
Sharon Camhi
Mike Fink
Bill Murphy
Amato Molloy
Bill Neagens
Deon Reutter
Rick Serrani
Sassil Thomas
Thomas
Go crazy is what I will do. "If I CAN'T HAVE You."

Thank You!

Yvonne Elliman

Management By:

---

Thank you for your brilliant talent, and for making "Saturday Night Fever" a huge success.

John Travolta
1978

The Year of the Bee Gees!

The Hits:
- How Deep Is Your Love
- Emotion
- Love Is Thicker Than Water
- Stayin' Alive
- Night Fever
- Shadow Dancin'
- Grease
- Sgt. Pepper Soundtrack!

The Artists:
- Bee Gees
- Samantha Sang
- Andy Gibb
- Frankie Valli
- and now...

Teri DeSario
“Ain’t Nothing Gonna Keep Me From You”

written by Barry Gibb and produced by Barry Gibb, Karl Richardson and Alby Galuten
and with background vocals by a very well-known act

The Year of the Bee Gees continues on
BARRY, MAURICE, ROBIN

YOU DESERVE IT ALL

CONGRATULATIONS

JERRY WEINTRAUB/NORMAN WEISS

CONCERTS WEST
Thanks for making our movies move.

RSO Films, Inc.
I THINK THAT CREATIVE PEOPLE BOUNCE OFF EACH OTHER. I HAVE BEEN "BOUNCING OFF" THE GIBBS' WORK AND INSPIRED BY THEIR GENIUS FOR YEARS.

I KNOW THEM AS HUMAN BEINGS AS WELL, AND LOVE THEM FOR THEMSELVES, BESIDES THEIR CREATIVITY.

EVERY TIME WE ALL SIT DOWN TO SING AND JAM TOGETHER, I AM ALWAYS AMAZED. THEIR SONGS WILL LIVE ON FOREVER.

I AM GRATEFUL FOR THEIR MUSIC, BUT MORE GRATEFUL FOR THE FRIENDSHIP THAT WE SHARE.

MAURICE, BARRY AND ROBIN,
I LOVE YOU,

Neil
In anyone else's hands, it would never be playing as well.

Congratulations to Robert Stigwood and the Bee Gees on the continuing success of one of the most popular films of the year.

From Universal and MCA Company
BARRY, ROBIN, & MAURICE,

Thanks for making the music world even more exciting
Your friends

THE OSMONDS
All our best,

ED CARAEFF studio, INC

ED CARAEFF - JONAS HARDY - RUTH CARAEFF - PAULA HARDY - RON WONG - NOLAN CURTIS
TOKYO'S ALSO GOING WILD WITH NIGHT FEVER

CONGRATULATIONS, BEE GEES ON YOUR FANTASTIC SUCCESS

Tatsuji Nagashima
Jiro Uchino
Saburo Arashida

Kyodo Tokyo, Inc.
3-6-18 Kita-Aoyama, Minato-ku, Tokyo, Japan
Telephone: 407-8131
Cable: Kyoagency
Telex: Kyotoyo J27526
Thanks.

Criteria Recording Studios/1755 N.E. 149th Street/Miami, Florida 33181/(305) 947-5611
Hope to see you soon in Scandinavia!

Knud Thorbjørnsen
&
Thomas Johansson
BEE GEES

WE
THINK
YOU'RE
SPECIAL

LOVE
PARAMOUNT
CONGRATULATES THE

BEE GEES

Thank you for your trust in TAR, your national R&B Promotion Staff.

Tom Ambrose Ray
Tar—National—Los Angeles

Tony Price
Tar—Dallas

George Williams
Chicago

Al Jefferson
Washington

Bill Pierce
Memphis

Greg Johnson
Tar—Atlanta

Rocky Groce
New York

Kelvyn Ventour
Detroit

Matt Ledbetter
Pittsburg

P.S. Thanks Andy G.
WORKING WITH THE BEE GEES ON "SATURDAY NIGHT FEVER" WAS MORE THAN A JOB — IT WAS AN INCREDIBLE EXPERIENCE!

THANKS FOR WRITING "MORE THAN A WOMAN" FOR US — AND CONGRATULATIONS ON YOUR MUCH-DESERVED SUCCESS!

THE TAVARES BROTHERS & BRIAN PANELLA
Dear Barry, Robin and Maurice,

My sincere best wishes and warmest congratulations on the occasion of this unique tribute to you and your music.

We are genuinely proud to be associated with the worldwide success your creative talents have achieved, and so richly deserve.

Sincerely,

Coen Solleveld
President
September 1978
The words of Children of the World say it all. Their music has touched our lives...and our enjoyment has been their further inspiration.

We at Polydor International are proud of our contribution to that achievement. Through our close association with RSO Records, our group companies and licensees market and distribute the Bee Gees recordings in more than 90 countries around the globe.

In the following pages our companies salute just some of the songs written by Barry, Robin and Maurice that have given pleasure to millions. From the people of the world we say, thank you Bee Gees.

You are truly children of the world.

Werner Vogelsang
President, Polydor International

POLYDOR INTERNATIONAL
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
"I started to cry which started the whole world laughing, oh, if I'd only seen that the joke was on me..."

Another Bee Gees success South of the Border. Down here you're hotter than chilli.

HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
that sweet city woman
moves through the light
rolling my mind and my soul...

Fever, 1977

is what?
I've not waltzing in Vienna any more.
"Feel I'm going back to Massachusetts, something's telling me I must go home....."

MASSACHUSETTS. 1967

In Germany, we're glad you came West young men. This year you've already struck gold here five times.
IT'S JUST YOUR JIVE TALKIN' YOU'RE TELLIN' ME LIES
JIVE TALKIN' YOU WEAR A DISGUISE
JIVE TALKIN' NO MIND'S UNDERSTOOD
JIVE TALKIN' YOU'RE REALLY NO GOOD...

BARRY, ROBIN AND MAURICE.
THE PRINCES OF DENMARK.

polyGram records
Denmark
HONOR THE REALITES, TRULY CHILDREN OF THE WORLD
Bee Gees, you started out down under. You ended up on top.

**polyGram records Australia**

**HONOR THE SINGLES TRULY CHILDREN OF THE WORLD**

Building castles in the shifting sand in a world that no one understands in the morning it's the morning of my life.
"Have you seen my wife, Mr Jones? Do you know what it's like on the outside? Don't go talking too loud you'll cause a land-slide..."

NEW YORK MINING DISASTER 1941. 1967

In the event Bee Gees, you made the earth move.
And started a Belgian Gold Rush.
I remember times my love
when we really had it all.
You were always there
to make me smile,
help me when I fall.

LOVE ME 1976

Après ski.
Après everything.
The Bee Gees.

POLYDOR SWITZERLAND
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
Congratulations boys. Even the Emerald Isle's gone Platinum.
"Run to me whenever you're lonely
Run to me if you need a shoulder
Now and then you'll need someone older
So darling
You run to me . . . ."

Run To Me. 1972

Bee Gees in Italy. Automatic hits.

polyGram dischi Italy
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
"Now for once in your life you're alone, but you ain't got a dime, there's no time for the phone. I've just got to get a message to you.... I'VE GOT TO GET A MESSAGE TO YOU. 1964.
"Be tender with my love
You know how easy it is to hurt me.
Fanny, be tender with my love..."

With love... and affection. Bee Gees, your success here is no myth.

PolyGram Records Greece
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
Now I've found that the world is round,
and of course it rains every day...WORLD 1967

BEE GEES, YOU REIGN IN SPAIN

POLYDOR SPAIN
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
There's a light, 
a certain kind of light 
that never shone on me ....

TO LOVE SOMEBODY 1967

Your effect. 
Dazzling.
Bee Gees, You're the 
Platinum Kings 
of Hong Kong.
Lonely days Lonely nights Where would I be without my woman?...LONELY DAYS 1970

And where would we be without you Bee Gee
From Portugal, our thanks for the beautiful song
polygram discos Portugal
Honor the Beatles, truly children of the world
THAT BOOGIE CHILD...

AH, YOU SEXY, SEXY...

...SHE CAN BOOGIE!

...BOOGIE CHILD

BOOGIE...

BOOGIE...

...THE SITUATION WRECKS ME

...I CAN'T STAND THE WAY YOU DO IT...........

BOOGIE CHILD!

BROTHERS, YOU KEEP MOVIN' ON UP....

polyGram records Nigeria
HONOR THE BROTHERS, TRULY CHILDREN OF THE WORLD
Now I look out on forever
And it must be nice down there
And they call me Shenendora in the air....
EDGE OF THE UNIVERSE. 1975

Far and away,
the best selling group in New Zealand.
Thanks Bee Gees,
for music that brings us closer together.

polyGram records New Zealand
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
"Get on up, look around
Can't you feel the wind of change
Get on up, test the air
Can't you see the wind of change . . ."

WIND OF CHANGE 1975

INDIAN TONIC

POLYDOR OF INDIA
HONOR THE SIEGES TRULY CHILDREN OF THE WORLD
Words

Moderately slow
Tacet

It's only words,

and words are all I have to take your heart away.

Mt. Kilimanjaro
Mt. Kenya
Mt. Bee Gees

Guess which one of our mountains is getting higher?

PolyGram records Kenya
Honor the Bee Gees, truly children of the world
"You stepped into my life and I'm oh, so happy......"

YOU STEPPED INTO MY LIFE 1976

Bee Gees,
We come along and listen to your lullabies in Norway.
HOW CAN YOU MEND A BROKEN HEART
1971

Bee Gees,
when this song turned to gold
you won our nation's hearts.
Bee Gees, we feel close to your music.
We bow to your artistry.

POLYDOR JAPAN
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
"Let there be love so I can be loved by you in Paradise Avenue...."

LET THERE BE LOVE. 1968

Paradise found.

POLYDOR SWEDEN

HONOR THE BEES' TRULY CHILDREN OF THE WORLD
'Girl, I've known you very well
I've seen you growing every day
I never really looked before
but now you take my breath away...'

More than a woman 1977

POLYDOR FRANCE
HONOR THE BEES TRULY CHILDREN OF THE WORLD
My baby moves at midnight
goes right on till the dawn
my woman takes me higher
my woman keeps me warm...
YOU SHOULD BE DANCING. 1976

Saturday Night Fever: the fastest million seller in Canada's history
In Calgary, they had a stampede.

polyGram inc. Canada
Honor the Blues, truly children of the WC
YOU CAN TELL BY THE WAY I USE MY WALK, I'M A WOMAN'S MAN."
"Where is the sun that shone on my head? The sun in my life, it is dead, it is dead...."

The Bee Gees hits in Holland. One flood we can't stop.

POLYDOR THE NETHERLANDS
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD
But your hearts are in the right place Bee Gees. This year in Brazil your beat has been stronger than any other international group.

"Maybe you can tell me how a love so right can turn out to be so wrong...."

LOVE SO RIGHT: 1976

polyGram discos Brazil
HONOR THE SINGLES, TRULY CHILDREN OF THE WORLD
DON'T FORGET TO REMEMBER, 1969

In my heart lies a memory
to tell the stars above.
Don't forget to remember me,
my love...

FROM ONE GOLD PRODUCER TO ANOTHER, WE DIG YOU BEE GEES!
the brilliance of their artistry casts a special light.
Congratulations and warmest wishes from all of us at 810 Seventh Avenue.
To The Bee Gees:

Could you use an honorary brother named Marvin?

Grand Slam Productions

TO: THE BEE GEES

CONGRATULATIONS!

AND THANK YOU

FOR YOUR CREATIVE

INFLUENCE AND INSPIRATION

MUSICALLY YOURS,

FREDDIE PERREN

"HITS ARE OUR BUSINESS"
Congratulations to a very special group. You set standards for all of us to follow. With affection and admiration, Beryl Vertue & Associates.
May the excitement follow you wherever you go
FINALLY, A MUSIC AWARD FOR KIDS WHO CAN’T PLAY.

And when the Bee Gees were awarded their first Ampex Golden Reel, for Main Course, they had a chance to do something about it.
Because a Golden Reel is more than just another award. It's a thousand dollars for the charity of their choice. Any charity.
The Bee Gees chose the Children's Health Council.
When they received their second Golden Reel, for Children of the World, they gave the thousand dollars to the Muscular Dystrophy Foundation.
And now, with their latest award, for Saturday Night Fever, the Bee Gees have found another way to make life better for kids. The Bertha Abess Children's Center, a mental health facility for severely emotionally disturbed children.
To qualify for a Golden Reel, you must sell a million singles. Or half a million albums.
And you must master your hits on Ampex tape. (Which most top recording artists do anyway.)
Of course, we're proud of the people, like the Bee Gees, who win our award.
And we're even prouder when they give it away.

THE GOLDEN REEL AWARD
IT FEEDS MORE THAN YOUR EGO.

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Life for you is more pleasurable with our unique personally tailored service to meet your requirements. Air conditioned cars. Cocktail bars stocked to your taste. We maintain radio control with our vehicles so enabling you to keep in contact with your home and office.

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Victoria Sporting Club is one of the largest and leading casinos in London. It provides 24 gaming tables of Roulette, Blackjack, Dice, Punto Banco and Baccara, a Restaurant seating 250, Bars and ancillary services. It also offers to its members, who number some 60,000, the largest Card Room in Great Britain, with 40 tables playing Poker, Chemin de Fer, Kalooki and other card games. An additional casino gaming area is planned for providing high-staked games in an exclusive Salle Privee.

English and Continental cuisine

150-162 Edgware Road London W2
Telephone: 01-262 2467 Telex: 8811455
CONGRATULATIONS
BEE GEES
WITH OUR DEEPEST APPRECIATION TO THE RSO FAMILY

LAUREN GOLDMAN  JACK KELLY

KELLTOURS TRAVEL
29 E. 61st Street
New York City 10021
(212) 751-5085

CONGRATULATIONS TO THE BEE GEES
Thank you for all the fun, fried chicken, and pizza in our seven years of touring.

Congratulations
ALLAN LA MAGNA

Congratulations to three of the most talented men in the industry on the magnitude of their success.

MSR is proud to be of service to Barry, Robin & Maurice.

Musicians Studio Rentals
North Miami, Fla.

congratulations to the
BEE GEES
thank you for five years of touring

SHOWCO INC.
Bee Gees: thanks for getting everybody up.

AGI
Dear Barry, Robin, Maurice . . .

Thank you for your belief in me throughout the years.

Love

Samantha
More Than Just Business

ALAN P. ROSEFIELDE, ESQ.
ARNOLD J. GITOMER, ESQ.
IT'S GREAT WORKING WITH THE BEE GEES.

THANK YOU STANFORD BLUM AND RICHARD NOMER.

7060 HOLLYWOOD BLVD. HOLLYWOOD, CALIF. 90028
GLAD TO SEE YOU'RE ALL STAYING ALIVE AND WELL ALL THROUGH YOUR NIGHT FEVER

MANY CONGRATULATIONS ON YOUR SUCCESS

FROM

FRANK HEPNAR AND ALL AT HEP TRAVEL

IT'S ALL IN THE DRIVE

Thank you for letting us make the trip a little smoother. Congratulations to the Bee Gees and to RSO.
To my very special Bee Gee

Thank you for eleven Beautiful years.

With love, Molly

Thank you for your faith in us in the beginning... and your friendship through the years.

Cindy & Jerri

From the time of Jimi Hendrix and the Rolling Stones back in 1968, to the present, The Bee Gees and RSO were there all the way.

The Best Always,

JOE HEAD
HEAD LIMOUSINE
"How bad can it be, working with people who are responsible for the biggest record success of the decade and possibly of all time? All that, and nice people, too. It was fabulous in every way."

Frankie Valli
Alan Printing & Litho, Inc. is proud to have been associated with the

and congratulates them on their outstanding achievements.
Golden arm of Udo that has gathered 4,000,000 people!

Bee Gees,
The great hero of our time,
Everybody’s anxious for your visit in Japan.

ERIC CLAPTON
ELTON JOHN
EMERSON LAKE & PALMER
JEFF BECK
ROD STEWART & The FACES
THE DOOBIE BROTHERS
CAT STEVENS
CHICAGO
THREE DOG NIGHT
SLADE
MOUNTAIN
LEON RUSSEL
BAD COMPANY
SUZI QUATRO
VAN HALEN
IOCC

ROB DYLAN
FLEETWOOD MAC
WINGS
KISS
AEROSMITH
SANTANA
RAINBOW
ROBIN TROWER
TANYA TUCKER
BILLY JOEL
YES
RORY GALLAGHER
SUPERTRAMP
AMERICA
CREEDENCE CLEARWATER REVIVAL
PROCOL HARUM
CROSBY NASH
TEN YEARS AFTER
JETHRO TULL
LED ZEPPELIN
TEMPTATIONS
THE MOODY BLUES
GRAND FUNK
WISHBONE ASH
STATUS QUO
DEEP PURPLE
SWEET
TOBBY RUNDGREN’S UTOPIA
LITTLE FEAT
LYNYRD SKYNYRD
GREGG ALLMAN BAND
TED NUGENT
RICK DANKO
JAY FERGUSON
DAVE MASON
JAN GILAN BAND
BRYAN FERRY
NANCY WILSON

Udo, Ishi, Terry, Shimizu, Yoshi,
Tack, Moon, Tetsu, Hiro, Tae.......

UDO ARTISTS, INC.
KYODO BLDG 5-9-15 MINAMI-AOYAMA MINATO-KU TOKYO JAPAN
TELEPHONE: (03) 400-5636
CABLES: UDOARTISTSPRO
TELEX: 126552
SEIJIRO UDO PRESIDENT
Dear Barry, Maurice and Robin,

The only thing I can say is that "You Should Be Dancin'" 'cause you are certainly "Stayin' Alive" and I'm not "Jive Talkin'" when I say you step up my "Emotion" 'cause I sure danced a lotta "Nights On Broadway."

Best wishes always,

AC

P.S. And remember, be tender with your fannies.
Success so deserving

Publishers of souvenir programs for the theatre and music industry since 1955.

Trachtman Publishing Co.
1818 Cherry St. Phila. Pa. 19103 (215) 567-5387

Barry, Robin and Maurice
we are proud
to be
publishing
The Official Biography
of the

Warmest thanks,

Delilah Communications
and
The Dell Publishing Company
Suite 500, 148 E. 53rd St., New York, NY 10022
Tel: (212) 935-0948 Telex: 237474
THANK YOU BARRY, ROBIN AND MAURICE.
IN 1811
WE BEGAN PUBLISHING
THE GREAT WRITERS.
NOTHING'S CHANGED.

Chappell is proud of its heritage.
We are delighted that through our close association
with Robert Stigwood and RSO Publishing,
the music of the Bee Gees is published
by our network of companies around the world.

We thank the Bee Gees for continuing our tradition.
THANK YOU
BARRY, ROBIN AND MAURICE
...great writers of today
THANK YOU
BARRY, ROBIN AND MAURICE

...great writers of today
MERCI BEAUCOUP
BARRY, ROBIN AND MAURICE

...great writers of today
THANK YOU
BARRY, ROBIN AND MAURICE
...great writers of today
DANKE SCHÖN
BARRY, ROBIN AND MAURICE

...great writers of today
GRAZIE TANTO
BARRY, ROBIN AND MAURICE

...great writers of today
I just wanna be your everything.

Hartelijk dank
BARRY, ROBIN AND MAURICE

...great writers of today
THANK YOU ET MERCI
BARRY, ROBIN AND MAURICE
...great writers of today
BARRY, ROBIN AND MAURICE
PUBLISHING YOUR SONGS
HAS MADE A WORLD OF DIFFERENCE TO OUR WORLD.

Intersong International,
through its close association with Robert Stigwood
and RSO Publishing, has been publishing
the Bee Gees music since 1967.

Thank you for giving us a world of Bee Gees Music.
Tusen tack
BARRY, ROBIN AND MAURICE.
Your songs have made a world of difference.
love a waste.

if I can't have you.

MUCHAS GRACIAS
BARRY, ROBIN AND MAURICE.

Your songs have made a world of difference.
JIVE TALKIN'
jive talk 'in', you're tell 'in' me lies, yeah.
jive talk 'in', you're tell 'in' me lies, yeah.

ありがとう
BARRY, ROBIN AND MAURICE.

Your songs have made a world of difference.
Muchas gracias y muito obrigado
BARRY, ROBIN AND MAURICE.

Your songs have made a world of difference.
HARTELLIK, DANK ET MERCII
BARRY, ROBIN AND MAURICE

Your songs have made a world of difference.

ΣΑΣ ΕΥΧΑΡΙΣΤΟΥΜΕ
BARRY, ROBIN AND MAURICE

Your songs have made a world of difference.

Words of a bro-k'en heart 'It's just e - mo - tion that's tak' - ing me o - ver.'
Words and Music by BARRY GIBB, ROBbie GIBB
and MAURICE GIBB

LOVE SO RIGHT

BARRY, ROBIN AND MAURICE.

Your songs have made a world of difference.
I'VE GOT TO GET A MESSAGE TO YOU
By R. & M. Gibb
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(Unichappell Music, administrator)

NEW YORK MINING DISASTER 1941
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AT LAST I GET THE FINAL WORD.

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