

S A L U T E S T H E

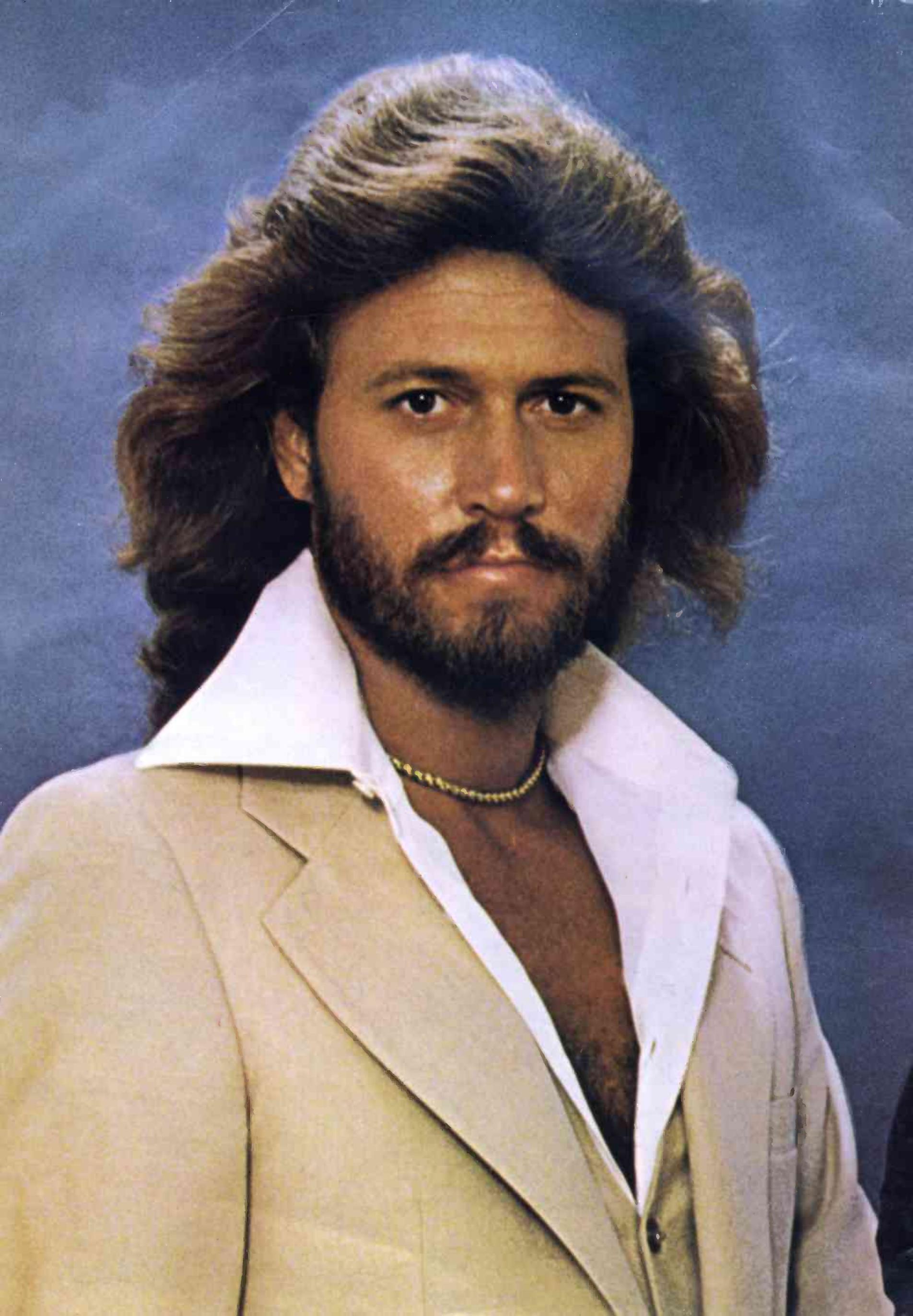
BEATLES



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...





BEE GEES

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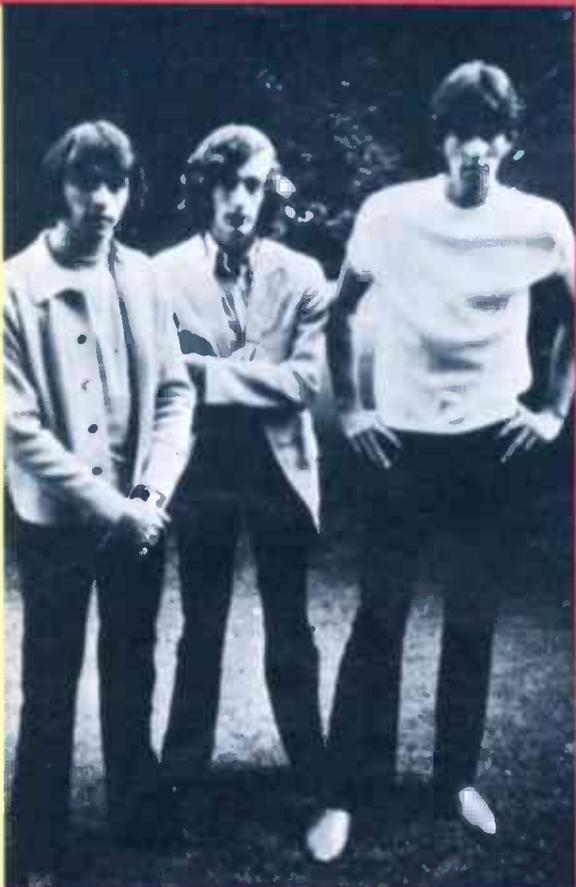




THE BEE GEES

yearned to participate. Barry cut apart some-cheese crates, fastened wire across a broomstick, and Robin and Maurice joined in the music-making. It was 1955; the beginning of one of music's most fruitful episodes; the Brothers Gibb 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"



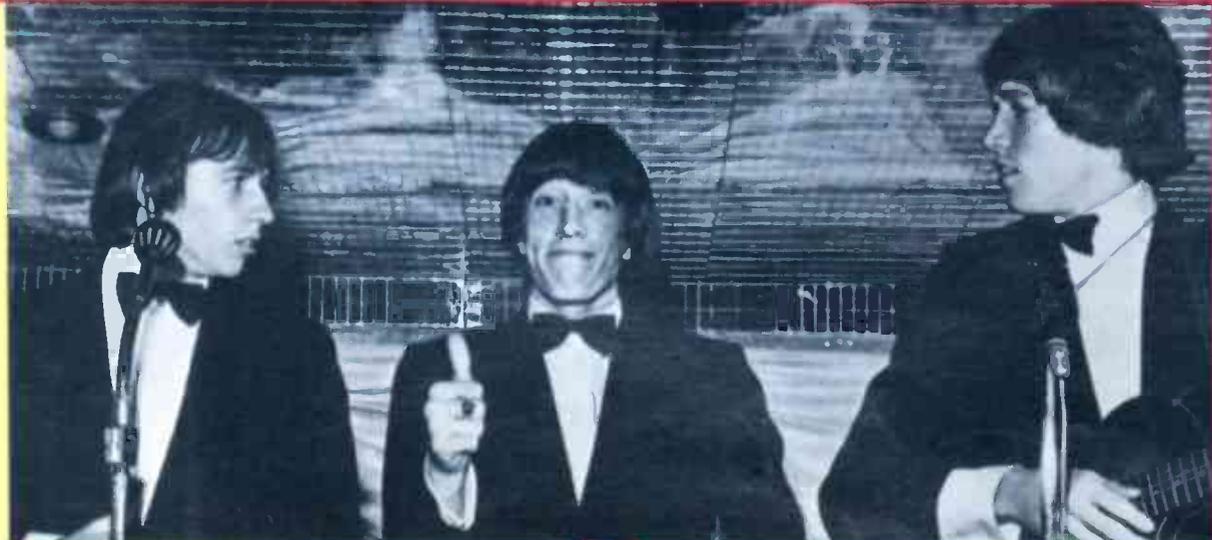
Brisbane, Australia, 1958: Bandleader Hugh Gibb's three sons—Barry, the eldest, and non-identical twins Robin and Maurice—christened themselves the Bee Gees (for Brothers Gibb) as they began to gain a following around the Ovals, Australia's speedway stadiums. They had been singing informally (that means 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

was released; by the time they disembarked, it was on the way to becoming a No. 1 hit in Australia. Fortunately, they had the forethought to airmail a copy of the single to Brian Epstein's NEMS Enterprises. . . .

Clustered on the staircase of their new London home, Barry and Maurice tried to piece together Robin's telephone conversation. "It's that Mr. Stigwood; the secretary says he's the managing director of NEMS," Robin whispered. A sharp intake of breath as attention focused on the receiver—the possible connection to a world that had only existed in their imaginations. With an ear-to-ear grin, Robin hung up and





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.

his solo career; then Barry and Maurice went their separate ways. Each recorded; fans resisted but finally began to try to accept the loss of three of music's most gifted songwriters and harmonizers.

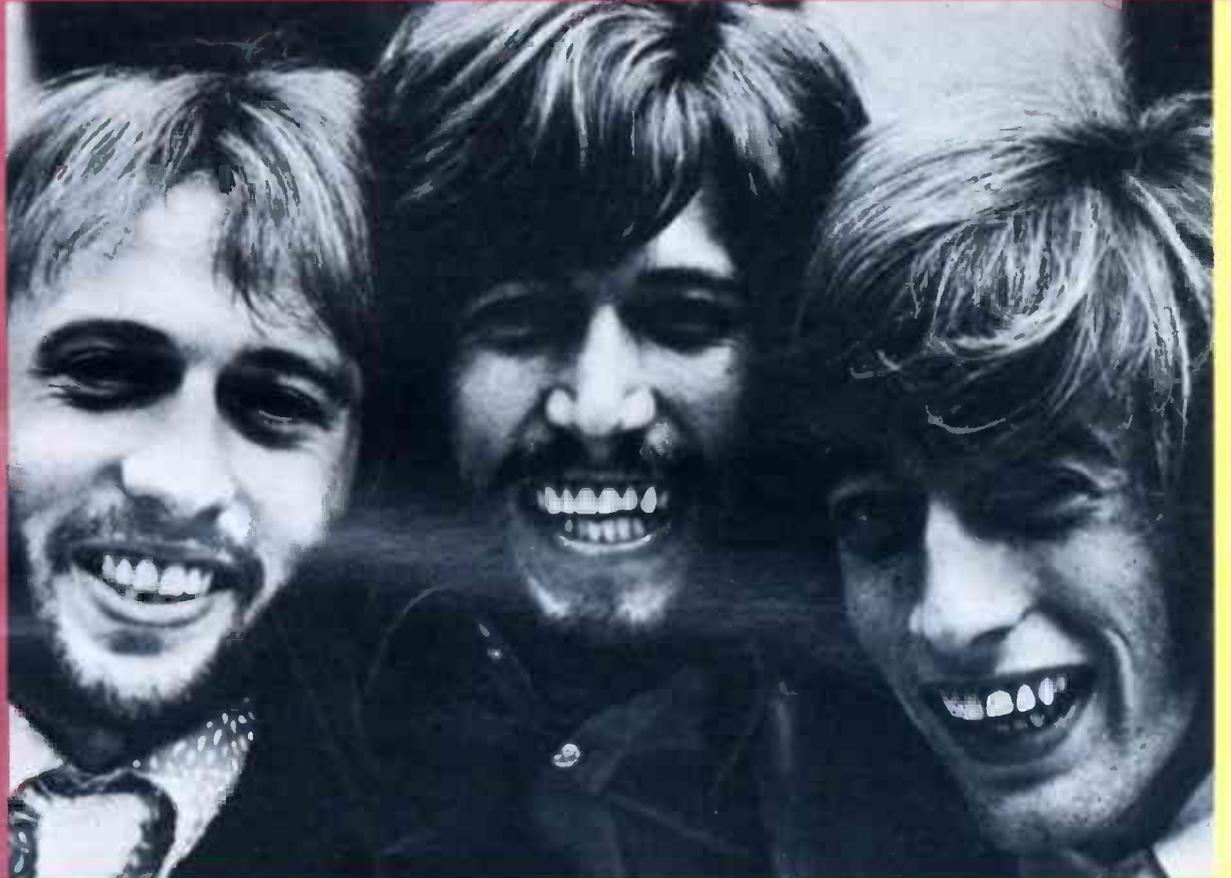
"Idea" and "Odessa," the Bee Gees' fourth and fifth albums, had been hits. Realizing the satisfaction of cooperative achievement, the Bee Gees began to work together again, and in 1970 kicked off what might be called their "second phase" with the smash "Lonely Days." A string of others followed—"How Can You Mend A Broken Heart," "Don't Want

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 based 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 has touched 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



In fact, while still teenagers, the brothers headlined at London's Royal Albert Hall where they were augmented by a 60-piece orchestra, a huge choir, and the Royal Air Force Brass Band. Their second album, "Horizontal," and third, "Idea," hit big in America, and the momentum was sustained by the top 10 singles "Massachusetts," "I've Gotta Get A Message To You," and "I Started A Joke."

The '60s. Crazy days. Philosophy, music, art, war, people, love, flowers, blood, karma, changing, changing, spinning. Caught up in their meteoric rise and feeling the need for individual expression, the Bee Gees parted. First Robin pursued

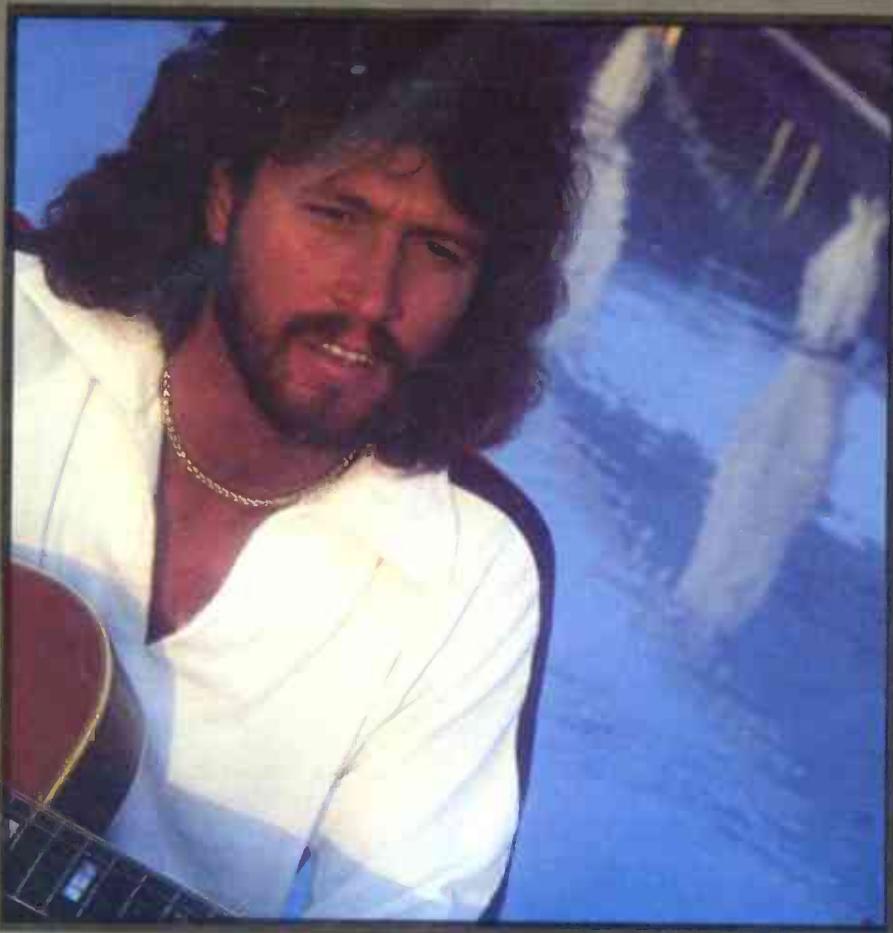
to Live Inside Myself," "My World," and "Run to Me." The successful albums "Two Years On" and "Trafalgar" followed, and then the Bee Gees teamed with producer Arif Mardin to begin another stratospheric advance. With a fresh new sound—some called it r&b-influenced—to their music, the Bee Gees' albums "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

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.





BARRY ROBIN

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 late 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 for during the last several months he has been locked away in Miami's Criteria Studios (with co-producers Karl Richardson and Alby 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, fleshing 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 take our music, that 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 future is 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 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 songwriting 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 r&b 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 a different way, they would have been standard r&b singles." Robin searches for a description. "We write emotional, human songs and those 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 evolved a philosophy of positive thinking, which he feels is at the core of his and the group's 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 sail to the heavens. It is within us, after all we've been in music for 22 years. But now we're not even concerned with mere survival; we want to never stop."



With Johnny Carson



MAURICE

Interview

"I've waited forever, it seems like a lifetime, for a year like this," Maurice Gibb exclaims. "And, mind you, it's not for the money, nice as it is, it's because my brothers are with me to share the success. Next to my wife, Yvonne, and my son Adam, my brothers are the most important things in my life."

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 1975 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. That man, 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 it."

Maurice's giddy 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 my 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 soundtrack, and I could act and direct. That would be a 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."



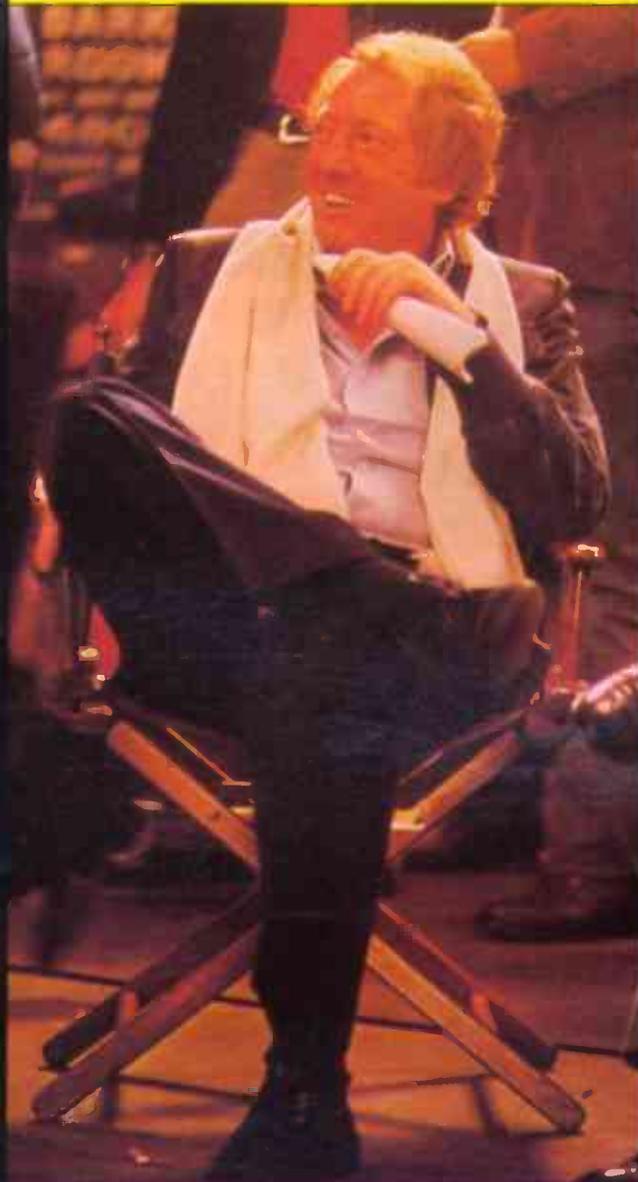
With Merv Griffin (above)



With David Frost (below)

ROBERT STIGWOOD REFLECTS

"I first heard the Bee Gees on an acetate of some recordings they'd made in Australia. They'd had one hit called 'Spicks & Specks' there that went to No. 1. I was in London at the time and they sent me a note with it saying that they were on a boat on their way to England. So I had a frustrating two-week wait, waiting for this boat to arrive. And I didn'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."



"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."



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25th November, 1966

Hems Enterprises Ltd.,
Sutherland house,
5/6 ARGYLE STREET,
LONDON WEST 1. U.K.

Ref R. Stigwood

Dear Sir,

This is just a preliminary letter to advise you of the arrival in London of a young vocal group, who, having reached the top of their field in this country, are returning home to the U.K. to further their career. They are the "Bee Gees", who consist of three brothers, Barry Gibb, aged 19 and twins Robin and Maurice, aged 16. I am writing to you on the suggestion of Mr. HARRY M. MILLER of Sydney, who feels you are the best person to look after the interests of this talented young group.

The boys migrated from Manchester in 1958 as schoolboys and made their T.V. debut in March 1960 and have been in the business ever since. Although still youngsters, the boys have had an enormous amount of experience in all facets of show business; T.V., recording, pantomime, hotel and club work etc. Naturally, their records have been aimed at the teenage market and at the time of writing they have a hit record, "Spicks & Specks", which has just reached the number 3 position in every state in Australia. We quite realise that this does not mean very much overseas, but considering the enormous size of Australia, this is considered quite a feat here.

Another side to this talented group is the fact that all their records, plus three albums and several E.P.'s, have all been written by themselves. The eldest boy, Barry, is acknowledged to be the top songwriter in this country. Practically every "name" top recording artist here, has recorded his material. In addition, Barry cracked the American market by submitting six numbers and then having two recorded, one by Wayne Newton and the other by Jimmy Boyd, not a bad average! Incidentally, the Wayne Newton Organization was so impressed when they saw the boys working earlier this year, they

once there, we had to act to belinda music here, however he has since been free for any overseas received a big radio ALLIAN COMPOSITION PR 1966, res.

These three boys and the rest up here, we are of the more talent and potential trying their luck in the it waste your time by asking the boys current album, res. The acetate of course released here in Australia, but another twenty numbers request for possible release.

Your undivided attention ten to the material supplied arriving in London February

before we leave and/or meeting

Yours sincerely,

THE BEE GEES
P.P.
Hugh L. Gibb

Hugh L. Gibb

Encl. Album
Acetate
Photographs.



"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 White Hall, 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."

"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 about 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 counting them and their families amongst my closest friends."



Hugh, Barbara and sons.

'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 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 Gibbs 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 go-

ing 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."



Ashby with Robin



Ashby, Robert Stigwood et al

THE BEE GEE



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

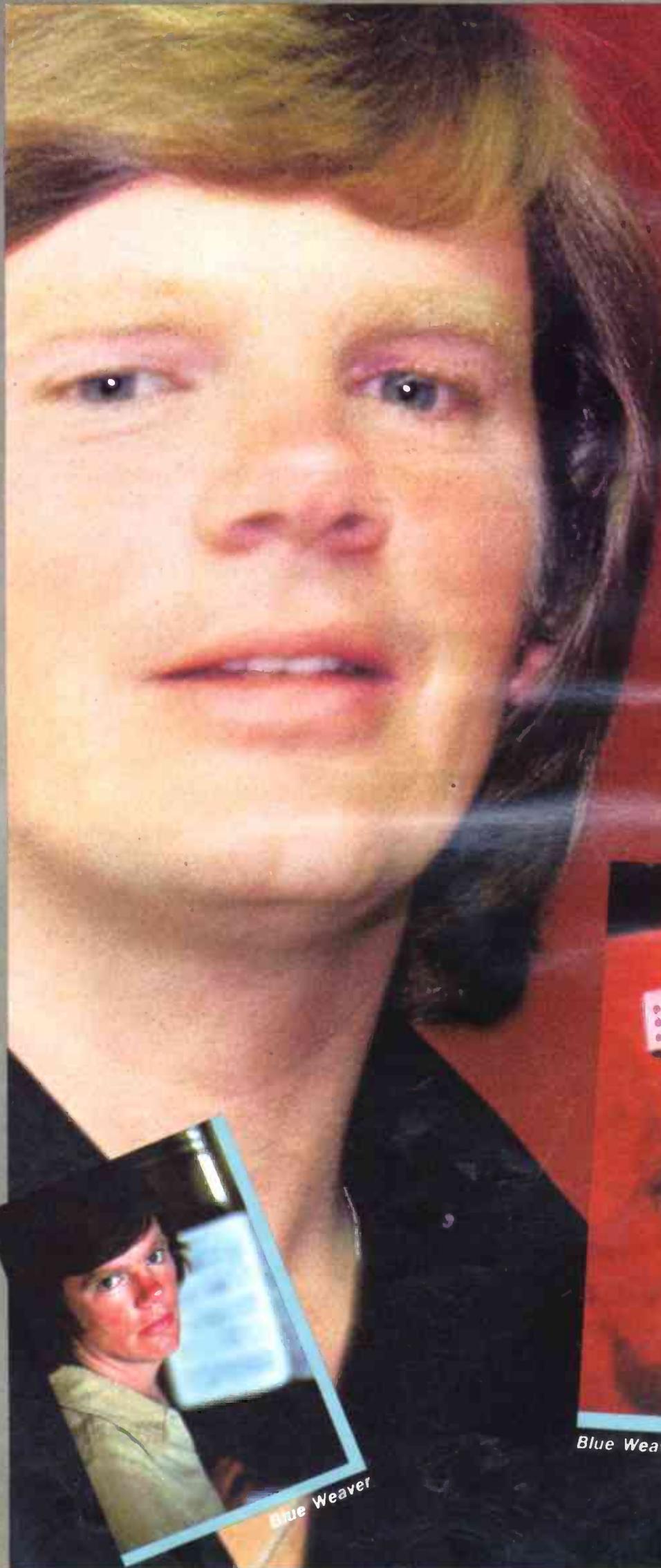
Alan Kendall was the first of the trio to join the Bee Gees. In 1970 when the hard rocking Toe Fat dissolved (after a U.S. tour as openers for Derek and the Dominos), lead guitarist Kendall was offered an audition with the Gibbs. "I had obviously always been aware of their music," he says. "I enjoy melody 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

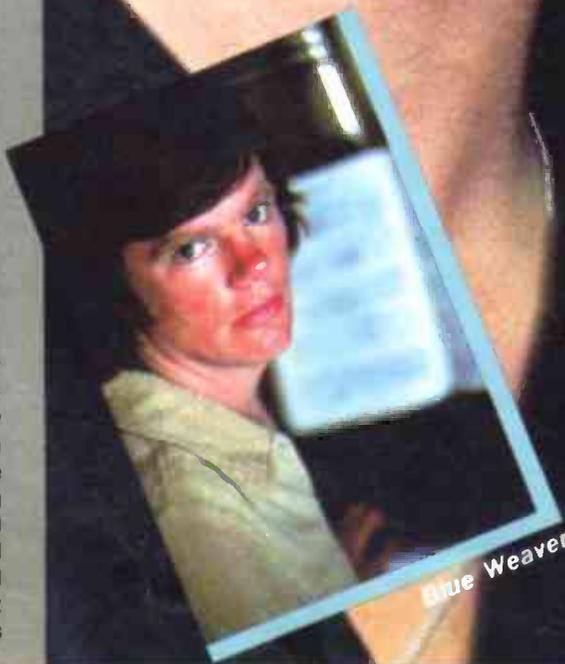
Bringing his multi-keyboard talents to the Bee Gees in 1975, Weaver's first studio work with them was on the "Main Course" sessions. "It was quite exciting. The feeling in those sessions was incredible; it was clear something special was happening. Because I played the synthesizers, which was a new addition 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."



Alan Kendall



Blue Weaver



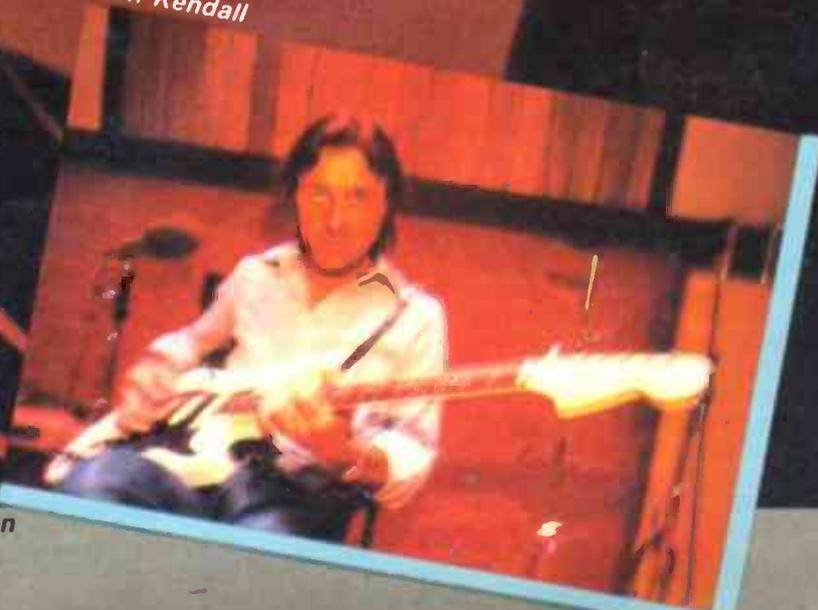
Blue Weaver

Blue Weaver

THE BAND



Dennis Bryon



Alan Kendall

Alan Kendall

Dennis Bryon

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 Karlby. 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 Arif 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."

"You can hear a song in their living room with just a guitar and know it's a smash, it's a No. 1," Galuten marvels. "The song is always there. They just don't write bad ones. So our job becomes making sure it gets to the public as they wrote it. It's funny, half the songs make no sense until they do the vocals. The basic tracks are always excellent but that magic happens when the three of them step up to the microphones. They sing like angels." Adds Richardson, "It's very hard to work with another singer after you've listened to those brothers."

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

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

talented actors and comedians as well. I think that their acting potential is tremendous. I don't know whether this is a latter-day Marx Brothers or a Monty Python of Miami or what, but I think it's possible to say that this is just the beginning.

"And I think with the team of people around them headed by Robert Stigwood, they'll make the right decisions, because they've been through the fire before, they've emerged with the strength that results from such experience.

"They have this terrific close-knit family community in Miami, with their wives, children, parents, and in-laws, as well. It's a remarkable and very refreshing counter-argument to everybody who sees anyone involved in the music business as either about to have, or having just had, a terminal breakdown or flake-out.

"The Bee Gees are good for the music business and the music business is good for them. Indeed, with all the expertise and authority of someone who is to music what Truman Capote is to prizefighting, I would predict that their next album will be even bigger than 'Saturday Night Fever.'"

The Family

Spencer, Molly, Melissa, Robin



Robin, Linda, Barry, Yvonne, Maurice, Andy



Linda & Stevie



Ashley



**ANDY GIBB
WHO COULD
HAVE
BETTER
TEACHERS'**

"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."



Hugh & Barbara



Molly, Melissa, Spencer and Robin



Barry and Stevie



The Family



Yvonne & Adam



HORIZONTAL
Alco Records (SD-33233)
Released 1968
(Not Available)

World
And the Sun Will Shine
Lemon Never Forget
Really & Sincerely
Birdie Told Me
With the Sun in My Eyes
Massachusetts*
Harry Braff
Day Time Girl
The Earnest of Being George
The Change Is Made
Horizontal

ODESSA
Alco Records (SD2-702)
Released 1969
(Not Available)
Odessa (City on the Black Sea)
You'll Never See my Face Again
Black Diamond
Marley Purt Drive
Edison
Melody Fair
Suddenly
Whisper Whisper
Lamplight
Sound of Love
Give Your Best
Seven Seas Symphony
With All Nations
I Laugh in Your Face
Never Say Never Again
First of May*
The British Opera



BEST OF BEE GEES
(This album went gold & platinum)

Alco Records (SD-33292)
Released 1969
(Not Available)
Holiday
I've Gotta Get a Message to You
I Can't See Nobody
Words
I Started a Joke
Spicks & Specks
First of May
World
Massachusetts
To Love Somebody
Every Christian Lion Hearted
Man Will Show You
New York Mining Disaster 1941



CUCUMBER CASTLE
Alco Records (SD-33327)
Released 1970
(Not Available)

If Only I Had My Mind On
Something Else*
I.O.I.O.*
Then You Left Me
The Lord
I Was the Child
I Lay Down and Die
Sweetheart
Bury Me Down by the River
My Thing
The Chance of Love
Turning Tide
Don't Forget To Remember

TWO YEARS ON
Alco Records (SD-33353)
Released 1971
(Not Available)

Two Years On
Lonely Days** (This single went gold)
Lay It On Me
Portrait of Louise
Man For All Seasons
The First Mistake I Made
I'm Weeping
Every Second, Every Minute
Sincere Relation
Back Home
Alone Again
Tell Me Why



IDEA
Alco Records (SD-33253)
Released 1968
(Not Available)

Let There Be Love
Kitty Can
In the Summer of His Years
Indian Gin and Whisky Dry
Down to Earth
I've Gotta Get a Message to You
Idea
When the Swallows Fly
I Have Decided to Join the Air Force
I Started a Joke*
Kilburn Towers
Swan Song



TO WHOM IT MAY CONCERN
Alco Records (SD-7012)
Released 1972
(Not Available)

Alive*
I Can Bring Love
Bad Bad Dreams
I Held a Party
Sea of Smiling Faces
Road to Alaska
Run To Me
Paper Mache, Cabbages & Kings
We Lost the Road
You Know It's For You
Never Been Alone
Please Don't Turn Out the Lights
Sweet Song of Summer

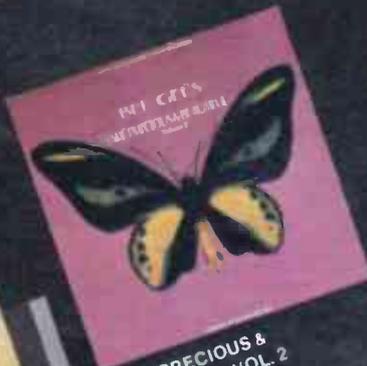
BEE GEES' 1st
Alco Records (SD-33223)
Released 1967
(Not Available)

Turn of the Century
Holiday*
Red Chair, Fade Away
One Minute Woman
In My Own Time
Every Christian Lion Hearted
Man Will Show You
Craze Finton Kirk Royal
Academy of Arts
New York Mining Disaster 1941*
Cucumber Castle
To Love Somebody
I Close My Eyes
I Can't See Nobody
Please Read
Close Any Door



RARE, PRECIOUS & BEAUTIFUL, VOL. 1

Alco Records (SD-33264)
Released 1968
(Not Available)
Where Are You
Spicks & Specks
Playdown
Big Chance
Glass House
How Many Birds
Second Hand People
I Don't Know Why I Bother Myself
Monday* Rain
Tint of Blue
Jingle Jangle
Born a Man



RARE, PRECIOUS & BEAUTIFUL, VOL. 2

Alco Records (SD-33321)
Released 1970
(Not Available)
I Was a Lover, a Leader of Men
Follow the Wind
Claustrophobia
Theme From the Travels of Jami McPheeters
Everyday I Have to Cry
Take Hold of that Star
Could It Be
To Be or Not to Be
The Three Kisses of Love
Cherry Red
All of My Life
Don't Say Goodbye



TRAFALGAR
Alco Records (SD-7003)
Released 1971
(Not Available)

How Can You Mend a Broken Heart*
(This single went gold)
Israel*
The Greatest Man in the World
It's Just the Way
Somebody Stop the Music
Trafalgar
Don't Wanna Live Inside Myself*
When I Do
Dearest
Lion in Winter
Walking Back to Waterloo

*Single released from the album.
** These singles went to No. 1.

THE BEE GEES DISCOGRAPHY

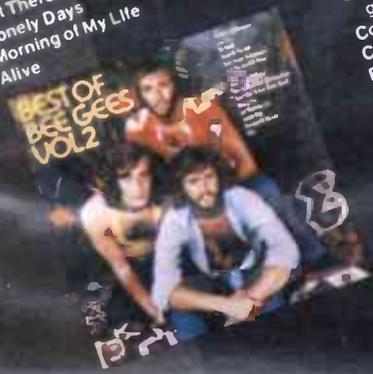
(U.S. releases only)

BEE GEES GOLD, VOL. 1
 (This album went gold)
 RSO Records (RS-1-3006)
 Released 1976
 (Available)
 How Can You Mend a Broken Heart
 Holiday
 To Love Somebody
 Massachusetts
 Words
 Lonely Days
 Run To Me
 I've Gotta Get a Message To You
 My World
 I Can't See Nobody
 I Started a Joke
 New York Mining Disaster 1941



BEST OF BEE GEES, VOL. 2

RSO Records (SO-875)
 Released 1973
 (Not Available)
 Wouldn't I Be Someone*
 I.O.I.O.
 My World
 Saved By the Bell
 Don't Forget To Remember
 And the Sun Will Shine
 Run To Me
 Man For All Seasons
 How Can You Mend a Broken Heart
 Don't Wanna Live Inside Myself
 Melody Fair
 Let There Be Love
 Lonely Days
 Morning of My Life
 Alive



MAIN COURSE
 (This album went gold & platinum)

RSO Records (SO-4807)
 Released 1975
 (Available)
 Nights On Broadway**
 Fanny (Be Tender With My Love)
 All This Making Love
 Wind of Change
 Songbird
 Baby As You Turn Away
 Jive Talkin'*** (This single went gold)
 Country Lanes
 Come On Over
 Edge of the Universe

ODESSA

RSO Records (RS-1-3007)
 Released 1976
 (Available)
 Odessa (City on the Black Sea)
 You'll Never See My Face Again
 Marley Purt Drive
 Melody Fair
 Sound of Love
 Give Your Best
 I Laugh In Your Face
 Never Say Never Again
 First of May
 With All Nations



SATURDAY NIGHT FEVER
 (This album went gold & platinum 14 times over)
 RSO Records (RS-2-4001)
 Released 1977
 (Available)

*This is a movie soundtrack album with songs by various other artists as well.
 **This album went #1
 Stayin' Alive** (This single went gold & platinum)
 How Deep Is Your Love** (This single went gold)
 Night Fever** (This single went gold & platinum)
 More Than a Woman* (Recorded by Tavares)
 Jive Talkin'
 You Should Be Dancing
 I'll Have You** (Recorded by Yvonne Elliman) (This single went gold)

MR. NATURAL

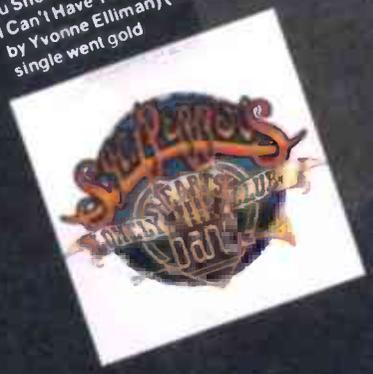
RSO Records (SO-4800)
 Released 1974
 (Not Available)
 Charade*
 Throw a Penny
 Down the Road
 Voices
 Give a Hand, Take a Hand
 Dogs
 Mr. Natural
 Look In Your Love
 I Can't Let You Go
 Heavy Breathing
 Had A Lot of Love Last Night

CHILDREN OF THE WORLD
 (This album went gold & platinum)

RSO Records (RS-1-3003)
 Released 1976
 (Available)
 You Should Be Dancing** (This single went gold)
 You Stepped Into My Life
 Love So Right (This single went gold)*
 Lovers
 Can't Keep a Good Man Down
 Boogie Child*
 Love Me
 Subway
 The Way It Was
 Children of the World

HERE AT LAST... BEE GEES... LIVE

(This album went gold & platinum)
 RSO Records (RS-2-3901)
 Released 1977
 (Available)
 I've Gotta Get a Message To You
 Love So Right
 Edge of the Universe*
 Come On Over
 Can't Keep a Good Man Down
 You Should Be Dancing
 Boogie Child
 Down the Road
 Words
 Wind of Change
 Nights on Broadway
 Jive Talkin'
 Lonely Days
 Medley:
 New York Mining Disaster 1941
 Run To Me
 World
 Holiday
 I Can't See Nobody
 Massachusetts
 How Can You Mend a Broken Heart
 To Love Somebody



LIFE IN A TIN CAN

RSO Records (SO-870)
 Released 1973
 (Not Available)
 Saw a New Morning*
 I Don't Wanna Be the One
 South Dakota Morning
 Living in Chicago
 While I Play
 My Life Has Been a Song
 Come Home Johnny Bride
 Method To My Madness



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 any-

thing 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. In-

stead 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.

"Even to this day I don't know if the Bee Gees realize how important and how big they are as personalities, as entertainers, musicians and writers. I know that they're as enthusiastic today about the new songs and the new records they're making at Criteria as they were the first time I ever met them when they were working on 'Children Of The World.' They get just as excited today about each No. 1 record and No. 1 album. They're concerned about radio airplay, the chart listings, the sales on a daily and weekly level; they're very realistic about their success. They're good to all the people that work with them and for them at RSO Records. They give a lot of attention to promotion people, to radio people, to press people. They're very conscious of the fact that their success is part of the effort of many, many people that believe in them, believe in their music and are down-to-earth Bee Gee fans.

"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



Bob Edson and Bee Gees.

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's 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 'Main Course,' 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.

Making Chart History



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, "Jive 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 . . . Yvonne 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" climbed from number 103 on November 17 to number 10 on April 15 . . . "Gold, Volume I" and "Children of the World" reappeared on the charts on April 8 . . .

MORE THAN A WOMAN:

Tavares' recording of the Gibb composition had six weeks on the charts in November and December, 1977 . . . peaked at 86 December 17 . . . and then dropped off . . . reappeared February 18, 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 26 through May 6 . . . 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 superstar 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 Monnig, Polygram Dist. Inc.

Boston

I never thought anything would be bigger than the Beatles but this definitely is—incredible.

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 first LP Stark 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.

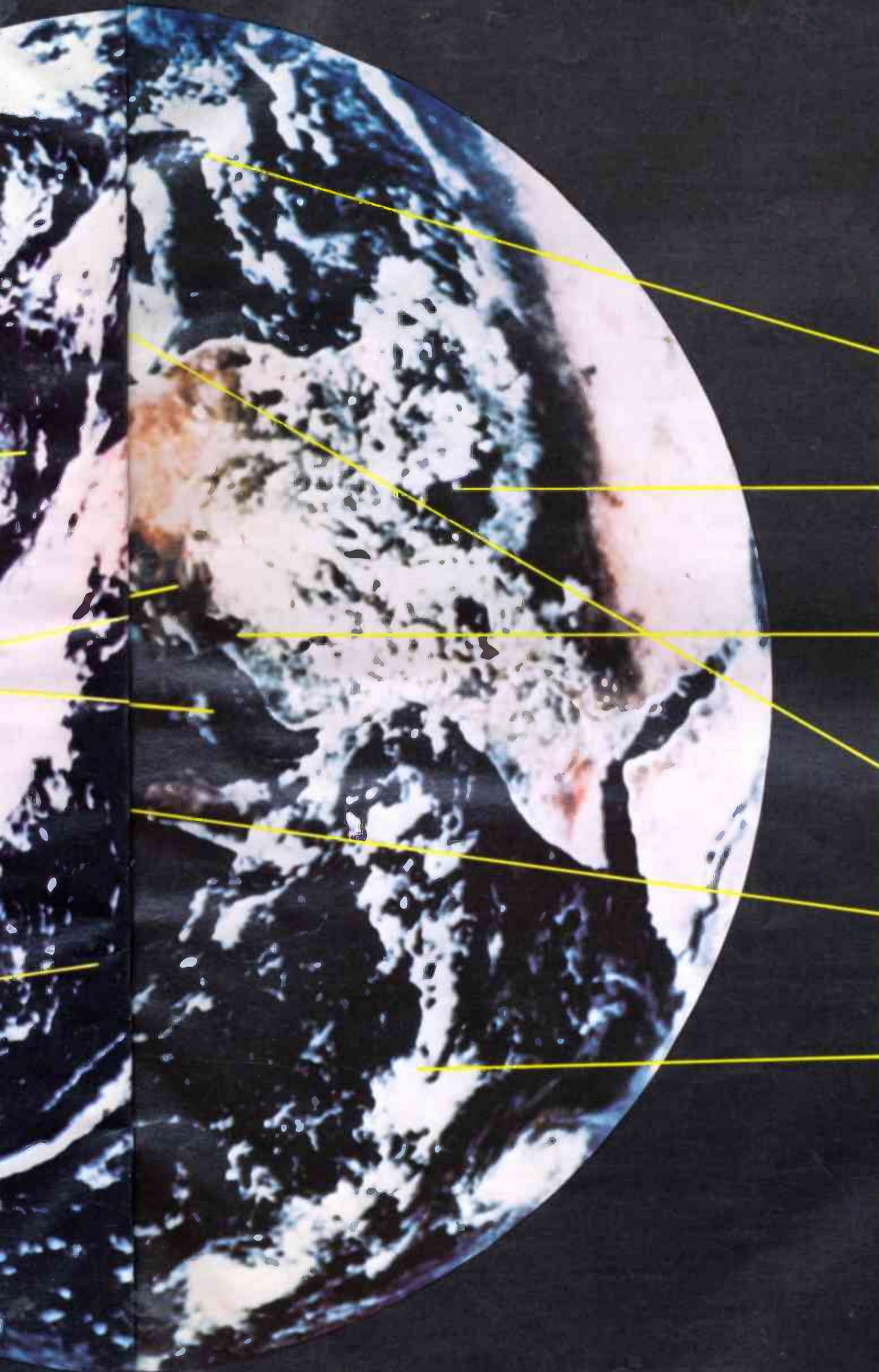
Bill Schulte, Polygram Dist. Inc.

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 dynamite year in the record industry.
Jack Iacchi, 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."

Barry, Robin and Maurice Gibb:

T H E S O N G W R I T E R S

BEE GEES



Question: "How do you characterize yourselves professionally? What do you see yourselves as... writers, performers, singers?"

Answer: "As songwriters," Barry responded. "Songwriters and recorders of our music before performers," Robin amplified. "It's our songwriting 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 smashes, 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," "Jive Talkin'," "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: ballads that are in turn pop, country, r&b; up-tempo songs that go rock or disco.

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, daring and drive for perfection, but is expressed in their creation of lasting song hits through the years. Their uniqueness lies in the spirit of the Brothers Gibb—a spirit that will remain with us forever through their songs.

RSO

CONGRATULATES
THE
BEE GEES

CONGRATULATES
THE
BEE GEES

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

IN BILLBOARD,
CASHBOX, AND
RECORD WORLD!
CONGRATULATIONS!

RSO
CONGRATULATES

"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, few realized that every one of the Bee Gees' hits has been written by them. We are 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 unmatched 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, 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."

FOR THE
GREATEST

SONGWRITING
ACHEIVEMENT
EVER

THE
BEE GEES

IRWIN Z. ROBINSON 'NO FINER GIVERS OF MUSIC'

"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."



The Bee Gees special publishing album.

IRWIN SCHUSTER 'A BRILLIANT LEGACY OF SONGS'

"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 Gibbs 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."

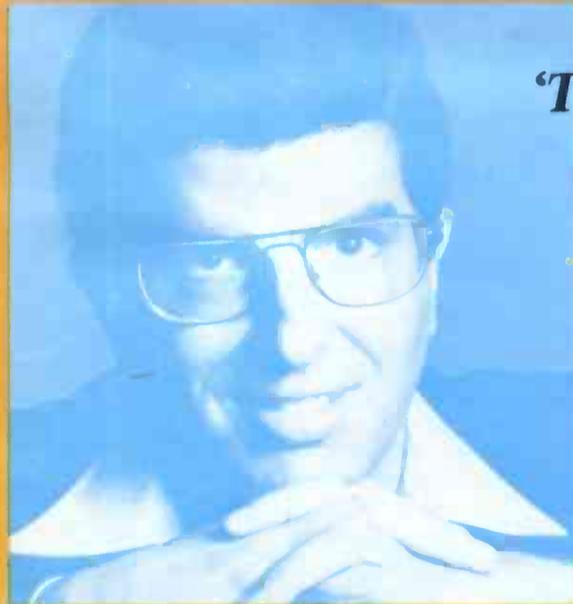
'Good songwriting transcends all categories'



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."



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?"



'They have fulfilled the melodic values of the masters'

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.



**THELMA HOUSTON
JERRY BUTLER**

"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."



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."



OLIVIA NEWTON-JOHN

"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!"



ANDY GIBB

"They have been my biggest influence and my biggest help. There's a magic when we work together."



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' "



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."



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."





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 lies 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."



RUFUS

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



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."



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."



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."



MARIE 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."



Ed Silvers

'Breaking unprecedented ground'

"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. "Stayin' Alive," "Night Fever" and "Emotion" are also among the Bee Gees' record-setting best-sellers.

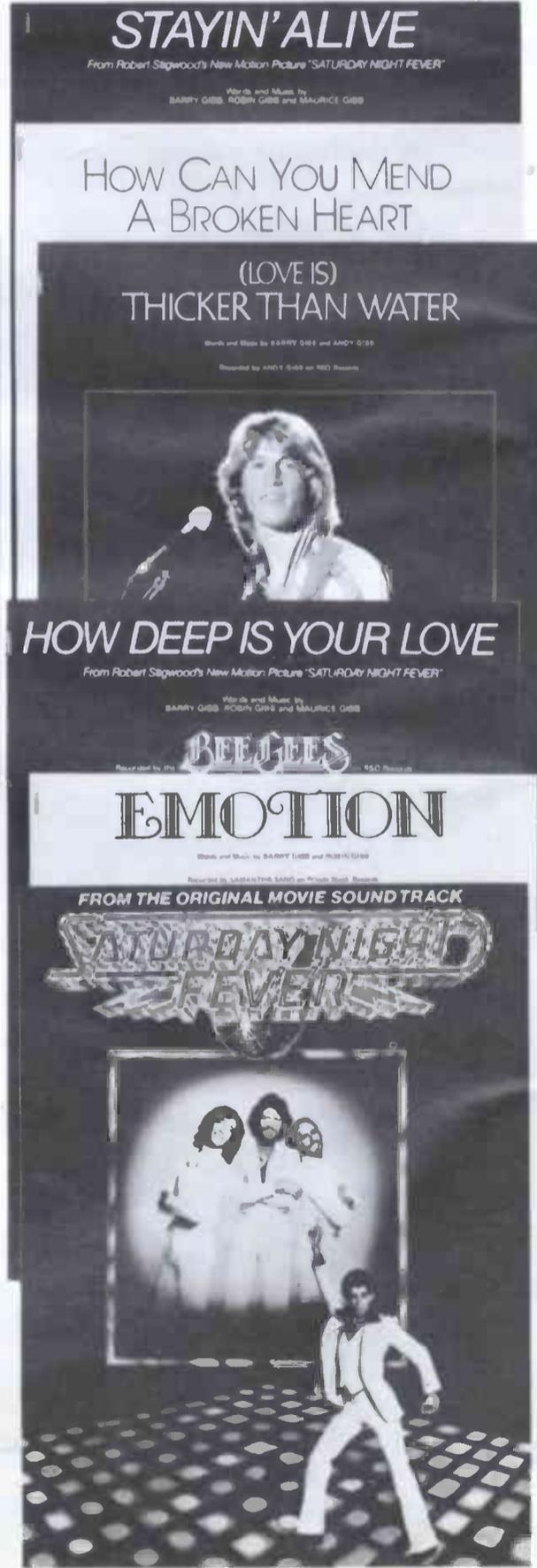
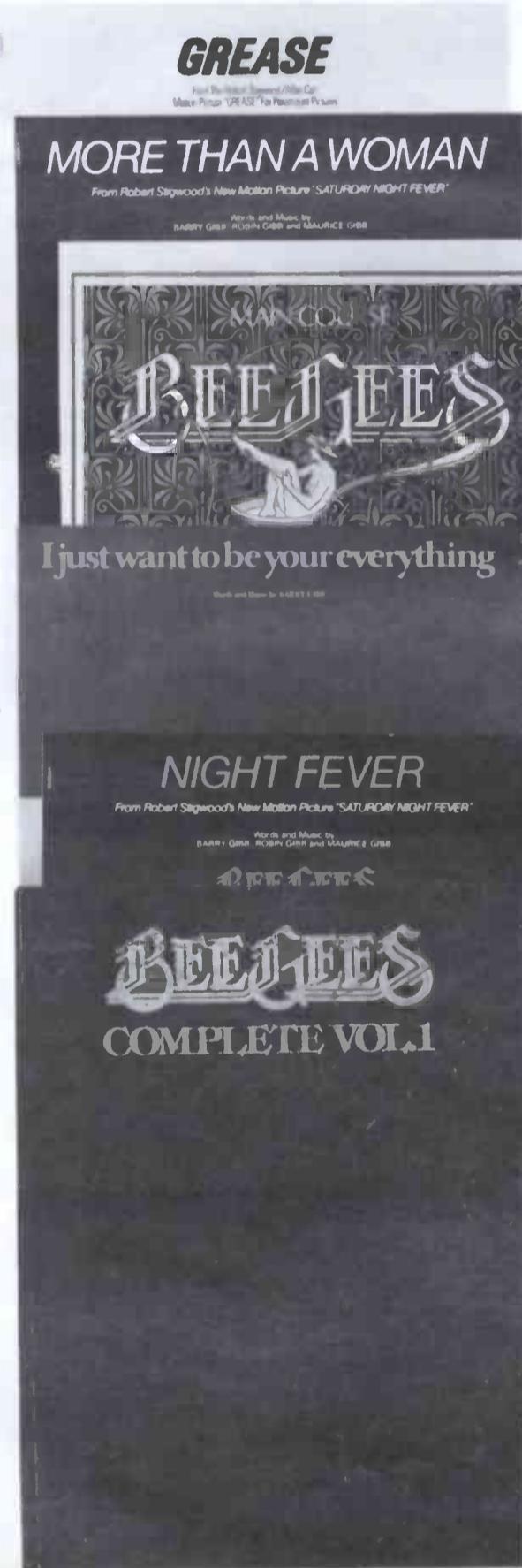
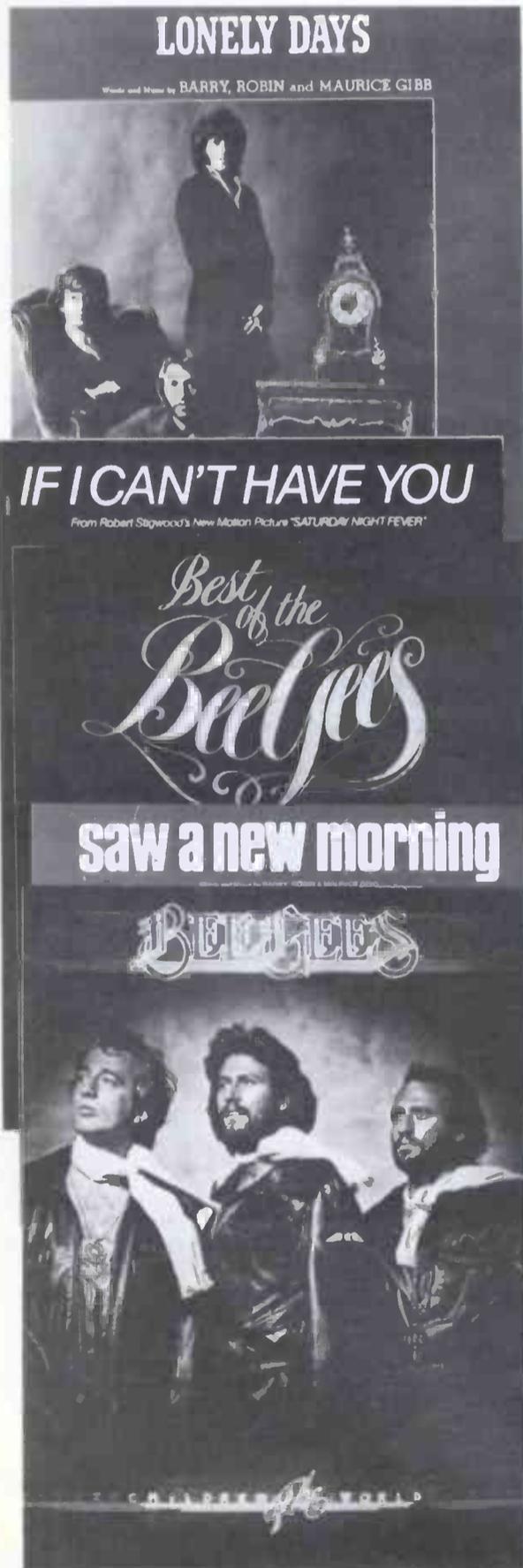
Silvers comments, "Virtually every Bee Gees folio and song sheet will become part of the permanent catalog. There is no end in sight to the demand for their compositions."

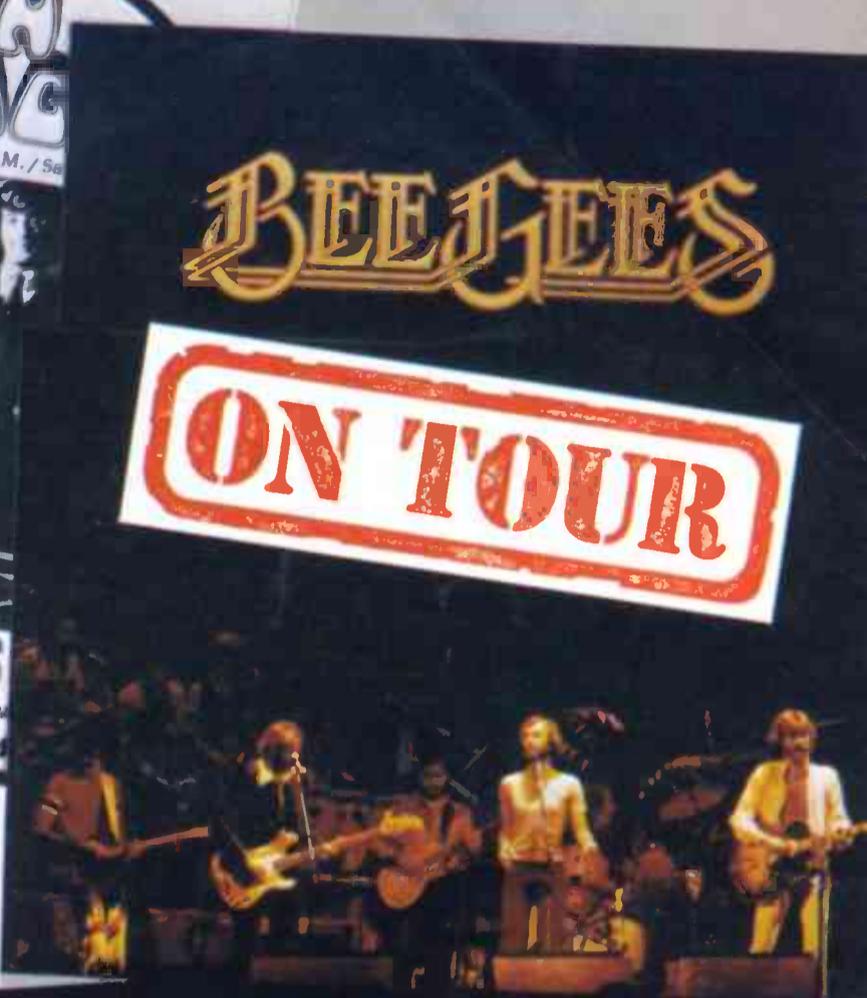
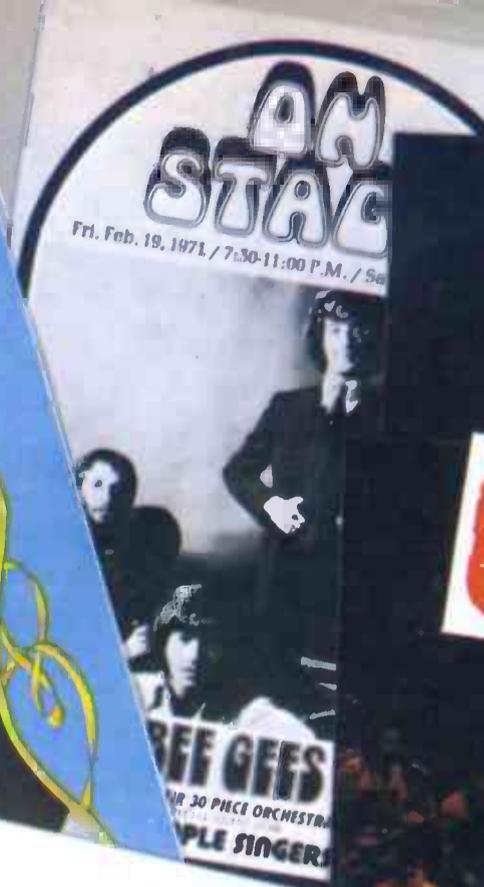
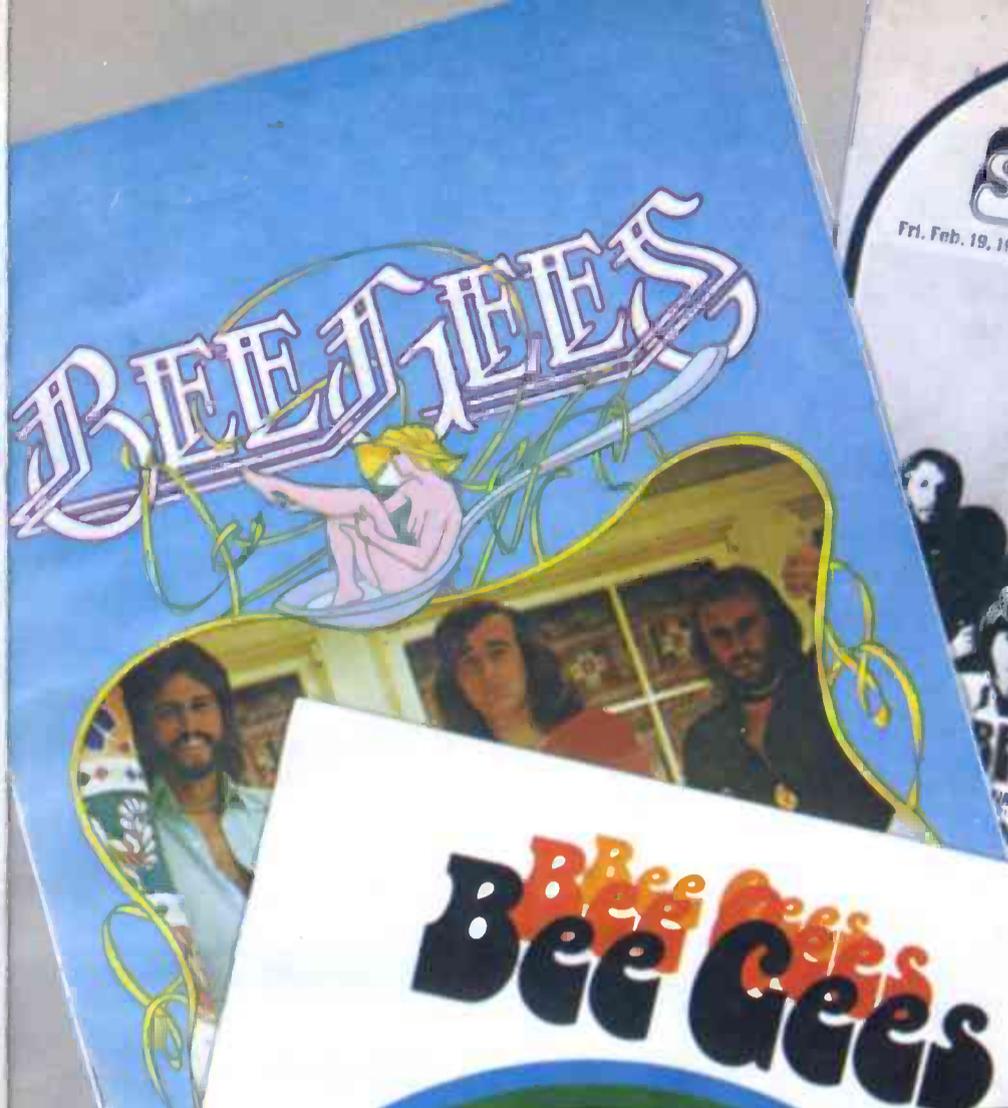
Since the record-buying public is not the same as the public that buys sheet music and folios (with less than a 5% overlap between the two markets) special

marketing programs have been developed by Warner Bros. Music to reach the Bee Gees folio and sheet music audience.

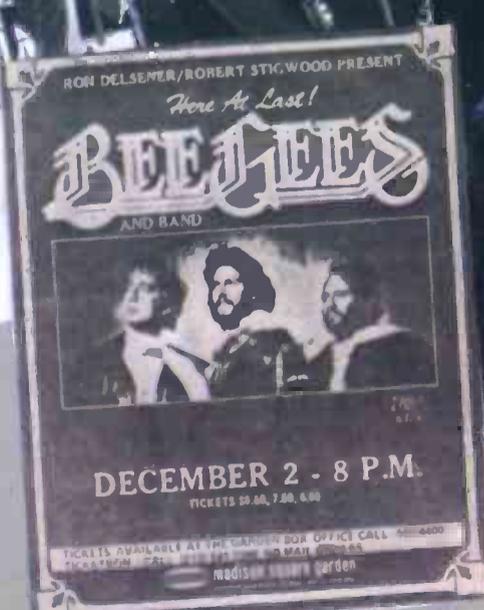
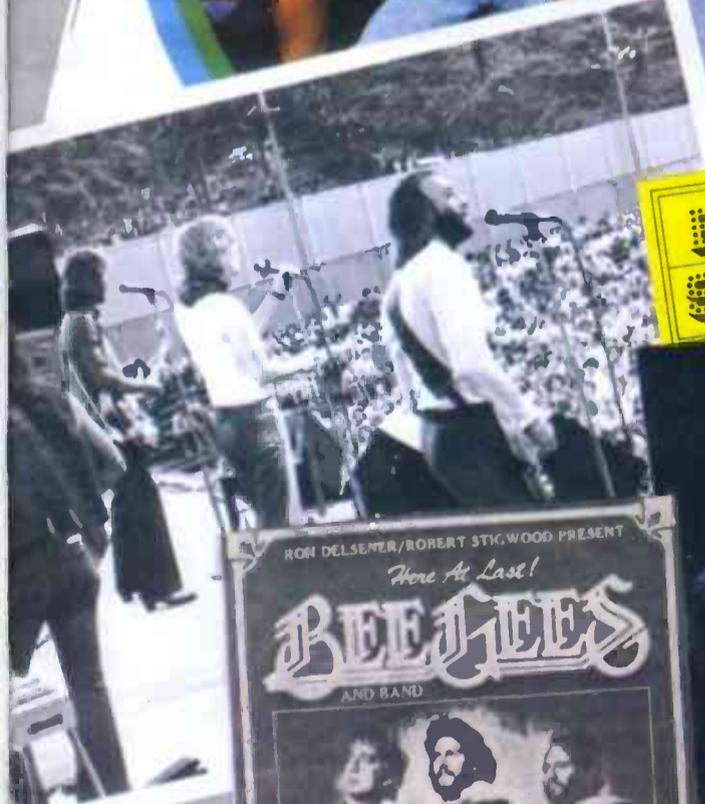
In addition, special educational sheet music and folios of the Bee Gees music are also in enormous demand. Silvers notes, "The season has just started for our educational publications—music for school marching bands, for example, or special jazz versions of the Bee Gees compositions. But even though 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.

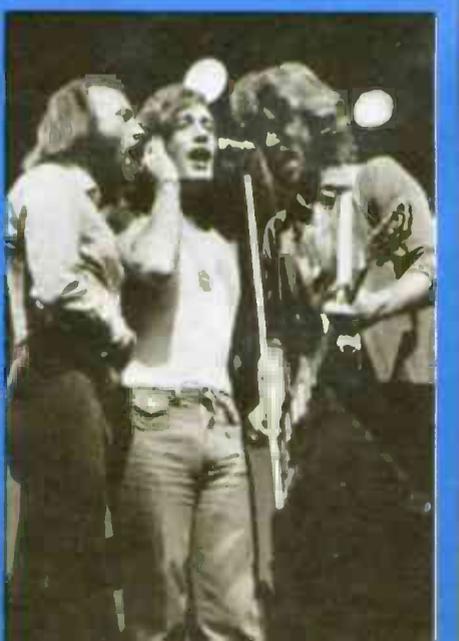
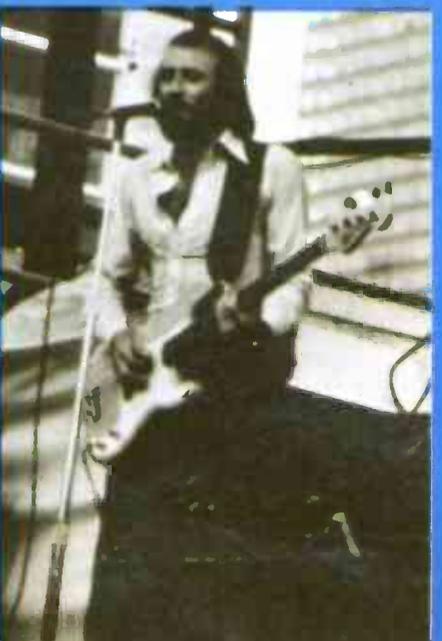
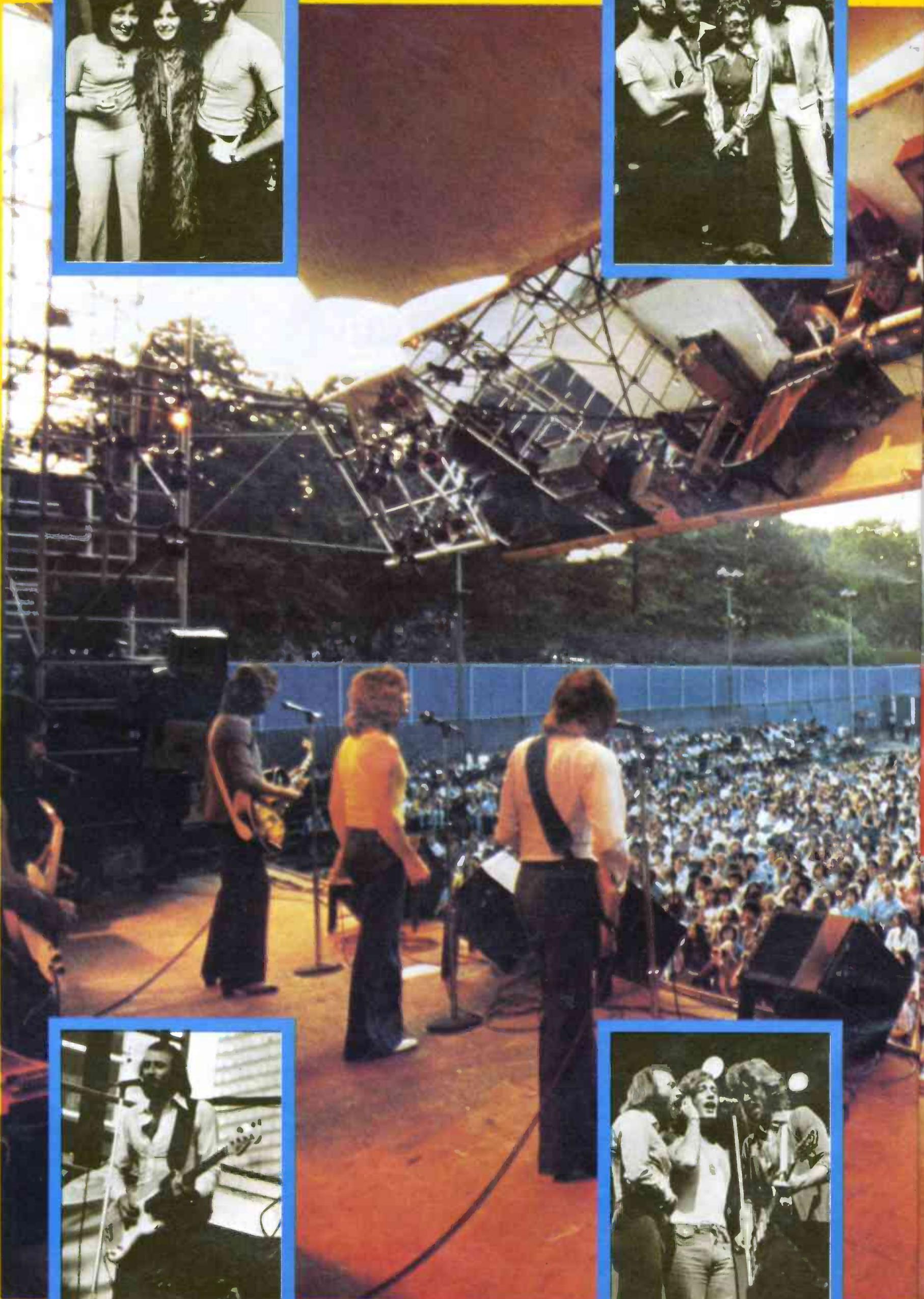
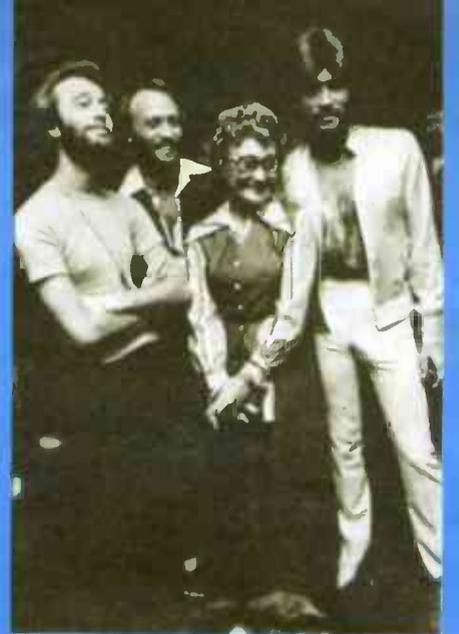
"It's been a treat for me to represent the Bee Gees in print. They are certainly experiencing unparalleled and unprecedented success, and for Warner Bros. Music to play a role in this is an honor. We are all looking forward to continued success for the Bee Gees as they set records in the music industry."

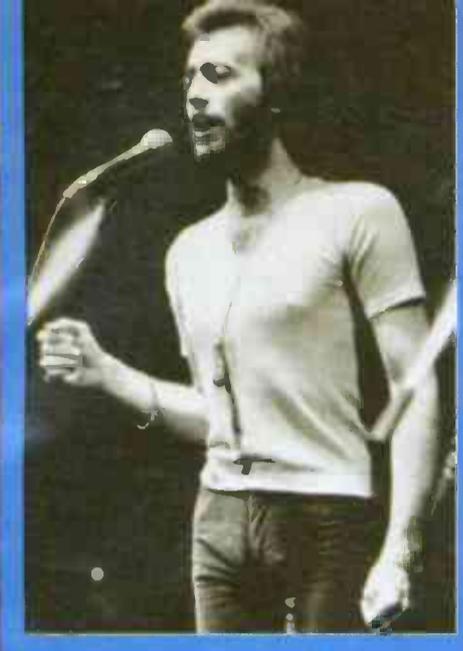




BEE GEES OPENING STOPS THE TRAFFIC



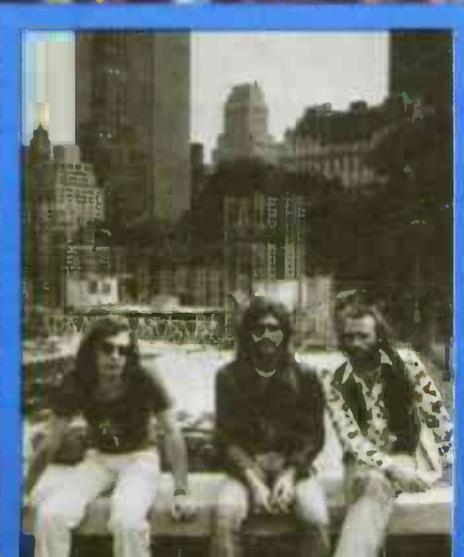
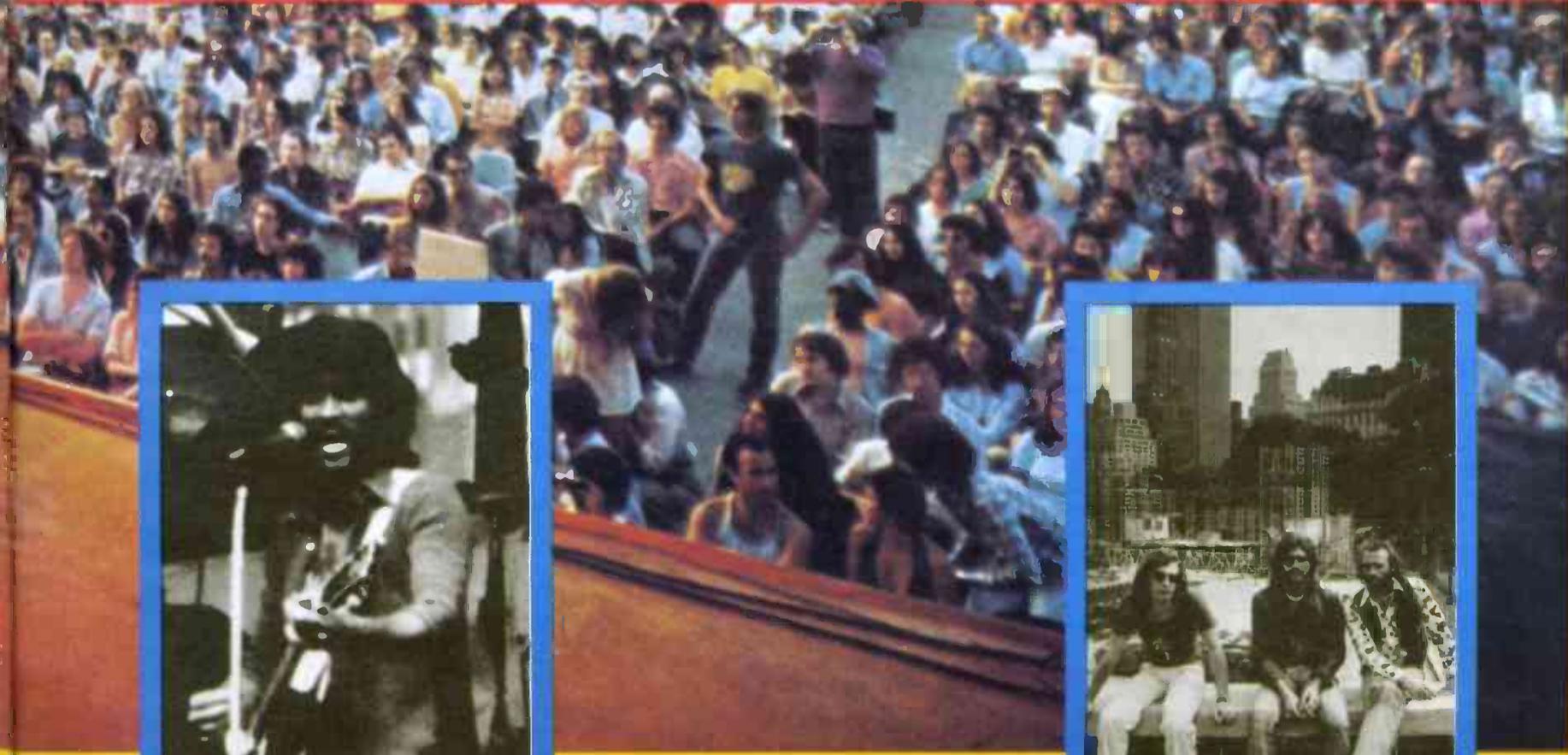




"I guess the Bee Gees touring story starts with screaming kids and bad amplification and has grown to screaming crowds and near-perfect sound," laughs personal manager Dick Ashby. "I've been on the road with them for over a decade now and I've taken us literally around the world - from Jakarta and Manila to Madison Square Garden. The Gibbs are professional and their primary concern is the audience. They insist on giving their very best show even if it means missing a large pay day. If the music will suffer they'll pass it up. For this day, I think the shows would fit in the Garden in '76 as my favorite. If everything went smoothly even from an equipment standpoint and the Gibbs were simply inspiring on stage. It was beautiful."

Another veteran of 10 years worth of tours is Tom Kennedy. Tom's responsibility on the road is the stage, which includes everything from lights to the platform itself. "Even though every tour has become more and more complex - with our team it still runs quite smoothly. We've been working with The Show Co guys for a while now and you can handle almost anything. I guess our job, and it's a real challenge, is to match the brothers' professionalism."

Dick misses very little of these historical early years. What amazes him now is that the level of equipment has finally "approached the level of the Bee Gees' music." "That A. Forum show in '68 was a perfect example of the leaps in technology. I hate to say it became our live album but nobody knew it at the time. The tapes were made for the King Biscuit radio show and when Robert heard it and realized how excellent it was, he flipped. So instead of several shows being recorded, which is the normal procedure, what we used was the recording of one organic concert." Ashby shakes his head, "They still do everything differently."



PUBLIC SERVICE

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, hosted 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 Henry R. Labouisse (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 potentially 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—of 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."

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 all 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."

Left to right: Robin, Maurice and Barry Gibb are presented with keys to the city of New York by Mayor Beame and Mrs. Beame.

Bee Gees at City Hall (1976). (l. to r.) Barry, Robin, & Maurice Gibb, D.A. Robert Morgenthau, Mayor Beame, & PAL children.

(l. to r.) Barry, Robin, & Maurice Gibb arriving at Tour Headquarters for PAL.

Press Conference at City Hall—1976: (l. to r.) Barry, Maurice, D.A. Robert Morgenthau, Mayor Beame, Robin, Robert Stigwood.

(l. to r.) D.A. Robert Morgenthau, Mayor Beame, Robin, Barry & Maurice Gibb. Gold LP being presented to Mayor Beame (1976) Gracie Mansion.

Bee Gees and Robert Stigwood presenting check from their benefit concert at Madison Square Garden to D.A. Robert Morgenthau and Mayor Beame for the Police Athletic League.

(1976) Bee Gees arrive at their Tour Headquarters to greet PAL children. (Note the English taxi.)

Bee Gees at PAL center being entertained by the group "Champagne," sponsored by PAL.

Bee Gees at Gracie Mansion, N.Y. for luncheon in their honor. (l. to r.) Maurice, Robin, & Barry Gibb.

At press conference announcing Music for UNICEF are (l. to r.) Jack Ling, director of Public Relations for UNICEF, Robert Stigwood, Maurice Gibb, Barry Gibb, Robin Gibb, David Frost and Henry R. Labouisse, Executive Director of UNICEF.

Present at the ceremony (l. to r.): David Frost; Henry R. Labouisse, Executive Director of UNICEF; Robin Gibb; Maurice Gibb; Secretary-General Kurt Waldheim; Barry Gibb; and Robert Stigwood.

David Frost, Robin Gibb, Robert Stigwood, Barry Gibb, and Maurice Gibb, prior to United Nations for UNICEF press conference.

Marquee of Roseland, Opening Night in New York of "Sgt. Pepper's Lonely Hearts Club Band," saluting the Police Athletic League

Left to right: Barry Gibb, Robin Gibb, Mayor Koch, D.A. Robert Morgenthau, and Maurice Gibb at New York City Hall presenting platinum "Sgt. Pepper" LP to Mayor Koch and the PAL.

Left to right: Barry, Robin, & Maurice Gibb, Mayor Koch, and D.A. Robert Morgenthau presenting proclamation to the Bee Gees for their donation to PAL (1978).

"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



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A SALUTE TO THE PAL

You are now an honorary citizen of Heartland! As such we welcome you to attend the gala screening of Sgt. Pepper's Lonely Hearts Club Band at Radio City Music Hall on Thursday July 20, at 8 pm (prompt).

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

Dee Anthony	Robin Gibb
Thomas H. Baer	Lee Guber
Peter Frampton	J. Bruce Llewellyn
Barry Gibb	Robert Stigwood
Maurice Gibb	Ned Tanen

POLICE ATHLETIC LEAGUE INC.

Robert M. Morgenthau, President	Conrad Ford, Executive Director
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F I L M



*It was twenty years ago today,
Sgt. Pepper taught the band to play
They've been going in and out of 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, "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 Emmerick—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 ar-

rangements. 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 in 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 Gershon, President of the Stigwood Group of Companies, feels, "We knew for quite a while that if 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 film 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 curious 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.*

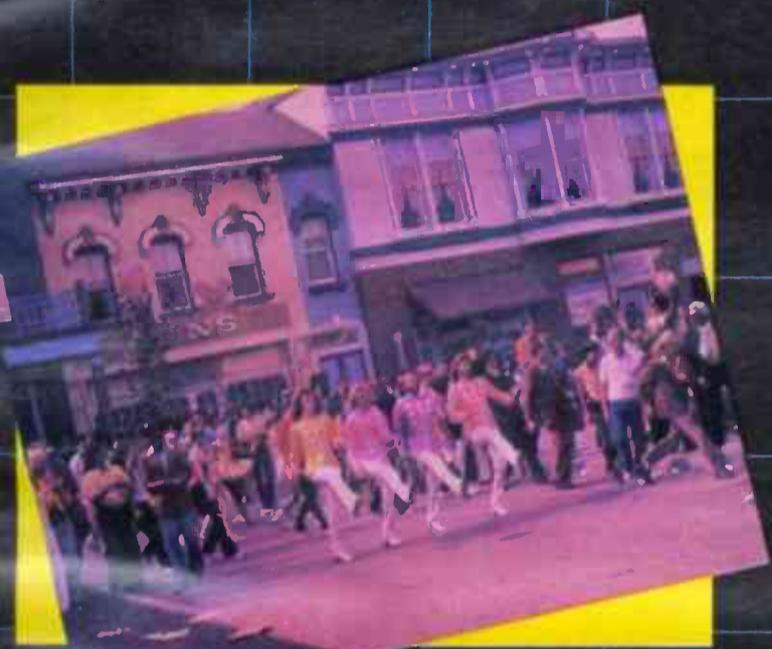
The Bee Gees' fellow actors also had warm words for them:

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 Farina 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 Howerd, 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 10 years ago I did a tv show called 'Frankie Howerd 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 their professional 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. . .*

MS



"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 manager."

*I've got to admit it's getting better,
A little better all the time. . . .*



George Martin

"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 asked 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 déjà 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

SATURDAY NIGHT FEVER



Y-N-I-G-H-T E-T-R



aturday Night Fever," his 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 w-i-i-i-i-d frenzy."

"It's not generally known, but we came up with the title for that movie," Barry teases. "Robert hadn't given us much to go on; he didn't have a finished script. Anyhow, he asked us to write a theme song and some additional music for a film called 'Tribal Rites of the New Saturday Night.' It was fairly obvious that wasn't a commercial title, but it wasn't until we came up with 'Night Fever' that they had the name."

Maurice Gibb feels it was an irresistible challenge. He says, "Robert has this funny way of giving us challenges. Using his outline, we wrote all the songs in a very short time. It wasn't all that different from recording an album, yet at the same time we did have to keep in mind the characters and the basic plot we'd been given. I'm quite proud of 'Stayin' Alive'; I think it really captures a feeling in this country."

"Not only did the Bee Gees write all the songs for 'Saturday Night Fever' within a week without having read a script," observes Bill Oakes, RSO's vice president in charge of music for films, "the songs they wrote were so strong that they actually affected the way we shot the movie. The demos were used on location. For example, the spectacular opening shot of John Travolta walking down the street with the 'Stayin' Alive' music was shot to match the extraordinary composition that the Bee Gees had given us. There is only one group in the world capable of combining powerful, emotional love stories with strong, up-tempo contemporary arrangements, and that group is the Bee Gees. 'How Deep Is Your Love' is a spectacular love song. In addition to the quality of the songs, the quality of the demo tapes was so good that they were overdubbed, mastered and pressed into the final recordings everyone listens to today."

"Without the Bee Gees music," states Kevin McCormick, executive producer of the film, 'Saturday Night Fever' could have been another movie 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."

he "Saturday Night Fever" original soundtrack

album is 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 'Sat-

the light. We got

GREASE

We got - ta feed it right.

There ain't no dance we can



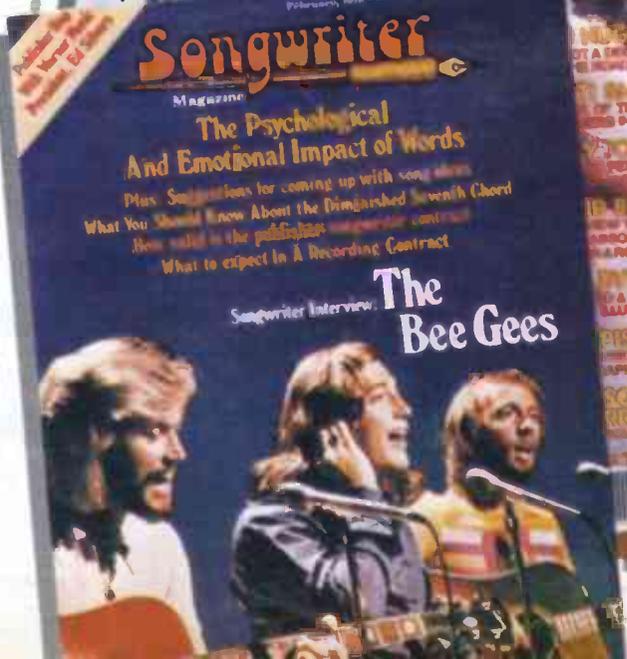
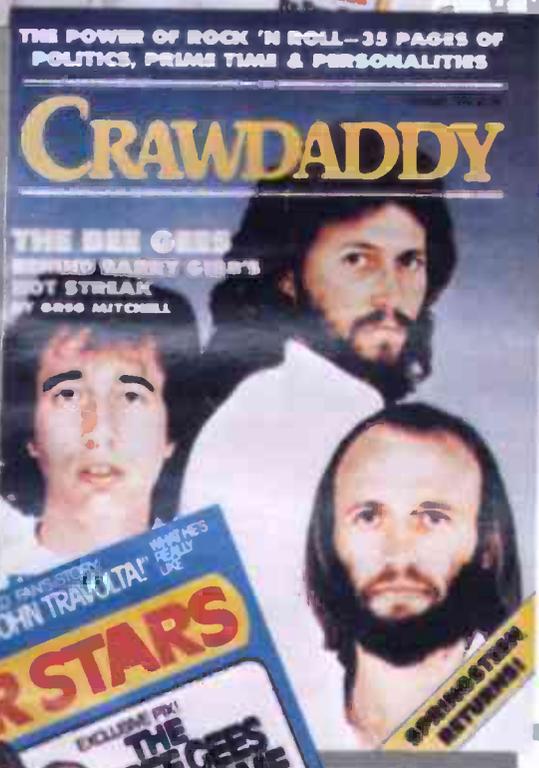
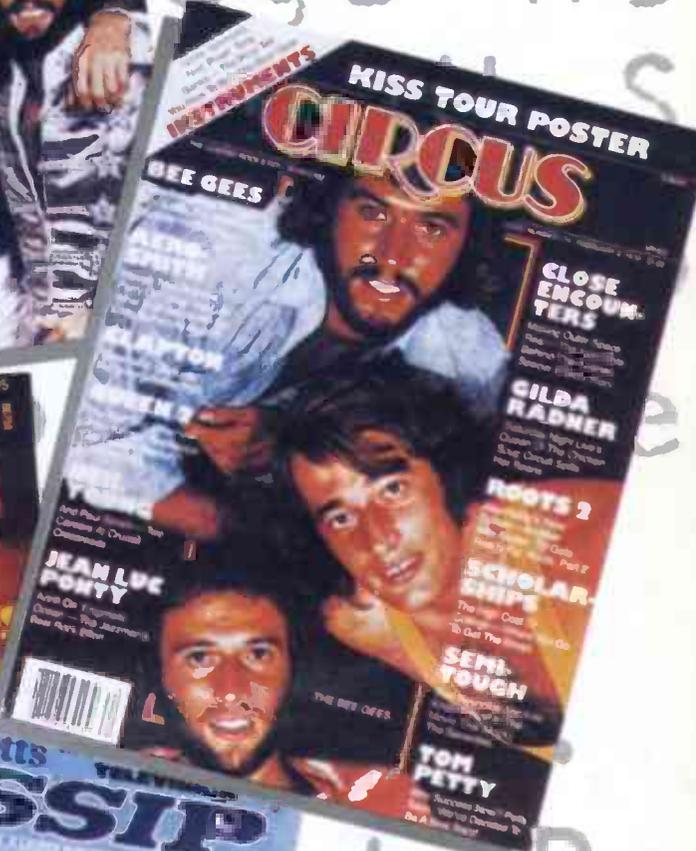
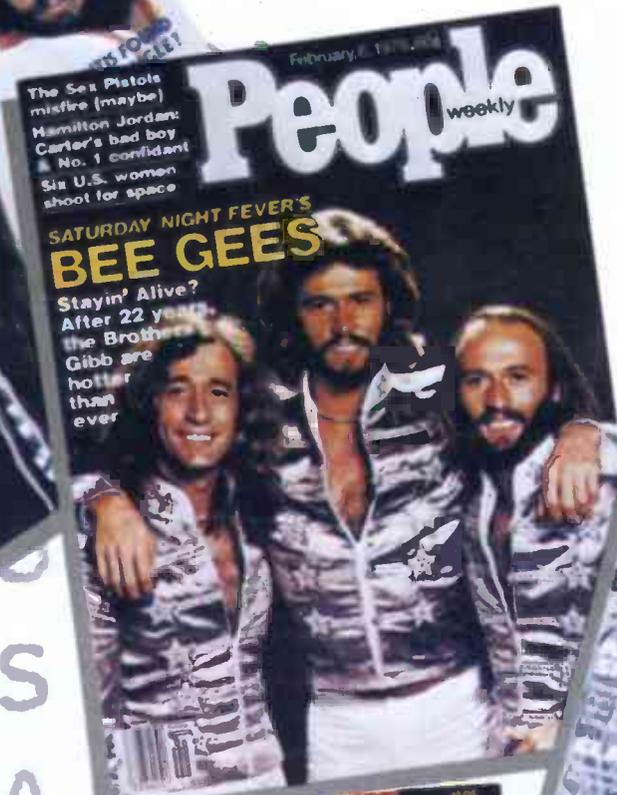
start be - liev - in us that we can be who we are. Grease is the word.

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, "Non-sense . . . 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 Miami, the music was finished and in Los Angeles; the script and the song literally crossed in the mail. 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 '50s 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 Music' the slogan that has been adapted for use by our music publishing division. This use just further illustrates the important role music plays; and in this particular case, it's a lyric." "Once the song was written," Barry commented, "and Frankie Valli was chosen to record it, I asked if Karl Albhy and I could produce it. Sometimes your vision of a song can become confused or misunderstood in the studio and 'Grease' is a fairly complicated and specific production. Needless to say I was very happy with the final product." And so is everyone else . . . the "Grease" single is certainly a smash hit.

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BEE GEES

BRAVO-STAR-ALBUM MIT POSTER



VEDETTENALBU

* Andy Gibb * Leif Garrett



Der Clan
aus dem die BEE GEES
kommen

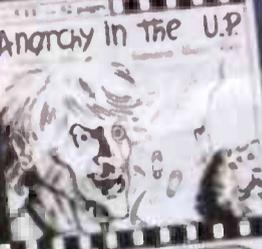
Jung Andy feierte seinen 20. Geburtstag in Miami Beach. Anlaß für die ganze Familie Gibb wieder mal ein „Rock-in“ zu machen

... und Barry Gibb auf seiner 100. Geburtstag (links) mit Barry (in) ...

MORE!

RAINBOW
MARC BOLAN
L'AFFAIRE ALLEMANDE
DISQUES
FLEETWOOD MAC
SHOWBIZZ
SPÉCIAL LIÈGE
THÉÂTRE
JAZZ
DISCO

grand concours
20.000F
de PRIX



onal Front Page
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Jetzt stec
Bee Gees-

Mit der Soft-Rock-Musik waren die Bee Gees vor zehn Jahren in allen Hitparaden. Dann war es lange ruhig um die drei Brüder. Jetzt sind sie endlich wieder da

Bee Gees Nie wieder Familienkrach!



ERST DIE MUSIK! MACHT DIESEN FILM ZUM HIT



Zwei Jahre lang waren sie im ...

... und Barry Gibb ...

BEE GEES



... und Barry Gibb ...

... und Barry Gibb ...

Rock SUPERSTAR



ron
ge

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 Gramophon-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 Gibbs were a tightly knit 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 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 Gibbs are matured 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 melodic content with disco beat which gives them a wide range of fan following here. Notes **Andrea Fioriani, Polydor**, "The renewed popularity of the Bee Gees has also brought about a wide interest in their back catalog. The big success 'Here At Last—Live' is surprising in the Italian marketplace where consumers have only rarely shown interest in double live albums."

Daniela Caroli, Billboard

BRAZIL

The Bee Gees are the most popular international group in Brazil.

Claudio Conde, Phonogram

SWITZERLAND

No other release in the last 10 years has come near to the "Saturday Night Fever" sales figures. Within two months, it went double gold. Adds **Maxfred Wipfli of Polydor**, "The Bee Gees were the only big group to move into new areas, without selling short on its originality, but yet becoming more commercial."

Beat Furr, Billboard

CANADA

Quite simply they are the hottest international group in Canada today. Their achievement both in music terms, and sales terms, has been overwhelming.

Wendy Lockwood, Polydor

NEW ZEALAND

The Bee Gees have always did well here. Their album "Saturday Night Fever" is the most successful of any group, and their new product, which is again a chart success, has only increased their popularity.

Nigel Stratford, Phonogram

FRANCE

The "Saturday Night Fever" album released in January had reached the million unit sales mark by mid June, and that, according to **Jacques Kerner of Polydor**, "represents an all time high for the French market in such a short sales period." The album was still No. 1 five months after release.

Henry Kahn, Billboard

MEXICO

They are the most exciting group in the world right now, and particularly in Mexico. We have had fantastic No. 1 success with them.

Herbe Pombeyo, Polydor S.A.

CHILE

They have had an unprecedented success in Chile. "Saturday Night Fever" is the biggest international selling album here ever.

Helga Moslener, Polydor

AUSTRALIA

Graham Newman, of Phonogram, quotes a projected album sale of half a million by the end of the year, which would make "Saturday Night Fever" Australia's biggest seller since Neil Diamond's "Hot August Night," and it has notched up its sixth platinum record award. "The Bee Gees have found national recognition in Australia, the country where the group began its astonishing recording career with their first single "Spicks And Specks," which was recorded in an abandoned butcher's shop in Sydney.

Jim Oram, Billboard

DENMARK

"Saturday Night Fever" was easily the biggest selling double album yet in Denmark in the full price range, according to **Jens Anderson of Polydor**. At this moment, the Bee Gees have five records in the top 50.

Knud Orsted, Billboard

FINLAND

The Bee Gees are top artists here and double platinum in the country.

Steven Hill, Phonogram

NORWAY

The Bee Gees have virtually dominated the various Norwegian charts all this year. **Totto Johannessen of Polydor** claims he's "armed with a stock of gold and platinum awards."

Randi Hultin, Billboard

PORTUGAL

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

Carlos Pinjo, Phonogram

SOUTH AFRICA

We have always sold vast quantities of Bee Gees records. Their old hits are still enormously popular. All their new material has gone to No. 1. I can see them going on forever.

Tim Rooney, *Trotone*

URUGUAY

'Saturday Night Fever' is No. 1. The Bee Gees are No. 1.

Alberto Gambetta, *Edisa Editorial Discografica S.A.*

The Bee Gees Impact: International

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 Schulman, *Billboard*

GREECE

The Bee Gees brought another dimension to the Greek sound with their extraordinary vocals, their exquisite melodies and their arrangements. They have the ability to modernize fresh and innovative approaches to the Greek sound.

Yannis Petros, *Capitol*

NETHERLANDS

The Bee Gees were named pop stars of the year in Holland as long ago as 1967. 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 Broek of Polydor, "The greatest hits was a special compilation for the Benelux market and it also proved a real sales 'killer' with a 100,000-plus total registered in just six weeks."

Willem Hoos, *Billboard*

COLOMBIA

The Bee Gees continue to be the best record sellers in Colombia. Their popularity is huge.

Patrick Mildenberg, *Philips de Colombia S.A.*

HONG KONG

We have the Bee Gees here. There is anticipation here. If their records they have been consistently successful.

Allan Ip, *Capitol*

AUSTRIA

The Bee Gees have exercised considerable industry domination this year. Adds Franz Christian Schwartz of Polydor, "By the beginning of June this 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 Is Your Love.'"

Manfred Schreiber, *Billboard*

BELGIUM

According to Polydor's Maurio Bertens, "Saturday Night Fever" hit a sales figure of 150,000 units, a new high for the Belgian industry, going gold several times over. The three singles from it all went gold. The Bee Gees have earned the tag phenomenal, for it is very rare that a pop act goes in all three regions: Flemish, French and Brussels. The LP and all singles scored in each area, giving the Bee Gees a unique coverage nationally.

Juul Anthonissen, *Billboard*

WEST GERMANY

At the peak of the "Saturday Night Fever" sound boom, the industry fun over-soured ahead, and it involved the soundtrack, but the whole available Bee Gees repertoire. Adds Richard Busch of EMI, "There is no international group in the history of popular music that has lasted so long been so consistently successful in Germany. For 'Saturday Night Fever,' we had to use pressing plants in all corners of Europe to cope with the demand here."

Wolfgang Spahr, *Billboard*

IRELAND

Even though, as John Woods of Polydor reports, Polydor here was without the gatefold sleeve for "Saturday Night Fever" and it was supplied in the interim in plain white sleeves, "the sales figure had broken the 25,000 mark by June," with the singles selling very high indeed for the Irish market.

Ken Stewart, *Billboard*

JAPAN

The Bee Gees have a large following in Japan, built up over the years. Even today, Masa Shioda of Polydor says, "In the history of the firm's releases, Bee Gees singles occupy first and second place in sales." That was before "Fever" which is heading for a record in sales by a western music album.

Haruhiko Fukuhara, *Billboard*

FINLAND

There is more hysteria for the Bee Gees. According to Pentti Sainio of EMI, "the soundtrack album is the biggest selling full price two record package in Finnish history. Its sale of 30,000 units is a tremendous figure for Finland." It all led to action on the Bee Gees back catalog, spearheaded by the "20 Golden Greats" compilation.

Karl Helopaitio, *Billboard*

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'DONOUGHUE

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 RSO 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 opening 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 wall in the office just to accommodate all the gold and platinum albums."

MICHAEL HUTSON

Mike Hutson as managing director of RSO Records International, is 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 from 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, but in 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' hit 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 so enormous that in some territories records were shipped without labels and without jackets because suppliers just couldn't keep up with the pace. We've even been inundated by Iron Curtain 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 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."

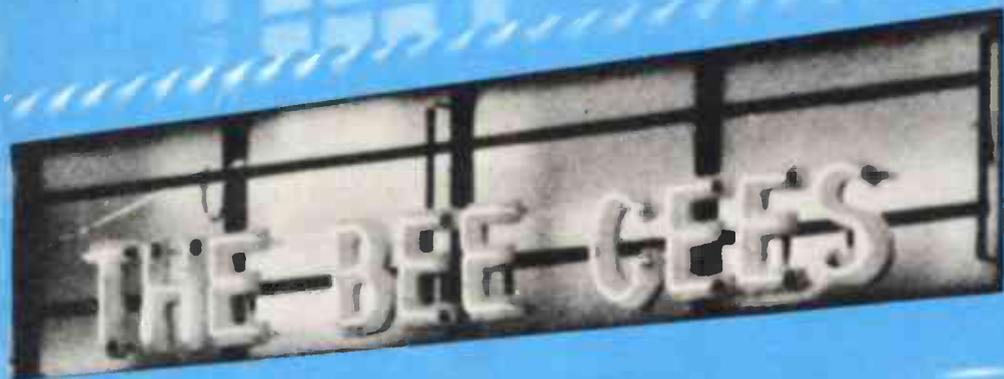
"Already giants in contemporary music, with the advent of 'Saturday Night Fever' they have now reached true superstar status worldwide and delighted millions with their music. Long may their creativity continue."

NICK FIRTH

"Without creative writers, there is no music business," Nick Firth, vice president, Chappell International states.

"In the case of the Bee Gees, they don't just make hit records. They write song after song that will live. This is the most enduring of their talents and, as a music publisher, the one that I value most highly."

"The level of their writing is so high that they have created and are creating the standards of the future."



TONY ROBERTS

Tony Roberts, manager of Chappell Music, U.K., remembers April, 1976 when Chappell began to administer RSO's publishing worldwide. No one anticipated the phenomenal success that would follow, thanks to the astonishing dominance of the international music scene by one extraordinary act: the Bee Gees.

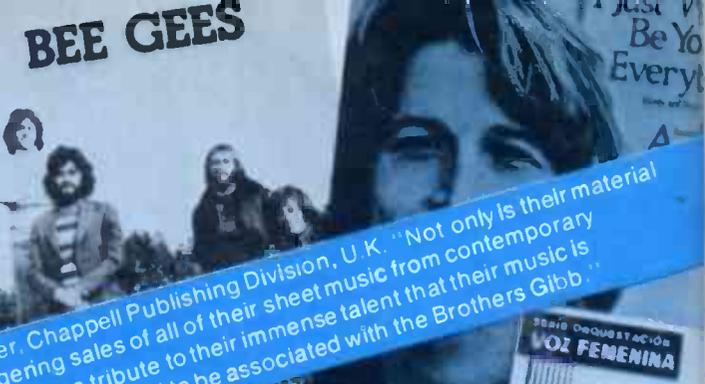
"It's hard to think of any other act that has achieved comparable success in both the fields of performing and songwriting."

"Very often there is almost a slur attached to popularity on such a broad scale, but the Bee Gees succeed in combining commercial appeal with quality in a way that's really remarkable. For years now they have been writing really strong songs and we have witnessed compositions like 'Words' turn into the standards of the '70s. Now we have songs like 'How Deep Is Your Love' that will certainly become a standard of the '80s.'"

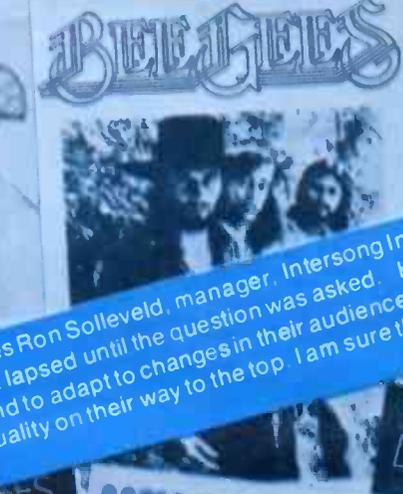
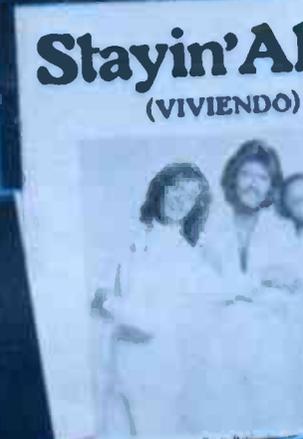
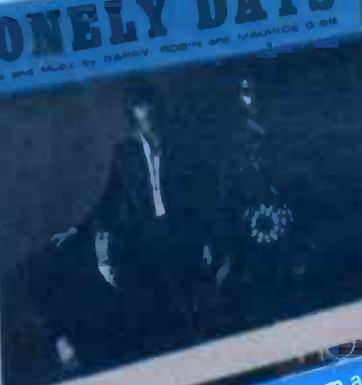
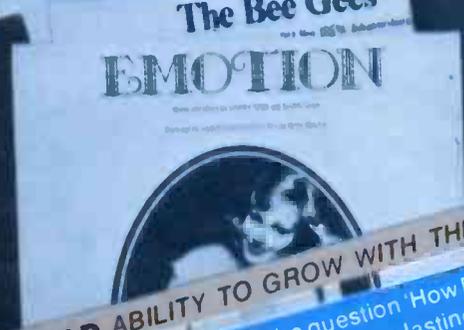
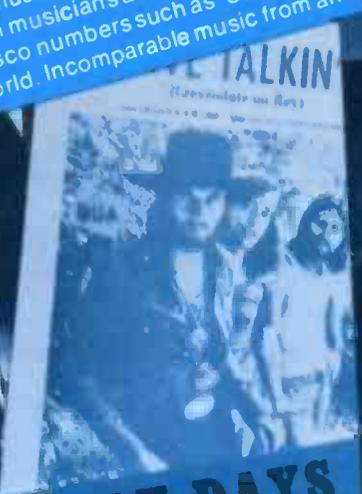
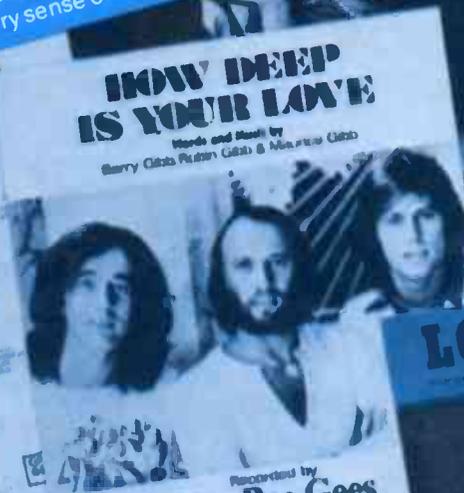
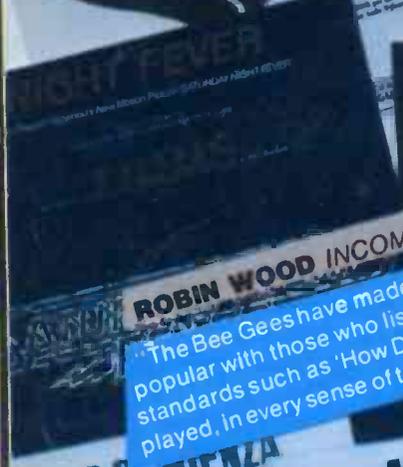


The Bee Gees
How Can You Mend
A Broken Heart

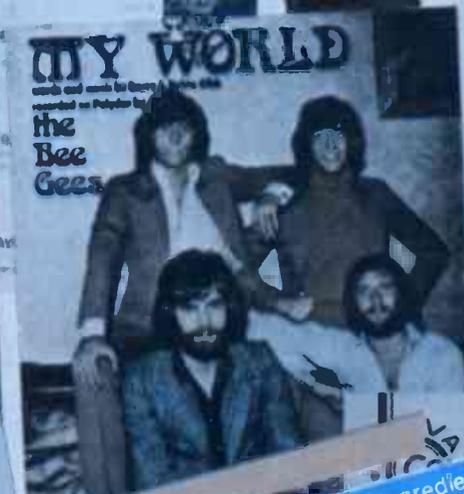
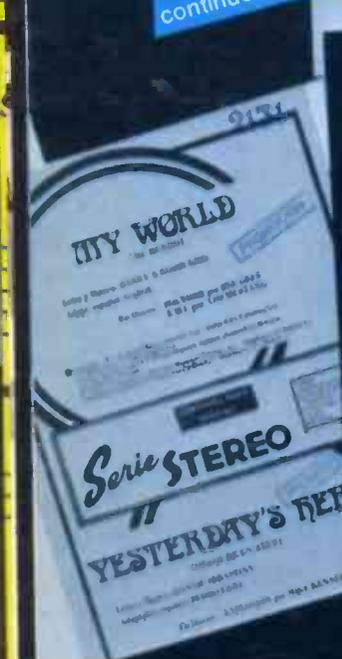
UN MENSAJE
TE QUISIERA
MANDAR
'I'VE GOTTA GET A MESSAGE TO YOU'



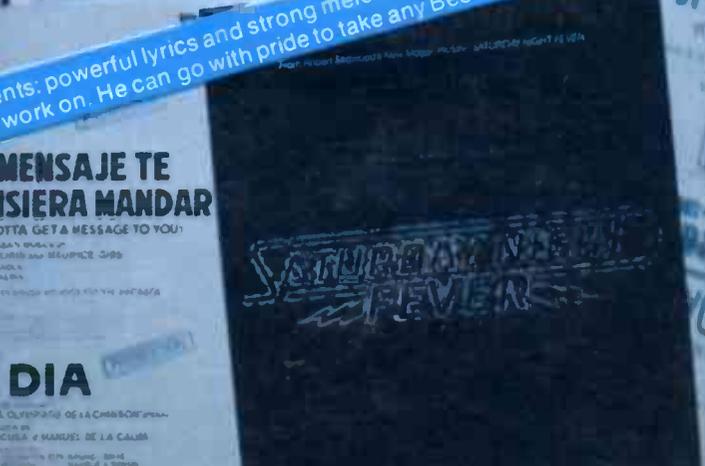
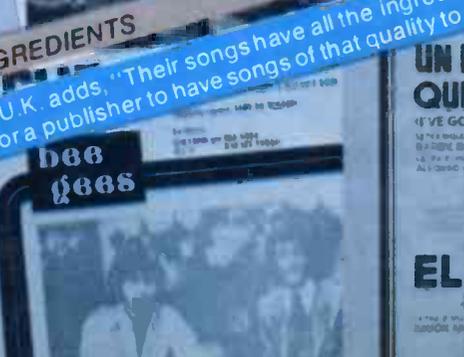
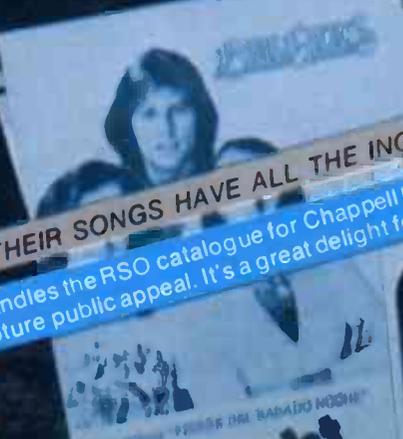
ROBIN WOOD INCOMPARABLE MUSIC
"The Bee Gees have made a terrific impact on the printed music market," notes Robin Wood, general manager, Chappell Publishing Division, U.K. "Not only is their material popular with those who listen to music, but it is popular with musicians as well. And this is reflected in the staggering sales of all of their sheet music from contemporary standards such as 'How Deep Is Your Love' to uptempo 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 trio—we are proud to be associated with the Brothers Gibb."



RON SOLLEVELD ABILITY TO GROW WITH THE TIMES
"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 years 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."



MIKE HAWKER THEIR SONGS HAVE ALL THE INGREDIENTS
Mike Hawker who handles the RSO catalogue for Chappell U.K. adds, "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 for a publisher to have songs of that quality to work on. He can go with pride to take any Bee Gees song to any artist."



Billboard Hits Of The World

CANADA

(Courtesy of Canadian Recording Industry Association)
As of 5/17/78
SINGLES

- 1 SHIP FEVER—Bee Gees (RSO)
- 2 THE ONE THAT I WANT—John Travolta/Olivia Newton John (RSO)
- 3 STAYIN' ALIVE—Bee Gees (RSO)
- 4 BOBBY GIRL—David Gates (ELEK)
- 5 WE ARE THE CHAMPIONS—Queen (ELEK)
- 6 I AM A FRIEND—

SPAIN

(Courtesy of "El Gran Musica")
"Denotes local origin"
As of 5/27/78
SINGLES

- 1 STAYIN' ALIVE—Bee Gees (Polydor)
- 2 TE AMO (In Spanish)—Umberto Tozzi (Epic/CBS)
- 3 BALLADE POUR ADELINE—Richard Claydeman (Hispanica)
- 4 MOONFLOWER—Santana (CBS)
- 5 CARA DE GITANA (In Spanish)—Magal (Epic/CBS)
- 6 FUE TAN PRIMO—Duro
- 7 POCO A POCO—
- 8 AMOR MIO—
- 9 BALEMOS—

MEXICO

(Courtesy of Ortiz—Mexico)
As of 5/26/78
SINGLES

- 1 STAYIN' ALIVE—Bee Gees (RSO)
- 2 ALUNQUE TE ENAMORES—Juan Gabriel (Arista)

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

- 1 STAYIN' ALIVE—Bee Gees (RSO)
- 2 ONLY A FOOL—Mighty Sparrow and Byron Lee (Trojan)
- 3 U O ME—Luv (Philips)
- 4 RIVERS OF BABYLON—Boney M (Hansa)
- 5 ARGENTINA—Conquistador (Philips)
- 6 WITH A LITTLE LUCK—Wings (Capitol)
- 7 COME BACK MY LOVE—Doris (Ngram)
- 8 WUTHERING HEIGHTS—Kate Bush (United Artists)
- 9 STARSHIP—Mistral (CHR)
- 10 FANTASY—Earth, Wind & Fire (CBS)

Pop Honors From Novello

1977 Year's Best In Music

...This year's Ivor Novello Awards, prestigious prizes covering areas of popular music, were presented by the Bee Gees and a team of Tim Rice and Lloyd-Webber. Between them they scored 10 nominations for their "Saturday Night Fever" LP. The Bee Gees also received the services to British pop music. Kenyon Emrys-Roberts theme for the BBC-TV serial "Poldark," published by Chappell, was named best tv or radio theme. Stanley Myers, with "Cavatina," took the prize for best instrumental or popular orchestral work (published by Paul McCartney and Denny Laine). "Fever" was predicted to take the award.

Despite strong competition, "Don't Cry For Me Argentina" by Evita Music, was named best musical and lyrical work of the year. "Fever" was named best pop song and best film music or song. The Bee Gees also received the services to British pop music. Kenyon Emrys-Roberts theme for the BBC-TV serial "Poldark," published by Chappell, was named best tv or radio theme. Stanley Myers, with "Cavatina," took the prize for best instrumental or popular orchestral work (published by Paul McCartney and Denny Laine). "Fever" was predicted to take the award.

"Fever" Hits U.K., Sweden



Chappell Music Centre window in London. The display features a large graphic of a person's head and shoulders, possibly related to the 'Fever' album.

IMPACT 5 SINGLES

- 1 SATURDAY NIGHT FEVER—Various (RSO)
- 2 THE WORLD—Queen (ELEK)
- 3 FLEETWOOD MAC (WARN)
- 4 MELL—Mellon (EPIC)
- 5 BILLY JOEL (CBS)

Polydor Hard Pressed To Soothe U.K. 'Fever'

LONDON—Polydor here has had to great lengths to ensure supply of the RSO "Saturday Night Fever" album and the Bee Gees' single "Ship Fever."

Demand has been so great that an King, Polydor head of operations, has imported 80,000 singles from the U.S.; 96,000 from Spain; and 100,000 from Italy.

FRANCE

(Courtesy Music Media)
"Denotes local origin"
SINGLES

- 1 HOW DEEP IS YOUR LOVE—Bee Gees (RSO)
- 2 TI AMO—Umberto Tozzi (CBS)
- 3 MAGNOLIAS FOR EVER—Cher (Polygram)
- 4 CA PLANE POUR MOI—Richard Claydeman (Hispanica)
- 5 WE WILL ROCK YOU—Queen (ELEK)
- 6 MULL OF KINTYRE—Wings (Capitol)
- 7 BELFAST—
- 8 WOMAN IN CHARGE—
- 9 J'AI OUBLIÉ—
- 10 MANIE—
- 11 VOULEZ-VOUS DANCER—
- 12 JAMAIS CONTENT—
- 13 L'ETÉ DE PORCELAINE—
- 14 SOLO TU—

BRITAIN

(Courtesy Music Week)
LPs

- 1 SATURDAY NIGHT FEVER—Various (RSO)
- 2 THE STUD—Various, Ronco RTD
- 3 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9
- 4 YOU LIGHT UP MY LIFE—Johnny Mathis, CBS 86055
- 5 HEAVEN—Abba (B. Anderson/Phonogram), Epic EPIC 86052 (C)
- 6 THEN THERE WERE THREE—Charlene (David Hertschal), Phonogram COS 4010 (F)
- 7 GOLDEN GREATS—Frank Sinatra, Capitol EMTV 10
- 8 TOWN TOWN—Wings (Paul McCartney), Parlophone PAS 712 (E)
- 9 JESSIE HITS—The Platters, Mercury 9100 888
- 10 THE ROCK 'N' ROLL—Various, Polygram FOLD 5002
- 11 GARRY RUFFERTY—Garry Rufferty, Polygram UAS 30104 (E)
- 12 FLEETWOOD MAC—Fleetwood Mac, Epic 86344 (W)
- 13 MELL—Mellon, Epic 86344 (W)
- 14 THE WALKERS—The Walkers, Epic 86344 (W)
- 15 JIMMY SPARTAN—Jimmy Spartan, Atlantic K 3044

SOUTH AFRICA

(Courtesy of Springbok Radio)
As of 5/20/78
SINGLES

- 1 STAYIN' ALIVE—Bee Gees (RSO)
- 2 MAKE LOVE TO ME—Katy Mero (PYE)
- 3 HOW DEEP IS YOUR LOVE—Bee Gees (RSO)
- 4 IT'S SO EASY—Linda Ronstadt (A&M)
- 5 NIGHT FEVER—Bee Gees (RSO)
- 6 TAKE A CHANCE ON BEING IN LOVE—Bee Gees (RSO)
- 7 I CAN'T STAND THE RAIN—European (Polygram)
- 8 MULL OF KINTYRE—Wings (Capitol)
- 9 DESIRE—Neil Diamond (CBS)
- 10 I THINK I'VE GONNA FALL IN LOVE—Supercharge (Virgin)

Ship 'Fever' Platinum Each Month

MONTREAL—Polydor Canada has shipped the "Saturday Night Fever" LP platinum for four consecutive 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 only 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 dub, 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 predominately English speaking.

With the combination of disco and radio promotions sponsored by Polydor across the country, and the acceptance of the film in the French speaking community of Quebec, the major markets for sales in the French speaking community of Quebec.



Three young women, possibly related to the 'Fever' album or the film, standing together.

'Fever' Selling Print To

LONDON—As the "Saturday Night Fever" album nears double platinum status here, printed music sales associated with it are soaring.

Normally sheet music sales for a big-selling disk peak well after the record sales. A co-promotion between RSO publishing and the sister companies Chappell Publishing and Polydor Records has created massive profit prospects for the "Fever" product.

SWEDEN

(Courtesy of Radio Sweden)
"Denotes local origin"
LPs

- 1 SATURDAY NIGHT FEVER—Soundtrack (RSO)
- 2 THE WORLD STARTS TONIGHT—Tina Turner (A&M)
- 3 BARN AV VAR TID—Nationalfästern (Nationalfästern)
- 4 MADEN AR—Ulf Lundell (EMI)
- 5 BACCARA—Baccara (Wings)
- 6 LONDON TOWN—Various Artists (RCA)
- 7 SUPER HITS 78—Various Artists (RCA)
- 8 PUGH 1968-1978—Hugh Hopper (Mercury)
- 9 THE KICK INSIDE—Kate Bush (EMI)
- 10 YOU OUGHT TO WRITE YOURSELF A LOVE SONG—Bee Gees (RSO)

Under the slogan "For You," Chappell created a major effort to increase sales of sheet music, a 100-page soundtrack folio, with stills, and posters repeated on album cover design.

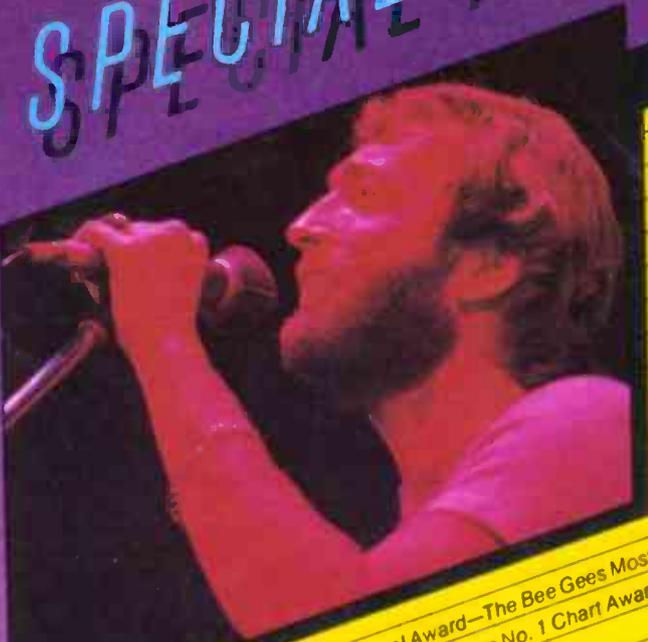
Dealer response here has been enthusiastic that U.S. sheet music had to be printed. The initial 10,000 copies of the U.K. version sold out.

Robin Wood, general manager of Chappell Publishing, said: "Using Phonodisc distribution of a major effort to increase sales of sheet music and to grab orders from normally stockpiled sheet music."

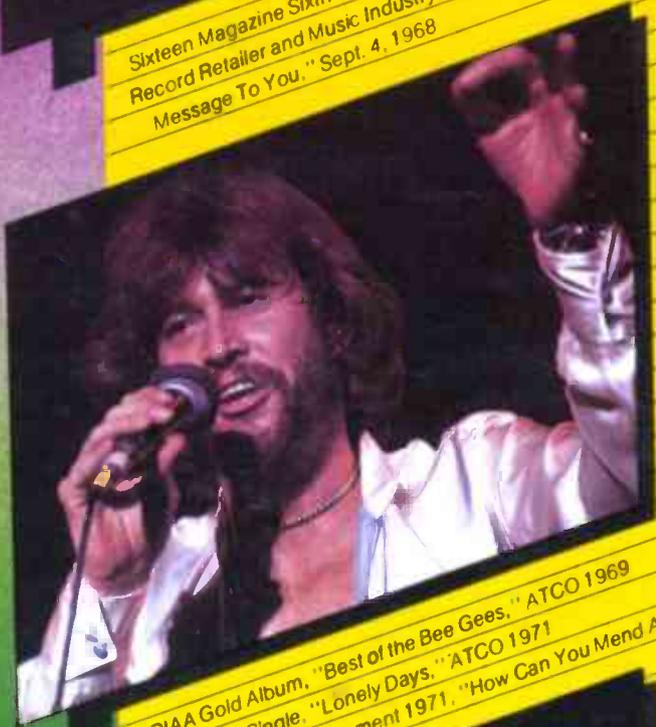
"There are many ways to increase sales of sheet music. We should have started with the 'Fever' album."

MARCH 18, 1978, BILLBOARD

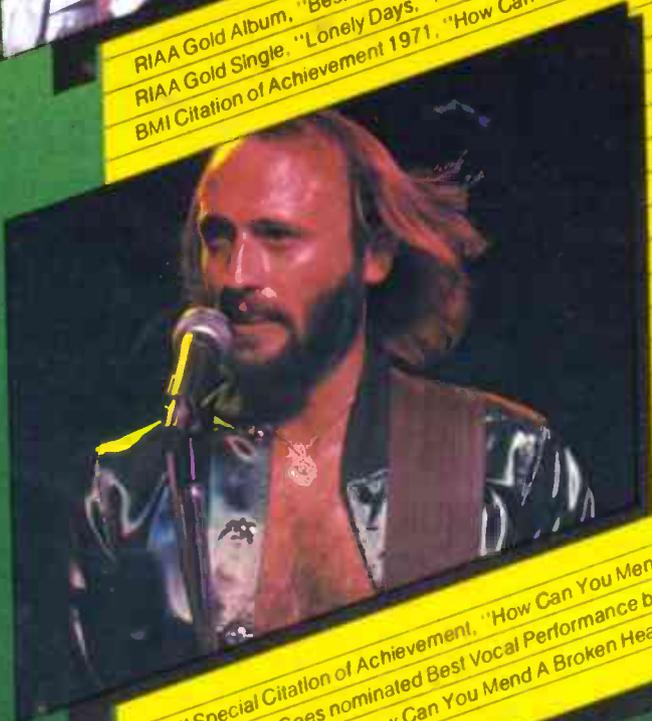
SPECIAL AWARDS U.S.A.



Sixteen Magazine Sixth Annual Award—The Bee Gees Most Promising Group, 1967
 Record Retailer and Music Industry News No. 1 Chart Award—Bee Gees "Gotta Get A
 Message To You," Sept. 4, 1968



RIAA Gold Album, "Best of the Bee Gees," ATCO 1969
 RIAA Gold Single, "Lonely Days," ATCO 1971
 BMI Citation of Achievement 1971, "How Can You Mend A Broken Heart"



BMI Special Citation of Achievement, "How Can You Mend A Broken Heart," 1971
 NARAS—Bee Gees nominated Best Vocal Performance by a Duo Group or Chorus Pop/
 Rock and Folk field "How Can You Mend A Broken Heart," 1971

- Fourteenth Annual Grammy Awards, "How Can You Mend A Broken Heart," National
 Academy of Recording Arts and Sciences, Feb. 1, 1972
- "Run To Me," Gold Plaque from the American Society of Composer, Authors and Publishers
 Record of the Year Award, 1973, "Life In A Tin Can"—Presented by Stereo Review
- "Best of the Bee Gees—Vol. 1," RSO Platinum Album
- RIAA Gold Single, "Jive Talkin'"
- BMI Citation of Achievement, 1975, "Jive Talkin'"
- RIAA Gold Album, MCA Records, "Come On Over," performed by Olivia Newton-John
- RSO Records Platinum Album, "Main Course," 1975
- RIAA Gold Single, "You Should Be Dancing"
- BMI Citation of Achievement, 1976, "Nights On Broadway"
- BMI Citation of Achievement, 1976, "Love So Right"
- RIAA Gold Single, "Love So Right"
- BMI Citation of Achievement, 1976, "Love So Right"
- RIAA Citation of Achievement, 1976, "Come On Over"
- BMI Citation of Achievement, 1976, "Fanny Be Tender With My Love"
- No. 1 Pop Singles Duo or Group of 1976, Billboard
- Ampex Golden Reel Award, "Children of the World," presented by the mayor of N.Y.C.
- Gold Album, "Children of the World," 1976
- City of Los Angeles Bee Gee Day, Mayor Bradley, 1976
- Bee Gees Best Disco Rock Crossover
- RIAA Gold Album "Here At Last Bee Gees Live"
- RIAA Platinum Album, "Here At Last Bee Gees Live"
- RIAA Gold Single, "I Just Want To Be Your Everything," performed by Andy Gibb
- RIAA Gold Single, "How Deep Is Your Love"
- NARAS, Bee Gees, nominee, Best Producer of 1977
- NARAS, Bee Gees, nominee, Best Producer of 1977
- BMI Citation of Achievement, 1977, "I Just Want To Be Your Everything"
- BMI Citation of Achievement 1977, "How Deep Is Your Love"
- Don Kirshner's Rock Awards, Public Service Award, Bee Gees, 1977
- Billboard Trendsetter Award, Across The Board Popularity, 1977
- RIAA Gold Album "Saturday Night Fever"
- Ampex Gold Reel Award "Saturday Night Fever"
- RIAA Gold Single, "Stayin' Alive"
- RIAA Platinum Single, "Stayin' Alive"
- RIAA Gold Single, "Night Fever"
- RIAA Platinum Single, "Night Fever"
- RIAA Gold Single, "If I Can't Have You," performed by Yvonne Elliman
- RIAA Gold Single, "Love Is Thicker Than Water," performed by Andy Gibb
- Billboard Disco LP of the Year, "Saturday Night Fever," 1978
- Multi-platinum selling album, "Saturday Night Fever"
- RIAA Gold Single, "Emotion," performed by Yvonne Elliman
- Honorary Citizens of the State of Florida, 1978
- RIAA Gold Record, "Grease," Barry Gibb, 1978, performed by Frankie Valli
- RIAA Platinum Album, "Grease," 1978, Barry Gibb
- RIAA Gold Album, "Shadow Dancing," performed by Andy Gibb
- RIAA Platinum Album, "Shadow Dancing," performed by Andy Gibb
- RIAA Gold Single, "Shadow Dancing," performed by Andy Gibb
- RIAA Platinum Single, "Shadow Dancing," performed by Andy Gibb
- RSO Platinum Album, "Best of the Bee Gees"
- RIAA Gold Single, "Grease," performed by Frankie Valli

INTERNATIONAL AWARDS

- Composer of the Year, Top Talent Award from Radio Adelaide 5KA, given to Barry Gibb for "I Was A Leader, A Lover of Men," Australia, 1965
- Best Group of 1966, the National 2UE Award, Australia, 1965
- Pop Stars of the Year, Holland, 1967
- South Africa Gold Single, "Words"
- South Africa Double Gold Single, "Don't Forget to Remember," Truton, 1967
- New Music Express, Best New Group, 1967
- Radio Luxemburg Golden Lion Award, Best Record for 1967, "Massachusetts"
- Carl-Allan Award, World's Brightest Hope, 1968, England
- Valentine Award, "Massachusetts"
- South Africa Gold Record, "Massachusetts"
- Belgium Gold Record, "Massachusetts"
- German Gold Award, "Massachusetts"
- Holland Gold Record, "Massachusetts"
- Sweden Silver Record, "Massachusetts"
- Swedish Silver Record, "I've Gotta Get A Message To You," Polydor, U.K.
- Bravo Goldener Awards, 1968-69, "Massachusetts"
- Ivor Novello Awards, 1968-69, "Massachusetts"
- Gold Album South America "Best of the Bee Gees"
- South Africa 2x Gold Album, "Best of the Bee Gees"
- Holland Gold Album, "Best of the Bee Gees"
- Germany Gold Award, "Best of the Bee Gees"
- Gold Album, "Best of the Bee Gees, Vol. I," Polydor
- Bravo Goldener Sieger Der Otto-Wahl, 1969
- World Star Festival Gold Album, Presented To The Bee Gees On Occasion of Sale of the First Millionth Copy in Aid of the World Refugees Spring, 1969
- John Stephen Fashion Award to Barry Gibb, "How Can You Mend A Broken Heart" Feb., 1970
- Australian Gold Record Award, "The Best of the Bee Gees," July, 1971
- South African Gold Album, "Don't Forget To Remember"
- Holland Gold Record, "Saved by the Bell," Robin Gibb
- Gold Single South America, "How Can You Mend A Broken Heart"
- Second Australian Gold Record Award, "The Best of the Bee Gees, Vol. I,"
- Bravo Goldener Sieger Der Otto-Wahl, 1971
- Gold Single "Melody Fair," Polydor, March, 1972
- Presented by the Directory of Festival Records, As a Tribute to the Sensational Selling Power of the Bee Gees, in earning Gold Record Awards for "Best of the Bee Gees Vol. I," Sydney, July 1972, Polydor U.K.
- Just Good Productions and Commercial Radio Award, March 19, 1972, Hong Kong
- CRIA Platinum Album, Canada, "Best of the Bee Gees, Vol. II"
- BPI Silver Disc Album, "Best of the Bee Gees, Vol. II," U.K., 1974
- 77,000 "Massachusetts" Albums, Contour Records, U.K., 1974, Polydor
- CRIA Gold Album, Canada, "Best of the Bee Gees" Oct., 1974, Polydor
- Outstanding Sale of Albums, "Melody," "Best of the Bee Gees" and "Mr. Natural," Polydor, Hong Kong
- CRIA Gold Single, Canada, "Nights On Broadway"
- CRIA Gold Single, Canada, "Jive Talkin'"
- CRIA Double Platinum Album, Canada, "Main Course"
- Bee Gees, Canadian Rock Champions, 1975
- Bee Gees, Honorary Citizens, Manitoba, Canada, City of Winnipeg, 1975
- BPI Silver Disc Single, "Love Me," performed by Yvonne Elliman, U.K., 1976
- RIVA Gold Record, "All This and World War II," 1976
- CRIA Gold Album Canada, "Come On Over," performed by Olivia Newton-John
- CRIA Gold Single, Canada, "Love So Right"
- CRIA Gold Single, Canada, "Nights On Broadway"
- CRIA Gold Single, Canada, "Nights On Broadway"
- CRIA Gold Album Canada, "Main Course," March, 1976
- CRIA Platinum Album, Canada, "Main Course," Aug., 1976
- CRIA Gold Album, Canada, "Best of the Bee Gees," Sept., 1976
- CRIA Platinum Album, Canada, "Children of the World," Nov., 1976
- CRIA Gold Album, Canada, "Children of the World," Nov., 1976
- Ivor Novello Awards, 1976-77, "You Should Be Dancing"
- Australian Platinum Album, "Here At Last... Bee Gees Live"
- CRIA Gold Album, "Here At Last... Bee Gees Live"
- BPI Silver Disc Album, "Here At Last... Bee Gees Live"
- New Zealand, 3x Platinum Album, "Here At Last... Bee Gees Live"
- Silver Record Award Presented to the Bee Gees in Recognition of U.K. Sales in Excess of 250,000 Copies, for "Nights On Broadway," performed by Candi Staton
- Germany Silver Award, "Nights On Broadway," performed by Candi Staton
- Ivor Novello Awards, 1977-78, Best Pop Song, "How Deep Is Your Love"
- Ivor Novello Awards, 1977-78, Best Film Music or Song, "How Deep Is Your Love"
- CRIA Gold Single, Canada, "How Deep Is Your Love"
- BPI Silver Disc Single, "How Deep Is Your Love," U.K.
- BPI Gold Disc Single, "How Deep Is Your Love," U.K.
- South Africa Gold Record, "How Deep Is Your Love"
- France, Gold Record, "How Deep Is Your Love"
- Belgium Gold Record, "How Deep Is Your Love"
- New Zealand, Gold Record, "How Deep Is Your Love"
- CRIA Gold Single, Canada, "Stayin' Alive"
- Australian Gold Record, "Stayin' Alive"
- BPI Silver Disc Single, "Stayin' Alive"
- South Africa Gold Single, "Stayin' Alive"
- Belgium Gold Record, "Stayin' Alive"
- New Zealand Gold Record, "Stayin' Alive"
- CRIA Gold Single, Canada, "Night Fever," U.K.
- BPI Silver Disc Single, "Night Fever," U.K.
- BPI Gold Disc Single, "Night Fever"
- Belgium Gold Record, "Night Fever"
- CRIA Gold Album, Canada, "Saturday Night Fever"
- CRIA 10x Platinum Album, "Saturday Night Fever"
- Hong Kong Platinum Album, "Saturday Night Fever"
- BPI Silver Disc Album, "Saturday Night Fever"
- BPI Gold Disc Album, "Saturday Night Fever"
- South Africa 3x Gold Album, "Saturday Night Fever"
- Belgium Platinum Album, "Saturday Night Fever"
- Germany 4x Gold Award, "Saturday Night Fever"
- Holland Platinum Album, "Saturday Night Fever"
- New Zealand 7x Platinum Album, "Saturday Night Fever"
- Sweden Gold Album, "Saturday Night Fever"
- Denmark Silver Disc Award, "Saturday Night Fever," April, 1978
- Gold Album Polydor, Paris, "Saturday Night Fever"
- Italian Record Reviewers Best Movie Soundtrack, 1978, "Saturday Night Fever"
- Hollywood Foreign Press Association, Nominated Barry, Robin & Maurice Gibb and David Shire, Best Original Score, "Saturday Night Fever"
- Germany Gold Award, "Bee Gees 20 Greatest Hits" U.K.
- CRIA Gold Album, Canada, "Best of the Bee Gees Vol. II," Polydor, March, 1978
- Holland, Gold Album, "Bee Gees All Time Greatest Hits II," April, 1978



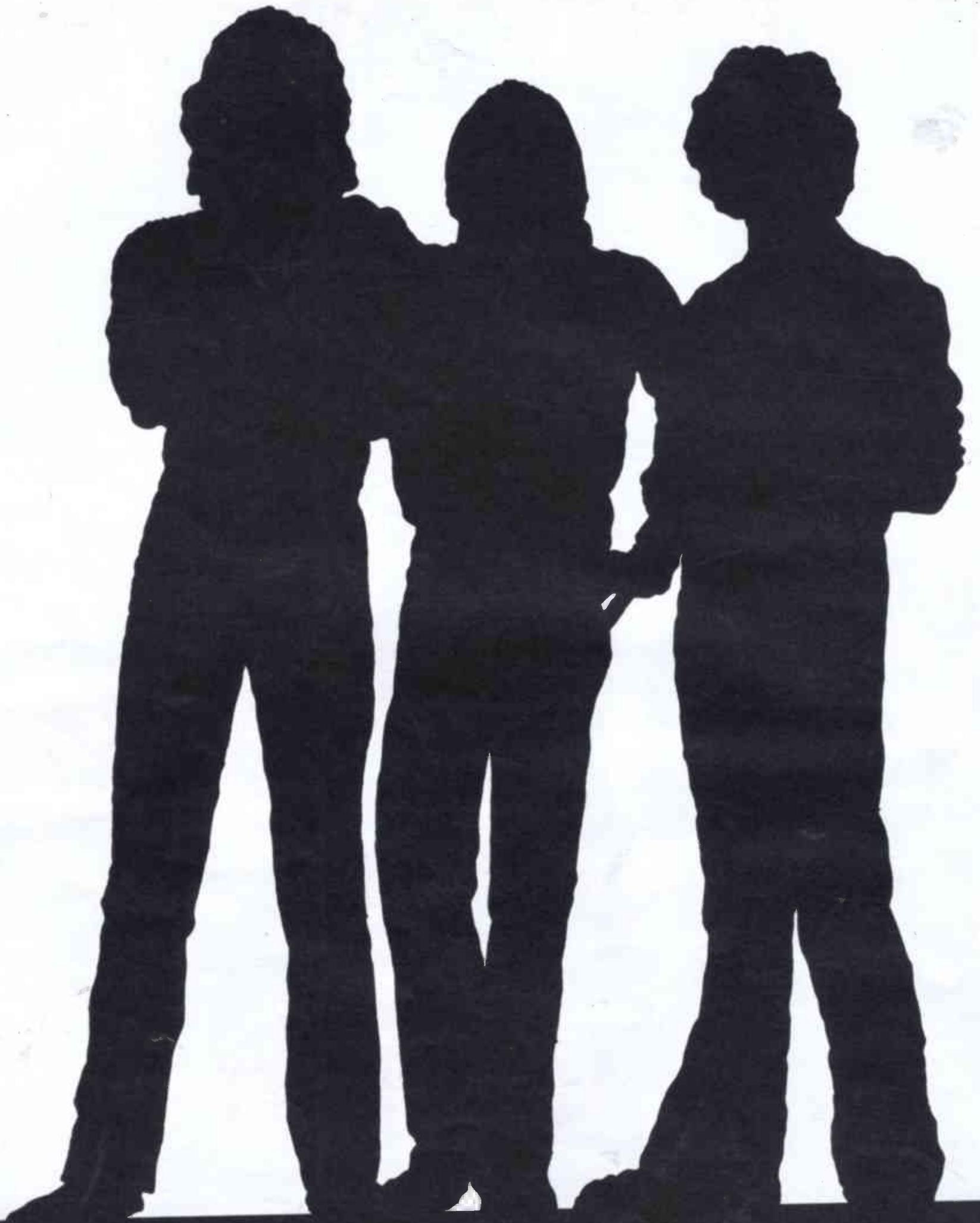
*Now this is not the end. It is not even the
beginning of the end. But it is, perhaps,
the end of the beginning...*

Winston Churchill

T H A N K S

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





EVERLASTING LOV



andy gibbs

THANK YOU FOR YOUR INSPIRATION

We make beautiful music—together.



Illustration: John Fillmore

RSO Records, Inc.



The Record Breaking Record Company

Maurice, Robin and Barry

Thanx



Love as Always
Albhy Galuten
and Karl Richardson.

KARIBBY
PRODUCTIONS, INC.

A stack of compact discs (CDs) is shown against a dark blue background. The CDs are stacked and slightly offset, creating a sense of depth. A bright light source from the bottom left creates a lens flare effect on the stack. A small, rectangular, cream-colored piece of paper is placed on top of the stack, partially covering the top disc. The paper has handwritten text in black ink, written in a cursive style.

Five years ago
we started
something together.
It's been the best
two years of my life.
All

*The world is alive
with the sound of Bee Gees*



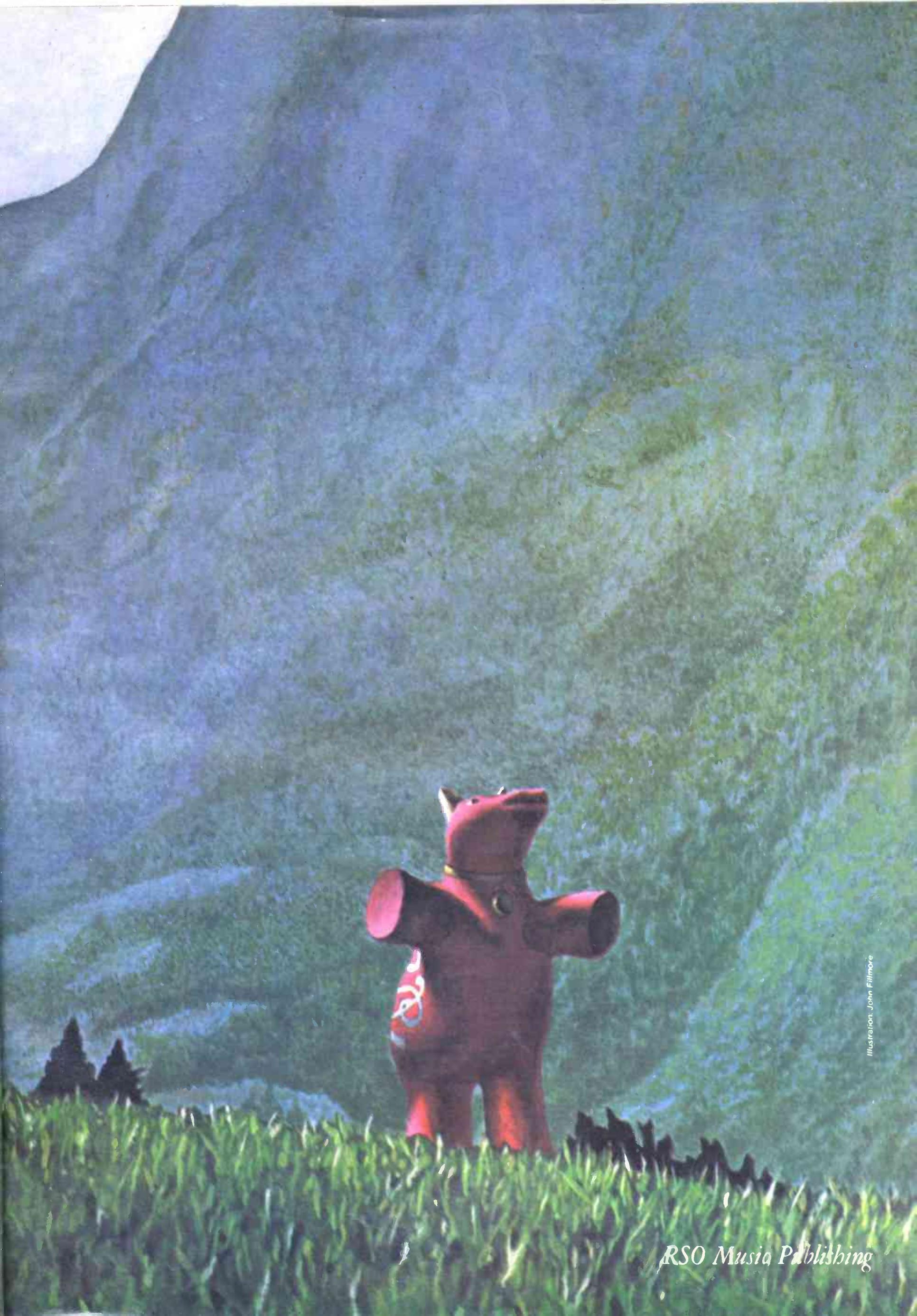


Illustration: John Fillmore

RSO Music Publishing

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, Inc.

Graphic Design

Photography

Rod Dyer

Jackie Dyer

Craig Dyer

Roger Carpenter

Sharon Camhi

Mike Fink

Bill Murphy

Amita Molloy

Bill Naegels

Dean Reutter

Rick Seireeni

Sossé Thomas



Snap!



Thank You!
Yvonne Elliman

Management By:

ALIVE

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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"

NB 929

*written by Barry Gibb and produced by Barry Gibb, Karl Richardson and Albhy 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

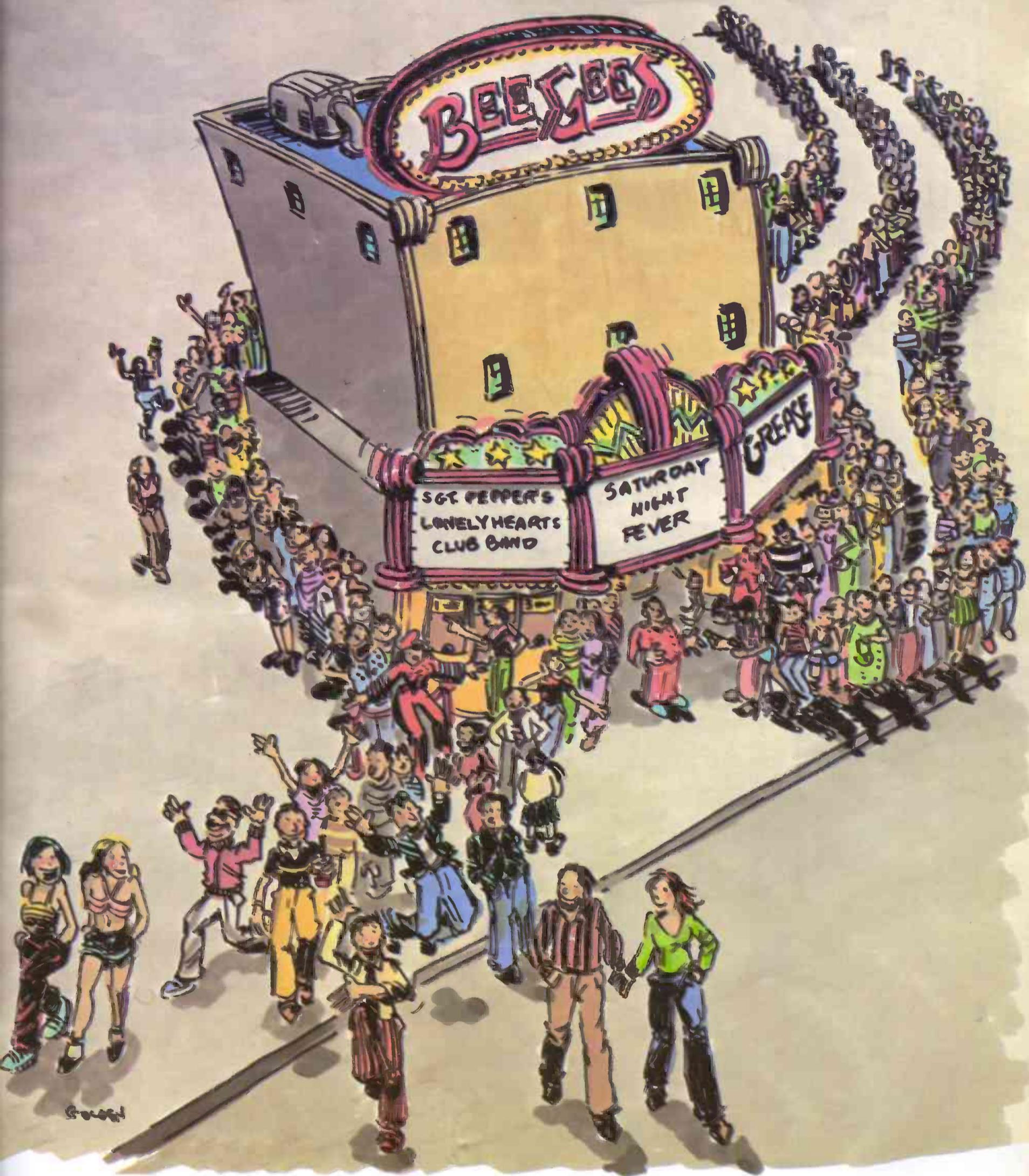
CONGRATULATIONS

JERRY WEINTRAUB/NORMAN WEISS



CONCERTS WEST

Thanks for making our movies move.



RSO Films, Inc.



SEDAKA



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,

Sgt. Pepper's
LONELY HEARTS CLUB
band™

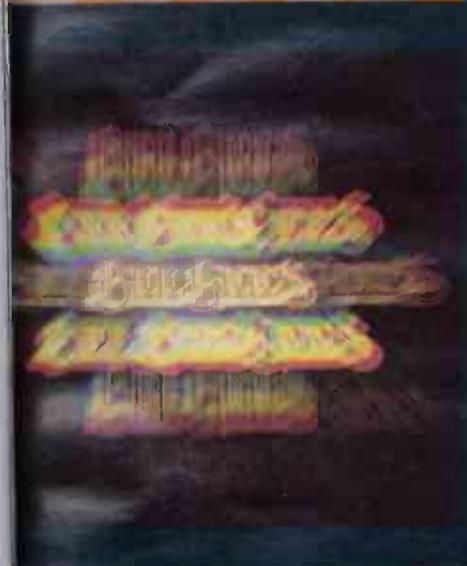
From Universal an MCA Company

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**BARRY,
ROBIN,
&
MAURICE,**

Thanks for making
the music world
even more exciting
Your friends

THE OSMONDS



454 NORTH ROBERTSON, LOS ANGELES, CALIFORNIA 90048 (213) 659-4522

All our best,

ED CARAEFF *studio* INC.

ED CARAEFF · JONAS HARDY · RUTH CARAEFF · PAULA HARDY · RON WONG · NOLAN CURTIS



1978



Records Ltd. 67 Brook Street, London W1. 



PLATINUM



BE

A Mark of Your Success. Congratulations from Re

TOKYO'S ALSO GOING WILD WITH NIGHT FEVER



TOKYO CANTERBURY HOUSE

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: Kyodotyo J27526



Thanks.

Criteria Recording Studios/1755 N.E. 149th Street/Miami, Florida 33181/(305) 947-5611

T · H · E

BEEHIVES

*Hope to see
you soon in
Scandinavia!*

*Knud Thorbjørnsen
&
Thomas Johansson*

BEE GEES

WE
THINK
YOU'RE
SPECIAL

LOVE
PARAMOUNT



TAR

inc. national independent

CONGRATULATES THE

BEE MEETS

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

Tom Ambrose Ray
Tar — National — Los Angeles

Tony Price
Tar — Dallas

Greg Johnson
Tar — Atlanta

George Williams
Chicago

Rocky Groce
New York

Al Jefferson
Washington

Kelvyn Ventour
Detroit

Bill Pierce
Memphis

Matt Ledbetter
Pittsburg

P.S. Thanks Andy G.



R&B

世界風采



WORLD-WIDE
R. S. O. RECORDS (INTERNATIONAL) LIMITED

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

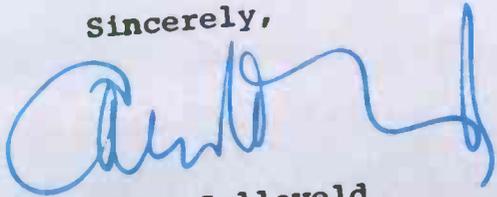
polygram

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,

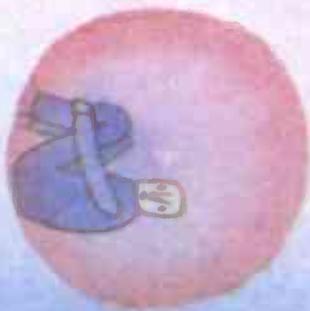


Coen Solleveld
President
September 1978

*"We are children of the world
watching every day go by.
Changes my life, changes your life
keeps us all anticipating..."*

CHILDREN OF THE WORLD

THE BEE GEES, 1976





The Bee Gees. 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*

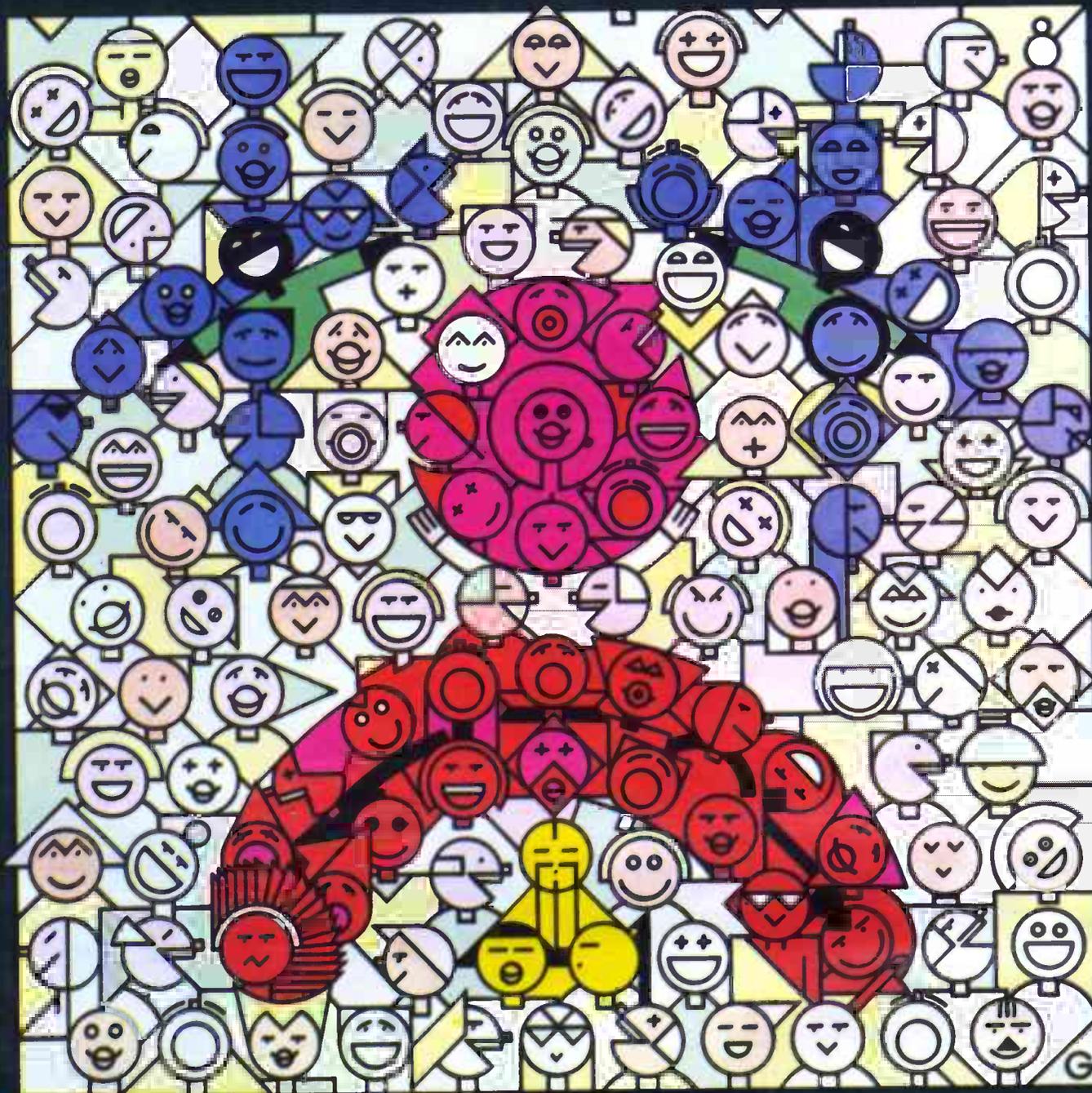
F O L O N

POLYDOR INTERNATIONAL

a polyGram division

HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD

I STARTED A JOKE. 1968



GEORGE HARDIE NTA

"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.

PolyGram discos Mexico
HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

POLYDOR AUSTRIA

HONOR THE **BEEGERS** TRULY CHILDREN OF THE WORLD

that sweet city woman
moves through the light
rolling my mind and my soul...

FEVER, 1977

...what?
...we're not waltzing in Vienna any more.

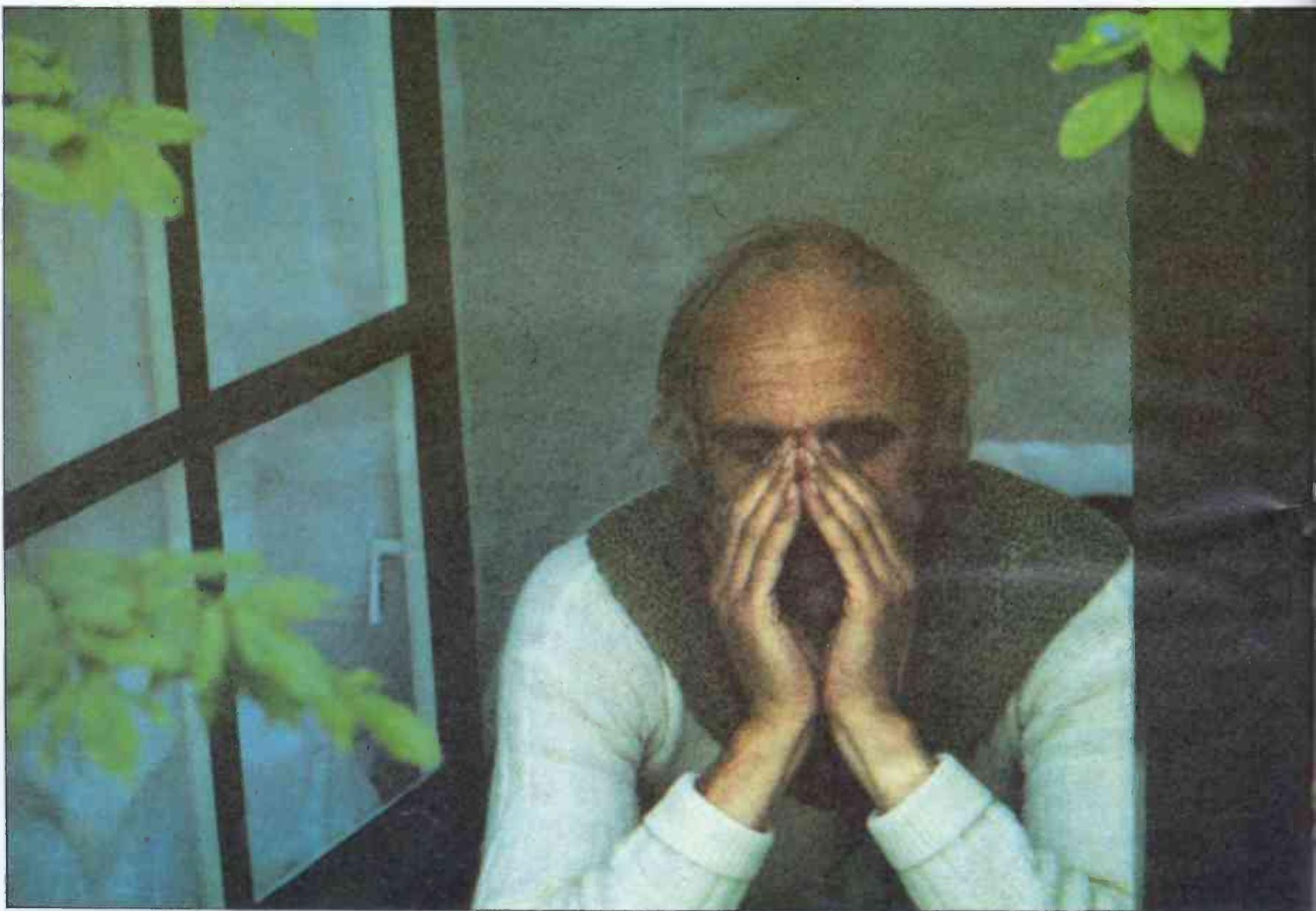
DEUTSCHE GRAMMOPHON GESELLSCHAFT GERMANY

polygram company

HONOR THE ~~BEEGLES~~ TRULY CHILDREN OF THE WORLD

"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.



WINTHORE THOMAS LONDON

"IT'S JUST YOUR JIVE TALKIN' YOU'RE TELLIN' ME LIES
JIVE TALKIN' YOU WEAR A DISGUISE
JIVE TALKIN' SO MISUNDERSTOOD
JIVE TALKIN' YOU'RE REALLY NO GOOD...
JIVE TALKIN' 1975

**BARRY, ROBIN AND MAURICE.
THE PRINCES OF DENMARK.**

polyGram records Denmark
HONOR THE *BEEGLES* TRULY CHILDREN OF THE WORLD

Bee Gees, you started out down under. You ended up on top.

polyGram records Australia
HONOR THE ~~BEE GEE~~ TRULY CHILDREN OF THE WORLD



Building castles
in the shifting sand
in a world
that no one understands
in the morning
'tis the morning of my life

MORNING OF MY LIFE

NO. 105 8 NIGHT REEL LTD

'cause we're living in a world of fools
breaking us down
when they all should let us be. . . . HOW DEEP IS YOUR LOVE. 1977



David Bailey

“Here in Singapore,
you Singagood!”

Everyone loves your songs Bee Gees.

PolyGram records Singapore
HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

"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**

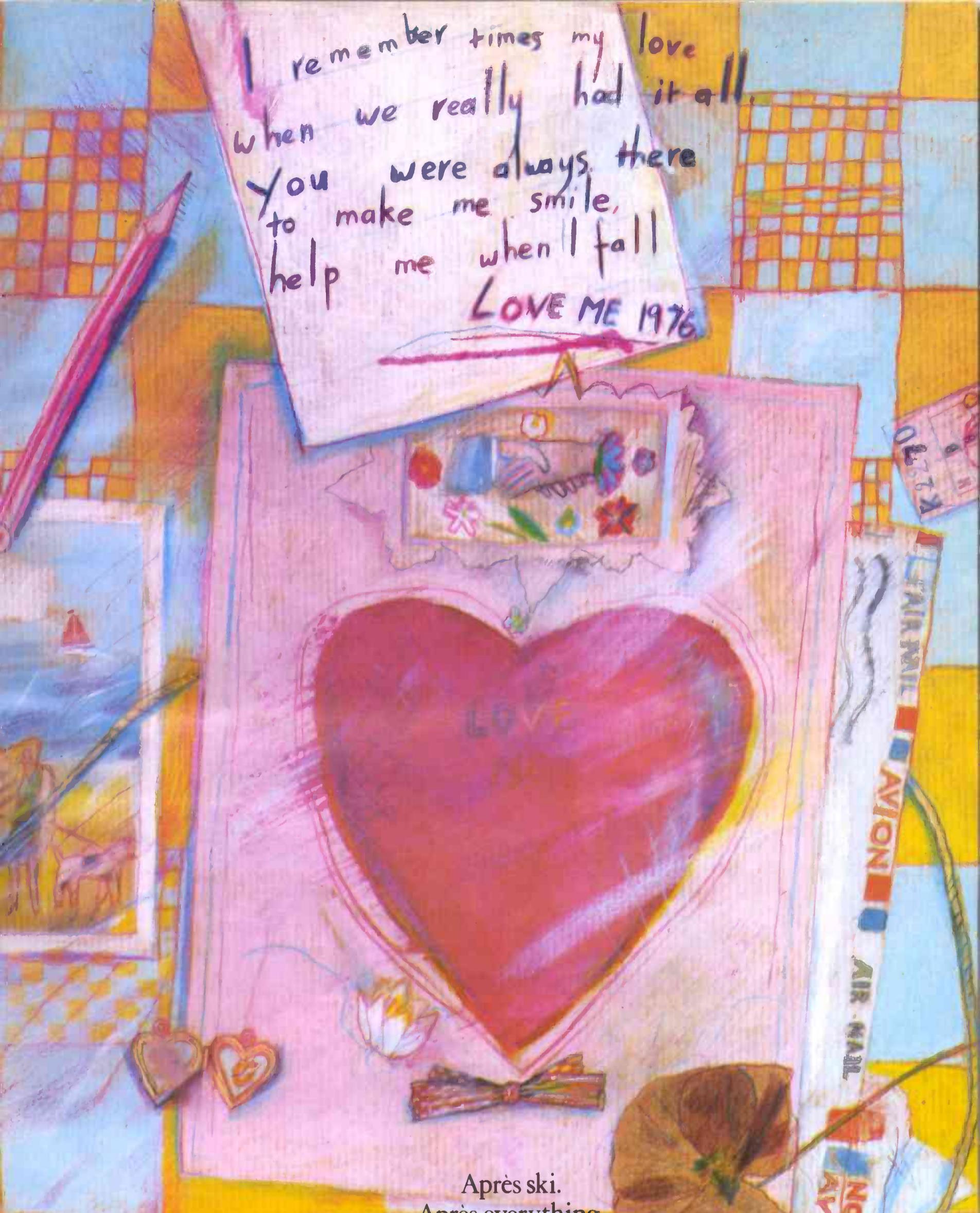


TERENCE DONOVAN

**In the event Bee Gees, you made the earth move.
And started a Belgian Gold Rush.**

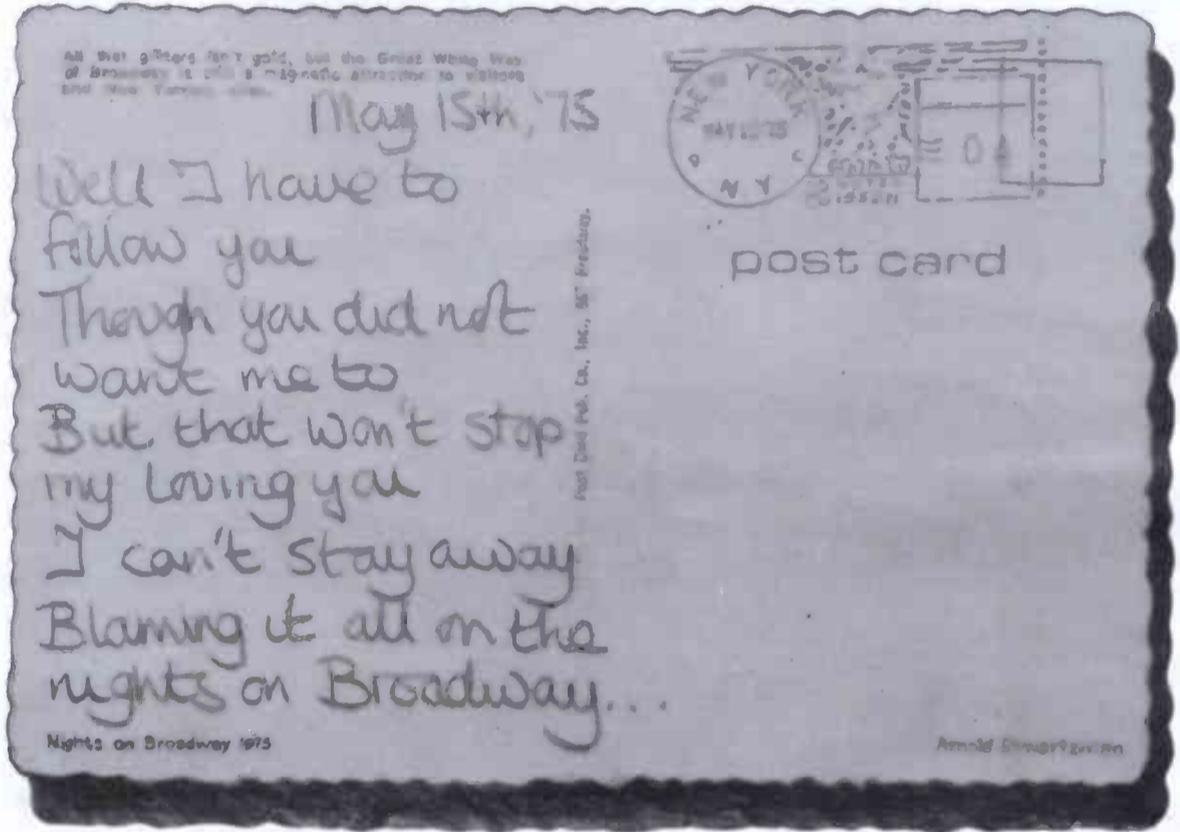
PolyGram records Belgium
HONOR THE BELGIES TRULY CHILDREN OF THE WORLD

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
© polygram company
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD

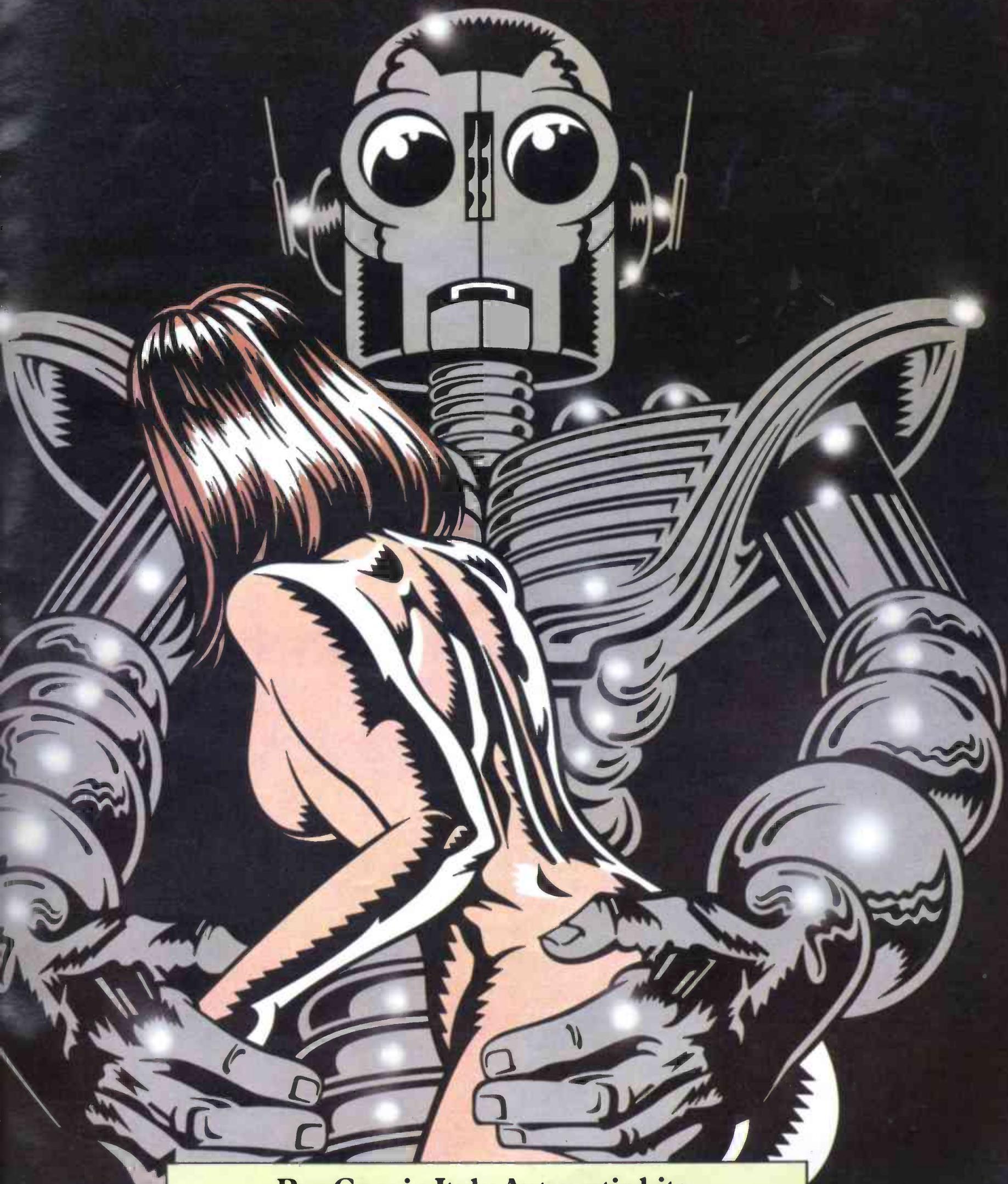


Congratulations boys. Even the Emerald Isle's gone Platinum.

polyGram records Ireland
 HONOR THE ~~BEEGLES~~ TRULY CHILDREN OF THE WORLD

“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



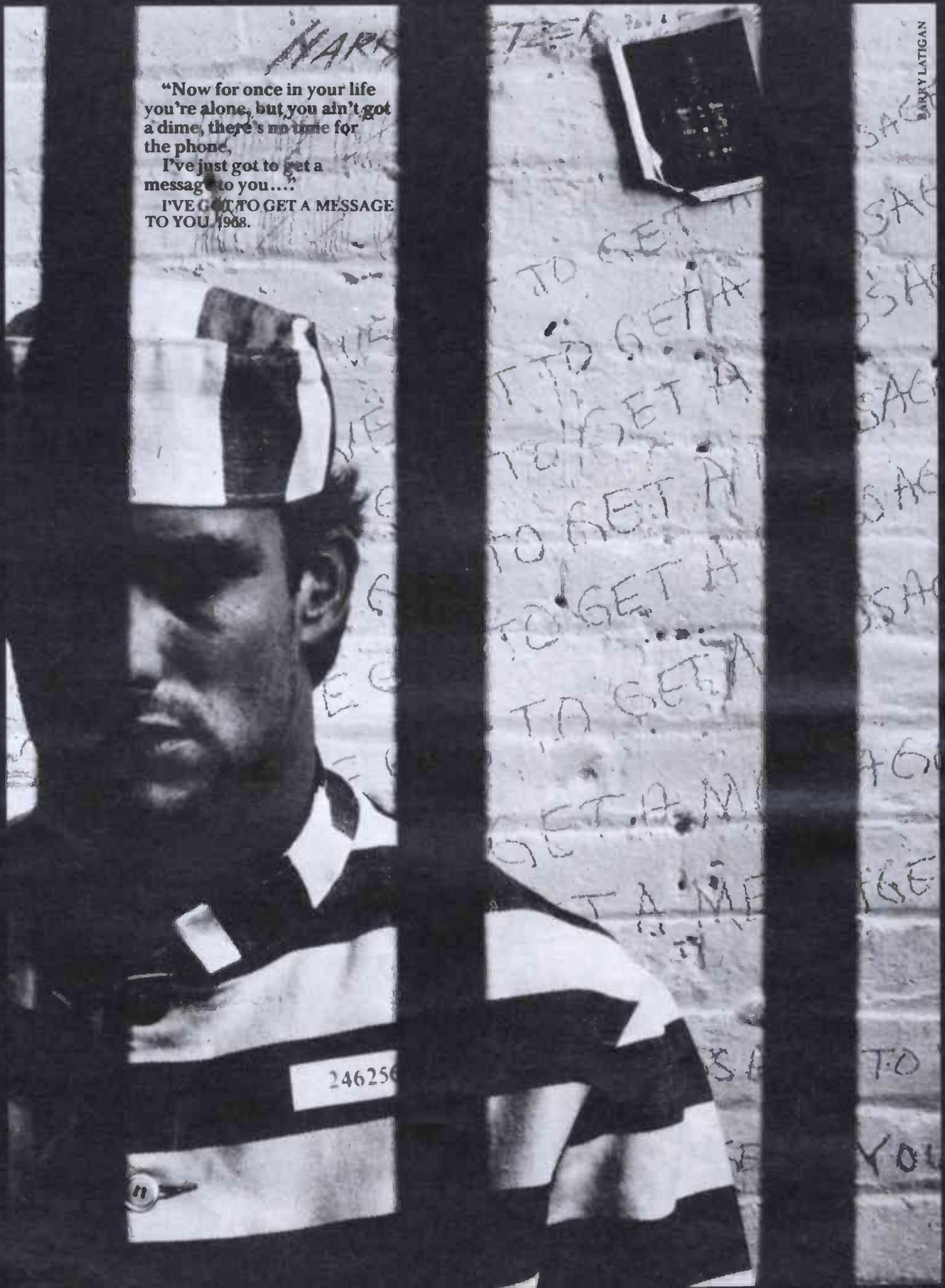
Bee Gees in Italy. Automatic hits.

PolyGram dischi Italy

HONOR THE **BEE GEEES** TRULY CHILDREN OF THE WORLD

POLYDOR GREAT BRITAIN
a polyGram company
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 1968.**



BARRY LATIGAN

HOLMES & WRIGHT REELEY

BEE GEES,
RULE BRITANNIA

FANNY

1975



“Be tender with
 my love
 You know how easy
 it is to hurt me.
 Fanny, be tender
 with my love...”

Glynn Boyd Harte

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,

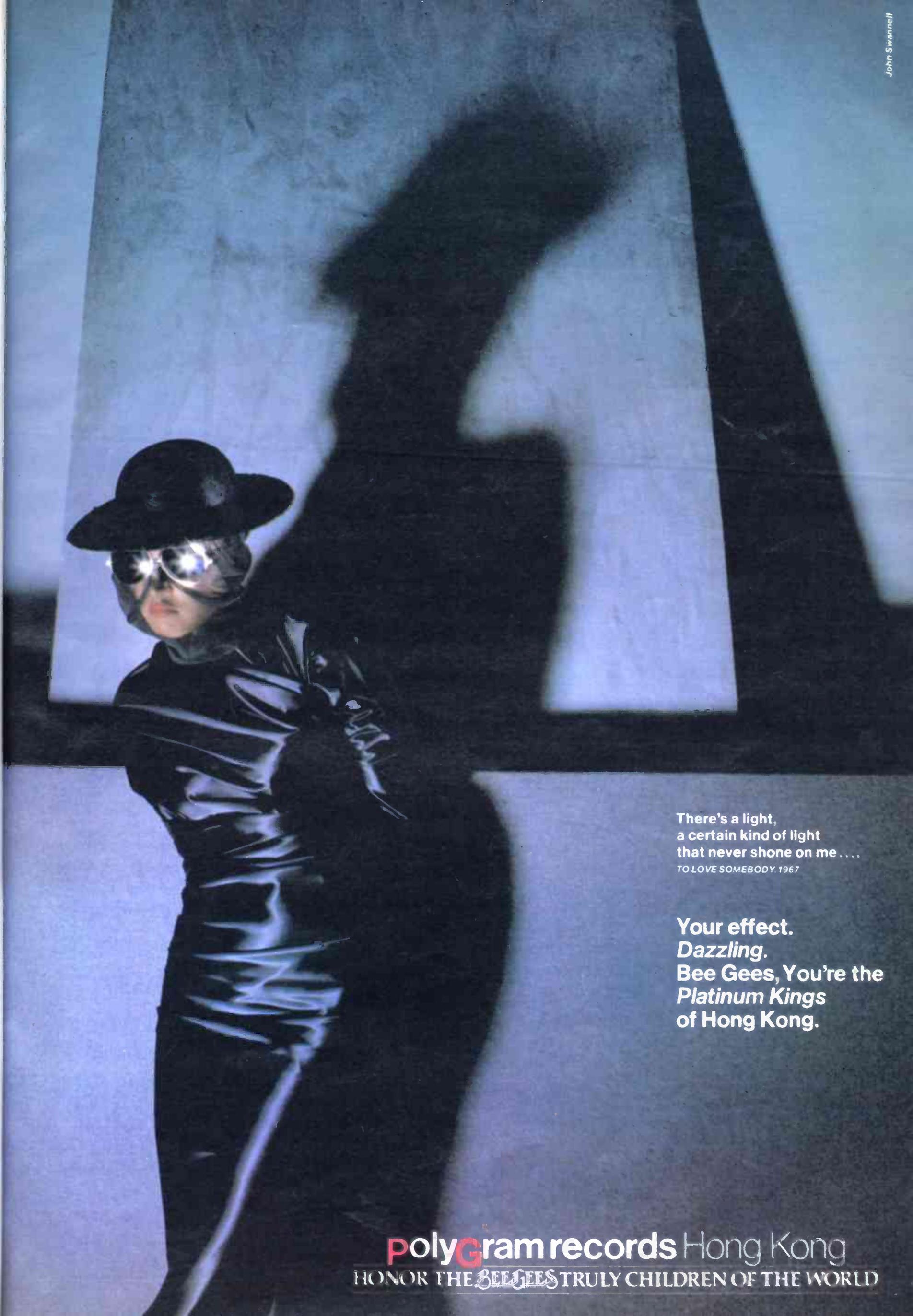


and of course it rains every day...WORLD 1967

BEE GEES, YOU REIGN IN SPAIN

POLYDOR SPAIN
a polygram company

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.**

polyGram records Hong Kong
HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

Lonely days Lonely nights Where would I be without my woman?....LONELY DAYS. 1970



11. 2. 44.
M
CHARLOTTE MARC H

And where would we be without you Bee Gee
From Portugal, our thanks for the beautiful son

PolyGram discos Portugal

HONOR THE BEE GEE'S TRULY CHILDREN OF THE WORLD

THAT BOOGIE CHILD...



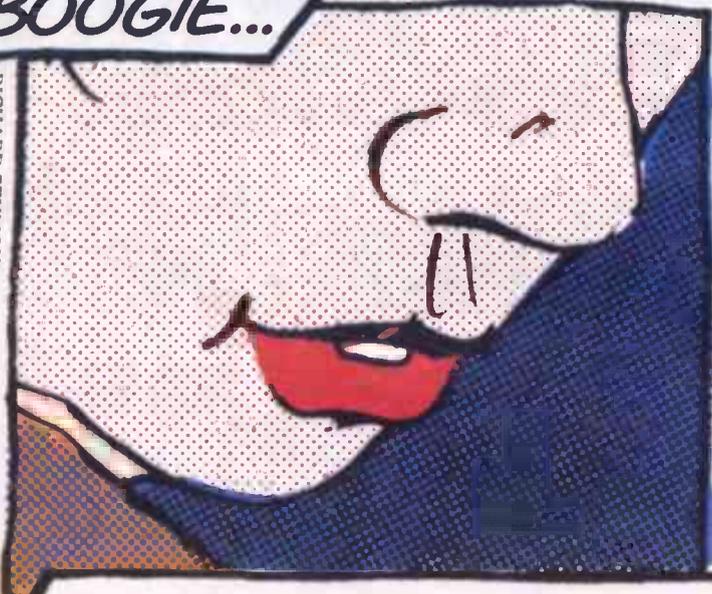
...SHE CAN BOOGIE!

AH, YOU SEXY, SEXY...



...BOOGIE CHILD

BOOGIE...



RICHARD SEYMOUR

...THE SITUATION WRECKS ME

BOOGIE...



...I CAN'T STAND THE WAY YOU DO IT..... BOOGIE CHILD!

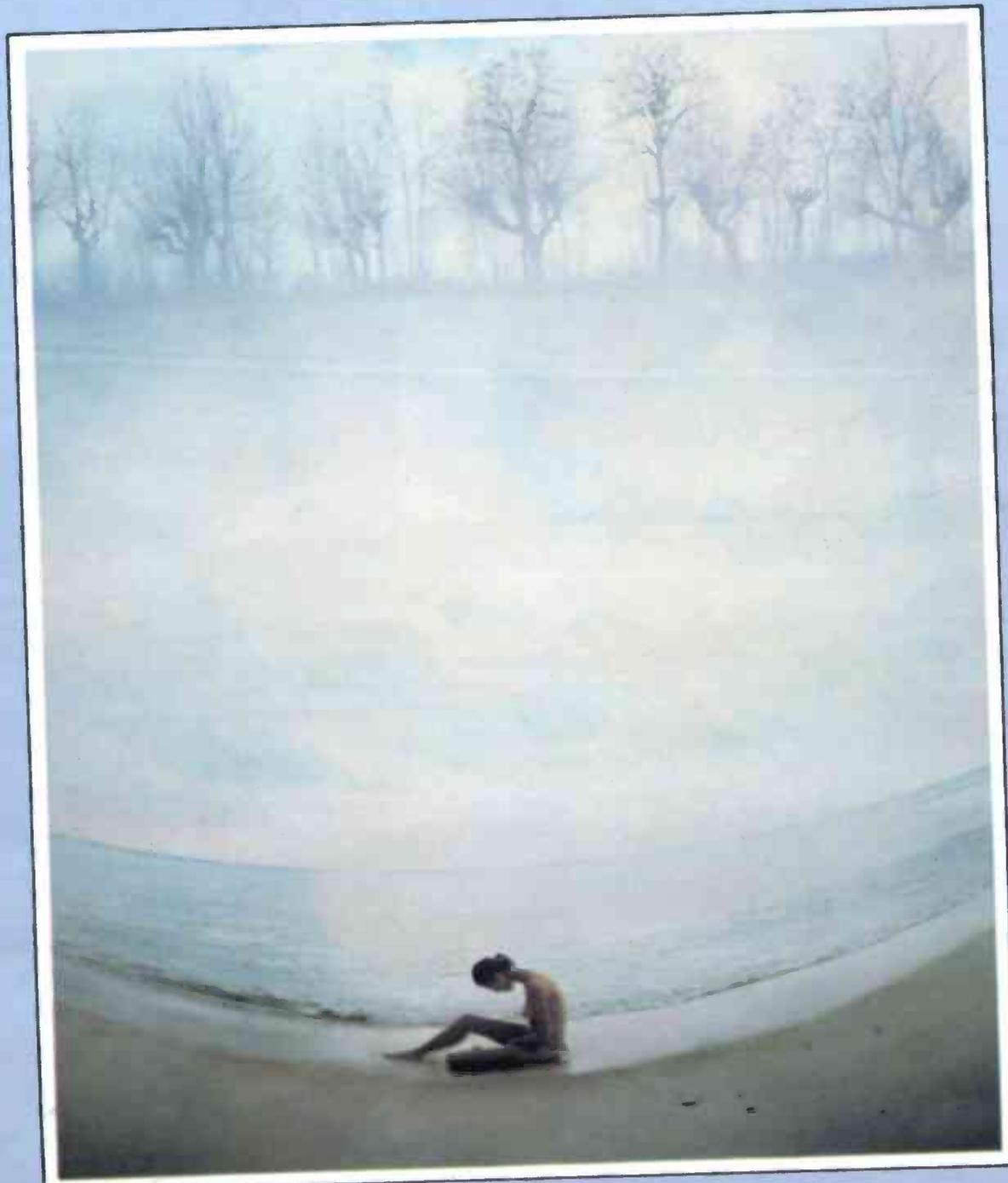
BOOGIE CHILD. 1976

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

PolyGram records Nigeria
HONOR THE **BEE GEES** 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



SAM HASKINS

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
a polygram company
HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

Words

Words and Music by
BARRY GIBB, ROBIN GIBB
and MAURICE GIBB
1967

Moderately slow
Tacet

mp legato

It's · on - ly words,

and words are all I have to take your heart a - way.

RICHARD SEYMOUR

Mt. Kilimanjaro
Mt. Kenya
Mt. Bee Gees

Guess which one of our mountains is getting higher?

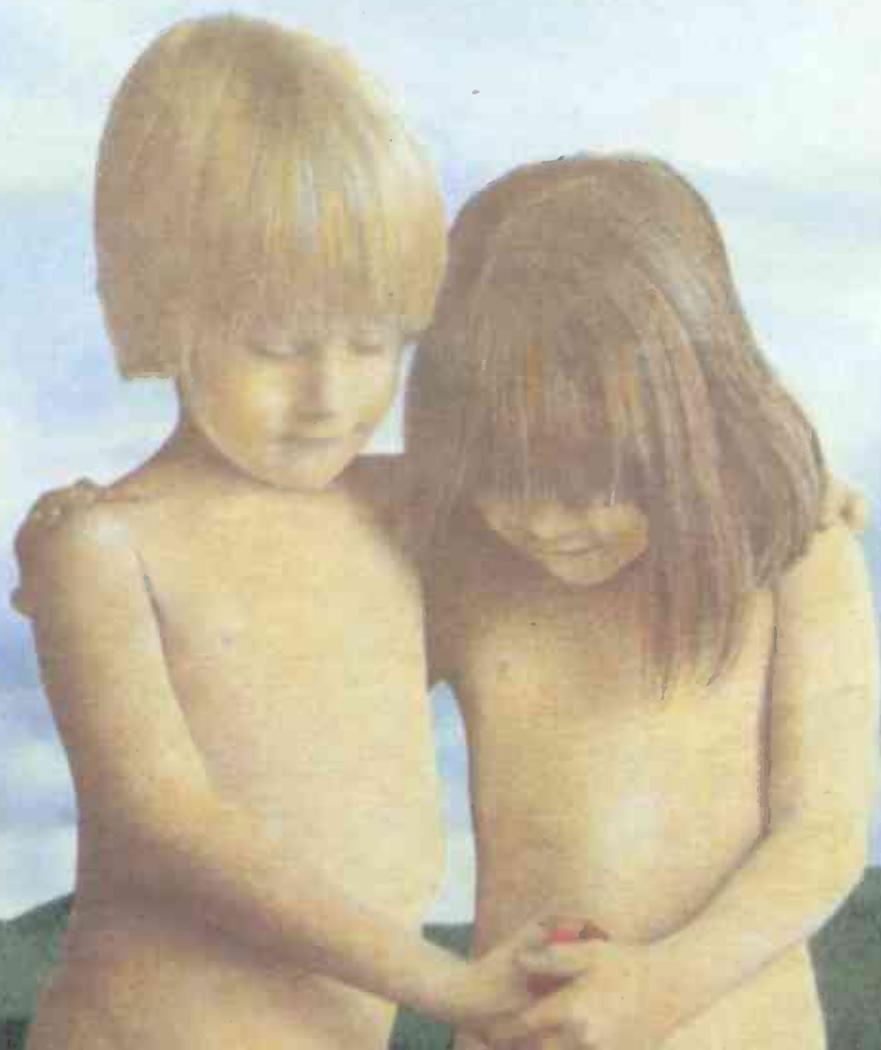
PolyGram records Kenya
HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

polyGram records Norway
HONOR THE ~~BEE GEE'S~~ 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.*



polyGram discos Venezuela
HONOR THE ~~BEE GEE'S~~ TRULY CHILDREN OF THE WORLD

HOLMES KNIGHT KEELEY

TONY EVANS

HOW CAN YOU MEND A BROKEN HEART
1971

Bee Gees,
when this song turned to gold
you won our nation's hearts.

LINDA GRAY



MELODY FAIR, 1969

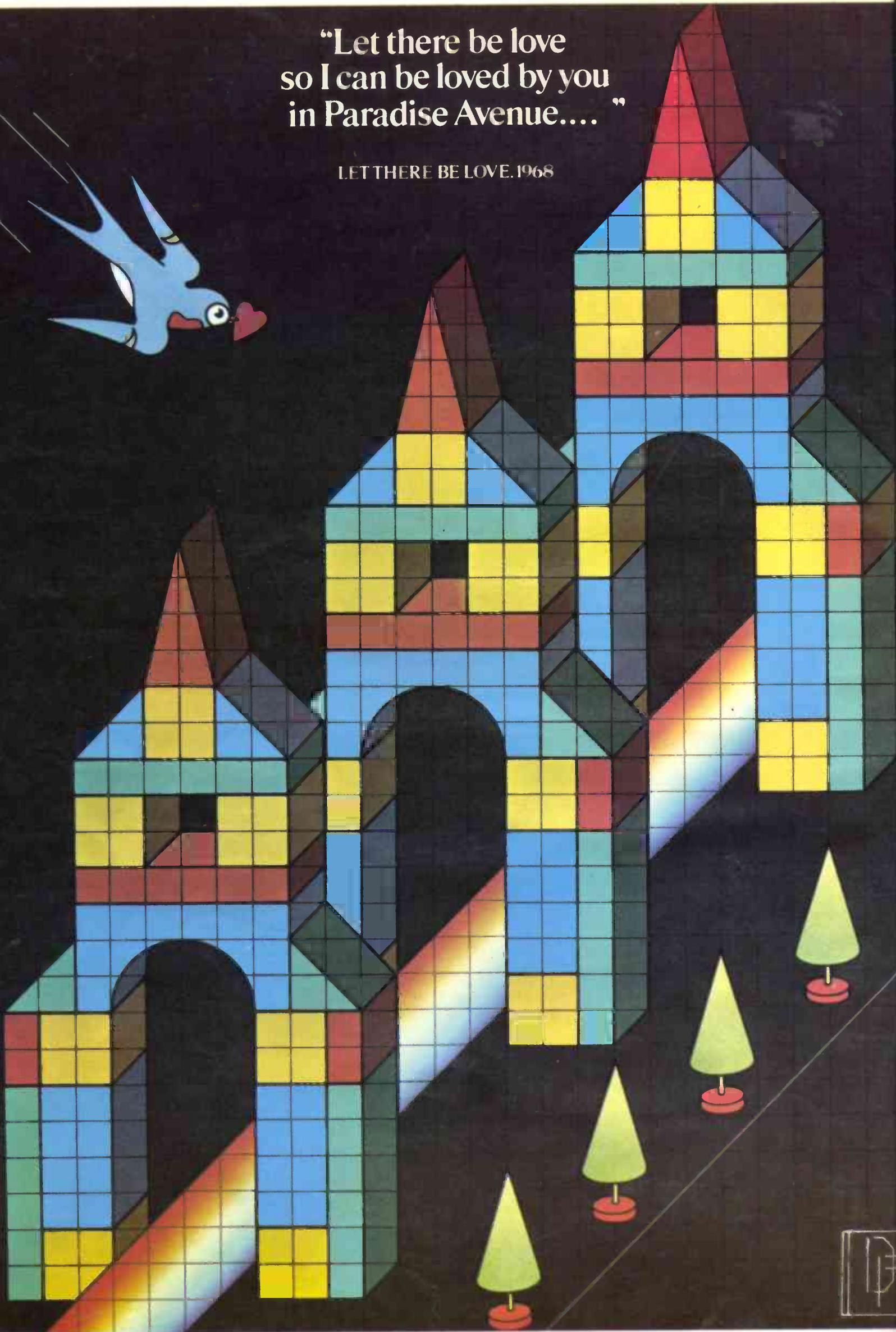
Bee Gees, we feel close to your music.
We bow to your artistry.

POLYDOR JAPAN
a polygram company

HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

"Let there be love
so I can be loved by you
in Paradise Avenue...."

LETTHERE BE LOVE. 1968



Paradise found.

POLYDOR SWEDEN

a polygram company

HONOR THE **BEEGLES** TRULY CHILDREN OF THE WORLD



with 14 C



SARAH PARKIN

'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

Gees, with 14 Golds from Saturday Night Fever already you've got us working day and night just trying to keep a hold on you.

POLYDOR FRANCE
a polygram company
HONOR THE **BEE GEE'S** 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 ~~SELDOM~~ TRULY CHILDREN OF THE WORLD



MICK BROWNFIELD

YOU CAN TELL BY THE WAY
I USE MY WALK,
I'M A WOMAN'S MAN!

STAYING ALIVE. 1977

ONE WORLD BEATING TEAM SALUTES ANOTHER.

PolyGram discos Argentina
HONOR THE ~~BEGETS~~ TRULY CHILDREN OF THE WORLD

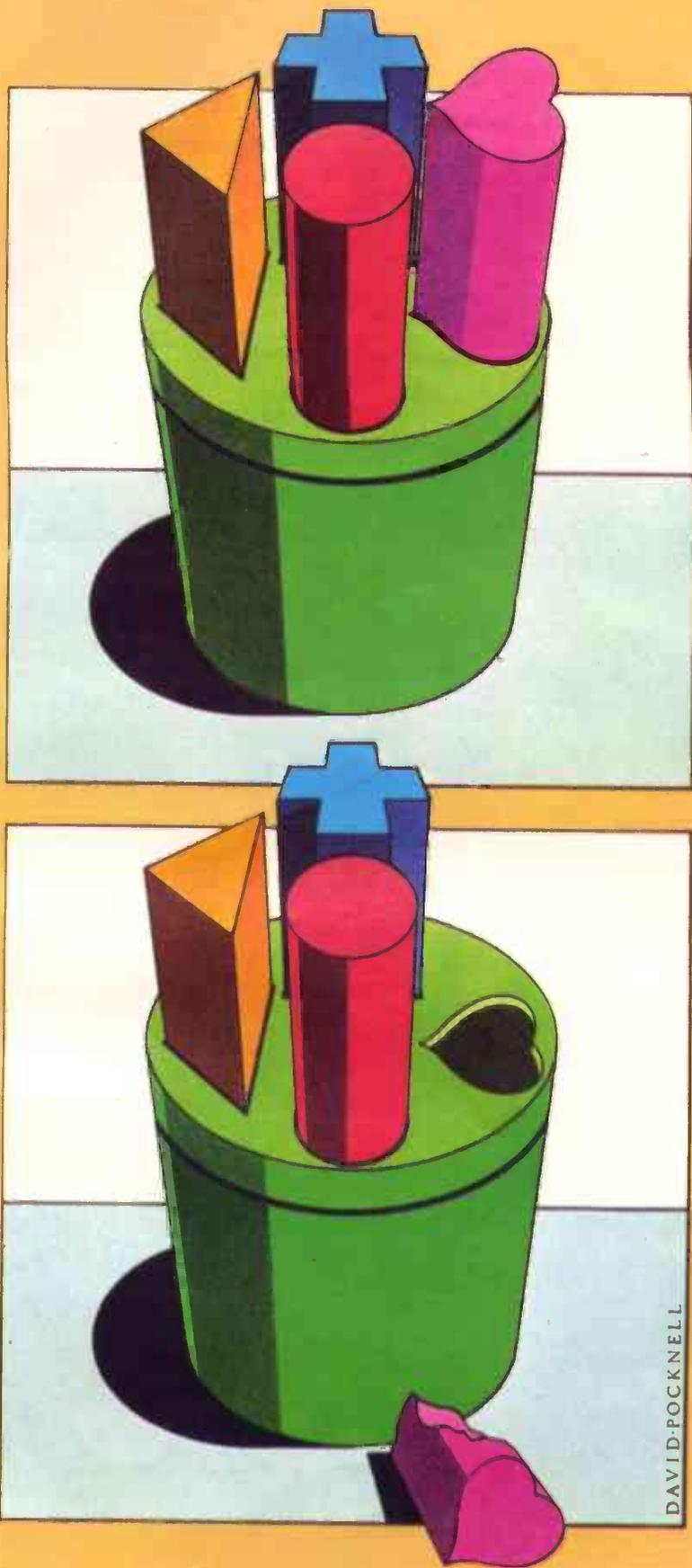
SPICKS AND SPECKS. 1966



"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
a polygram company
HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

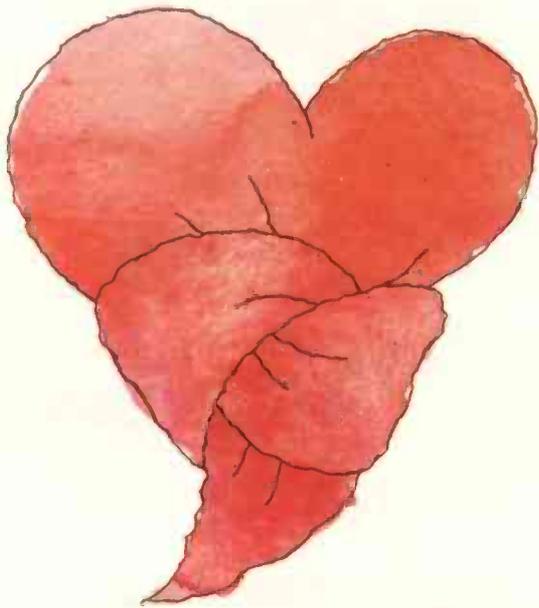


"Maybe you can tell me
how a love so right
can turn out to be so wrong. . . ."
LOVE SO RIGHT. 1976

But your hearts
are in the right place Bee Gees.
This year in Brazil
your beat has been stronger than
any other international group.

DAVID POCKNELL

polyGram discos Brazil
HONOR THE **BEE GEES** TRULY CHILDREN OF THE WORLD

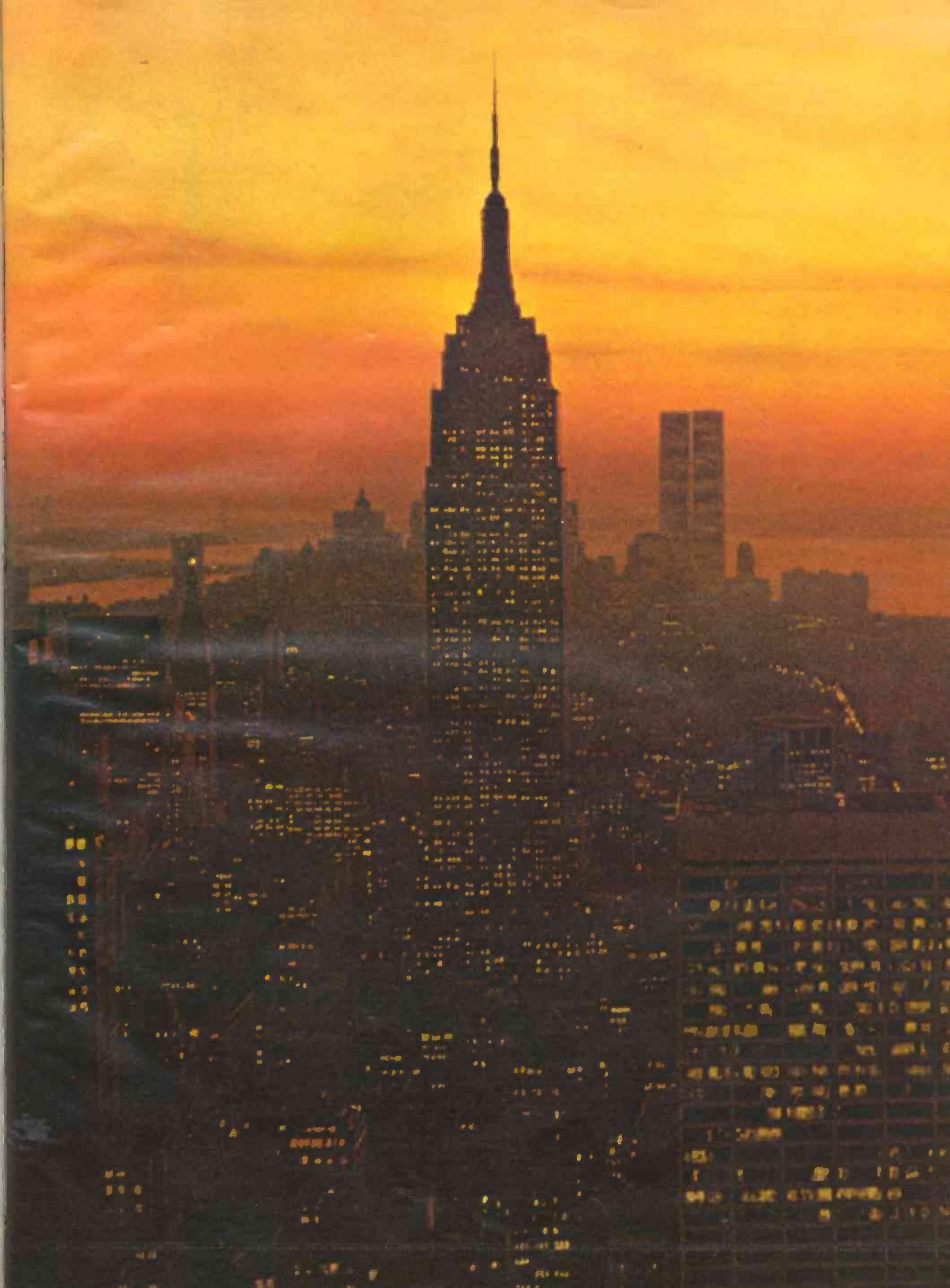


DON'T FORGET TO REMEMBER. 1969

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

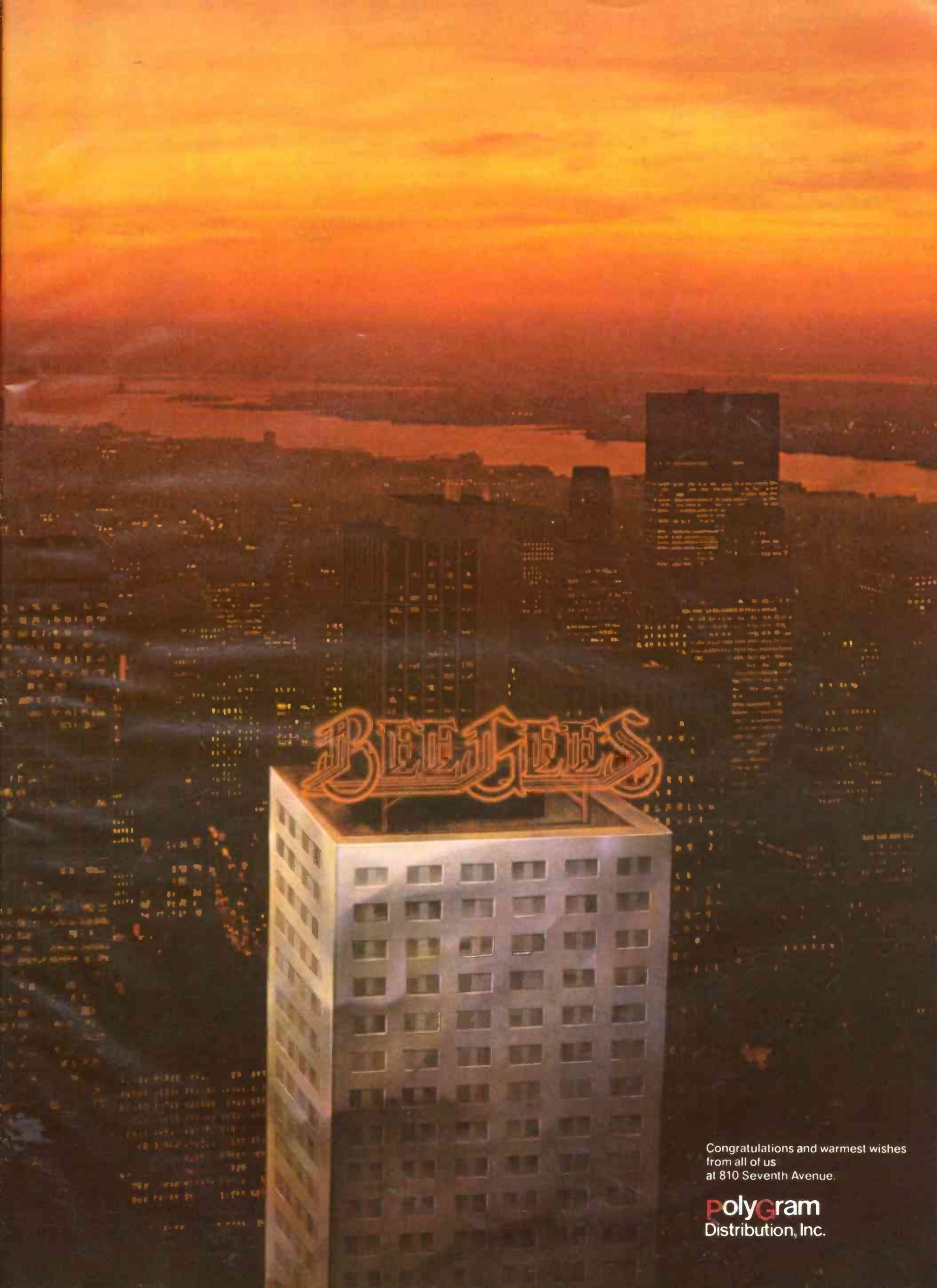
FROM ONE GOLD PRODUCER TO ANOTHER, WE DIG YOU BEE GEES!

polyGram records Ghana
HONOR THE BEE GEES TRULY CHILDREN OF THE WORLD





the brilliance of their artistry casts a special light.



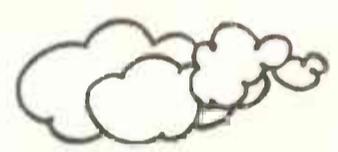
Congratulations and warmest wishes
from all of us
at 810 Seventh Avenue.

PolyGram
Distribution, Inc.

MARVIN HAMLISH

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

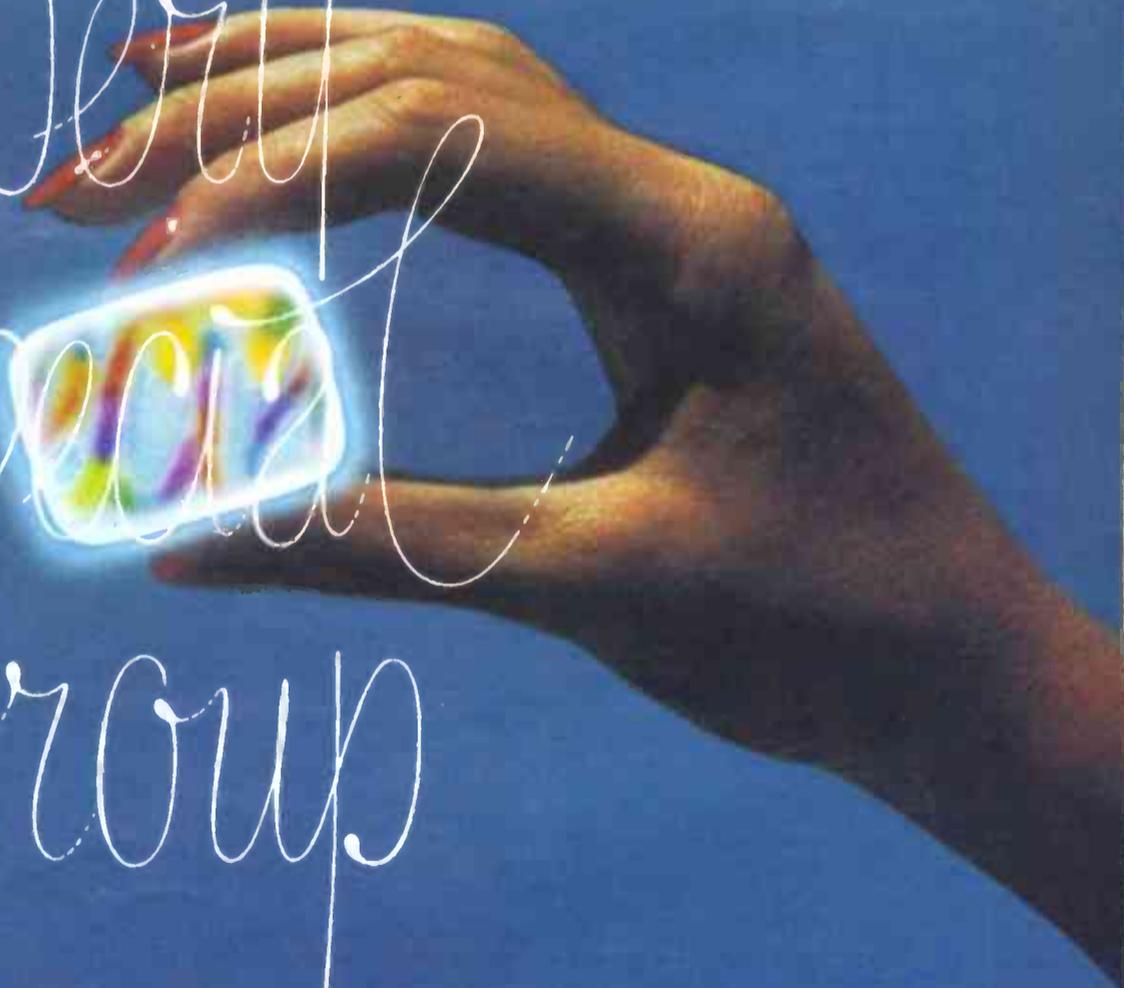
INFLUENCE AND INSPIRATION

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



ANCILLARY ENTERPRISES

FINALLY, A MUSIC AWARD FOR KIDS WHO CAN'T PLAY.



Nobody likes to think about kids getting hurt. Or sick. Or in trouble. But it happens.

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.**

AMPEX

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401 Broadway, Redwood City, California 94063
(415) 367-3887

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Los Angeles, California, 90067 Telephone (213) 556 2077

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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.

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Telex: 261366



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

HOWDY!

*Thanks 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.*

*MJR 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



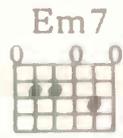
EMOTION

Moderately slow



It's

Dear Barry, Robin, Maurice . . .
Thank you for
your belief in me
throughout the years.
Love
Samantha



o - ver and
there at your

side. _____
are. _____



Ah, you're cling-ing to in-stead of me to-
Ah, you got a part of some-one else; you go to find your



Beetles

Thank
you



More Than Just Business

ALAN P. ROSEFELDE, ESQ.

ARNOLD J. GITOMER, ESQ.



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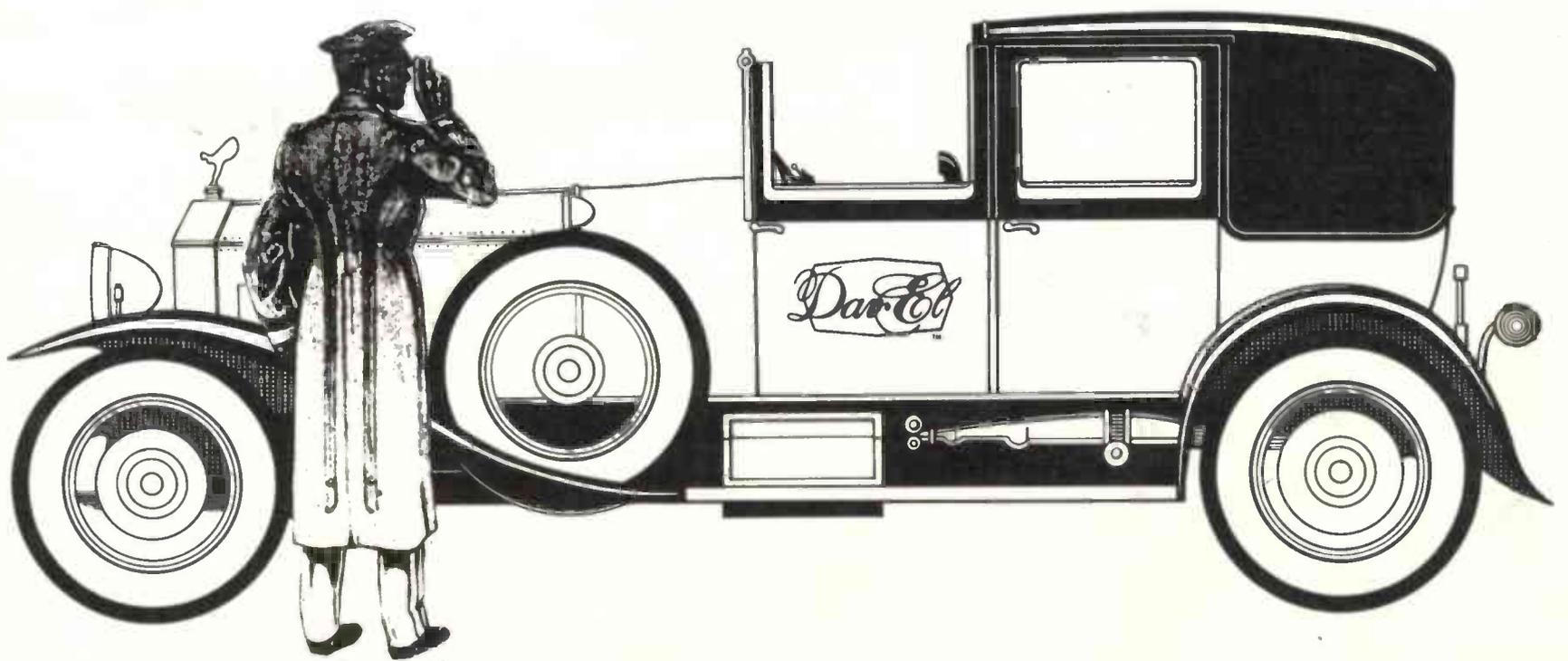
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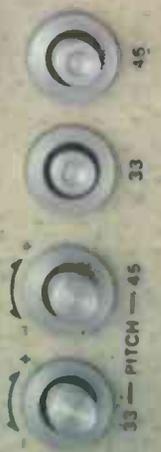
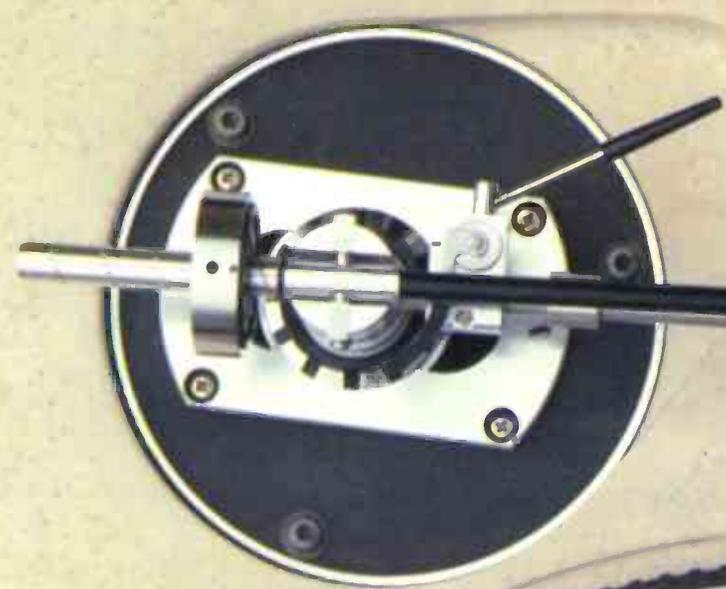
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—
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for
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—
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Molly



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ARE CERTAINLY “STAYIN’
ALIVE” AND I’M NOT
“JIVE TALKIN’” WHEN I
SAY YOU STEP UP MY
“EMOTION” ‘CAUSE I
SURE DANCED A LOTTA
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F

Am

on the nights on Broad - way, sing-in' them

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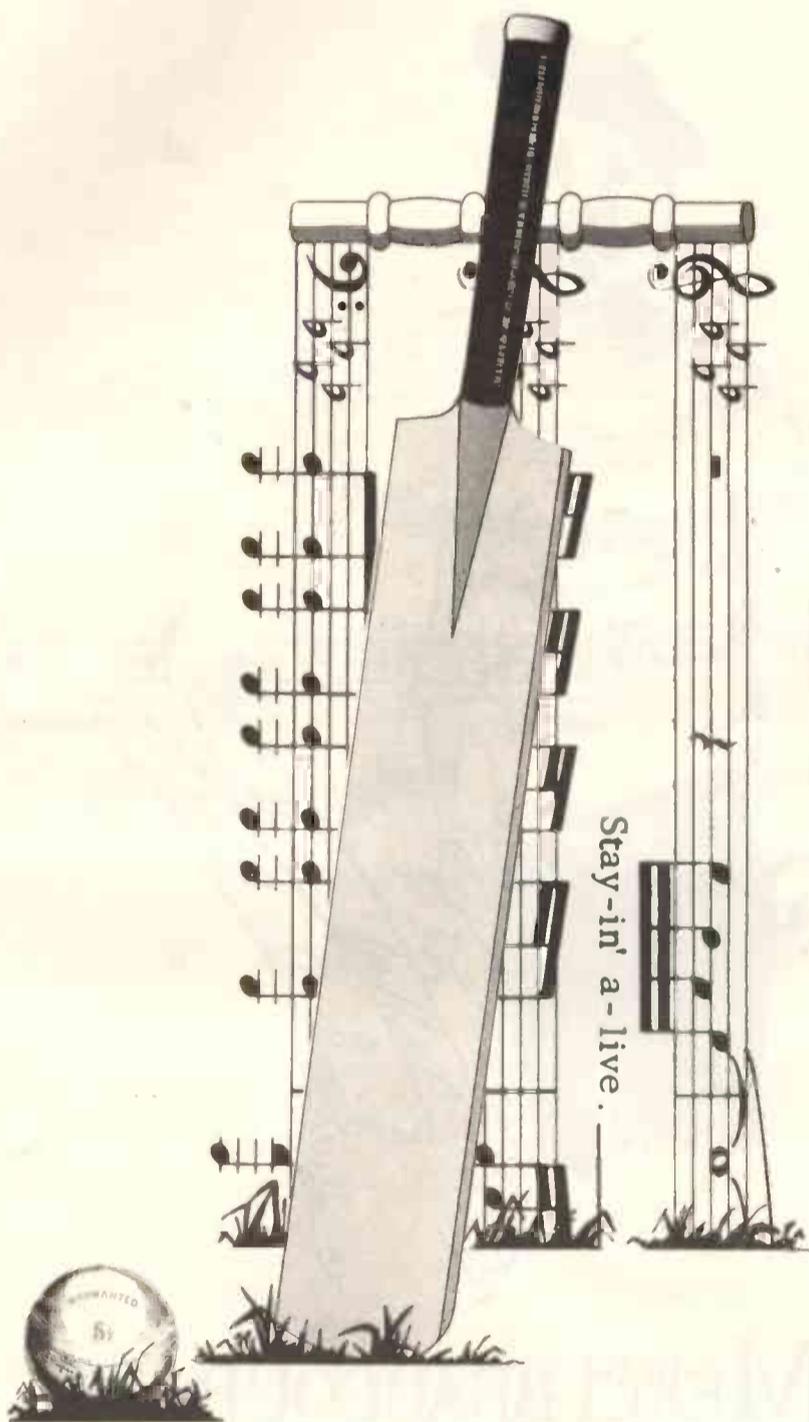
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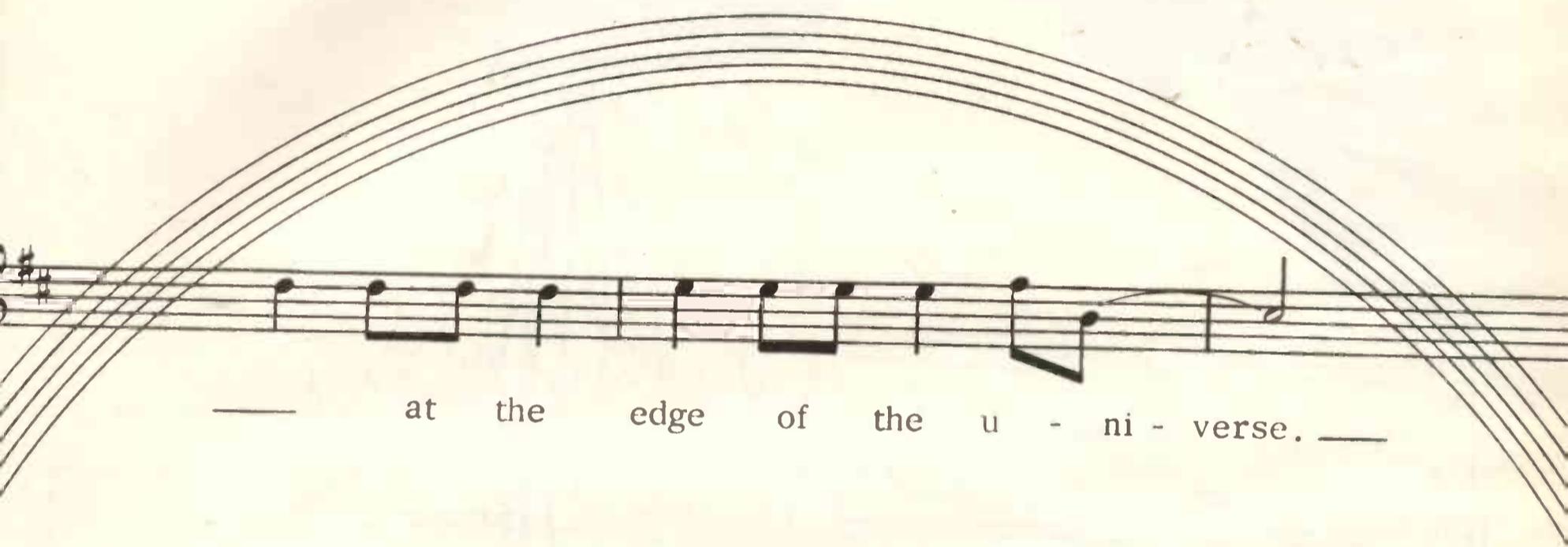
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— at the edge of the u - ni - verse. —



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Dm7

0

1 2 3 4 5 6 7

Night fe - ver, night fe w how to do —

The illustration features a mountain range in the background, a dense forest of evergreen trees in the middle ground, and a small cabin nestled among the trees. The musical notation includes a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are written below the treble staff, with dynamic markings like 'fe' (forte) and 'w' (piano) placed above the notes. The bass staff is partially visible at the bottom of the musical notation.

DANKE SCHÖN
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I just wan-na be your ev - 'ry - thing.

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ZUKKAN-EVU

The image shows a musical score for the Japanese song 'Zukkankannon'. It includes a guitar chord diagram for a C major chord, a vocal line with lyrics, and piano accompaniment. The lyrics are: 'jive talk - in', you're tell - in' me lies, — yeah. / jive talk - in', you're tell - in' me lies, — yeah.' Below the score is a watercolor illustration of a mountain range and bamboo stalks.

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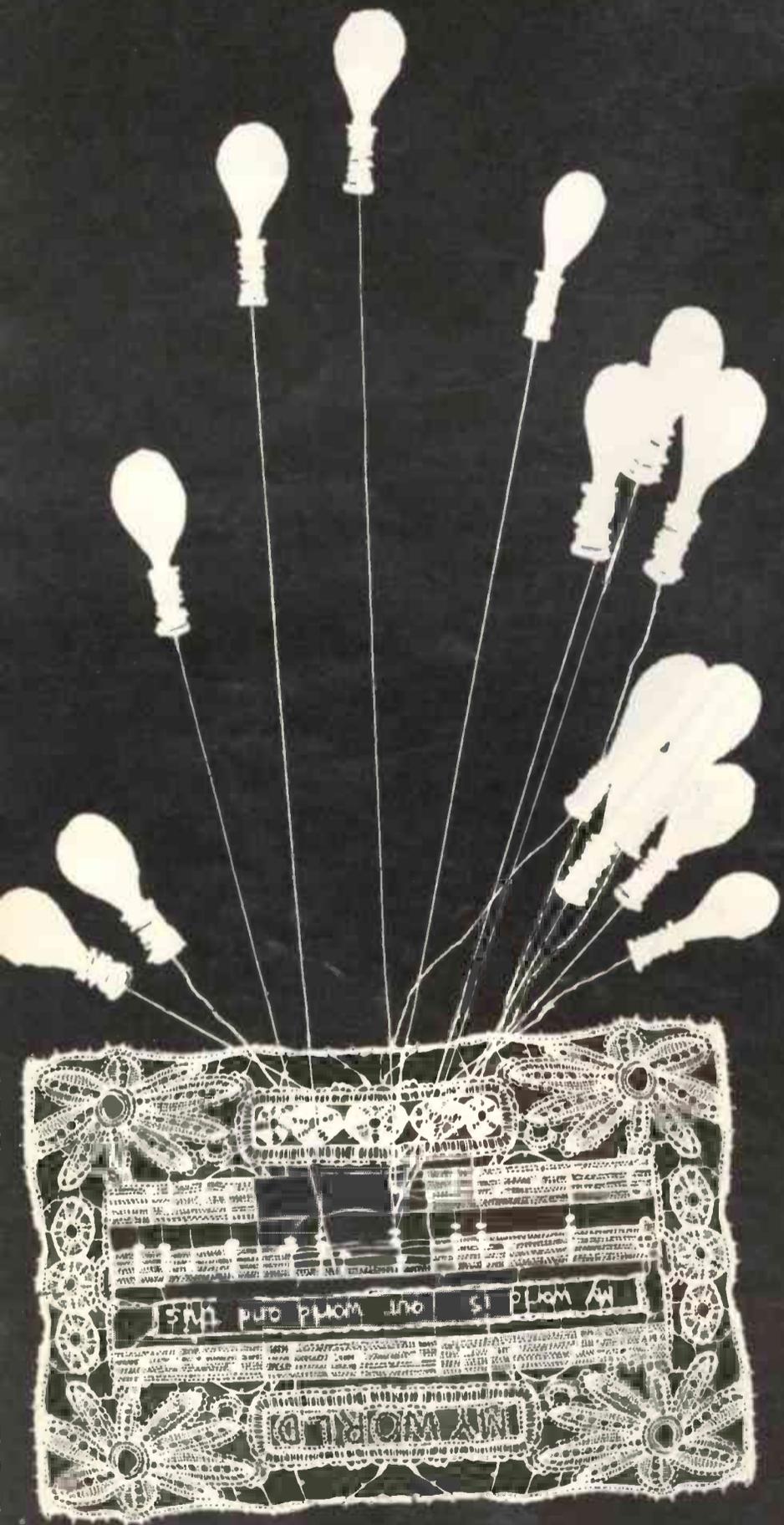
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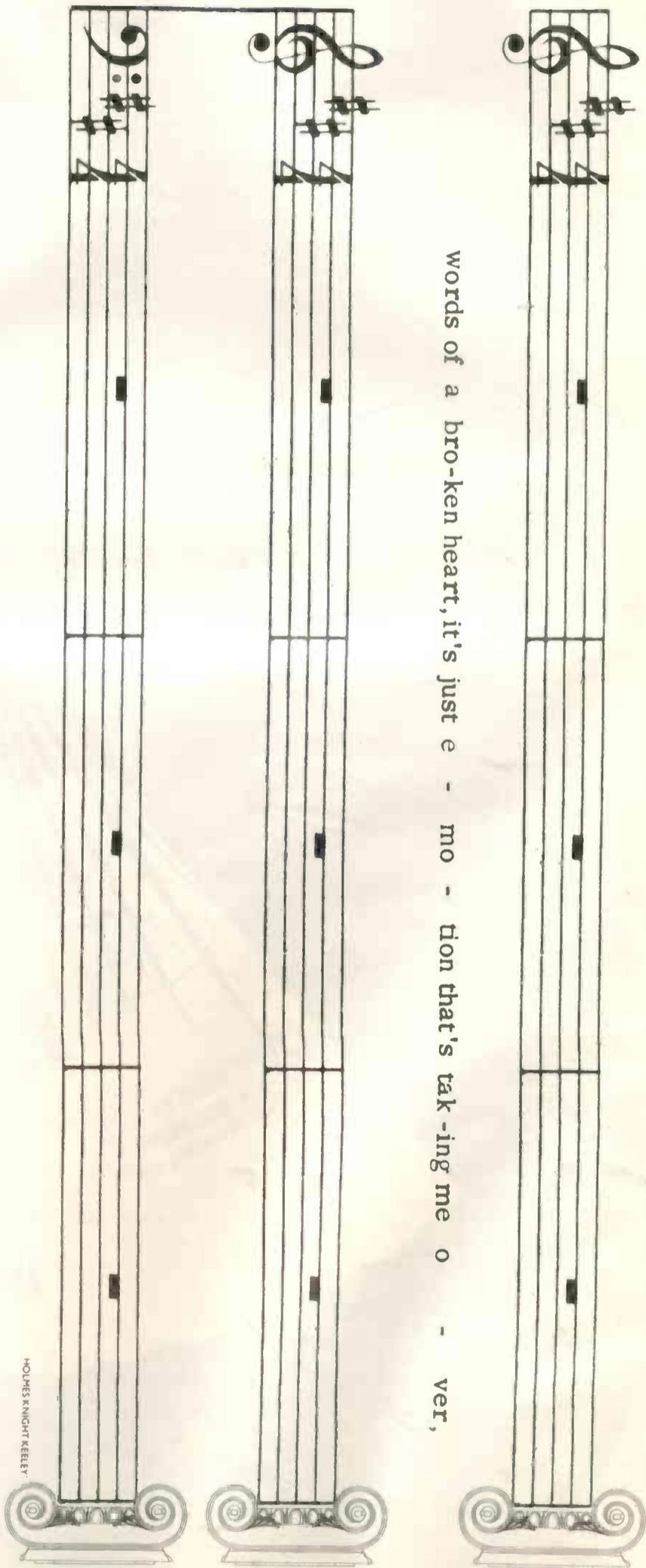
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words of a bro-ken heart, it's just e - mo - tion that's tak - ing me o - ver,

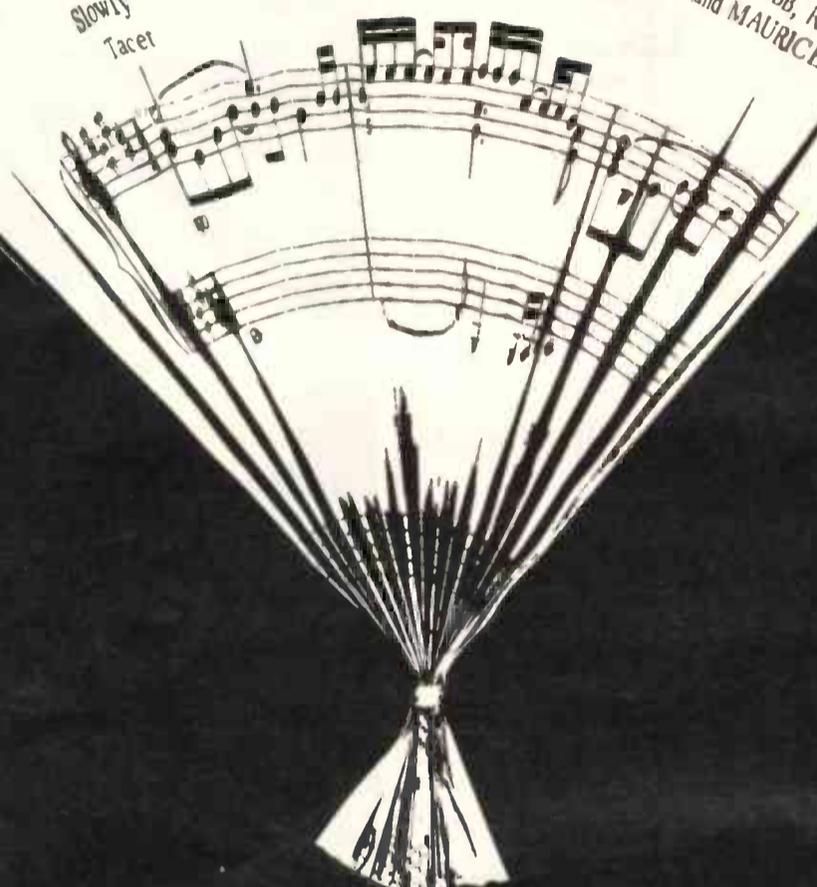


HOLMES KNIGHT KEELY

I LOVE SO RIGHT

Slowly
Tacet

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tal•ent (tal-ənt) *N.* 1. A mental or physical aptitude; specific natural or acquired ability. 2. Natural endowment of ability or superior quality. 3. Gifted people collectively.

cre•a•tiv•i•ty (krē-ā-tiv-i-tē) *N.* Characterized by originality and imagination.

per•fec•tion•ism (pər-fek-shə-niz-əm) *N.* A propensity for setting extremely high standards and being displeased with anything less. (see **perfection**)

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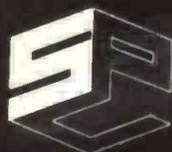
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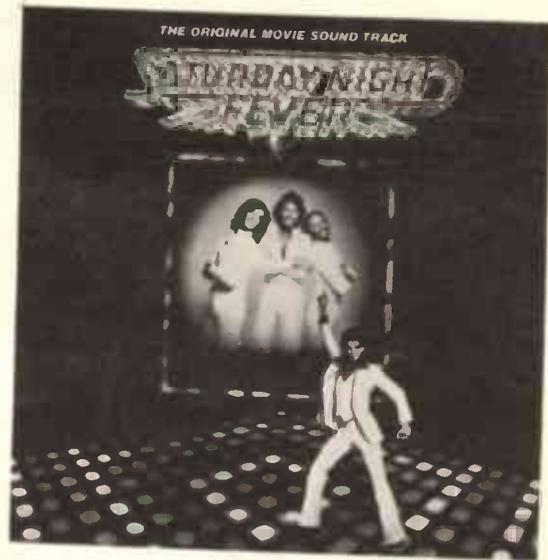
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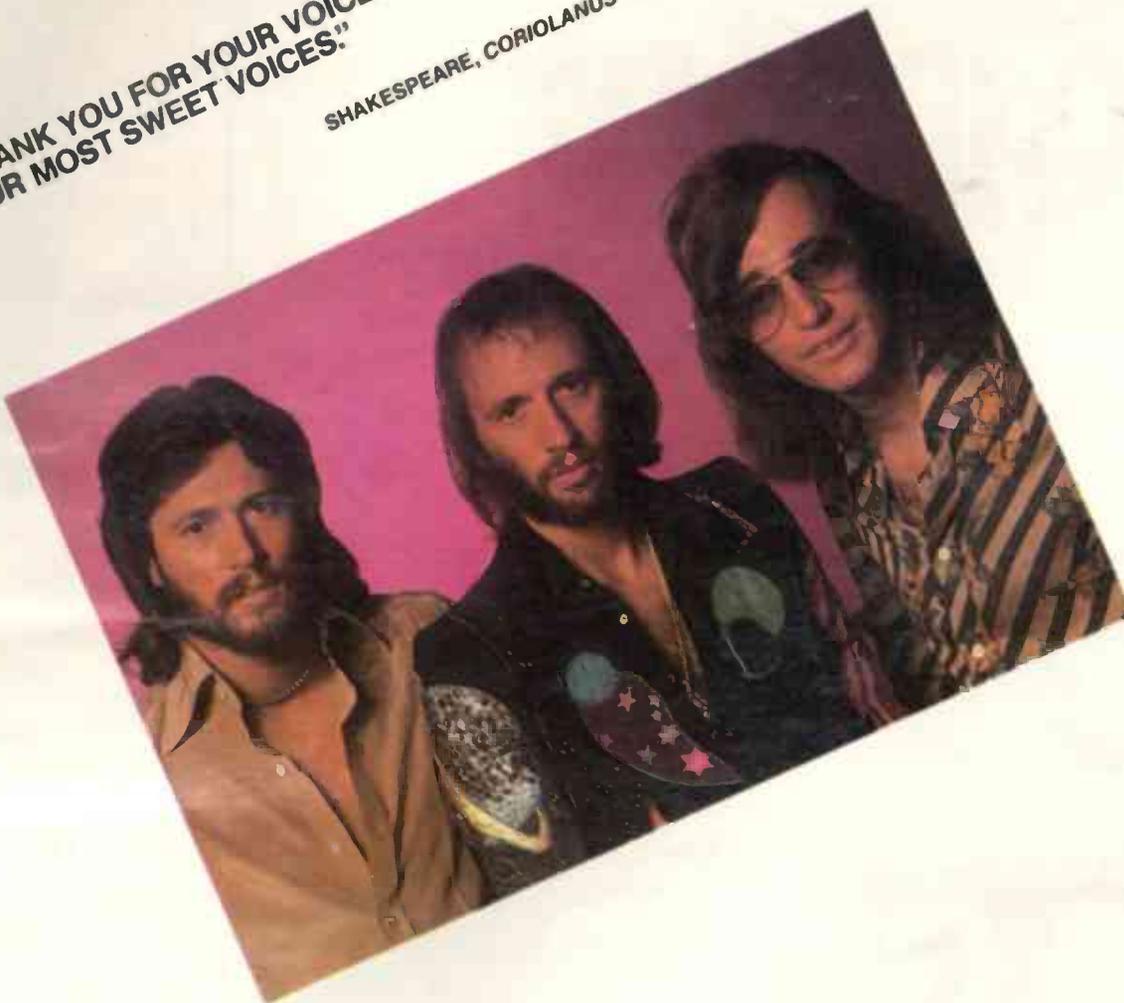
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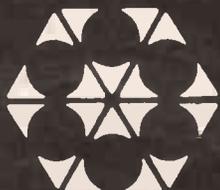
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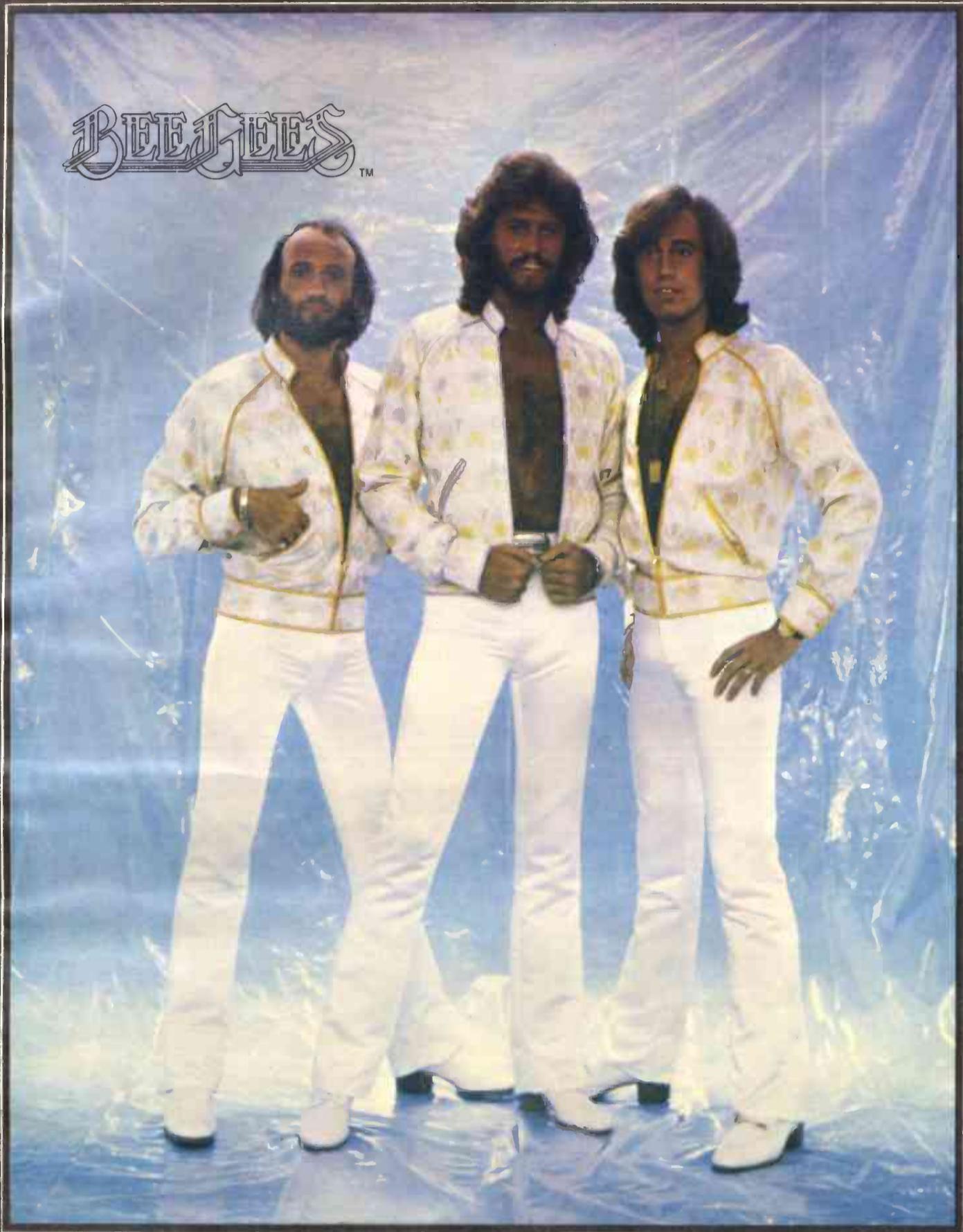
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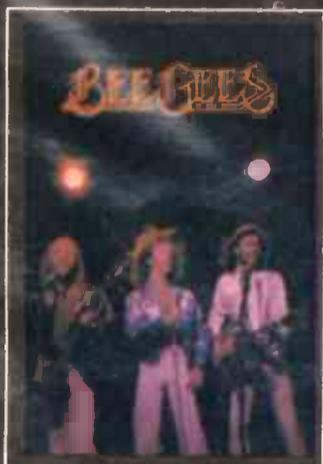
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and David Trew
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**on reaching
the top.**



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With tours by
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Eric Clapton
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have done us
proud

From 3 fresh-faced kids entertaining their thousands of Australian fans in the early 60's to 3 superstars entertaining millions of fans throughout the world in the 70's — *The Bee Gees* have done us proud. Continued best wishes from the staff and readers of TV WEEK, Australia's largest entertainment magazine.

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applause!
applause!
applause!

For Barry . . .
For Robin . . .
For Maurice . . .

and for their phenomenal success
and unparalleled contribution
to the music of today
and to the recording industry . . .
CLAP HANDS FOR THE BEE GEES!

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**3 Years Ago
in
Kingston, Ontario**

**Thanks for
making our
vacation
so enjoyable!**

**Rose, Laura
Len & Ted Kern**
(from Elizabeth, New Jersey)

Congratulations
Barry, Robin and Maurice
on your success—
We love you
and your music,
and have since
“we were small and
Christmas trees were tall.”



**“We are
proud to be
a part of your
phenomenal
success
in this part
of the world.”**



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TO THE BEE GEES
FROM PATO LEUNG

HEARTY CONGRATULATIONS ON YOUR UNPARALLELED SUCCESS IN WORLD POP HISTORY. IT HAS BEEN MY PRIVILEGE TO PROMOTE YOUR CONCERTS ON THREE SRO TOURS IN SOUTHEAST ASIA. AND I AM LOOKING FORWARD TO THE 4TH. SO ARE YOUR BILLION FANS HERE.

PLS NOTE MY NEW ADD: JUST GOOD PRODUCTIONS LTD.
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PERSONAL REGARDS TO YOU, DICK N STIGGY

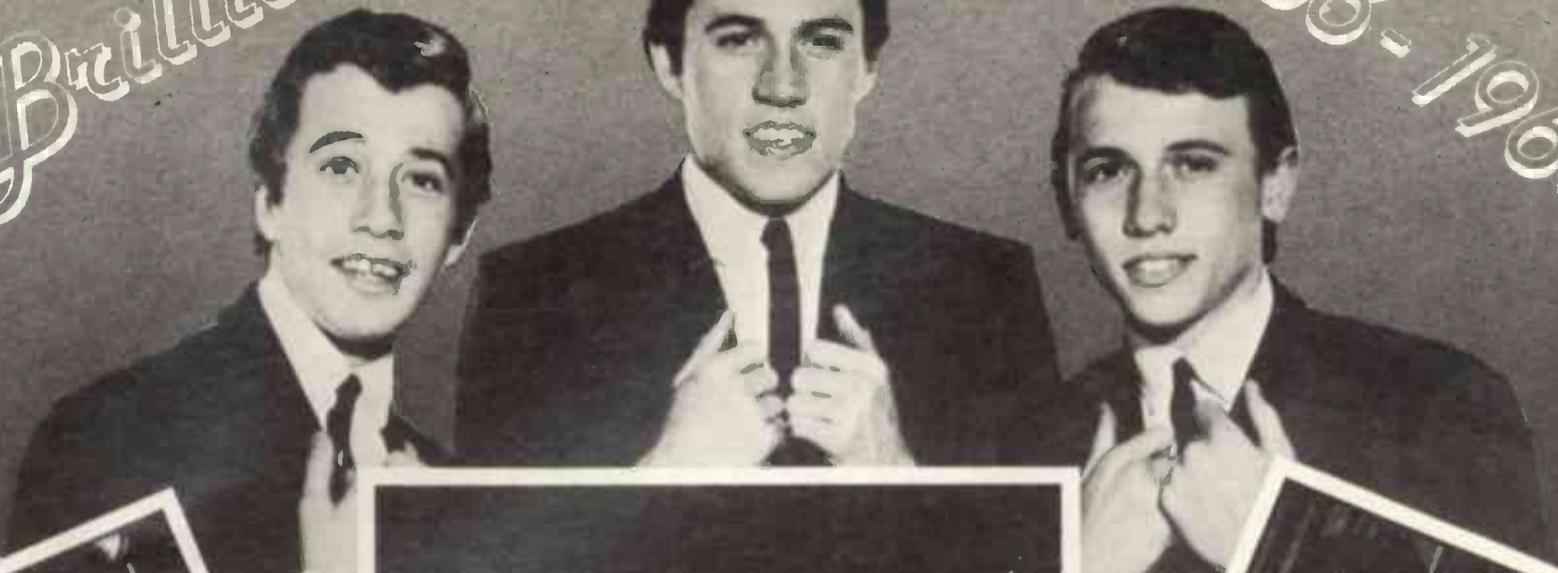
PATO

65211 JGKTR HX

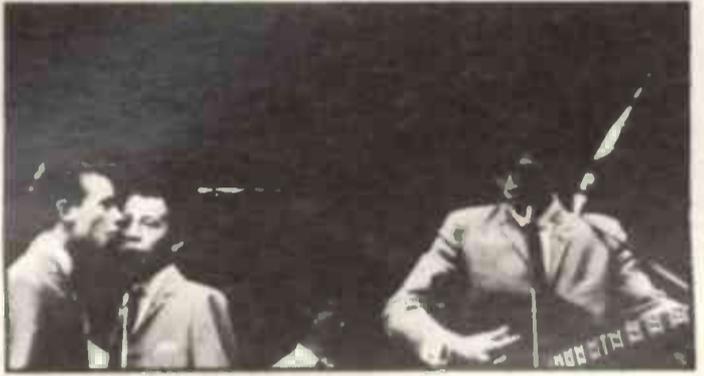


Birth
Of Brilliance

1963-1966

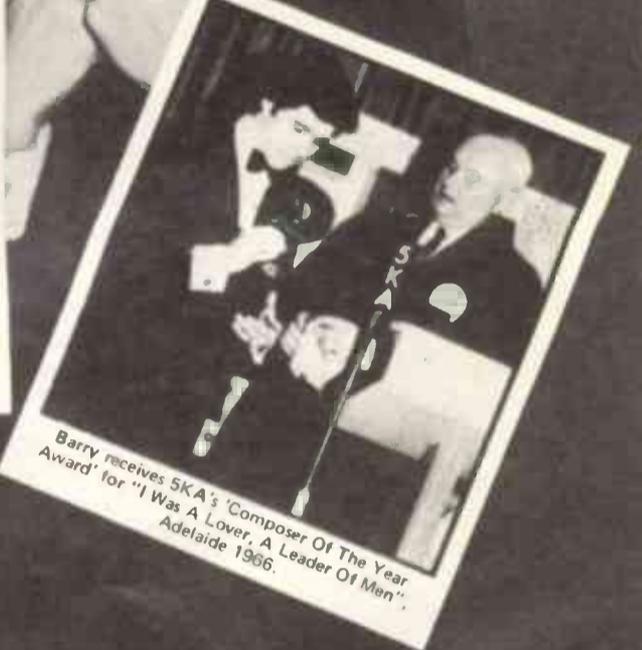


Hosting their own Brisbane TV Show, 1959.



At a 2SM open-air concert, 1964. (Pic: Bob King).

Congratulations to Barry, Maurice, Robin and R.S.O.
on 8 gold albums and 2 platinum albums thru

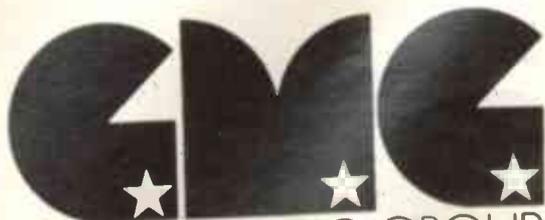


Barry receives SKA's 'Composer Of The Year
Award' for 'I Was A Lover, A Leader Of Men'.
Adelaide 1966.

Festival records

AUSTRALIA and NEW ZEALAND

TO BARRY, MAURICE AND ROBIN
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“They are, quite simply,
super.”

George Martin
Air Studios
London



We would like to thank our many associates and friends, and the millions of people who have been so enthusiastic and helpful to us over the years.

We especially want to thank Linda, Molly, and Yvonne for their love, understanding, and unyielding patience under all the pressures.

We thank you all for making this year the most exciting and rewarding year in our lives.

A large, stylized handwritten signature in yellow and orange ink, appearing to read "Linda", is written across the top half of the page.A handwritten signature in orange ink, appearing to read "Molly", is written on the right side of the page.A large, stylized handwritten signature in red ink, appearing to read "Yvonne", is written across the bottom half of the page.

ROBERT C STIGWOOD

DEAR BARRY, ROBIN, AND MAURICE

AT LAST I GET THE FINAL WORD.

AS ALWAYS,
MY HEARTFELT CONGRATULATIONS.
LOVE AND GOOD WISHES,

A handwritten signature in black ink, appearing to read 'Robt', with a large circular flourish at the beginning and a long horizontal line extending to the right.

PALM GROVE, BERMUDA

RSO