

Barry Gibb's Lost Masterpiece

By Chris P. James



It's a twist of fate that the lone survivor of the Bee Gees is the eldest Gibb brother, Barry. Even his youngest sibling (and non-band member), Andy is deceased. Our survivor, the original BG, has accomplished more in the world of music and songwriting than just about anyone who ever entered that arena. There are no more

mountains to climb. But there is always more music to be made. Barry Gibb is currently performing concert dates around the world on his Mythology Tour. He is, of course, also still writing songs.

Most music fans are well aware of the Bee Gees. There's not much that hasn't already been told of their illustrious history. But do you know about Barry's long lost first solo album? It's a beautiful record, thoroughly melodic with a strong helping of country/folk-influenced material.

"I love country music and I probably allowed a little more than I should have to influence me. But I do music that I enjoy and hope that everyone else will enjoy it too. If you try to work for whatever everyone else wants, I think that you get lost." Barry Gibb was talking about the direction he was heading musically with his first solo album.

In 1970 Barry Gibb was famous worldwide as the leader of the mega-successful Bee Gees when he recorded his first solo album. That's the good news. The bad news is – it was shelved. It remains unreleased to this day. That was certainly not a result of a lack of quality. The album, regularly referred to as "The Kid's No Good", is a brilliant slice of melodic pop rock by one of the genre's greatest songwriters and singers.

"The Kid's No Good" was ultimately left unreleased because the estranged Bee Gees agreed to reconvene, after a year apart, right at the time of the album's scheduled release in August 1970. There had as yet not been an official title given to the album. The line "the kid's no good", which the album is commonly titled on several bootleg releases, is also featured in the Bee Gees' song "Come Home Johnny Bride" on

the superb and largely overlooked 1973 Bee Gees' album "Life in a Tin Can". Barry's album features strings and orchestra arranged by Bill Shepherd. Shepherd had worked with the Bee Gees as far back as their early recordings in Australia. He continued to score orchestra for their recordings until 1972.

The impetus for this wonderful collection of songs began on December 1, 1969 when Barry Gibb announced that he was splitting away from the Bee Gees to become a solo artist. His brother Robin Gibb had left the group many months before in March 1969. Prior to Barry's decision to go solo, he and brother, Maurice Gibb had recorded the "Cucumber Castle" album without any involvement from Robin. It remained the only Bee Gees album without all three brothers. That record, something of a soundtrack album to a television special, came out in April 1970, released despite the fact that the group had disbanded. Over the next few months the ever-prolific Barry wrote new material for his solo album. "It's not the same orchestra as we used with the Bee Gees", Gibb explained, "But Bill Shepherd is the only arranger I'll ever work with" (this actually proved untrue a few years later).

Barry began recording his first solo venture on February 15th with four songs: "I'll Kiss Your Memory", "The Victim", "Moonlight" and "Summer

Ends". The latter two were held off the track listing for the intended album and instead offered to other artists. On February 20th he recorded "It's Over", and "I Just Want to Take Care of You". Two days later he recorded "A Child, A Girl, A Woman", "Mando Bay", "Born", "Clyde O'Reilly" and "Peace in My Mind". On March 9th he recorded "What's It All About", "This Time" and "The Day Your Eyes Meet Mine". And on March 23rd he recorded the last two songs; the upbeat pop number "One Bad Thing" and the ballad "Happiness". At that point Barry believed he had completed his album.

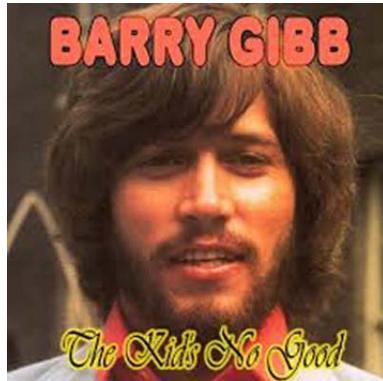
The musicians involved are uncredited but P.P. Arnold, with whom Barry was working at the time, can be heard singing backing vocals on some songs. She had a British hit with Cat Stevens' "First Cut Is The Deepest" years before Rod Stewart's version became popular. Drummer Colin Petersen, who'd been with the Bee Gees since their 1967 British breakthrough, was fired during the making of "Cucumber Castle". Terry Cox played drums on the rest of that album. It's likely that Cox played on Barry's solo record. The guitar, besides Barry himself, is probably Chris Spedding and/or Big Jim Sullivan. Bill Shepherd played piano. It is also likely that Maurice Gibb contributed on bass and keyboards. At the same time, Maurice was also recording a solo album known as "The Loner". Well worth seeking out, Maurice's album remains unreleased as well. Though seldom the lead voice on a Bee Gees' song, Maurice was unquestionably the most accomplished musician of the brothers.

A decidedly Country flavored song, "I'll Kiss Your Memory" and its B-side "This Time" from these sessions were released as a single (Polydor in much of the world, Atco in North America). The single failed to chart, due to lack of promotion. The songs "One Bad Thing" and "The Day Your Eyes Meet Mine" were to be released as another single around October 1970. Both songs had originally been written by Barry and Maurice Gibb and recorded during the "Cucumber Castle" sessions but left unused. The versions for his solo album were new recordings. Atco's initial batch of this follow-up single (song-writing credited to only Barry for both songs) with printed cover sleeves, was destroyed although a few copies have survived and are collectors' items today. Because the trio had announced a reunion, the record label went to that length to focus on a new Bee Gees release instead.

The music on "The Kid's No Good" is similar to late-'60s Bee Gees records, thoroughly melodic and often Beatle-esque. But it differs slightly because the focus was no longer upon three-part vocal harmonies and it featured a somewhat country-style approach. It's well worth seeking out if you are an admirer of the trio and interested in a significant missing link in the chain. The album is not hard to find by anyone who's familiar with hunting on the internet (hint: write "Barry Gibb - The Kid's No Good" into the google toolbar).

Barry did manage to make something out of all the good work he'd done recording these finished songs. He succeeded in getting many of them recorded by different artists over the following years. That is a testament to the quality of material.

"Born" and "Happiness" were both recorded by P.P. Arnold during one of her sessions produced by Barry Gibb but both remain unreleased. "One Bad Thing" was offered to Barry's friend Ronnie Burns who issued it as a B-side on his "1000 Years" single in 1971 and on his "We've Only Just Begun" LP in 1972. "One Bad Thing" was also covered by other musical acts including Wildwood, The Freshmen and New Horizon, all issued on singles in 1971. "The Day Your Eyes Meet Mine" was featured on Lou Reizner's self-titled LP issued in 1971. "Peace in My Mind" was given a German interpretation under the title "Frieden in Mir" by Katja Ebstein for her 1971 album "Freunde". "Clyde O'Reilly" was recorded by Roy Head and issued as a B-side on his single "Carol" in 1973. "Mando Bay" was record with German lyrics by Peter Maffay for his "Du bist wie ein lied" LP in 1971, an English version was also recorded for his "It's You I Want to Live With" LP issued in 1973. Related session outtake "Moonlight" was covered by Jerry Vale (who just passed away 5-18-14) on his 1971 single "I Don't Know How to Love Her" and on his LP of the same name. Another outtake "Summer Ends" was released by Company (or Co. for short) on their self-titled LP issued on Playboy Records in 1972.



Barry recorded much more than the amount of music needed for one LP record. There is the delivered 12 song album as well as another forty minutes of high quality outtakes that tend to sound more like demos than fully produced songs. They are all good, well recorded with fine fidelity and singing. Of course, as things turned out, the whole project is now relegated to the status of "out-takes".

This body of music could be compared to lost solo tracks by any of the Beatles from the same era, except that "The Kid's No Good" was a finished work, so these songs are more satisfying aesthetically than rough, unfinished John Lennon or Paul McCartney songs from "Let It Be" or the first year they were solo.

These tracks represent a lost chapter in the history of the Bee Gees. From the opening sweet, tranquil "Mando Bay", which sets a warm and comfortable tone to the album, to the closing powerful romp, "Born", this is a solid slice of late-'60s Bee Gees legacy. Manda Bay is a resort area on the coast of Kenya (Africa). There is no Mando Bay. But the locale fits the vacation spirit of Gibb's song.

Comparing the album to the solo outings from the same year by his siblings, it's hard not to arrive at the conclusion that Barry was the strongest component of the Bee Gees sound and song writing. That is not to say that the others weren't wonderful as well. But Barry truly was the leader, the elder brother who allowed his kid siblings to climb on board his musical train way back in Australia.



Many admirers of the glory days of Classic Rock prefer the Bee Gees music of this era over their later, mega-successful disco-era music. A lot of the material is sentimental and country flavored, and all of it features the light to moderately heavy orchestrations that were

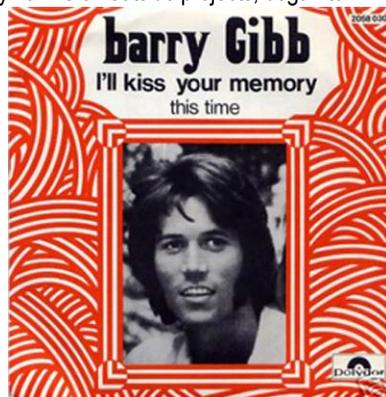
always favored by the group. The material sounds like one might imagine a Bee Gees album that would have fallen in between "Cucumber Castle" and "2 Years On". That is nearly what it is.

The tensions between Barry and Robin came to a head early in 1969 over the first single from the "Odessa" album. It was going to be Robin's "Lamplight" but (manager) Robert Stigwood preferred to feature Barry singing "First Of May". Even though Stigwood said that the song "Odessa" is one of his favorite Bee Gees tracks, Robin felt more and more that his songs could not get proper attention within the confines of the group. He had worked all his life with Barry. But at the start of 1969 he decided to find out what he could do on his own.

On March 19th, Robin announced that he was going to make a solo album. For a short time it was uncertain as to whether he would also work with the Bee Gees. Robin recorded a few songs, and so did Barry and Maurice. Then when Robin made it clear that he was out for good, lawsuits over Robin's contractual obligations to the Bee Gees stopped him recording at all until September.

In December, Barry and Maurice, after making one album without Robin, announced that they too had split, ending the Bee Gees. Maurice, already working with his brother-in-law Billy Lawrie on outside projects, began to record songs for his own solo album.

At the start of 1970, the Bee Gees did not exist. The two Gibb brothers albums recorded in 1969 were released early in the year, "Cucumber Castle" by Barry and Maurice as the Bee Gees, the other, "Robin's Reign" by Robin. To promote the British television special Maurice and Barry made a few publicity appearances together as the Bee



Gees. But all three brothers were working separately on new albums. Except for one single each by Maurice and Barry, nothing of the three albums was released. Robin had already released "Robin's Reign". His follow-up album, "Sing Slowly Sisters", remains unreleased to this day.

After spending a couple of months writing, it was February 1970 when Barry began recording his solo album. But as things would turn out, only the single, "I'll Kiss Your Memory", was released.

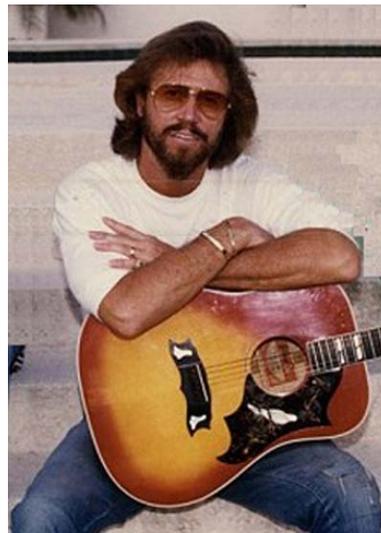


With "The Kid's No Good" Barry continued the songwriting and singing style he had already made popular with The Bee Gees. Just a few years later this version of the group's style was lost. Time is kind to this music. It is still a sublimely enjoyable set of songs today. This is Barry before the falsetto and disco took over. He is in tip-top voice and equally at home behind lush strings or just acoustic guitar. And this is when he was coming up with some country tunes.

Three of the so-called out-takes are of special interest. "King Kathy", "I Can Bring Love" and "Summer Ends" were taken from the special Barry Gibb Fan Club Christmas disc (recorded in October 1971) that is now a rare collector's item. They are completely solo recordings of Barry simply singing while playing acoustic guitar. The gorgeous "I Can Bring Love" was eventually recorded for "To Whom It May Concern" (1972), which has strings on it, unlike the version here which also has one extra verse. "King Kathy" was released as a single on Lyntone Records.

What Happened Next:

In August, the Bee Gees reunited, writing "Lonely Days" and "How Can You Mend a Broken Heart" at their first reunion session. Maurice deserves some credit for the reconciliation because he had remained close to both



of his brothers during the rift, recording with each. The trio began to record together again. In December 1970 the reunion album "2 Years On" was released. It was transitional. The reunion wasn't yet complete. For the most part, the songwriting was separate. Maurice is on every song but Robin and Barry are only on the ones they wrote.

All this transpired following the business lead of Stigwood and Atco, who were so determined to reunite the Bee Gees. It worked in the USA but neither "2 Years On", nor their next LP charted in England.

The single, "Lonely Days" reached #3 in the US. In September 1971, the group released the album, "Trafalgar" featuring the song "How Can You Mend a Broken Heart" which was their first American #1 hit. It's interesting to note that Barry's solo song "The Victim" from "The Kid's No Good" contains the lyric "who can mend a broken heart". Barry, who had always been a driving creative force for the group, by 1972 had set aside the idea of a parallel solo career and was ready to devote full attention to the band.

"To Whom It May Concern" was the last album recorded fully at IBC Studios and their last album arranged by Bill Shepherd who had worked with the group since 1964. Also in 1972, they moved to Los Angeles to record



at The Record Plant studio. Beginning in October, the Bee Gees recorded "A Kick in the Head Is Worth Eight in the Pants" but that album was not released either except the single "Wouldn't I Be Someone". It was deemed substandard by Stigwood and the record label, who kept exerting enormous pressure upon the group to deliver the kind of product they considered most profitable. Obviously at the time the group was not regarded as infallible or the goldmine they were soon to become. This is an

example of how up and down and fickle the music business can be because the Bee Gees had already produced a wealth of strong sellers. They were known around the world.

In 1973, the Bee Gees moved to Robert Stigwood's new label and released their first single, "Saw a New Morning" and the album "Life in a Tin Can". This was the first release of the new RSO Records. It is a marvelous album. Without a smash hit single it went largely unnoticed by the general record buying public. That's a shame because it's the last great example of the pre-disco Bee Gees singing beautifully together on a great collection of, often Country-flavored, songs. Sneaky Pete Kleinow, from the Flying Burrito Brothers, plays pedal steel guitar on the album.

Stigwood was not ready to give up on the group, but he didn't support the musical direction they were taking. The band went back out on the road, to rediscover their roots, their true devotion to performing. After a United States tour early in 1974, the band started to perform at small clubs in England.

Next, at the suggestion of Jerry Wexler and Ahmet Ertegun of Atlantic Records, Stigwood put them with Atlantic producer and arranger Arif Mardin. He produced the next Bee Gees album in 1974, "Mr. Natural", a transitional album that hints of things to come while still sounding something like their previous material. It bombed.

Their next album was the massive breakthrough, "Main Course". The (apparently newly-discovered) high-pitched falsetto lead voice became prominent. The rest is history.

The other two Barry Gibb solo albums:

"Now Voyager" (1984 MCA Records) is the only Barry Gibb solo album that was released. It is very "eighties" sounding. He relied strongly on the falsetto voice, processed drum sounds (machines) and synthesizers for "modern" production. It's not a great album.

"Moonlight Madness" (1986) is the third solo album recorded by Barry Gibb, but it was not released. MCA rejected the album. It was produced by Barry Gibb and Karl Richardson. Some of the songs from this album were released and appeared on the movie soundtrack, "Hawks". The name of this album was originally "When Tomorrow Comes" then "My Eternal Love" and finally "Moonlight Madness". A bootleg version exists, titled "The Original Hawks". Gibb said in 1986 that he planned to record his next album live in the studio. He said he was tired of dubbing onto tracks. Many of the songs were sung in falsetto. "Moonlight Madness" was sung in Gibb's breathy voice. "Words of a Fool" was a country ballad that was reminiscent of the Bee Gees' 1978 song "Rest Your Love on Me". The guitar riff by Kendall on "System of Love", also formed the basis of the Bee Gees' 1993 song "My Destiny".

Barry Gibb Today:

In 2013 Barry commented, "Maurice's death in 2003 and Robin's last year had been a huge trauma for me and everyone in our family. Before that, in 1988, we'd lost our kid brother Andy, who had his own solo career, and my father, Hugh, died soon after. Robin's passing made me depressed, and there were times when I'd felt that nothing was worthwhile any more. But

(my wife) Linda giving me a metaphorical kicking, turned out to be the tonic I needed."

His sense of loss was eased, too, by inviting his guitarist son Stephen and Maurice's singer daughter Sami on the tour, to keep it a family affair. "Now it has begun to feel like the sun has finally come out again," Barry continued. "We all lose someone and you have to deal with it and grow from it in some way. My way of handling it is to go back on stage."

Barry carries a sadness that in their final years his relationship with Maurice and Robin had deteriorated to the point where he feels they were no longer friends. "It wasn't just the loss of my brothers, it was the fact we didn't really get on. When Maurice passed, Robin and I just didn't feel like the Bee Gees anymore, because the Bee Gees were the three of us. So while Robin went around saying 'I'll always be a Bee Gee', he didn't really want that: he wanted to be Robin Gibb, solo artist. That was the competition."

Barry realized that he and Robin were becoming distant from each other. "During the last five years, Robin and I could not connect in any way. A similar situation, I can imagine, would probably be Lennon and McCartney. That same kind of distance occurred between them. The fact that you couldn't get over obstacles or issues in your life. What drove me down was that we didn't get a chance to really say goodbye. The only time I felt we made up was when I kissed Robin on the head the last time I saw him before he died.



"I didn't get to see Andy before he died, and I never got to Maurice before he died. Mo died in two days, so that was very quick and a great shock to everyone. Robin's process took two years. I won't go that way. If something like that is ever diagnosed with me, I'll find the funniest, most humorous way of checking out. Absolutely I will

not be lying in a bed stuck on life support. So when Robin died, I felt all those things: guilt, remorse, regret."

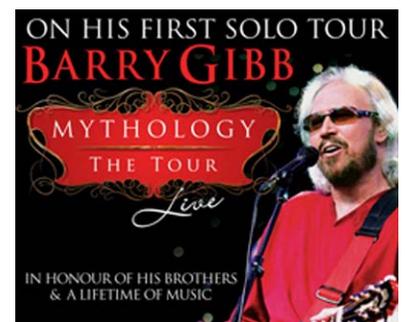
The situation wasn't completely negative. "We laughed about a lot of things and we sort of made up. At least we were together, and we were talking to each other and laughing. The last time when I came over to see him, just before he died, he was unable to speak to me because he had an oxygen mask and was drifting in and out of consciousness. But I always got the familiar thumbs-up from him." Barry sang a song that he had written for him called "The End of the Rainbow". Barry and Linda were back home in Miami when the call came that Robin had died.

"We had different philosophies in life. I was relaxed and felt that whatever I was doing was OK.

Robin wanted to do more and needed recognition. I didn't feel there was anything to prove any more, but Robin was very driven."

As a consequence of losing his brothers Barry has become very aware of his own health. "I don't eat red meat and I've cut out dairy products. I watched my brothers over the years, beating themselves up, for want of a better term. In various ways, we all did." He refers to drinking and drugs but clarifies, "We never saw the hard stuff that other groups maybe got into. But we saw enough of the things you can acquire every day to make ourselves more creative. I watched that go on constantly with all three of my brothers."

As the eldest Bee Gee, Barry saw his role as the protector and sorted out many things for them during their career, even getting all their song publishing rights and master recordings returned to them. "Maurice was the extrovert, Robin was the worrier. He worried a lot. My job was to make sure we got paid and that we were all there and ready to perform. When we





were younger, it was a radical competition between us. Who would be the most popular, who got the spotlight. It happens in every group and we were no exception. What I've since learned about life is to laugh at everything. See through it all. Don't let your ego be in charge."

Barry was especially close to his youngest brother, Andy, who was a solo singer and died at 30. "Maurice and Robin were the real twins, but Andy and I were like twins, even though he was the youngest and I was the eldest. We sort of looked alike, and even had the same birthmark. We sang alike. We were very similar

people. We were the only two that played tennis. Maurice and Robin didn't play, but Andy and I would play just about every day. I could see something was wrong with him because he would get very, very red in the face. I used to worry about that and say, 'Maybe you shouldn't play so much, Andy.' So there was something going on with his heart. But over the years, his own habits had caught up with him. I lost my best friend when I lost Andy. And I believe the shock of losing him is what killed my father, because he went downhill and soon after died from a heart attack.

"Mum, Dad and I all tried to help Andy, because we were the closest to him. My mother, Barbara, was with Andy when he died at Robin's house. She was watching Andy declining, the whole time feeling helpless.

"Now I'm on my own, so I've got to make it on my own. Music has been therapy. I didn't go and see a psychiatrist or anyone for help. I have dealt with it myself,

through music." Barry's shows, the Mythology Tour, backed by a ten-piece band, are a huge success. "Making records has become a bit of a bore because of having to spend hours in the studio. For me, performing is best. On stage, I'm not singing the songs that Robin sang. I won't encroach on his territory. I'm not going to try to do anything that Rob did, or Maurice or Andy. I'll only do the songs I was instrumental in creating or that we collaborated on together." He adds, "Robin is always with me."

Reflecting upon his own mortality, Barry concludes, "I don't have any fear of death. It could just as well be tomorrow. Don't plan for the next five years. Plan to get up in the morning. And that's the lesson for me. That it can all disappear just like that."

A few tweets from Barry's website:

- >I'd like to send my condolences to Joe Lala's family. Blessed memory, lots of laughter and wonderful music. I will miss you.
- >Dear Bruce Springsteen just been blown away by your Stayin Alive. You brought it back to life. Thank you!
- >(In response to Phil Everly's death) Everly Brothers Forever !
- >Spending the evening with Paul McCartney was very spiritual and he was so kind to my kids. Second time we've met, I hope it's not the last time. He is my hero. Thank you everyone at SNL.
- >Acting it up with Jimmy, Justin and Madonna was something I never imagined doing.
- >Taking off for Nashville



Barry Gibb in Nashville:

Barry, who makes his home in Miami, travels often to Nashville and says he's long been drawn to country music. Growing up with his musical brothers, "country music always inspired us," he said at the Country Music Hall of Fame's annual Medallion Ceremony last October 27th. Barry was on hand to induct Kenny Rogers into the Hall. He performed "Islands in the Stream" with singer Kelly Lang in

tribute. Later that week, Barry also performed on the Grand Ole Opry.

"I love Nashville and I love this music," he said. "Since my brothers passed, I've been able to be self-indulgent. I've been able to go where I love the music," he said of his frequent trips to Music City.

Barry described his attraction. "Bluegrass drives me to country music. The original immigrant music takes me there. The music of Ricky and Ralph Stanley and the Stanley Brothers and Bill Monroe makes me high. I love it, and it goes right through me."

CMA and Grammy-award winning artist, Ricky Skaggs collaborated with Barry Gibb in 2012. "There's a whole lot more to the Bee Gees than what most people remember," Skaggs explains. "I mean, songs like, 'How Can You Mend a Broken Heart,' 'I Started a Joke,' 'To Love Somebody,' I'm telling you, they are prime country songs."

After hearing a song Gibb wrote, "Soldier's Son," Skaggs asked Barry to sing on the album he was recording. Gibb enthusiastically accepted the offer.

Barry realized a childhood dream with Skaggs. Ricky made Gibb an offer he couldn't refuse.

"I asked him, 'What would you think about doing the Grand Ole Opry with us. There was this long silence on the other end of the phone, and then Gibb said, 'When I was 12 years old, living in Australia, I used to see Marty Robbins and others on the Grand Ole Opry on an old black-and-white television. I dreamed of standing behind that microphone that says, 'WSN

Grand Ole Opry.' But I thought with the brothers and the pop and rock & roll direction that we took, that would never, ever happen. So this is a dream come true."

Skaggs said Barry was thrilled with the three standing ovations Gibb received at the Grand Ole Opry. "He told me, 'I could die now, and it would be totally okay. This is one of the greatest moments of my entire career. You don't know what this has meant to me.'"

Skaggs believes that Gibb has a whole country album in him. "He told me that he has got four or five things written that he wants me to listen to and there's a song about Robin that he's written that no one's heard yet," said Skaggs. "We've talked a lot about Robin's passing, we just have a really great

relationship and friendship and I love him dearly."

Skaggs added that Gibb's Christian faith can help him heal. "He's got a lot of Christian friends here," said Skaggs. "Both he and Linda have been to Bible studies at my house. I think he maybe had a lot of that in early life with his mom and dad, but I think that



the business can sometimes really consume our life. I just don't think he wants that anymore. I think he wants to enjoy his kids, his grandkids, his good friends, and making music when he wants to make it."

"Some of his greatest songs are going to come in the next five or 10 years or so," says Skaggs. "I think he just needs the freedom to not have to worry about running things by his brothers. He's got a clean slate and he's got a short pen. He can write his future, he really can."

Footnote:

In April 2014 Barry Gibb sold the former Hendersonville home of Johnny Cash and June Carter. Gibb sold the property at 200 Caudill Drive, where Cash and Carter lived for 40 years, to Tennessee-based Lakehouse Holdings for \$2 million. Gibb had bought the lake home in 2006.

Listen To Barry Gibb's "The Kid's No Good":
<http://www.youtube.com/watch?v=bicZip-TMiU>

Barry Gibb Biography (edited/compiled from online info):

As a member of the Bee Gees, Barry Gibb sang and played the guitar along with his twin brothers Maurice Gibb and Robin Gibb. Their records have sold more than 100 million copies. Over four decades they produced more than 25 albums and have had at least 19 hits on the American music charts.

Barry Alan Crompton Gibb was born September 1st, 1946 in England and emigrated with his family to Australia where the career of the Bee Gees began. The Bee Gees name came from the Brothers Gibb. Their debut performance was on Australian television in 1963 when they sang their first single, "The Battle of the Blue & Grey." They had half a dozen or more big hits down under. "Spicks and Specks," reached number one in Australia. Despite the band's success "down under", they were envious of groups like the Beatles who had become internationally known by this time. In 1967, the trio made the trek back to Britain to achieve national fame.

After signing a new record contract, the Bee Gees produced their first hit in the UK, "New York Mining Disaster 1941," which also scored on the American charts. Following this, the group had a string of hits that landed on both the U.K. and American charts, including "Massachusetts," "Words," "I've Got a Message to You," "I Started a Joke," and "First of May."

Robin Gibb decided to leave the group in 1969 to pursue a solo career. Barry Gibb and his brother decided to keep the Bee Gees alive and produced the hit single "Tomorrow, Tomorrow." The two also performed on the television show "Cucumber Castle".

Barry Gibb's songwriting talents not only benefited the Bee Gees but also several other '70s and '80s singers including Barbra Streisand, Dolly Parton, Kenny Rogers, and more recently, Celine Dion and Michael Bolton.

By 1970, Robin Gibb had rejoined the group. The early '70s were hard as the transition was happening between pop and folk-rock to heavier rock. "Main Course," released in 1975, contained breakthrough hits, "Jive Talkin'" and "Nights On Broadway". Their manager, Robert Stig-

wood, used these songs and their newfound sound to enhance the trio's popularity during the disco phenomenon. The "Saturday Night Fever" soundtrack brought about enormous popularity for the Bee Gees. Hits from the soundtrack include "Night Fever," "How Deep Is Your Love," "Stayin' Alive," and "You Should Be Dancin'." By the end of the '70s, the group was once again on the charts.

The Bee Gees in the '80s, produced few hits. "You Win Again" came out in 1987. Also in 1987, Andy Gibb, the group's younger brother, died of a cocaine overdose. The Bee Gees released "One" in 1989, showing some resurgence. The album included the title hit and "Wish You Were Here," a tribute to their lost brother. The '90s were successful with the 1993 album "Size Isn't Everything" and the singles "Paying the Price of Love" and the majestic "For Whom the Bell Tolls." The Bee Gees were awarded the lifetime achievement award at the Brit Awards in 1996 and at the American Music Awards in 1997.

The Bee Gees overall success is near the top of the all-time top-sellers list. When the group was inducted into the Rock and Roll Hall of Fame in 1997, their citation read "Only Elvis Presley, The Beatles, Michael Jackson, Garth Brooks and Paul McCartney have outsold the Bee Gees". (Ouch! Garth Brooks?!! Really?!!) The trio's contribution to "Saturday Night Fever" pushed the film's soundtrack past the 40 million mark in sales. It reigned as the top-selling album until Michael Jackson's "Thriller". They are the only group in pop history to write, produce and record six straight No.1 hits. They have 16 Grammy nominations and nine Grammy wins.

Barry Gibb is also a fellow of the British Academy of Songwriters, Composers and Authors. In 1977, Gibb saw five of his songs simultaneously enter the Top Ten of the Billboard Hot 100, and for one week in March, four of the top five songs were written by him. His songs were No. 1 for 27 out of 37 weeks from 24 December 1977 to 2 September 1978. Gibb also holds a very unusual record, in that he is the only songwriter in history to write four successive US number one hits: in 1978, the Bee Gees' "Stayin' Alive" was replaced at number one by Andy Gibb's single, "Love Is Thicker Than Water", followed by the Bee Gees' "Night Fever" for their longest run, seven weeks. This was then replaced by Yvonne Elliman's "If I Can't Have You".

As a songwriter Gibb has had No. 1 songs in the 1960s, 1970s, 1980s 1990s and 2000s, when "Islands in the Stream" became No. 1 in the UK as the comic relief single for 2009.

Barry's songs have been recorded by a multitude of artists, including Elvis Presley, Roy Orbison, Jose Feliciano, Al Green, Wyclef Jean, Janis Joplin, Jimmy Little, Barry Manilow, Olivia Newton-John, Kenny Rogers, Diana Ross, Nina Simone, Barbra Streisand, Tina Turner, Conway Twitty, Frankie Valli, Luther Vandross, Sarah Vaughn, Jennifer Warnes, Dionne Warwick and Andy Williams. Barry has also produced albums for Andy Gibb, Kenny Rogers, Diana Ross, Barbra Streisand and Dionne Warwick.

Barry Gibb continues singing and writing. He and his wife Linda have five children, Stephen, Ashley, Travis, Michael and Alexandria.

