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SONG HITS

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WORDS TO THE TOP HIT SONGS

MEL TILLIS THE OHIO PLAYERS

POP: THE LAST FAREWELL *73*
WILDFIRE

TAKE ME IN YOUR ARMS (ROCK ME)
ATTITUDE DANCING

CUT THE CAKE
BLACK FRIDAY

LOVE WILL KEEP US TOGETHER
T-R-O-U-B-L-E

SOUL: LOOK AT ME (I'M IN LOVE)
SADIE

GIVE THE PEOPLE WHAT THEY WANT
EASE ON DOWN THE ROAD

SLIPPERY WHEN WET
NO CHARGE

THE WAY WE WERE/TRY TO REMEMBER
WHY CAN'T WE BE FRIENDS

COUNTRY: YOU'RE MY BEST FRIEND
WORD GAMES

41st STREET LONELY HEARTS CLUB
WHEN WILL I BE LOVED

LIZZIE AND THE RAIN MAN
WEEKEND DADDY

COLINDA
GOOD NEWS, BAD NEWS

CARPENTERS

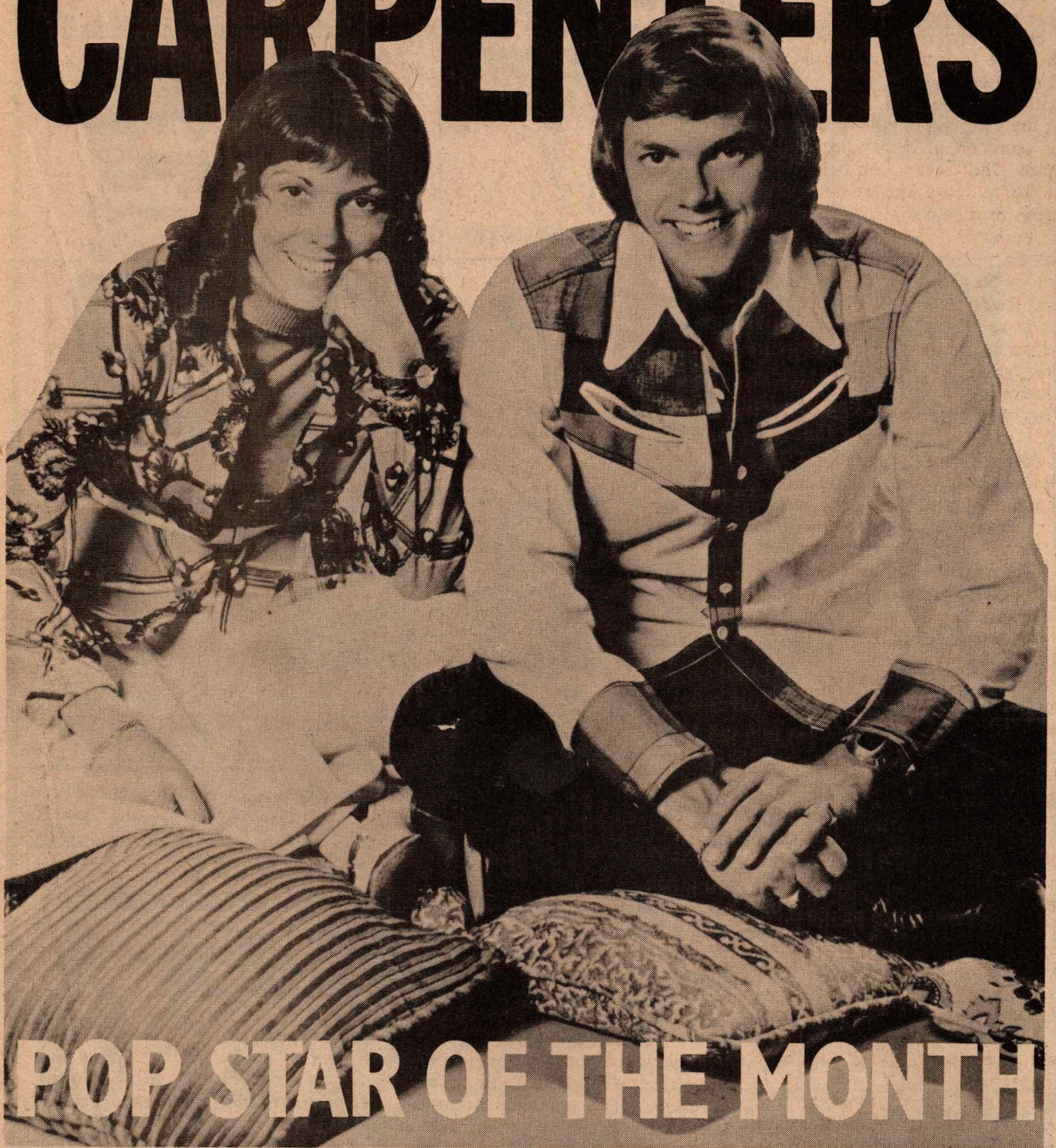


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OVER 60 TOP TUNES!

THE CARPENTERS



POP STAR OF THE MONTH

Persistence and attention to detail are hallmarks of the Carpenters' success. A huge contingent of fans has supported them, via 14 gold records and three Grammy Awards, through their first four years as recording artists.

At ages 27 and 24, respectively, Richard and Karen Carpenter have

developed a prototype sound they've believed in from the beginning and have carefully honed since 1969. Richard once told an interviewer:

We've been called sticky-sweet, goody - two - shoes and squeaky - clean among other things by a lot of music critics. To me, a music critic

should be more concerned with music than with dress and cleanliness. But as long as they keep bringing it up, being squeaky - clean is relative, isn't it? I mean, when we came along in '69 it was right in the middle of acid-rock, when all the performers had this negative sort of "take as I am" attitude. And then we walk out, just

normally clean. I mean, most people shower, right?

Technically, the soft but massive Carpenters chorale sound is achieved by Richard and Karen building four-part chords and overdubbing them twice, for a total of 12 voice parts. However, for occasional effects they will expand their harmonies up to 13-part chords covering three octaves. With triple overdubs, this makes a total of 39 voices.

Critics have termed it "commercial"; the Carpenters take pride in it. "It is commercial to a point," says Richard, "but when you believe in what you're doing like we do, and it happens to turn out a success, what could be better."

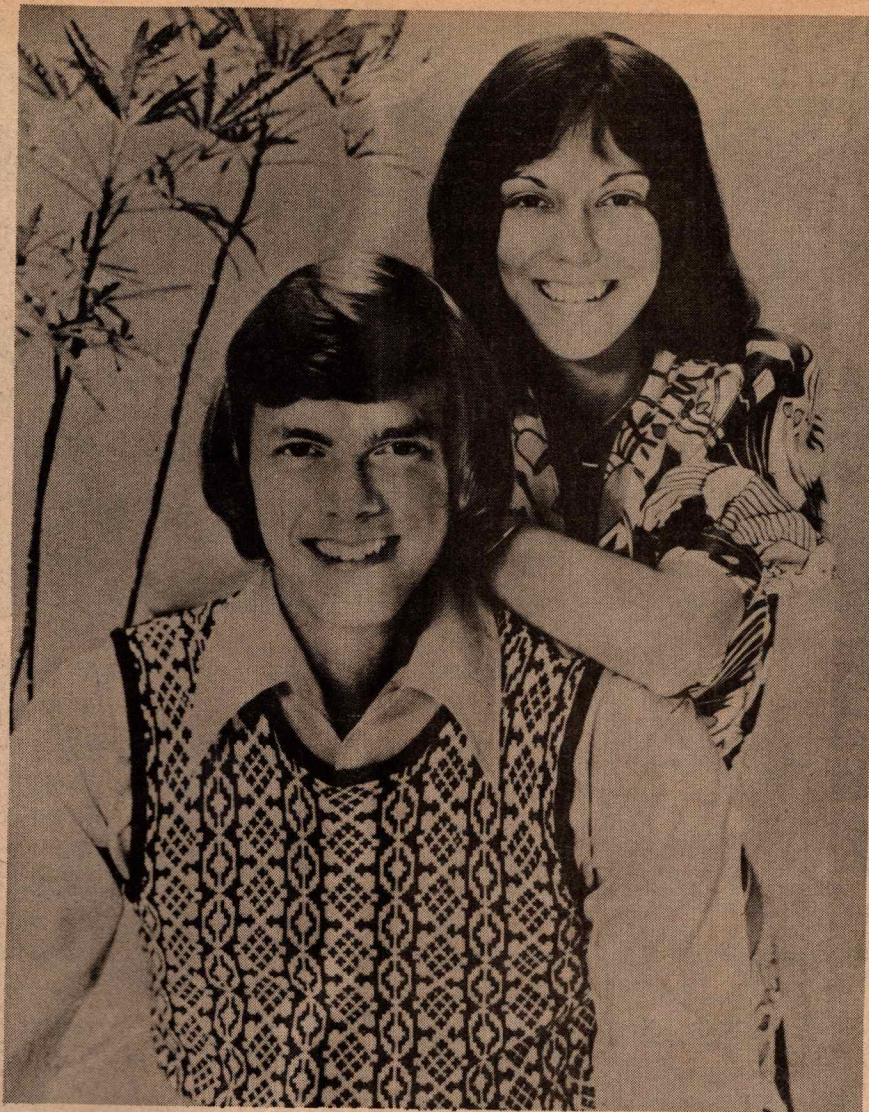
The Carpenters' musical evolution began in New Haven, Connecticut, where Richard began playing the piano at age 12. At 16, he was studying classical piano at Yale, and - faking his age as 22 - doing gigs at local jazz clubs.

After the Carpenter family moved to Southern California, the Carpenter Trio was launched in 1965. Karen became "interested" in music to get out of gym class. The initial group, a jazz-pop instrumental act, with Karen just playing drums, won the first prize at the annual Hollywood Bowl Battle of the Bands. But the success was short-lived. The trio was unable to survive amidst the rock rumblings of '66.

Spectrum was Richard's and Karen's next musical venture. Richard added four Cal State University at Long Beach buddies, along with Karen on drums and singing a few tunes. They played a few Southern California clubs, but became a casualty of the hard-rock battle after a date at the famed Whisky A - Go - Go in Hollywood.

By this time, Karen was singing under the tutelage of Cal State at Long Beach teacher Frank Pooler. The duo soon emerged with a new sound - a soft, upbeat harmony - that reflected the influence of the "three B's" whose music they admired: the Beatles, the Beach Boys and Burt Bacharach.

They took their sound to the garage recording studio of musician friend Joe Osborn and started experimenting with multi-track recording. With Osborn at the controls, Richard and Karen blended their voices into four, six and eight parts. With the tape that resulted, they made the rounds of various record producers. "It will never sell" was the echoing verdict. Then came their well-earned break.



The tape was given to Herb Alpert, leader of the super-successful Tijuana Brass. Alpert thought the tape was great, and Richard and Karen were signed to an A&M contract.

The Carpenters' first album was *Offering*, from which the single "Ticket To Ride" was released. It got to 54 on the *Billboard* charts and "hung around for a long time," according to Richard. The second album, *Close To You*, has sold almost four million copies.

The Carpenters' track record is one of the most remarkable of the 1970s. Their lowest charted *Billboard* single since "Ticket To Ride" was 12, with 10 more singles reaching the top 10 and nine of these becoming million sellers. They have five gold albums, their entire output except for the *Offering* debut, which has since been reissued *Ticket To Ride*.

It was Alpert who introduced them to their first smash, Bacharach - David's "Close To You," for their second album.

Richard has been writing songs throughout his career, but until

recently the Carpenters' big hits were written by other writers. Recently, though, Richard has had three top ten hits: "Goodbye To Love," "Yesterday Once More" and "Top Of The World." Collaborating with Richard through the years has been his college friend, John Bettis, whom he met at choir class in 1967.

This Carpenters' album is also a product of Richard. It's entitled *The Singles 1969-1973* because he doesn't like the term "greatest hits." Their newest album is entitled *Horizon*.

Following the "Close To You" success came "We've Only Just Begun" and then "For All We Know" from the motion picture *Lovers and Other Strangers*. Along with being their third consecutive gold single, the tune won an Oscar for best song of the year (1970) from a movie.

In quick succession came "Rainy Days and Mondays," "Superstar," "Hurting Each Other," "It's Going To Take Some Time," "Goodbye To Love," "Sing," "Yesterday Once More," "Top of the World" and their latest single "Only Yesterday."