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BARRY WHITE

At a time when an entertainer's success is increasingly measured by their impact on a global level, **BARRY WHITE** has emerged as one of the most enduring and popular international artists of our day. With an astounding worldwide total of 103 gold albums, 38 platinum albums, 20 gold singles and 10 platinum singles to his credit and over 100 million sales generated since 1973, "The Maestro" (as he's been affectionately tagged) is indeed one of the most important American recording artists in contemporary music.

From Lima, Peru to Athens, Greece and from Budapest, Hungary to London, England, Barry White has captivated audiences with his instantly recognizable brand of 'love music': "Love is universal," says Barry in his inimitable bass-toned voice, "and that's what I sing about. I get to the nerve of all our problems as human beings which is relationships and in particular, the relationship between men and women. I always make sure my music is sensitive and honest. I think that's why I've been able to sustain my career for this long and why I find myself performing the world over almost every year: people want to hear music from the heart and that's what Barry White does."

Music from the heart is indeed an apt description for what promises to be Barry White's most dazzling album yet. **PUT ME IN YOUR MIX** is a collection of material that will not only satisfy Barry's multitude of ardent followers but is certain to expand his audience even further. From the hypnotic title track (and first single), with its trademark string lines (supplied by a 'live' 22-member string section assembled for the album) to the smooth 'n' sensual "Dark And Lovely (You Over There)," a duet with Isaac Hayes, Barry is at his romantic best. "I'd like to think that we covered the musical spectrum on this new album," says Barry. "We have some pop, r&b, hip-hop. And, of course, it's all about love so we have songs that can appeal to people who feel like they are, or those who wanna be, in love."

PUT ME IN YOUR MIX includes everything from Barry's own version of the 1958 pop classic "Volare" to the funky "Let's Get Busy," one of the ten cuts that he co-wrote for the album. As producer, one of the engineers, a string & horn and rhythm arranger and a musician (playing bass, drums and keyboards), his latest opus is authentic Barry White. "I approached this record firstly as a producer, looking for songs that would make Barry White the artist shine. Basically, I wrote music first after which we put together the lyrics and then I found great people to work with like Jack Perry (who co-produced the album) and my associate producers. And, then of course, I had great musicians to work with."

Barry's universal appeal and the degree to which he's honored and respected by his peers was fully evident when some of the most important figures in contemporary music turned up at the string dates for the recording sessions for **PUT ME IN YOUR MIX**. "On one date, we had H.B. Barnum, Gene Page, Gamble & Huff, Smokey Robinson, Holland-Dozier-Holland and Don Cornelius. For the second session, we had Quincy Jones, Burt Bacharach, Thom Bell and Norman Whitfield. What made it so amazing was that some of these people had never met before. I felt so proud that they would come together for one of my sessions," says Barry. "It was just so electric having such great talent

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all in one place at one time."

The power and potency of Barry White's music has long endeared him to his many colleagues. A call to another legendary music man brought an instant response: "I hadn't seen Isaac Hayes since 1977 and when I told him that I had a track that could be a Barry White/Isaac Hayes monster, Ike zeroed right in. Working with Isaac Hayes on *"Dark And Lovely,"* which I think of as one of my best ballads, was one of the most beautiful experiences I've ever had in the recording studio." The song, which Barry explains "is applicable to beautiful women of all races and is referring to the many qualities of a woman—captivating, stimulating, mystifying and sometimes intimidating," is unquestionably one of the highlights of an album that cooks from start to finish.

Preparation for **PUT ME IN YOUR MIX** began after Barry returned from a year of international touring that included his first extensive U.S. trek since 1983. Barry's show was a sell-out event in every major city he played and critics were in awe as Barry hit the stage with as many as 32 string players augmenting his 14-person rhythm section. While industry pundits debated the impact of lip-synching non-singers, Barry White wowed audiences with some honest-to-goodness real music. Subsequent concerts in Europe (France, Italy, Holland, Germany, Spain, the U.K., Denmark, Hungary, Greece and Belgium) generated a similar reaction and with the release of his new album internationally, Barry plans to embark on another global trek that will also encompass Latin America, the Far East and, for the first time, Africa (including Kenya, Nigeria, Senegal, The Ivory Coast and Morocco).

That Barry White is enjoying renewed success the world over is no surprise given his accomplishments. The L.A.-born and bred musician/producer/arranger/songwriter and singer began his musical journey working with Love Unlimited, a trio of female vocalists that included wife-to-be Glodean, back in 1972, scoring a hit with the classic *"Walkin' In The Rain With The One I Love."* In 1973, Barry launched his own career as a solo artist and racked up hit after hit: *"I'm Gonna Love You Just A Little More Baby,"* *"Can't Get Enough Of Your Love,"* *"You're The First, The Last, My Everything,"* *"It's Ecstasy When You Lay Down Next To Me"* and *"Your Sweetness Is My Weakness,"* all cut in a five-year period that saw him emerge as one of the top artists of the decade. Continuing the hit streak via his work with the Love Unlimited Orchestra (whose *"Love Theme"* is now considered one of disco/dance music's seminal recordings) and Love Unlimited, Barry White's popularity soared.

A change of record labels in 1979 temporarily halted the flow of U.S. hits but Barry remained a popular international performing artist, touring consistently throughout Europe and Japan. In 1987, Barry returned to the recording studios once more, signing with A&M and releasing **THE RIGHT NIGHT** which yielded the R&B hit *"Sho' You Right"* and signalled Barry's re-emergence as a hitmaker. His second release for the label, 1989's **THE MAN IS BACK** further cemented Barry's chart hold with the R&B top 10 hit *"Wanna Do It Good To Ya"* and it didn't hurt that Barry's inimitable vocal style was literally all over Quincy Jones' Grammy-winning *"The Secret Garden (The Seduction Suite)"* from the multi-million selling **BACK ON THE BLOCK** album.

Aside from his heavy touring schedule in 1990, Barry found time to get with rap star Big Daddy Kane to record *"All Of Me Wants All Of You"* for Kane's third hit album. Barry's status as one of the most influential artists in popular music was further revealed from Britian's Lisa Stansfield and Soul II Soul, two acts who acknowledged the influence that Barry White has had on their own musical styles.

Now looking to make the Nineties a decade of new accomplishment, Barry White unleashes **PUT ME IN YOUR MIX**: "It's time for that third-time lucky strike," he smiles. "This is my third album for A&M and I feel like it has all the ingredients: integrity, honesty and sensitivity. It also reflects my passion for my craft: I love making music and especially music about love." And there's no doubt about it--his ever-expanding global audience loves the music Barry White makes.