

# Barry White

## The Message Is Love

by Guy Aoki

In 1992, 20 years after he began producing hit records (with Love Unlimited's "Walkin' In The Rain With The One I Love"), Barry White experienced a resurgence in popularity. A three-CD, 39-song boxed set, *Just For You*, was released by PolyGram's Mercury division, covering the recordings he's made solo, with Love Unlimited and the Love Unlimited Orchestra. In addition, Priority Records has reissued six of White's CBS-distributed albums (from 1979-1983) as budget titles, under the label *Barry White's Love Series*. Four more will follow in January. And artists ranging from Lisa Stansfield to Soul II Soul have been crediting him as a major influence on their retro-soul music.

It had been a long time since we'd last heard Barry White's familiar bass baritone on pop radio, however. His last Top 40 hit had been way back in 1978 ("Oh What A Night For Dancing," #24). He finally came back in 1990—12 years later—as one of the guest vocalists on Quincy Jones's #31 hit, "The Secret Garden" (White, along with Al B. Sure!, James Ingram and El DeBarge, was nominated for a Grammy for Best R&B Vocal Performance by a Group).

After racking up 13 pop hits on 20th Century Records between 1973 and 1978 (22, including those he wrote and produced for Love Unlimited and the Love Unlimited Orchestra), White had moved his Unlimited Gold label to CBS. Ironically, his company's name proved to be merely wishful thinking; none of the 26 singles he released there between 1979 and 1983 (under either of the three configurations) made the pop chart, and only one of the albums (his first one, *The Message Is Love*) went gold.

The six-foot-three singer, sitting in the media room in his Sherman Oaks California home (where he's lived since 1973), blamed that slump on the recession that devastated the music business in 1979. "All the major companies that had set up those major \$20-\$30 million disco divisions all went down the drain," said White. "I was caught up in that syndrome. CBS was a madhouse. People were getting fired by 200, 300. Lots of people went out of business. The business changed. [I made a lot of money from the original deal, but] the element of making music was getting lost. The albums weren't heard no more."

White took a break from recording, then tried re-establishing his label independently, in 1987. But an \$8 million deal fell through at the last minute, when Dallas investors pulled out, due to political developments in the Middle East. Instead, White signed a five-year contract with A&M, releasing *The Right Night And Barry White* later that year, *The Man Is Back* in 1989, and *Put Me In Your*

*Mix* in 1991. Despite a concerned push by the label, however, the first two only managed to spin off two moderately successful R&B Top 40 hits. The title cut of the third album hit #2 on the soul chart. Still, all failed to cross over to hit on the pop chart.

A&M's inability to re-establish White in the '80s and '90s was recently overshadowed by his triumphant return to performing in 1990, when he toured the world with his Love Unlimited Orchestra for the first time since 1983. The maestro once again brought a 37-piece section to help recreate the wondrous backdrops associated with all of his records of the '70s. Although he probably lost money on such an extravagant package, it was a moving experience to hear the traditional rock rhythm section enhanced by the classical sounds of the orchestra.

In his productions of the 1970s, White (usually with co-arranger Gene Page) created an all-encompassing, impenetrably lush world of fantasy, filled with engaging horns, chunky, yet crystal-clear keyboards, and sweeping, soothing, sometimes even suspenseful strings. It became his sound. White points out, "Strings were always used as a background instrument. Barry White took the violins from the background, and put 'em up front, where they came at you like some aggressive guitar line or something. I am an aggressive arranger by nature. I am very rhythmic in my arrangements. I mean, I like to think that strings can play rhythm lines, which I made them play!"

Ironically, despite the positive contributions he later made to the world of pop music, White's early days took place on the streets of southeast Los Angeles, where he admits to stealing cars and burglarizing some 155 homes (he says he took only people's record collections, natch). Although he credits his mother with instilling positive values in both himself and his brother Darryl (who was 13 months younger), both got involved in crime and gangs.

But Darryl, unlike Barry, revelled in a life of violence (he spent 1965-1978 in San Quentin for bank robbery and kidnapping, and was murdered in 1982, at the age of 37), frustrated by the economic strata in which he found most blacks. His father (who had always been married to someone else) has never been around (although they later became best friends).

White credits two events for changing his world around. One happened the morning he woke up, at the age of 14, and found that his voice—once higher than Michael Jackson's in singing range—had changed drastically. He remembers, "One morning, I woke up, spoke to my mother, and it was *shockin'*! Because my whole chest vibrated! And she jumped, and I jumped, and *she* wouldn't say nothin', I wouldn't say nothin'. That whole

day was crazy. Everywhere, my friends [would go], 'Barry, say somethin' to 'em! Say hi!'"

The second event occurred in 1960, after he was caught helping his gang steal 300 tires from a local car dealer. White spent three months in jail, and after being released on August 28, 1960, vowed never to return. On September 25, he was invited by four high school classmates (Richard Harris, Dwight Alexis, John Erwin and Raymond Christoff) to sing bass on the second record they were making, as the Upfronts (Lummtone owner Lummie Fowler has said that David Johnson, who sang with Little Caesar and the Romans, sang lead on their first, "It Took Time").

"I walked into the studio, and I was blown away," White recalls. "I knew that's where I was going. I never till that moment knew that I was going to be in the record business. [The record] was no hit. It was nothing exciting. But it was exciting as a kid who had never been no further than Jordan Downs. I've been in studios ever since," he concludes, laughing.

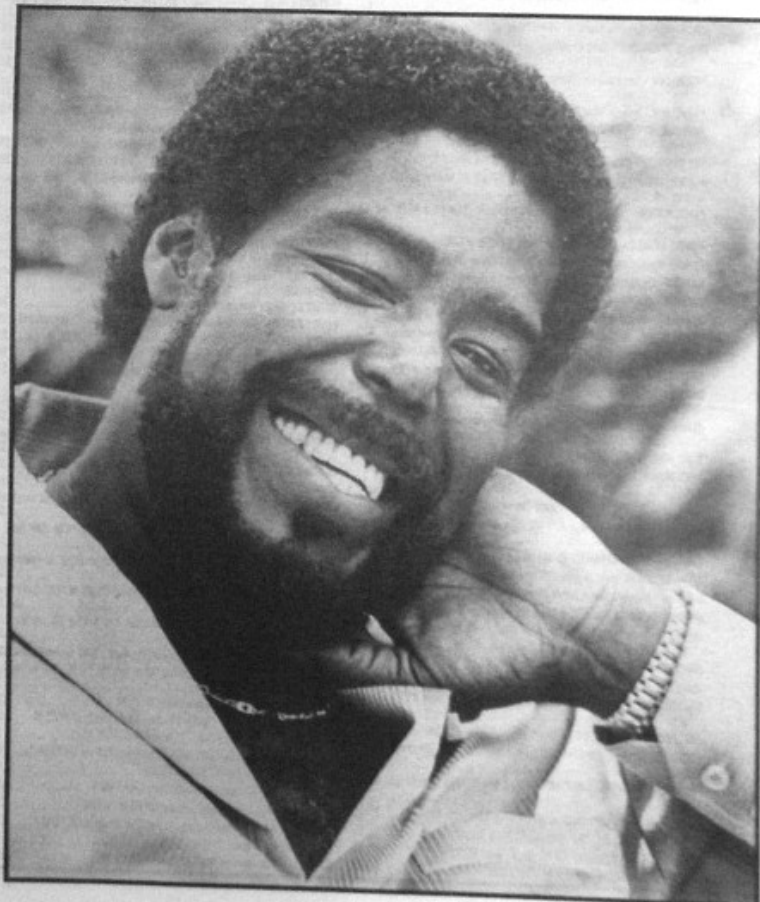
White began pounding the streets of Hollywood on his 17th birthday, on September

12, 1961. Earlier that year, White says, Fowler reorganized the Upfronts, keeping only White and adding his nephew Theopolous Fowler (Fowler says his name is Theodric), lead singer Bobby Relf (later Bob of Bob and Earl), Theotis Reed and Jimmy Locke (Fowler says that Vernon Merrick was a part of the group, and possibly Glen Willings; Fritz Basket sang "When You Kiss Me"; Fines Pettway led an all-new group in 1964).

White says that he formed the Atlantics in 1963, with Theopolous Fowler, Locke and a woman named Barbara, and that they released two standards that he sang lead on—"Home On The Range" and "Let Me Call You Sweetheart!" Later that year, with Carl Carlton (no relation to the hit singer) joining as lead singer, they formed the Majestics, continuing to record on Eddie Davis's Linda label (White says that he was the only gang member among these singers, and that most of them are no longer living).

Locke went on to the Five Dells, a Temptations-like group that never had a hit (he died around '75/'76. White says he saw Theopolous Fowler in Chicago around 1979 or 1980). White quit the Majestics to run a

Barry White, 1982



toy store.

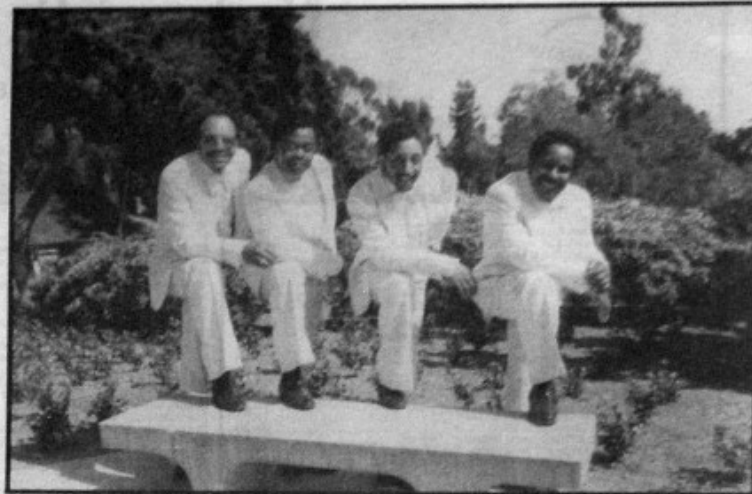
Contrary to popular belief, he did not play piano on Jesse Belvin's "Goodnight, My Love," nor did he arrange Bob and Earl's hit, "The Harlem Shuffle," in 1964. But he did serve as Earl's fill-in drummer and road manager in England, when Earl had a hit (as Jackie Lee) with "The Duck," in 1965. Eventually, White wound up as A&R director for the small Mustang/Bronco label (1966-'67), playing on "I Fought The Law" by the Bobby Fuller Four. In 1967, he wrote, arranged and produced "It May Be Winter Outside (But It's Spring In My Heart)" for Felice Taylor, which reached #42, on Mustang. That same year, "I Feel Love Comin' On" hit #11 for her in England. White also played on Jackie DeShannon's hit "The Weight" in 1968, for Imperial.

In 1969, he wrote and produced a track for the Banana Splits Saturday morning cartoon show (which was later included on their Decca album), called "Doin' The Banana Split." By this time, White had five children and a wife to support, and he was barely making ends meet, wearing pants with holes in them. Still, he says he always kept a smile on his face, feeling so privileged to be in the

business. Although he wasn't getting paid much, he was learning through experience, waiting for his time to come.

That same year, he recorded two singles for Mustang artist Trixy Robertson (or Robinson). She brought in three women from San Pedro, California (then known as the Croonettes) to back her up. White would later dub them Love Unlimited: sisters Glodean (whom he would make his second wife on July 4, 1974) and Linda James, and Diane Taylor. He began managing them and writing and producing material for them, which culminated in their #14 million-selling 1972 hit, "Walking In The Rain With The One I Love" (it featured White toward the end of the record, talking to Glodean on the telephone).

"I'm a very romantic person about the rain," White explains. "We had one of the worst rains in this city, in 1971. And I had my microphones all set up outside the window, and I recorded the rain in stereo! And I said, 'I'm goin' to write me a song to this rain!' And one day, I was fooling around on the piano, and found the chords." Still, White says it took him nine or ten months for the lyrics to come to him. He finally dreamed



Courtesy Reilly Records

### The Upfronts

them one morning at about a quarter to four, wrote them down, and finished them off after he woke up again, later that morning.

Before Love Unlimited's follow-up could be released, White pulled the group out of Uni and formed the Soul Unlimited (formerly MoSoul Productions) company with Larry Nunes, his godfather and "spiritual adviser." After getting a deal with Russ Regan's resurrected 20th Century label, White began writing songs that he envisioned producing with a hypothetical male artist. But after lying down the first three songs with just piano and vocal, he came to the realization that they were really meant to be sung by him. White insists he wasn't on an ego trip, and that it was his objectivity as a producer that told him this.

A month and a half passed before White finally leveled with Nunes who agreed—after hearing the songs—that White had to sing them. Still, it took three or four further months of wrangling before he agreed to do it—as a favor to his partner—and then, only under the alias White Heat. By the time those tracks—"I'm Gonna Love You Just A Little More Baby," "I've Got So Much To Give" and "I Found Someone"—came out, Nunes (who died of a heart attack in '78) had convinced White to put them out under his real name.

The album that included them, *I've Got So Much To Give*, was said to be the longest-charting album in the history of the R&B chart, at the time. The title track hit #3 pop, and got White nominated for a Grammy for Best R&B Vocal Performance, Male. He was also nominated for a Grammy for Best New Artist overall. Barry White, as an artist, was on his way (four of his next six singles would go Top 10).

(White explains that the infamous spoken-word intros he would later use on most of his hits have always been done spontaneously in the studio, after hearing the finished tracks played back. He may need a few takes to get the best lyrics down, but to this day, they are never written down. He also writes most of the lyrics to his hits after all the music—including the strings—is completely recorded. The ones that were written beforehand, include "I've Got So Much To Give," "Never Never Gonna Give You Up,"

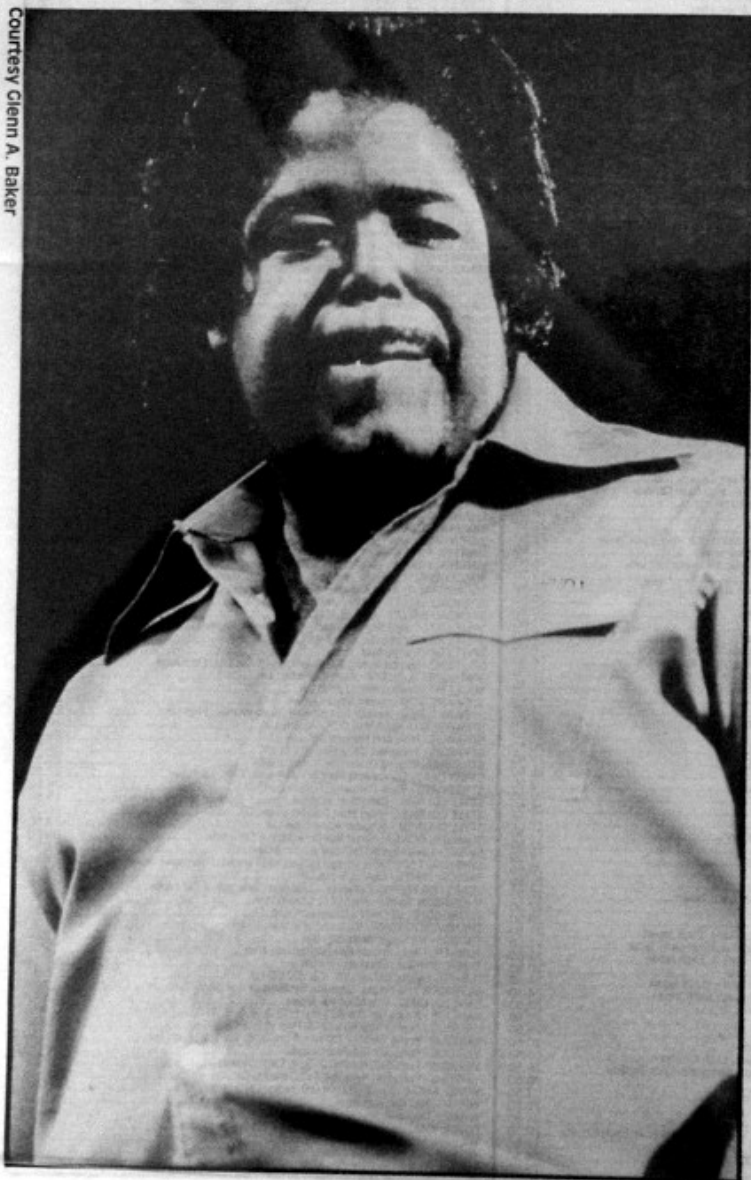
"You're The First, The Last, My Everything," and "Oh, What A Night For Dancing.")

White inadvertently stumbled upon the third act for his label, while trying to record the last song for Love Unlimited's *Under The Influence Of Love*; he ran out of studio time, and decided that the track was strong enough to put out just as an instrumental. According to the singer, Regan thought he was crazy to want to put out an entire album of instrumentals, especially under the name The Love Unlimited Orchestra (Regan preferred "The Barry White Orchestra"). And he was strongly opposed to putting out that "unfinished" track—"Love's Theme"—as a single. But he finally gave in, since White was on such a streak at the time. "Love's Theme" eventually hit #1 in February 1974, racked up 22 weeks on the chart and sold over a million copies. It became the third-biggest hit of the year and sent the *Love Unlimited* album into the Top 10 (the women finally recorded a vocal version of it on their next album).

Further Orchestra albums and singles followed (most notably 1975's dynamic, invigorating "Satin Soul"; both "Barry's Theme" and "Rhapsody In White" were nominated for Grammys for "Best Instrumental Composition" in 1974). But Barry White as an artist still fared best of his three acts. His relationship with 20th Century began to sour in 1975, however, when Love Unlimited's "I Belong To You" went #1 R&B, but petered out at #27 pop. His own "Let The Music Play" stalled at #32 in 1976. When the Orchestra's "My Sweet Summer Suite" hiccupped at #48, he publicly criticized the company on the *Mike Douglas Show*.

Russ Regan had been fired, and White says a power struggle within the company hurt the promotion of his records. His 1976 releases floundered even worse, but he came back briefly in 1977-78 with the #4 hit "It's Ecstasy When You Lay Down Next To Me" and "Oh, What A Night For Dancing."

White took his label to CBS in '78, where he fared even worse. Around the time White's contract with CBS was expiring, in 1984, Marvin Gaye—who had come back in 1982 with his first hit in five years, "Sexual Healing"—told *Billboard* that Barry White was going to produce his next album. He



Courtesy Glenn A. Baker



Barry White and Love Unlimited, L-R: Linda James, White, Glodean White and Diane Taylor

hadn't even told White about it yet, though. White says he first got wind of it when coming through a New York airport, customs people and a cab driver told him how excited they were about the forthcoming project.

Two weeks later, White called Gaye to talk about it. He remembers, "We started laughing. He said, 'I know, B.W.! I know you didn't know nothin' about it! But you gotta produce me! You're the only person in this globe that can produce me right?' I was so touched and honored by that. It was unbelievable!" White says that he and Gaye had never been close friends, but that they had admired each other from a distance.

After his initial phone conversation with Gaye in the second week of March 1984, White began preparing material written specifically for him. They even planned to sing a couple of them together. Their first sessions were set for Monday, April 2nd. Gaye was shot to death by his father the day before.

"That [would probably have been] the greatest creative venture of my life, because Marvin and Ray Charles are my two favorite male artists of all time. The mere fact that Marvin summoned me to his court... I was very honored to be in his presence as a king, as a god that he was. That's the closest we got to Marvin Gaye and Barry White. I don't know if I'll ever record the ones I was gonna do on him. I may just keep them. Those were Marvin's."

As the 1990s began, many of today's new artists began to name White himself as an

influence on their music. Lisa Stansfield, who had a #3 million-selling hit with "All Around The World," used similar spoken-word intros and swirling strings on many of her Affection tracks, and she even dedicated the entire project to him (in 1991, she and White sang a duet of "World," which is now included in his boxed set collection). Simply Red remade his "It's Only Love," which had appeared on his 1978 *Barry White: The Man* album. And Big Daddy Kane, a rapper who says he still listens to a lot of White's music, teamed with the singer in 1990, on "All Of Me," from *Taste Of Chocolate*.

Looking to the future, White hopes to relaunch his girl group as Love Unlimited II (Diane Taylor died of bone cancer in 1985; she'll be replaced by White's daughter, Briggett, and Cindy Davis) on his independent label.

Although he's always had a reputation for being overtly sensual in his songs, White says he always did it tastefully, never crossing that fine line between imagination and embarrassing details. And he's not impressed with some of the more explicit records coming out these days.

"Sex is one act," he points out, "making love, another. I never said let's have orgies, run around and love them all, get 10 women in your life. I've always tried to teach my audience in my concerts, and on record, to communicate to each other. It's not just about you gettin' off. It's about both of you gettin' off. She's a woman. She has feelings."

## Complete U.S. Barry White/Love Unlimited/ Love Unlimited Orchestra Discography

by Guy Aoki

### Barry White

label	record #	title	year
<b>Singles</b>			
<b>with the Upfronts</b>			
Lumitone	103	It Took Time/Beiny Lou And The Lion	1960*
Lumitone	104	Married Jive/Too Far To Turn Around	1960
Lumitone	106	Little Girl/When You Kiss Me	1961
<b>with second Upfronts group</b>			
Lumitone	107	Send Me Someone To Love Who Will Love Me/Baby, For Your Love	1961
Lumitone	107	(withdrawn) I Stopped The Duke Of Earl?	1961
Lumitone	108	It Took Time/Baby, For Your Love	1962

<b>with third Upfronts group</b>			
Lumitone	114	Most Of The Pretty Young Girls/Do The Beetle	1964*
<b>with the Atlantics</b>			
Linda	103	Boo Hoo Hoo/Everything Is Gonna Be All Right	1961**
Linda	?	Home On The Range/?	1963
Linda	?	Let Me Call You Sweetheart/?	1963
Faro	613	Tracy/Flame Of Love	1964
<b>with the Majestics</b>			
Linda	111	Strange World/Everything Is Gonna Be All Right	1963
Linda	121	Girl Of My Dreams/It Hurts Me	1965**
<b>as Barry Lee</b>			
Downey	134	Man Ain't Nothing/I Don't Need It	1965
Veep	1201	Make It/Things Gotta Change	1965
<b>as Barry White</b>			
Bronco	2056	All In The Run Of A Day/Don't Take Your Love From Me	1967
20th Century	2018	I'm Gonna Love You Just A Little More Baby/Just A Little More Baby	1973
20th Century	2042	I've Got So Much To Give/(instrumental)	1973
20th Century	2058	Never, Never Gonna Give You Up/(instrumental)	1973
20th Century	2077	Honey Please, Can't You See/(instrumental)	1974
20th Century	2120	Can't Get Enough Of Your Love, Babe/Just Not Enough	1974
20th Century	2133	You're The First, The Last, My Everything/More Than Anything, You're My Everything	1974
20th Century	2177	What Am I Gonna Do With You/What Am I Gonna Do With You Baby	1975
20th Century	2208	I'll Do For You Anything You Want Me To/Anything You Want Me To	1975
20th Century	2263	Let The Music Play/(instrumental)	1975
20th Century	2277	You See The Trouble With Me/I'm So Blue And You Are Too	1976
20th Century	2298	Baby, We Better Try To Get It Together/If You Know, Won't You Tell Me	1976
20th Century	2309	Don't Make Me Wait Too Long/Can't You See It's Only You I Want	1976
20th Century	2328	I'm Qualified To Satisfy You/(instrumental)	1977
20th Century Fox	2350	It's Ecstasy When You Lay Down Next To Me/I Never Thought I'd Fall In Love With You	1977
20th Century Fox	2361	Playing Your Game, Baby/Of All The Guys In The World	1977
20th Century Fox	2365	Oh What A Night For Dancing/You're So Good You're Bad	1978
20th Century Fox	2380	Your Sweetness Is My Weakness/It's Only Love Doing Its Thing	1978
20th Century Fox	2395	Just The Way You Are/Now I'm Gonna Make Love To You	1978
Unlimited Gold	1401	Any Fool Could See (You Were Meant For Me)/You're The One I Need	1979
Unlimited Gold	1404	It Ain't Love, Babe (Until You Give It) Part 1/Part 2	1979
20th Century Fox	2416	I Love To Sing The Songs I Sing/ Oh Me, Oh My (I'm Such A Lucky Guy)	1979
20th Century Fox	2433	How Did You Know It Was Me?/Oh Me, Oh My (I'm Such A Lucky Guy)	1979
Unlimited Gold	1411	Love Ain't Easy/I Found Love	1979
Unlimited Gold	1415	Sheet Music/(instrumental)	1980
Unlimited Gold	1418	Love Makin' Music/She's Everything To Me	1980
20th Century	1420	I Believe In Love/You're The One I Need	1980
<b>as Barry White and Glodean White</b>			
Unlimited Gold	70064	Didn't We Make It Happen, Baby?/Our Theme (Part 2)	1981
Unlimited Gold	02087	I Want You/Our Theme (Part 1)	1981
Unlimited Gold	02419	You're The Only One For Me?	1981

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WHITE DISCOGRAPHY from page 62

<b>as Barry White</b>		
Unlimited Gold	02425	Louie/Louie/Ghetto Letto
Unlimited Gold	02580	Beware/Tell Me Who Do You Love
20th Century	02956	Change/I Like You, You Like Me
Unlimited Gold	0351	Change (12-inch)
Unlimited Gold	03379	Passion/It's All About Love
Unlimited Gold	03957	America?
Unlimited Gold	04098	Don't Let 'Em Blow Your Mind/Dreams
A&M	2943	Sho' You Right/You're What's On My Mind
A&M	2237	Sho' You Right (12-inch)
A&M	3000	For Your Love (I'll Do Most Anything)/I'm Ready For Love
A&M	2264	For Your Love (I'll Do Most Anything) (12-inch)
A&M	1459	Super Lover?
A&M	2317	Super Lover (12-inch)

<b>As Quincy Jones featuring Barry White, Al. B. Sure!, James Ingram and El DeBarge</b>		
Qwest	19992	The Secret Garden (Sweet Seduction Suite)?

<b>as Barry White</b>		
A&M	12327	I Wanna Do It Good To Ya?
A&M	17997	I Wanna Do It Good To Ya (12-inch)
A&M	1511	When Will I See You Again/Goodnight My Love
A&M	12332	When Will I See You Again (12-inch)
A&M	18093	Goodnight My Love? (CD single)
A&M	17920	Goodnight My Love? (12-inch)

<b>as Big Daddy Kane featuring Barry White</b>		
Cold Chillin'	19478	All Of Me

<b>as Mona Lisa featuring Barry White</b>		
Quality	15115	Love In The Making?

<b>as Barry White</b>		
A&M	1581	Put Me In Your Mix?
A&M	05377	Put Me In Your Mix? (12-inch)

<b>as Barry White and Issac Hayes</b>		
A&M	17327	Dark And Lovely

<b>Albums</b>		
20th Century	407	I've Got So Much To Give
20th Century	423	Stone Gon'
Supremacy/Scepter	8002	No Limit On Love (six vocals, four with the "Barry White Orchestra")
20th Century	444	Can't Get Enough
20th Century	466	Just Another Way To Say I Love You
20th Century	493	Barry White's Greatest Hits
20th Century	502	Let The Music Play
20th Century	516	Is This Whatcha Want?
20th Century Fox	543	Barry White Sings For Someone You Love
20th Century Fox	571	Barry White: The Man
Unlimited Gold	35763	The Message Is Love
20th Century Fox	590	I Love To Sing The Songs I Sing
Unlimited Gold	36208	Barry White's Sheet Music
Unlimited Gold	36957	The Best Of Our Love (with Love Unlimited and the Love Unlimited Orchestra)

<b>as Barry White and Glodean White</b>		
Unlimited Gold	37054	Barry And Glodean
Unlimited Gold	37176	Beware!
20th Century Fox	599	Barry White's Greatest Hits, Volume 2
Unlimited Gold	38048	Change
Unlimited Gold	38711	Dedicated
A&M	5154	The Right Night And Barry White
A&M	5256	The Man Is Back!
A&M	5377	Put Me In Your Mix

<b>as Barry White/Love Unlimited</b>		
Priority	7083	He's All I Got
Priority	7084	Love Is Back

<b>as Barry White</b>		
Priority	7085	The Message Is Love
Priority	53685	Barry White's Sheet Music
Priority	53686	Beware!

<b>as Barry White and Glodean White</b>		
Priority	53687	Barry And Glodean

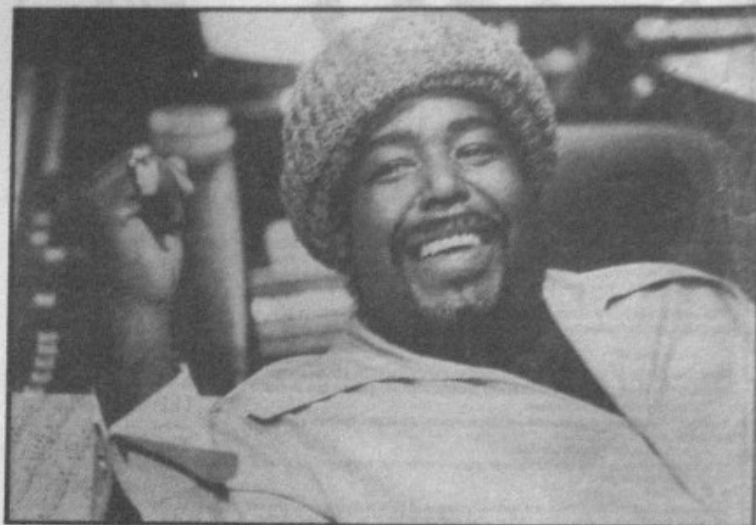
<b>As Barry White</b>		
Mercury	314 514	
	143-2	Just For You

<b>as Barry White/Love Unlimited Orchestra</b>		
Priority	53688	Let 'Em Dance

<b>as Barry White</b>		
Priority	53689	Change
Priority	53690	Dedicated

<b>as Barry White/Love Unlimited Orchestra</b>		
Priority	53691	Rise

<b>Love Unlimited</b>		
<b>Singles</b>		
Uni	55319	Walkin' In The Rain With The One I Love/I Should Have Known
Uni	55342	Is It Really True Boy—Is It Really Me/Another Chance
Uni	55349	Are You Sure/Another Chance
20th Century	2025	Oh Love, Well We Finally Made It/Yes, We Finally Made It
20th Century	2062	It May Be Winter Outside (But In My Heart, It's Spring)/It's Winter Again
20th Century	2082	Under The Influence Of Love (same)
20th Century	2110	People Of Tomorrow Are The Children Of Today/So Nice To Hear
20th Century	2141	I Belong To You/And Only You
20th Century	2183	Share A Little Love In Your Heart/I Love You So, Never Gonna Let You Go
MCA	40009	Fragile—Handle With Care/I'll Be Yours Forever More
Unlimited Gold	7001	I Did It For Love (instrumental)



Unlimited Gold	1409	High Steppin', Hip Dressin' Fella (You Got It Together)(instrumental)
Unlimited Gold	1412	I'm So Glad That I'm A Woman/Gotta Be Where You Are
Unlimited Gold	1417	If You Want Me, Say It/When I'm In Your Arms, Everything's Okay

<b>Albums</b>		
MCA	73131	Love Unlimited (later From A Girl's Point Of View)
20th Century	414	Under The Influence Of Love
20th Century	443	In Heat
Unlimited Gold	101	He's All I Got
Unlimited Gold	36130	Love Is Back

<b>Love Unlimited Orchestra</b>		
<b>Singles</b>		
20th Century	2069	Love's Theme/Sweet Moments
20th Century	2090	Rhapsody In White/Barry's Theme
20th Century	2107	Theme From "Together Brothers"/Find The Man Bros.
20th Century	2145	Baby Blues/What A Groove
20th Century	2162	Satin Soul/Just Living It Up
20th Century	2197	Forever In Love/Only You Can Make Me Blue
20th Century	2281	Midnight Groove/It's Only What I Feel
20th Century	2301	My Sweet Summer Suite/Just Living It Up
20th Century	2325	Theme From "King Kong" (Part 1)(Part 2)
20th Century	2348	Brazilian Love Song/My Sweet Summer Suite
20th Century Fox	64	Brazilian Love Song/My Sweet Summer Suite (12-inch)
20th Century Fox	2364	Hey, Look At Me, I'm In Love/ Whisper Softly
20th Century Fox	2367	Don't You Know How Much I Love You/ Hey, Look At Me, I'm In Love
20th Century Fox	2399	Theme From Shaft?
20th Century Fox	72	Theme From Superman?
Unlimited Gold	1413	Young America?
Unlimited Gold	1421	I Want To Boogie Woogie With You?
Unlimited Gold	1423	Vieni Que Bella Mi?
Unlimited Gold	01234	Lift Your Voice And Say (United We Can Live In Peace Today)
Unlimited Gold	02478	Welcome Aboard?
Unlimited Gold	02635	Night Life In The City?
Unlimited Gold	02636	Night Life In The City (12-inch)
Unlimited Gold	3881	My Laboratory (Is Ready For You)

<b>Albums</b>		
20th Century	433	Rhapsody In White
20th Century	101	Together Brothers (Soundtrack, features two vocals by Barry White and Love Unlimited)
20th Century	458	White Gold
20th Century	480	Music, Maestro Please
20th Century	517	My Sweet Summer Suite
20th Century Fox	554	My Musical Bouquet
20th Century Fox	582	Super Movie Themes
Unlimited Gold	36131	Let 'Em Dance
Unlimited Gold	37425	Welcome Aboard
Unlimited Gold	38366	Rise

\* White was not a part of group at this point.  
 \*\* Unsure whether White participated in this or not.