

**LET THE MUSIC PLAY:
THE STORY OF BARRY WHITE
PROGRAMME TRANSCRIPT
LENGTH: 54'05"**



TIME CODE		DIALOGUE / ACTION
10:00:05	BARRY WHITE	Hi, this is Barry White. Let's get together.
10:00:36	GLODEAN WHITE	Barry is a very, very warm person, because he has such a passion for what he does.
10:00:58	KENNY GAMBLE	Not only was he a great singer. But he was like a great, a great performer.
10:01:30	TABOO	When women listen to Barry White they felt like they were being taken care of.
10:01:50	SMOKEY ROBINSON	He made music that was conducive to love making.
10:02:24	RUSS REAGAN	In the last three years in America, the birth rate of America had gone up five percent thanks to Barry White's Music.
10:02:53	BARRY WHITE	When I was four I started getting interested in music, through my mother, her playing you know. She was into classical music, she could play a little jazz but she really loved to play classical music. Beethoven, Mozart all the great masters. It must have turned a light or something on in me, i dunno what it was, but I was so proud of my mother that I immediately wanted to play a piano. I knew I wanted to get to know that lady called music.
10:03:26	BARRY WHITE	It wasn't that easy at all because they weren't a lot of kids over in South East Los Angeles, at least where I was, that was into music.

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10:03:37	BARRY WHITE
<p>It's a very heavy place to live. It's rough, very tough, because you have to learn very early in age - 5, 6-years-old - how to survive to keep from getting shot, or killed or beat up, or whatever it is. What it does, if you're able to survive it, it makes you a certain kind of person. I was a dedicated member to my gang. And I did everything teenagers do who are in that environment at and at that age. I burglarised, I stole cars, I fought, I was in gang fights.</p>	
10:04:18	BARRY WHITE
<p>In 1960 I went to jail for steaiing. When I was in jail my ultimate goal was to change my life. The fact that my freedom was taken but the hurdle I got over that problem with was, 'Yeah, you're in jail but how did you get here? What nothin' but Barry that put you here. And the only way you're gonna get out here is Barry get you outta here'.</p>	
10:04:47	BARRY WHITE
<p>I had three ways to go. Either stay there and go through either penitentiary or get myself killed or either just get off my butt and try and do something with my life. And that's the angle.... That's the direction I went in.</p>	
10:04:58	DINAH SHORE
<p>And tdo something constructive in life</p>	
10:05:00	BARRY WHITE
<p>That's right.</p>	
10:05:01	DINAH SHORE
<p>And did you start toward music then?</p>	
10:05:02	BARRY WHITE
<p>Yeah, that's when I started. That was the only thing I had.</p>	

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10:05:05	DINAH SHORE	Yeah.
10:05:06	BARRY WHITE	No education or very little education, 12th grade was a drop out. No trade, no nothin'. Just an idea and a belief in myself.
10:05:15	JESUS GARBER	And he got on the right road, and he focused on the positives and totally dove into the music business and totally realised it was a privilege.
10:05:25	BARRY WHITE	I got out jail, I got home. I was home two days and a friend of mine and came over to my house and said would sing bass in his group.
10:05:43	BARRY WHITE	That was the first time I went to a recording studio and that blew me away.
10:05:48	BARRY WHITE	That night I fell in love with the record industry. I knew I didn't know a damn thing about it, and I had to learn it and that's when I became serious, and that was 1960.
10:06:04	BARRY WHITE	And one day I woke up, man, and something said you gotta go to Hollywood.
10:06:18	BARRY WHITE	I could hear my Mother cryin'. That was one the deepest cries I ever heard from woman's mouth in my life. Was, my Mother tellin' me as she was cryin'. 'Wotcha goin' to Hollywood for? You don't know nobody, you don't have nothin', nobody knows you, those are white people out there. Barry, I'm tellin you're gonna get killed running up in Hollywood.

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10:06:47	JACK PERRY	To make a walk from South Central Los Angeles to Hollywood you have to be a very determined person because that's a 15 to 20 mile walk and Barry did that.
10:06:58	NATHAN EAST	I think that it took hours for that walk you know. And you gotta really want something if you gonna walk that far, I mean, for him, he's lookin' Hollywood, that's my way out of the Ghetto.
10:07:10	BARRY WHITE	I got up on Vine and Hollywood Boulevard and I stood on that corner for four hours. Didn't speak to nobody, smiled at people as they spoke to me going by. I didn't see nobody fightin, calling nobody bad names, I didn't see no ragedy cars. I saw people with nice shiny cars, I saw people speaking, going about their business. I knew then, this was it, that I wanted to be in this business. But it was that walk, on that day, man, that said this is where you are going to be.
10:07:55	BARRY WHITE	Bob and Earl was just two friends of mine and I went out as road manager. And while we were at the Apollo Theatre, my first visit to the Apollo Theatre, the drummer in the rehearsal couldn't play the groove. And I jumped on them drums and I became the drummer at that show and I played for a whole week; everyday and every night. You know, some people can watch people do things and emulate them. I was one of those people. And what I did was develop my playing of drums as the time went by.

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10:08:35	BARRY WHITE	While I was out there on the road a lot of negative things happened out there. We had to go down South. That was crazy. 'Cos I'm from Los Angeles and I don't know nothin' 'bout black restaurant and a white restaurant, you know, a black restroom and a white restroom.
10:08:52	KENNY GAMBLE	He said it was a mess. You know what I mean: they'd sing in the clubs but wouldn't be able to eat in the clubs. They wouldn't be able to go through the front door they'd have to go through the back... I mean that's humiliating for a human being, it's only... I mean it's humans.
10:09:10	BARRY WHITE	I remember, in April, I told Earl that I was I going home; I didn't wanna be out here no more. I didn't like the road, I don't like this, I don't like that. Now, two days off the road with Earl, Paul Politti calls me.
10:09:25	PAUL POLITTI	And I said, Barry, you gotta come down here I think I might have a job for you. And he said what? And I said A&R and he said, what's A&R? And I said, Don't worry about just come down.
10:09:36	BARRY WHITE	Got me a job at Mustang/Bronco. I started out at \$40 a week 'cos it wasn't about the money with me I just needed some money to get back and forth on the bus. I'm gonna take, I'm gonna earn the rest of it.

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10:09:47	PAUL POLITTI	He was very happy. And Barry said, 'Ok, so what's the first thing I do?' Bob Keane, said 'I want you to cut me a hit record.' And Barry said 'Well, so what's my budget?.' And Bob said \$50 and he said it kiddingly and Barry went and produced a record for \$50 and it was by Viola Wills, <i>I'm Lost Without the Love of My Guy</i> , which he also wrote and it was a hit.
10:10:16	BARRY WHITE	I took it very seriously. And that gave me an understanding of business.
10:10:46	JACK PERRY	The bass player of the band I was with his cousin was Trixie Robertson, and he wanted the band to do an audition for her for Barry White, and everybody didn't want to do it 'cos it was a free audition and all, so, it was a problem, but we did it anyway, and it turned out the guy sitting there was Barry White, and we all went, after the audition, went up to him, and "How you doin'?" and met him and that was my first encounter with him. Turned out she ended up getting the gig with him.
10:11:16	GLODEAN WHITE	Her name was Trixie Robertson and Barry was producing her, and so she needed help on this single.
10:11:25	JACK PERRY	Trixie ended up asking my next door neighbour, Glodean, and her sisters to sing background with her. And that's how Glodean met Barry.
10:11:34	GLODEAN WHITE	So, she called me and I called the other girls, and ok sure we'll do it. And so that was the first encounter when we went to her house for the rehearsal, we met Barry for the first time and he seemed like a nice guy that knew what he wanted.

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10:11:51	LINDA ANN JAMES
10:12:17	GLODEAN WHITE
10:12:44	LINDA ANN JAMES
10:13:17	BARRY WHITE

When Barry first met us, he already see that... yeah he had a little kinda glimmer in his eye when he looked at Glodean, when he was introduced to Glodean because you know, Trixie she really made us, you know, this guy, he's the producer and la la la and she was telling us a little background of him, and when he, you know, we were introduced to him and he was introduced to her I could see that little *ting*

Trixie had come to me one evening and said you know, she actually came, I dunno, they must have spoke or something, and she came and let it be known that he was interested in me more than just an artist. And I said, Ah! That's nice but I'm not ready to be into any relationship at this time. So, that's very nice I'm flattered.

We finally got finished and then Barry took us to breakfast, and you know, we were talking and everything, and so Glodean, she went to the bathroom, and so I was sitting there with Barry alone. And I was just looking at him and I said, you know, I'm so sorry, I said, I know you probably got a little bit upset or something, and I said, I'm sorry but, I said, I can sing. I said, I can really sing but I was just afraid. And he looked at me and said, Linda, that's Ok, he said, i'll tell you one thing, I know my girl group now.

I gave them the name Love Unlimited and I was very impressed. The look of them, the attitude of them. It was so positive. So, we went into the studio and we spent a whole year rehearsing.

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10:13:33	GLODEAN WHITE	A brand new group, you usually go with them on a single. Get it out there and see what it's gonna do. You know, throw it on the wall and see if it sticks. But, Barry had so much confidence in us as a group and he said, no, we're gonna do a whole album.
10:13:52	BARRY WHITE	We cut an album: <i>From A Girl's Point Of View We Give To You Love Unlimited</i> . And that's where <i>Walkin' In The Rain...</i> showed up. And that was their first million seller, and my first million seller
10:14:18	BARRY WHITE	Nothing as ever surpassed that feeling I heard when I first heard <i>Walking In The Rain With The One I Love</i> on the radio.
10:14:48	GLODEAN WHITE	The more I communicated with him the more I found myself enjoying talking to him. And seeing the other part of him besides the producer: the man. And then I kinda got interested.
10:15:22	BARRY WHITE	I finished the album on <i>Love Unlimited</i> , it was out. Now, I'm looking for another artist. But in looking for another artist you gotta make sure you got some songs for them to sing. So, I had three songs I had written. I went into the studio to cut a demo. Just a piano and me. Whilst I am sitting at the board I'm listening to this artist. I'm listening to the relationship between what he's singing, the lyrics and him, the marriage of between sound and melody and him. And then I really get scared. 'Cos I knew, sitting at that board, Barry White was the singer for them three songs.

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10:16:37	RUSS REAGAN	I didn't even know you could sing. I swear to God, and he said I can sing, man. And I said, well I'm the President of this company and I can do whatever I want, so come on over and let's talk.
10:16:49	BARRY WHITE	They gave me the \$37,000 and I went in to the studio and I cut that album.
10:16:55	RUSS REAGAN	Five songs. That's all he had. <i>Standing In The Shadows of Love</i> I think went on for twenty minutes on that album. Wasn't it twenty minutes or something? It had never been done before.
10:17:07	JACK PERRY	This groove. There was no groove before this groove like this and there hasn't really been one since but a lot of hip hop takes off of this groove. And also, this was Barry's, also his first song.
10:17:42	JACK PERRY	Without vocal, without strings, the rhythm is what captures you.
10:17:53	JACK PERRY	And you bring in a classical harpsichord.
10:18:04	JACK PERRY	Strings.
10:18:37	BARRY WHITE	The album was a tremendous success.
10:18:40	RUSS REAGAN	The music was phenomenal. I don't think anybody has made any music since like, like Barry White has.
10:18:46	JACK PERRY	That's warm. That's beauty. That's Barry White. Without anything else. That's the maestro. Those are lines he hums into a tape, orchestrate them, then you hear this.

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10:19:02	NATHAN EAST	He would just have a little hand held tape recorder and sing a string part back then and you would hear him 'Awee Awarr'
10:19:20	BARRY WHITE	It's a combination of the drum groove, the bass lines, the guitar lines, the horn lines, the string lines, you put that with tempo's. Tempo's are very important to me. How fast or how slow a song goes.
10:19:48	KENNY GAMBLE	I think he grew, I think he grew to the into being the kind of artist he was because at first he thought of himself as a producer, but after he saw the response he got from people around the world, I think grew to like it.
10:20:24	JACK PERRY	Barry's talking about an international thing that everybody does, I don't care what religion you are, what anything is, even the animals, the birds and the bees do it.
10:20:32	SHAHERA WHITE	He stands up there and he sings to you, and seduces you all night. So, you can go home with your mate and do the rest of the thing, you know?
10:20:43	BARRY WHITE	One beautiful night after I made love to Glodean, I just got out of bed, bangin' her ass, that night, we'd been married about four months, she went to sleep. I went to the kitchen and wrote me a song called, <i>I Can't Get Enough Of Your Love</i> .
10:21:13	GLODEAN	He would get these ideas that would come up in his head. And it was easy for him, to put it down on paper.

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10:21:21	SMOKEY ROBINSON	It's one of those songs I was talking about: it will be lasting.,that people will always want to hear. It's great performance, it's a great rhythm, it's a beautiful... it's rhythmically beautiful.
10:21:33	MAHUMMED ALI	I know what it's like to have a great punch, because I have one. But I would steal a hit to have a hit like my next guest has hits. Album after album after album. Ladies and gentlemen, the heavy weight champion of music, Barry White.
10:21:53	BARRY WHITE	Many times we've loved, and shared love, and made love. But it's not enough, it's just not enough, baby. So, if you feel like you wanna get with me out there and put your hands together... Oh baby, I know how it feels at this time in the evening.
10:22:31	RUSS REAGAN	One of the happiest moments of our lives was in 1976. We were in New York and the New York Times came out with an article, that in the last three years in America birth rate of America had gone up 5% thanks to Barry White's music. And Barry White and I just cracked up, man. That is the greatest endorsement of your music i've ever heard in my life.
10:23:03	SHARERAH	I've had many people come up to me and say, 'My second and third child are your Father's children'. And I'm like, 'What?' And I've heard that he's responsible for a lot of births and that's good because people feel good when they are making children.

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10:23:21	BARRY WHITE	That's some of the greatest, greatest compliments of all the compliments that I get. That life has been created from my songs.
10:23:51	BARRY WHITE	Now I'm very successful and I've got a little clout at the record company, and I recorded Love Unlimited's second album which was <i>I'm Under The Influence of Love</i> . And I wrote a theme for them, <i>Love's Theme</i> .
10:24:21	BARRY WHITE	DJ's all over the world were calling us about this instrumental. I've always loved symphony. I've always loved pure music with no singer. So, I said Russ I got an idea. And he said, 'An orchestra?' He said, 'We can't sell no orchestra'. And I said, 'You're gonna sell this one!'. And he said, 'Barry you're the hottest producer in the world and you're taking advantage of you're record company and . And, we had a double smash on the same song. Russ said, 'Barry, how do you explain this?' And I said, 'Russ, when you're dealing with creativity, don't try and get intelligent 'cos it doesn't work. Just go with what you feel, man.'
10:25:12	RAY PARKER JNR	The Love Unlimited Orchestra, I think it was just wonderful for me. It's probably the tightest band I've ever played with before or since. Because again Barry would come in with that attitude, and he'd already know, he already had the songs and knew how he wanted them to go.

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10:25:24	JACK PERRY	The guy used to three albums at one time, you know, We'd be in there hours. We'd start at 10 in the morning come out at 2am and come back the next day at 10am.
10:25:37	BARRY WHITE	If you look at my discography, and look at the dates of them, look at the releases, you'll say it's impossible for any human being to cut music that fast. Write it, arrange it, produce it, and sometimes sing it.
10:25:57	LEON HUFF	His voice was like thunder his voice, is the word I want to use
10:26:03	RAY PARKER JNR	Women just loved his voice. And at 19 my ego was huge and I thought I was quite handsome. And you know, there were girls that would leave me to go talk to him, you know. And he'd say, 'Hey baby, what's goin' on?'. And that's it. You'd just lost all your presence, you've lost everything.
10:26:43	SMOKEY ROBINSON	His voice was very sexy to women. And I think that was an asset for him. I think that he enjoyed the fact that women admired him and wanted to be with him.
10:26:53	JESUS GARBER	Men are motivated by what they see. Case in point, girly magazines, <i>Playboy</i> centre-folds, end of story. Women, are motivated by what they hear, and how feel about what they hear.
10:27:12	TABOO	Women love the fact that his voice is deep, it soothes your ear, it's tasteful and the way he used his linguistics. You know, that's what makes people melt.
10:27:22	BARRY WHITE JNR	I had friends saying 'Hey man, I got your father's album!' 'Oh wow! That's incredible'. 'Oh yeah, I got this girl from it.' 'Girl from it?'

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10:27:33	BARRY WHITE	Women, are, they're emotions are different than men. You know a man hear a record for one of to reasons.
10:27:38	DINAH SHORE	What are they?
10:27:39	BARRY WHITE	You know, making love and who he can catch you know. And women hear because they would love to be the way that song is being sung. You know, they would love to have someone that loved them that much. They can really get in to it.
10:27:53	JACK PERRY	Women just hear that rumble and just melt. He would of course, he'd vibrate the room whenever he'd walk around but for women? Oh, it was ecstasy.
10:28:06	BARRY WHITE JNR	No, I never used my father's music to get the girls. My feeling was, you put that on, Dad's in there with you.
10:28:20	TABOO	Marvin Gaye had the same thing, you know. He believed in what... at that time there was so much separatism between blacks and whites, and I think those people like James Brown, Marvin Gaye and Barry White, revolutionised the movement for black music.
10:28:38	JJ JOHNSON	Music is about the spirit. So I can go from Muddy Waters to Tchaikovsky and still hear it, you know. I can still get into the spirit of it, whatever that happens to be. Barry put a lot of spirit into his music. What you hear is really who he was.
10:29:51	JACK PERRY	He actually did write the string lines. He would hum them out.

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10:29:55	BARRY WHITE	As long as you can communicate with someone who can understand what you mean besides humming it or playing it out. Gene Paige, is my right arm when it comes to that.
10:30:07	JJ JOHNSON	Gene, you know, wrote this big elaborate chart, and then Barry came in and changed his mind. He said, 'No I don't like that' and then started from scratch with like 60 pieces in there in the studio, ready to go, you know. And then, get your pencils out, ok bar one, you know, and just start sing it and everybody would copy there part out.
10:30:22	BARRY WHITE	He can't write down the attitude of what I am saying. He can only write down the notes. I have to give the musicians the attitude once I get to the studio. There's viola's, cello's, French horns, Oboe's... there's a lot of things in music other than a guitar, bass, piano and drums.
10:31:02	BARRY WHITE	I'm a strict person. I believe in it I believe when it's time to work, it's time to work and when it's time to play, it's time to play and never confuse the two.
10:31:09	GLODEAN WHITE	On our down time, if he wasn't in the studio, we were with the kids. We were with the family.
10:31:16	JACK PERRY	Barry was family. He looked at not only his family, but he really respected family, people that were husband and wife that were together for years that had children. He loved that.

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10:31:29	GLODEAN WHITE	He wasn't a typical artist, you know, that likes to be out on the road all the time and, with the glamour and all that. He wasn't about that. He was about family. When we had to go be out on the road it was a job and when the job was over you came home. And it was very hard on Shaheerah, you know, with her being the baby, and travelling with us since she was born. I still performed up until the day she was born almost that she was born. I actually did the Dinah Shore show.
10:32:18	DINAH SHORE	You have three girls and three boys?
10:32:20	GLODEAN WHITE	Yes, three girls and three boys. So this one really don't make much difference.
10:32:25	DINAH SHORE	It don't want to tilt the scales one way or another?
10:32:28	GLODEAN WHITE	Right, and Mr White wants a girl.
10:32:29	DINAH SHORE	Mr White wants a girl. And you were supposed to have the baby today?
10:32:33	GLODEAN WHITE	Well, yes, anytime now.
10:32:35	DINAH SHORE	And we didn't know you were gonna be here. It's really nice of you to be so co-operative.
10:32:40	SHAHERAH WHITE	My first memory of my Father was probably when I was one or two. I would just lie on his chest and he'd be talking and I'd just listen to the rumble of his voice. And I'd just be there happy as can be just lying there on my Daddy's chest. Seven of us children living there in that house, and there was never a dull moment in that house.

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10:33:00	SHAHERAH WHITE	<p>He loved joking around and pranking. We used to run around the house and we had a way where, you know, my brothers and sisters and I, and my Mother and Father we would scare each other and this was something that we would do. And it sounds kind of crazy but, you know, if you got scared one night, my Father might have he would be standing there, and he's was 6'3" so, a big man, you'd turn around and all of a sudden, he's just standing there and it scares the crap out of you. And you're like AHH! and you're like Ok, I'm gonna get you back!</p>
10:33:38	BARRY WHITE	<p>In the Eighties I switched companies. I went from 20th Century to CBS. CBS offered me a lot of money. Had the records been treated fairly, been promoted fairly, and marketed fairly I could have stood to make close to a billion dollars.</p>
10:33:57	JACK PERRY	<p>He was very unhappy with CBS because CBS didn't really promote his product. They gave him the multi-million dollar deal and the OK to move forward with all the artists and everything, but they didn't promote his product.</p>
10:34:13	BARRY WHITE	<p>I still kept my commitments. I still recorded albums. But the world weren't hearing Barry White like they used to. A lot of people thought I'd fell out the business. That I'd left the business. I'd never left the business.</p>
10:34:26	JJ JOHNSON	<p>Even Frank Sinatra took a dip in his career. Michael Jackson had come and gone, come and gone you know, and other artists have done the same, so Barry was Barry, it didn't matter he was there.</p>

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10:34:39	GLODEAN WHITE	Because you're not in the public eye people think you're not doing nothin' but like I say, he stayed busy he was always doin't stuff.
10:34:46	BARRY WHITE JNR	You can say Barry White in a lot of countries and other... and the ears and eyes still prick up it's just he wasn't in the forefront of some things.
10:34:55	RUSS REAGAN	The one thing Barry White could always do was he could always go to Europe and go to South America and fill stadiums. I mean people.... He used to go over there and make money, no problem.
10:36:10	BARRY WHITE JNR	My Father and Glodean, even though they had separated, they still had a very unique relationship.
10:36:20	GLODEAN WHITE	I could call him, he was always accessible to me and I was always accessible to him.
10:36:24	BARRY WHITE	I vowed that I would re-build my life. I don't care what it took. How long it took.
10:36:33	JESUS GARBER	He was looking for a change. He was looking for growth in his career and he was looking for more control. The timing was right and I was able to bring him over to A&M Records.

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10:36:45	JACK PERRY	1985 I bought this song to Barry I wrote it at home, brought up to him, it took about 2 or 3 days to get the track together, and when I brought it to him he started writing lyrics, and I said, Barry, I got to go to the store and it only took 20 minutes, and when I got back in 20 minutes, he had the lyrics finished and he said, Jack let me ask you something, what do you think I should call this, <i>Baby, I'm Relating</i> or <i>Sho' You Right?</i> I said, Well let me hear it. And this is what he played.
10:37:45	BARRY WHITE	I made a deal at A&M for Barry White and we started making records and slowly but surely, I got my career back.
10:38:04	JACK PERRY	On this track Barry is playing all the instruments along with myself, and we just hired a string section to come in and play the string on top of it.
10:38:19	JACK PERRY	Horn lines.
10:38:20	JACK PERRY	Guitar lines were played by Barry. Tom fills. Basically, this track might be a Barry White track.
10:39:00	JACK PERRY	The first album for A&M was <i>The Right Night With Barry White</i> it did well. It recouped. So, A&M aren't thinking about getting rid of him soon. He's an icon, they got him under their wing. The next album was <i>The Icon Is Love</i> - it took off and just sold 6m units worldwide. It was one of the biggest albums of his career.
10:39:53	SHAHERAH	My father he became ill in '95. He was living in Las Vegas at the time and he had to go into the hospital. They didn't really know what was wrong with him at first, but he was in a coma for about three days. He had a minor stroke, and it was pretty, well, for me it was very scary.

**LET THE MUSIC PLAY:
THE STORY OF BARRY WHITE
PROGRAMME TRANSCRIPT
LENGTH: 54'05"**



TIME CODE		DIALOGUE / ACTION
10:40:17	SHAHERAH	He had to take some time off so he did eventually, go back produce and create and finish his last album.
10:40:31	JACK PERRY	This song, Barry received two Grammy's on this song here. Long overdue. The last album of career.
10:40:41	BARRY WHITE	<i>I'm not going anywhere. I'm Stayin'. Baby, I'm Stayin'</i>
10:41:28	SHAHERAH WHITE	When he started work on <i>Stayin' Power</i> I think the thought of it, getting started and going in to it, excited him. He always had the fire and the passion for the music. You know, it didn't go away but physically he could only do so much.
10:41:58	SHAHERAH WHITE	This hospital to me, in particular, is very important for two reasons. The first reason I was born here and then after I was born here my Father passed away here after ten long months.
10:42:14	BARRY WHITE JNR	The illness came in phases. Because he kinda became ill in '94, right before '95. But the second time the illness came about that was emotionally traumatic for him and for our family, believe me.
10:42:36	SHAHERAH WHITE	He had suffered a stroke and I'd just gotten home from work. And I just got my daughter home from school, dropped everything that I was doing and had my girlfriend come and watch her for me and I rushed over to the hospital. There my Father was holding my Mother's hand.
10:43:00	GLODEAN WHITE	To see him in this serious situation and not to know which way it was gonna turn out. It was very very scary. I was very concerned and it wasn't in my hands.

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TIME CODE		DIALOGUE / ACTION
10:43:16	SHAHERAH WHITE	And he said, 'Hi.' and he started crying. And he, I started to cry.
10:43:29	SHAHERAH WHITE	And they said he had attacked the right side of his brain and so part of him was shutting down
10:43:37	SHAHERAH WHITE	That first week was really rough. When everybody got here because we saw the rapid progression as he went down pretty quickly and all the trouble started. As soon as my Father's business manager, Abbey Schroeder, came to town from New York, she had power of attourney.
10:44:01	BARRY WHITE JNR	Abbey Schroeder was calling the shots with Katherine Denton, his girlfriend, my Father's girlfriend.
10:44:10	SHAHERAH WHITE	The posted signs on the door that said: No Friends or Family Members. And it said that we were only allowed to come in for 15minutes at a time. And we couldn't come in before five o'clock.
10:44:26	BARRY WHTIE	The evil winds, you know, they were blowing all round us.
10:44:36	SHAHERAH WHITE	She had hired an outside agency, a staff of nurses, to, around the clock, to be in the room with my Father. So, when I came in the to visit with him they would write down, what I would say, they would write down the time I came, what we would talk about, how long I stayed, things like that. Everytime single time.
10:44:56	BARRY WHITE JNR	The business manager did this. Now, we asked the question, what about Katherine Denton, well that didn't apply to her.

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TIME CODE		DIALOGUE / ACTION
10:45:13	SHAHERAH WHITE	His girlfriend, Katherine, comes out and she tells us that she's pregnant, three months pregnant with his baby.
10:45:24	BARRY WHITE JNR	I didn't believe it. It's not possible, you know, I said, you know, that's nice speaking, but I don't believe this, I don't believe it.
10:45:34	SHAHERAH WHITE	And my Father's just looking back and forth between us, he can't say anything. So, I say, 'Well, can you give me a few minutes with my Father, please?' You know, I want her to leave, so she leaves the room. So, started crying, I was very upset, and you know, I just told him, you know, that I am going to... They want me to leave. I said, ' You need to get better, you know, I know what they're trying to do to you, and you gotta get better, because they're controlling everything. I'm gonna leave right now because Catherine doesn't want me here. Abbey doesn't want me here. And he's grabbing my hand, and he's rubbing my hand, but he couldn't say anything.
10:46:22	BARRY WHITE JNR	If there's a possitive thing, that he liked his friend, his family get them around him because if you can take your mind or his mind, of his condition, the fears, the trauma that makes the doctor's job easier, to move, to get him moving forward. Well, we were deliberately, and directly pushed to the side and out of it.

**LET THE MUSIC PLAY:
THE STORY OF BARRY WHITE
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TIME CODE	DIALOGUE / ACTION
10:46:48	SHAHERAH WHITE
10:47:47	SHAHERAH WHITE
10:48:07	SHAHERAH WHITE
10:48:14	SHAHERAH WHITE

I went over to visit him, and he wasn't in his room and I asked the nurse where he was and they say, 'Oh, he left today' and I say, 'What he left?', 'Yeah, he's gone I think to the rehabilitation centre.' So, I call around and I'm trying to figure out where he's at 'cos I wasn't told he was... none of us were told he was leaving. None of us knew where he was going. You don't just pick somebody's Father up and move him when he's in this condition and say, 'Hey! Tomorrow we're thinking about...'. So, none of this happened. I finally find him at this rehabilitation centre. And when I called them, already totally frustrated, the gentleman who answered the phone gave me the run around. So, I asked to speak to the director, I told the director I'm his daughter and I'm around the corner and I'd like to come see him, what time are your visiting hours?

Oh, my visiting hours are still open but it doesn't matter 'cos you're not gonna be allowed, you're not gonna be let in. And I'm like, what are you talking about? No, I'm under strict orders, that were her exact words, from the powers of attorney, not to let you in.

About a month later he was rushed back to the hospital.

When we get to the hospital, Abbey's standing outside and she's like, 'Yeah he was rushed in, you know, but you can't go and see him.' First thing out of her mouth to me, 'Only I can see him.' And I looked at her, and all I said was I'm gonna see him. And I went in there and he was, you know, they were running tests to find out why he wasn't responding.

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TIME CODE		DIALOGUE / ACTION
10:48:41	BARRY WHITE JNR	It was very sad. More than sad.
10:48:48	SHAHERAH WHITE	Couple do weeks later he started having seizures. The hospital staff start telling me my Father had a code blue last night. You know, cold blue means you are gone, you know, and nobody called anyone to tell us.
10:49:05	BARRY WHITE JNR	Abbey and Katherine they didn't tell family members, they didn't tell no-one that this had happened.
10:49:17	SHAHERAH WHITE	When I woke up on the July 4th I got a phone call. And I saw it was the doctor calling me, and he said, 'Shaherah, something's going on with your Father, I think you should come.' He says, 'His heart stopped this morning and we're trying to bring him back'. I got hold Mother, got my sister on the phone as I am driving, I'm calling everyone. So, I get upstairs, and he tells me on the phone, when I am stading outside of the elevator he says, 'I'm sorry Shaherah, we just lost him.'
10:50:06	SHAHERAH WHITE	And I just walked into his room and my Father was there and he was gone.
10:50:19	BARRY WHITE JNR	When my Father died that was a terrible 4th July.
10:50:40	SHAHERAH WHITE	After he passed, Catherine, went on a BBC Television show showing the baby on there and saying, look at this child, he looks just like his Father and all this. She was on their and Abbey was on there, and they were talking about this child, that was my Father's supposedly.
10:50:57	BARRY WHITE JNR	She went as far as naming the child Barriana.

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TIME CODE		DIALOGUE / ACTION
10:51:05	SHAHERAH WHITE	And later it came out, we had DNA done and it was not his child. No way possible his child.
10:51:14	BARRY WHITE JNR	To pretend that the baby's his on his death bed, that's another level of wickedness.
10:51:30	SHAHERAH WHITE	It's odd, those fireworks those are for me. That party you have, that's for me. And you always remember that I had a wonderful life. And no matter what they did to me in those last 10 months I still went out with a bang!
10:51:49	BARRY WHITE JNR	My Father, during his career, was about love and made love for the world, through his music. But in the end he was denied love for himself.
10:52:07	BARRY WHITE	Ladies and Gentlemen: Let the Music Play