



Love Unlimited, Barry White, Don Cornelius &amp; Soul Train Dancers

## Soul Train Salute

LOS ANGELES — Television maestro Don Cornelius steers his Soul Train on a whole new track May 24 when he presents a special limited edition of Love, in the name of Barry White and Company, The Love Unlimited Orchestra, and Love Unlimited.

Departing from the usual multi-artist show, Cornelius offers the Barry White ensemble as the sole performers in a precedent-breaking hour-long tribute.

Barry sings "Can't Get Enough," "What Am I Gonna Do," and "You're the First, My Last, My Everything." He conducts the Love Unlimited Orchestra in "Satin Soul."

Love Unlimited, which includes Barry's wife Glodean James, sings "Share a Little Love," and "I Belong To You." The Orchestra, under the direction of Sid Garris, who is also Barry's manager, plays "Love's Theme." All songs performed were written by White.

As a special addition to the already-special show, Cornelius introduces viewers to "The Maestro Players," a little league baseball team from Southeast Los Angeles, sponsored by Maestro Barry White.

## POINTERS: Prove race has no barrier in music

PASADENA, CA. — The three sweetest "brown babies" ever to cross the Oakland Bridge pulverized the teeming Pasadena crowd. In a sheer display of virtuosity and versatility par excellence, the Pointer Sisters proved themselves to be the most professional and, without a doubt, the most multi-talented female group in the country.

Not only did they

continually bring the house down with their dazzling choreography, perfect harmony, raspy lead vocals, sexy come ons, and incredible knack for outrageous comedy ("I dream of Kojak with the long nappy hair."), but more significantly, the dynamic trio has opened new horizons for Black entertainers. The Pointer Sisters stand as a living testament that race is

no barrier to musical direction.

"Fairytale," a country-western melody that won the girls their first Grammy, was sung with such raw emotion and original country flavor that Charley Pride would have blushed. And in a group where each girl takes a stab at lead, Anita Pointer started the pulsating chant to "Yes We Can Can," the soul monster which begat their

career.

The Younghearts opened the show with a lukewarm set that was neither exceptionally innovative or captivating. But to their credit one must recognize their pleasing mixture of vocal ranges. What they need is new and more inspirational material and arrangements that will cut them adrift from the 1,001 similar groups. — A.J. Morgan

# Graham train on top track

(Continued from Page 3)

spirit of the boogie, each voicing an integral part of the whole.

Graham, whose expertise on a number of musical instruments is documented on tunes like "Tis Your Kind of Music," "Why?" and "We Be's Getting Down" where he plays all or most of the instruments, explains his creative process, starting with the beat.

"Usually I work out the bass parts and the drum parts at home, off the top. The drummer sees what he's supposed to do, and then, him being the drummer, puts his stuff to it. He puts his little stuff to it and I put a pop here and there and we got something going.

"Basically I try to figure out what's going to go best with what I'm going to do," he continues, "so it all won't sound like spaghetti. With all these percussion instruments — guitar, bass, and keyboards — we have to make sure it's structured right. We have to start with a nice, fat foundation and then build as high as we can. You have to be really, really careful when you put it together, or else it's spaghetti."

"That's exactly what some of these groups are playing —



GRAHAM CENTRAL STATION: "What we're doing is out front and it's real"

spaghetti," Herschall adds. Everybody laughs.

"I had to learn the concepts of the group, of funk," explains guitarist Vega. "I had to learn how to play notes and where to put them, rather than to just play a chord and say there it is. It's a concept of laying: having structured guitar parts that you can understand. They're simple, but they are saying something."

When all the tracks are down, everybody's got their part. Chocolate adds that extra touch by lending those vocal qualities that are solely

the possession of female singers, giving the group the icing for the cake. The daughter of a Baptist minister, Patryce has been singing since she was a little girl.

Right now Graham is looking forward to their next recording project. "It's gonna be baaaaaaaaddddd!" Larry announces, with the enthusiasm of a kid dreaming about the bike he's getting for his birthday. "Seriously. I can't wait for it. It's got to be better. We've been playing together longer and we know

each other better after three years. It's gonna be a nice album."

For the first encore at the Shrine set, Graham dropped one of his new tunes on us, one where the group sang "If you're feeling like dancing, it's all right" and then added a gospel-flavored "Yeah!" Needless to say that was all the approval anybody needed, as everybody in the building took the lyrics to heart and we all be's getting down! When they finished the folks would not let them leave, and stomping and shouting brought

the group to the stage again, this time singing "I Want to Take You Higher," and it probably would have, had the emcee not come out to "escort" Graham off the stage as Larry shouted "I say Release Yourself, you say ..."

"I hate doing these fifty-minute sets," he explains, and then goes into a thing about those promoters that try and put a hundred groups on the bill and then watch the clock worried about overtime. "They don't care about the show of if the people are pleased."

"I'd love to take two hours and do everything," he says. "I'd love to come out and have everyone do their 'yeahs' and then kick back and play through everything like 'Tis Your Kind of Music' and 'Why?' and all that. Then we could slowly take the people where they want to go."

He stops and smiles as he thinks of that day, then says, "You've got to go through it to get to it."

Until they get to it I, for one, will be right there among the many taking those short, fast, exciting rides on the train engineered by the "Funk Father."

— Archie Ivy