# THE MAKING OF "AMAZING GRACE"

"The Making of 'Amazing Grace'" tells a story of how the premier film document in popular music history came together... disappeared... and came together again.

Recorded live at the New Temple Missionary Baptist Church, Los Angeles, California; Rev. C. L. Birden, Pastor.
Recording engineer: Ray Thompson for Wally Heider
Assisting engineers: Jimmy Douglass, Gene Paul & George Piros
Re-mixed & edited by Arif Mardin
Photography: Ken Cunningham
Album design: Loring Eutemey
PRODUCED BY JERRY WEXLER, ARIF MARDIN AND ARETHA FRANKLIN

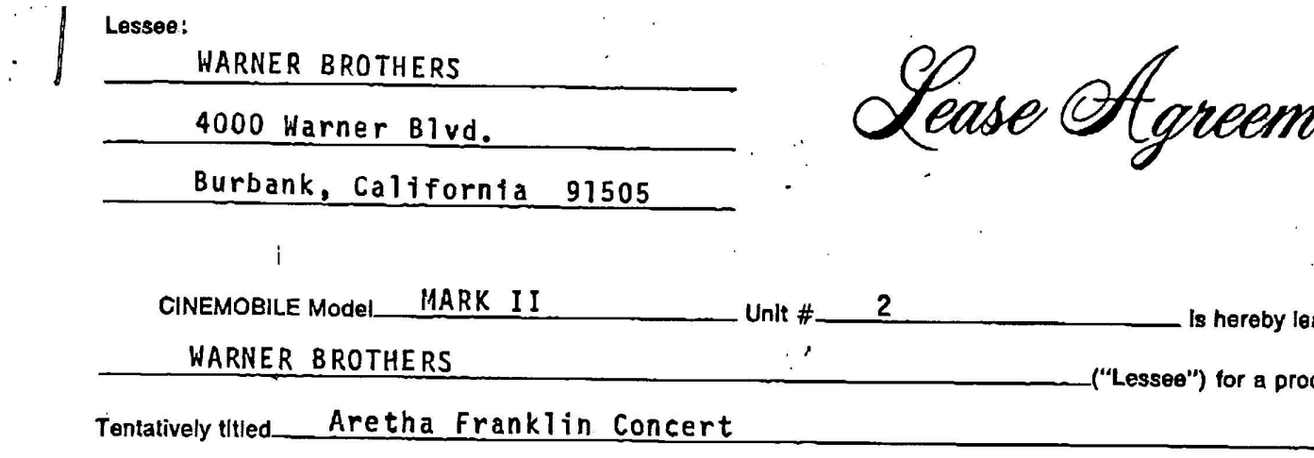
The recording of this album was filmed by Warner Brothers, Inc. with Sidney Pollack directing.

THROUGH THE COURTESY OF SAVOY RECORDS.
WITH OUR SPECIAL THANKS TO HERMAN LUBINSKY.

In this two record set Side One is backed with Side Four and Side Two is backed with Side Three.

BROADWAY, NEW YORK, NEW YORK 10023
rporation. Printed in U.S.A.

# BACKGROUND: AMAZING GRACE ALBUM/MOVIE



Lessee:
WARNER BROTHERS
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Burbank, California 91505

Lease Agreem

CINEMOBILE Model MARK II Unit # 2 is hereby le
WARNER BROTHERS ("Lessee") for a proc
Tentatively titled Aretha Franklin Concert

IN 1972 ARETHA FRANKLIN MADE GOSPEL MUSIC'S FINEST ALBUM, "AMAZING GRACE."

"AMAZING GRACE" WAS ORIGINALLY CONCEIVED AS A JOINT ALBUM  FILM PROJECT BETWEEN WARNER BROTHERS PICTURES AND ATLANTIC RECORDS (ARETHA FRANKLIN'S RECORD LABEL).

WARNER BROTHER PICTURES HIRED SYDNEY POLLACK TO DIRECT A FOUR CAMERA SHOOT OF THE CONCERT.  DUE TO TECHNICAL ISSUES HAVING TO DO WITH SYNCHRONIZATION, THE FOOTAGE WAS NEVER EDITED AND REMAINED IN THE WARNER BROS. VAULTS FOR 40 YEARS.

# AMAZING GRACE

"AMAZING GRACE" IS ARETHA FRANKLIN'S GOSPEL MASTERPIECE, HER BIGGEST SELLING ALBUM AND THE BIGGEST SELLING GOSPEL ALBUM OF ALL TIME.

IN 1972, AFTER TEN CONSECUTIVE #1 SINGLES ON ATLANTIC RECORDS, "THE QUEEN OF SOUL" RETURNED TO GOSPEL TO RECORD "AMAZING GRACE" WHICH BECAME ONE OF THE PREMIER ALBUMS IN AMERICAN POPULAR MUSIC HISTORY.

WHAT FEW PEOPLE KNOW, IS THAT THE TWO NIGHTS OF LIVE RECORDING IN A SOUTH LOS ANGELES CHURCH WERE FILMED BY SYDNEY POLLOCK.

# BACKGROUND: ARETHA:THE ICON

Aretha Franklin came to prominence in the late 1960s at Atlantic Record with a series of Soul / R&B hits  including "Respect," "I Never Loved a Man,"  "Chain of Fools, "Baby I Love You,"  "I Say a Little Prayer," "Think,"  "The House That Jack Built," among others -- that earned her the title The Queen of Soul.

Ms. Franklin's body of work is a foundation of American Popular music, and her cumulative awards and achievements are unparalleled by any other female performer.

- first woman inducted into the Rock and Roll Hall of Fame
- first Grammy for Best R  B Female Vocalist in 1967 with "Respec and in the intervening 40 years received 18 more.
- Kennedy Center Award for her contribution to American Culture awarded both:
  - Presidential Medal of Freedom
  - Presidential Medal of the Arts
- 2009 inauguration of Barack Obama.

# BACKGROUND: ARETHA EARLY DAYS

Aretha Franklin was born in Memphis and grew up in Detroit in the late forties. Aretha is second of Reverend C.L. Franklin's three daughters (and two sons), C.L. was pastor of the New Bethel Baptist Church, and a gospel legend.

By the mid  fifties, Reverend C.L. Franklin's fiery sermons were being recorded by Leonard Chess and released on Checker with great success. The Franklin home was a haven for Gospel greats as they passed through town, and Aretha grew up singing with Mahalia Jackson and Clara Ward as she helped them in the kitchen.

Reverend James Cleveland lived with the family, and taught Aretha to play piano 'by ear'. Sam Cooke was a frequent visitor.

In Gerri Hirshey's Nowhere To Run, Aretha recalls singing with her sisters Erma and Carolyn "all day, every day" until the other girls begged her to stop.

Aretha began performing at New Bethel during her father's services when she was nine years old. When Aretha was 14, she began traveling the 'Gospel Highway' along with her father. Aretha  s first recording was “Never Grow Old,” which became a hit on Gospel radio.

As the daughter of the renowned Reverend Franklin, she was well known in the black community when she was 'discovered' and signed by John Hammond for Columbia Records in 1960.

John Hammond ran Columbia Records and signed Billie Holiday, Count Basie, Bob Dylan and Bruce Springsteen.

When Aretha Columbia career failed to ignite, Atlantic took her on and, under the brilliant guidance of Jerry Wexler (the man who invented the term ‘rhythm and blues’) transformed her career.

Starting in 1967, her string of hits – “I Never Loved A Man,” “Respect,” “Baby I Love You,” “Chain of Fools,” “Think,” “Don’t Play That Song” – kept Atlantic at the top of both the pop and r&b charts. Aretha’s success disguised the fact that the label was losing touch with its r&b heritage following the death of Otis Redding and Ray Charles’ defection to a rival company.

Aretha like many singers, spent her formative singing in church. Sam Cooke, Little Richard, Otis Redding, Dinah Washington, Jackie Wilson, the Staples Singers, Ray Charles… the list of singers whose secular singing was informed by their church background is endless.

For those who might not have grown up on of the Protestant churches of the American South or the cities of the North, it was impossible to escape the influence of Mahalia Jackson, Alex Bradford, Clara Ward, Marion Williams, the Swan Silvertones and the other great figures of the Golden Age of Gospel.

Aretha's father, C. L. Franklin, was Gospel's greatest preacher and shouter and a great singer, a friend and colleague of Martin Luther King, Jr. and a powerful figure who toured the country with a Gospel show.

Aretha learned from Mahalia Jackson, from Clara Ward and from Sam Cooke on whom she had a crush.

"Amazing Grace" was her return home, a tribute to her father, to their Gospel roots and to the childhood that had shaped her.

# ATLANTIC RECORDS

Before Aretha Franklin, Atlantic had pioneered the selling of black music to white audiences.

The Coasters, The Drifters, Ruth Brown, Ray Charles, Solomon Burke, Otis Redding, Sam & Dave, Wilson Pickett head a huge list of African-American stars the label marketed during the 1950s and 1960s.

# ATLANTIC RECORDS/ ARETHA FRANLIN

Louise Bishop, a dj at Philadelphia  s WDAS, heard that Aretha's Columbia contract was to expire, and called Jerry Wexler at Atlantic Records.

Wexler made a 'handshake deal' with Aretha and her husband Ted White in the Fall of 1966. Jerry asked Jim Stewart at Stax, who was riding high with his own impressive string of Atlantic distributed soul 'super  hits', but Stewart turned Wexler down.

Wexler's next call was to Rick Hall in Muscle Shoals. Wexler brought Aretha to record for a week at Muscle Shoals at the end of January 1967.

# WARNER SEVEN ARTS BUYS ATLANTIC RECORDS

In 1967, Aretha Franklin signed with Atlantic and released her debut album which included “Respect.”

Aretha Franklin quickly became the biggest star in the history of Atlantic Records.

Jerry Wexler, desperate to get out of collecting from regional distributors and looking for security, convinced his partners Ahmet and Nesuhi Ertegun to sell Atlantic Records.

In October 1967 Atlantic was sold to Warner Bros. Seven Arts for $17.5 million.

In 1969 Warner Bros.  Seven Arts was taken over by the Kinney National Company under Steve Ross.

The purchase of Atlantic gave Warners instant cache in the music business and gave Atlantic national distribution and the security Wexler had wanted.

Aretha continued to ascend and became both Atlantic and Warners biggest act.

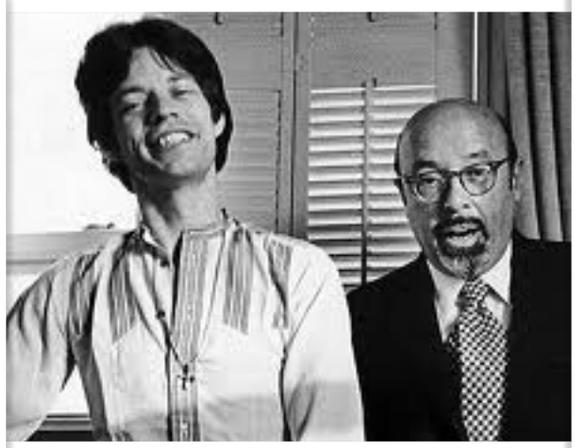
As part of a huge multinational conglomerate, Atlantic Records and the record business transitioned into and helped create corporate music business.

This was a far way from when Atlantic needed to sell 60,000 records a month to make a payroll.

After the huge success of “Woodstock,” Atlantic transitioned from a label that was founded on the ethos:

“Black music by black artist for black adults.”

After signing Led Zeppelin, the Rolling Stones, the Allman Brothers, Yes, Emerson, Lake and Palmer, Atlantic saw a bright future in an expanding market for white rock groups.



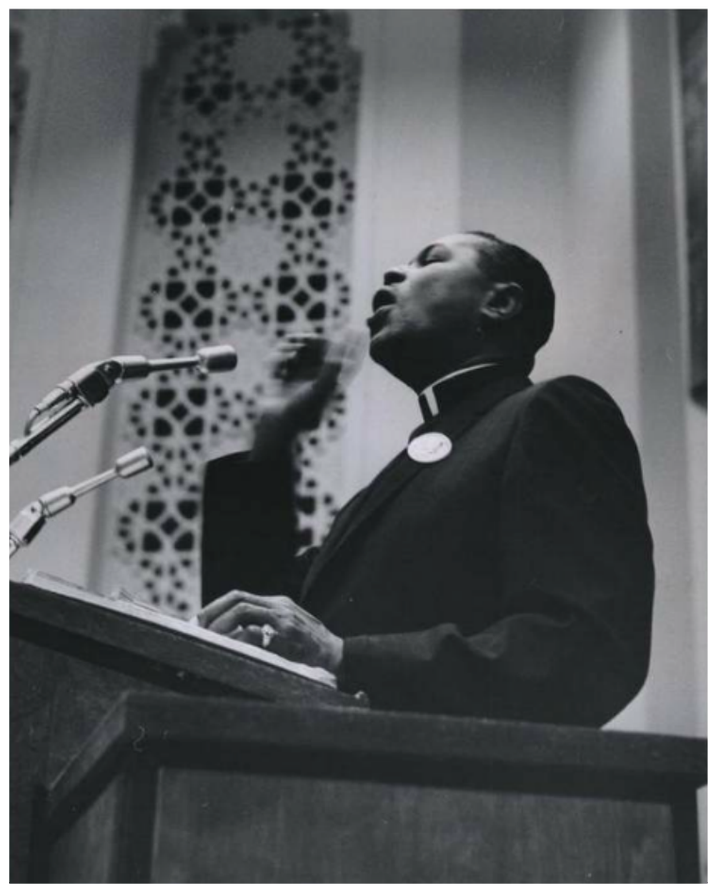
# MARTIN LUTHER KING, JR.  & CIVIL RIGHTS MOVEMENT

The Walk to Freedom in Detroit in June 1963, organized by C.L. Franklin, was the largest civil rights demonstration in U.S. history. Martin Luther King, Jr. gave his “I Have A Dream Speech” at the Walk To Freedom before he delivered it to the nation two months later in Washington.

“He had his vision. It started with Mahalia Jackson, who was a great friend of my dad’s,” Aretha Franklin said. “Harry Belafonte called Mahalia, and she called my dad.It was his vision of what he wanted to be, and of course … it set the stage for the march (on Washington).

As the movement grew, Aretha became a key figurehead and resource for civil rights.

In 1967, Aretha, Belafonte and other celebrities  went on a concert tour to raise money for the SCLC.



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*Dr. Martin Luther King*

*Aretha Franklin*

*Marlon Brando*

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- Sidney Poitier
- Marlon Brando
- Joan Baez
- Nipsey Russell

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*Nipsey Russell*

**San Francisco** Oct. 15 8:30 p.m.
Oakland-Alameda Coliseum **Belafonte & Baez**

**Houston** Oct. 17 8:30 p.m.
Sam Houston Coliseum **Belafonte—Franklin—Baez**

**Chicago** Oct. 20 8:30 p.m.
International Amphitheatre **Belafonte & Franklin**

**Cleveland** Oct. 21 8:30 p.m.
Public Auditorium **Belafonte & Franklin**

**Washington** Oct. 23 8:30 p.m.
Washington Coliseum **Belafonte—Poitier Franklin—Russell**

**Philadelphia** Oct. 26 8:30 p.m.
Spectrum **Belafonte—Poitier Franklin—Russell**

**Boston** Oct. 27 8:30 p.m.
Boston Garden **Belafonte & Poitier**

*Sidney Poitier*

*Joan Baez*

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# WESTERN UNION TELEGRAM

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PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

325P CST OCT 30 67 NSA443 BA472
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BIRMINGHAM CITY JAIL BHAM
OUR HEARTS AND PRAYERS ARE WITH YOU ALL AND WORDS CANNOT EXPRESS
WHET WE FEEL MOST OTHER THAN GOD WILL TAKE CARE
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TIME
THE SOUND OF SOUL
SINGER
ARETHA
FRANKLIN

# PRECIOUS LORD

In 1968, Aretha sang "Precious Lord" as a painful, mournful dirge at the SCLC Convention to honor the late Martin Luther King, Jr.

The performance came two weeks after Aretha appeared on the cover of Time magazine.

The recording of "Precious Lord" was not released at the time but it was noticed.

Three years later, for the "Amazing Grace" album Aretha and choirmaster Alexander Hamilton combined and transformed "Precious Lord" from grief to hope - connecting Aretha's sorrowful version of "Precious Lord" by incorporating Carole King's hopeful "You've Got a Friend"... transforming and transcending and turning bottomless sadness into an informed and optimistic look at the present and... the future.

From these roots, the gospel of Aretha was put into the idea of making "Amazing Grace."

# MEANWHILE IN CORPORATE MEDIA...

At the time of the recording of “Amazing Grace” in January, 1972, Atlantic Records, Soul music, Gospel music, the music business AND the film business... were changing.

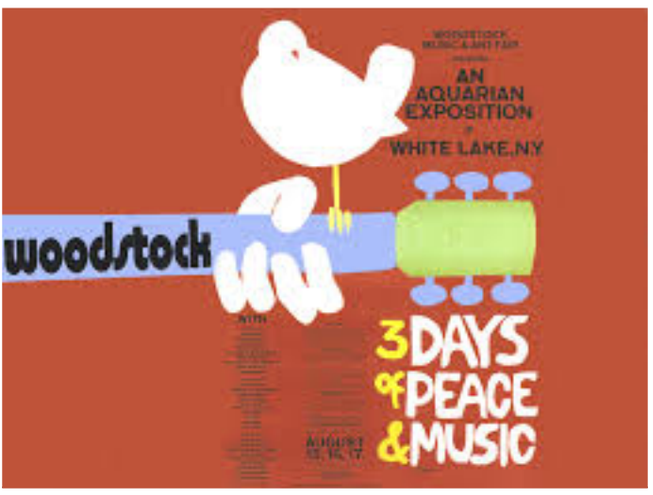
Warner Communications, parent company of Warner Brothers Films and Atlantic records, had reaped the rewards of corporate synergy.

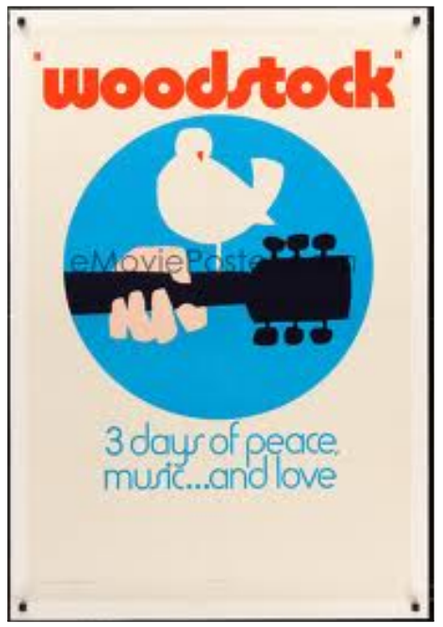
Warner Communications had success with the 1970 film and album “Woodstock.”

Warners had paid $100, OOO for the rights and the film grossed $17 million, the album three million copies.

With “Woodstock” as a corporate blueprint...

Could “Amazing Grace” be next?





Robert Redford and Sydney Pollack
at the 1972 Cannes Film Festival

Having gotten an Academy Award nomination for directing “They Shoot Horses, Don’t They?,” Sydney Pollack had spent 1971 working inside the Warners’ system with Robert Redford on “Jeremiah Johnson.”

“Jeremiah Johnson” had problems. Pollack had mortgaged his house as the film went overbudget and the film had taken seven and a half months to edit.

While working on “Jeremiah Johnson” Pollack had grown close to Ashley and Calley. Pollack’s young contemporaries (like Martin Scorsese) were working fluently both film and music (Scorsese edited and supervised the sync on “Woodstock” as well as the first Warners’ attempt at post-Woodstock synergy in “Medicine Ball Caravan”).

Martin Scorsese at Woodstock

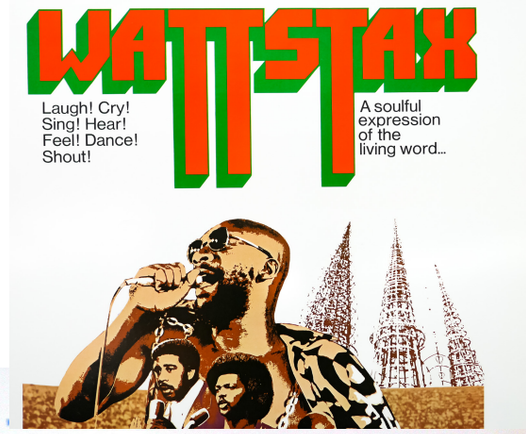
Sydney Pollack filming
“They Shoot Horses, Don’t The?”

When Atlantic boss Ahmet Ertegun told film supremo Ted Ashley about the plan to record “Amazing Grace” in Reverend James Cleveland’s church near the Watts district of South Los Angeles, it seemed a perfect opportunity to regenerate the multimedia magic of  “Woodstock.”

Guiding the film and album were a fresh generation of film and music executives (John Calley, Ted Ashley on the film side; Jerry Wexler, Ahmet Ertegun on the record side; and, as the conduit between the two sides, record producer Joe Boyd- who had recently taken up the post of “Director of Music Services” for the film company).

The assembled team of executives and creatives were piecing together the constructs of a hip corporate environment that was informed by the cultural revolution of the 1960’s.

Boyd, newly arrived in LA after making his mark as a producer in Britain (Nick Drake, Pink Floyd, Fairport Convention etc) proposed hiring James Signorelli, a director with experience shooting music performances. Signorelli later went on, for over thirty years, to direct all the commercial parodies for “Saturday Night Live.” Signorelli had, at the time, become known for his cinematography on “Super Fly,” which Warner Films hoped to bill with “Amazing Grace” as a double feature.



But before Boyd could sign the contract with Signorelli

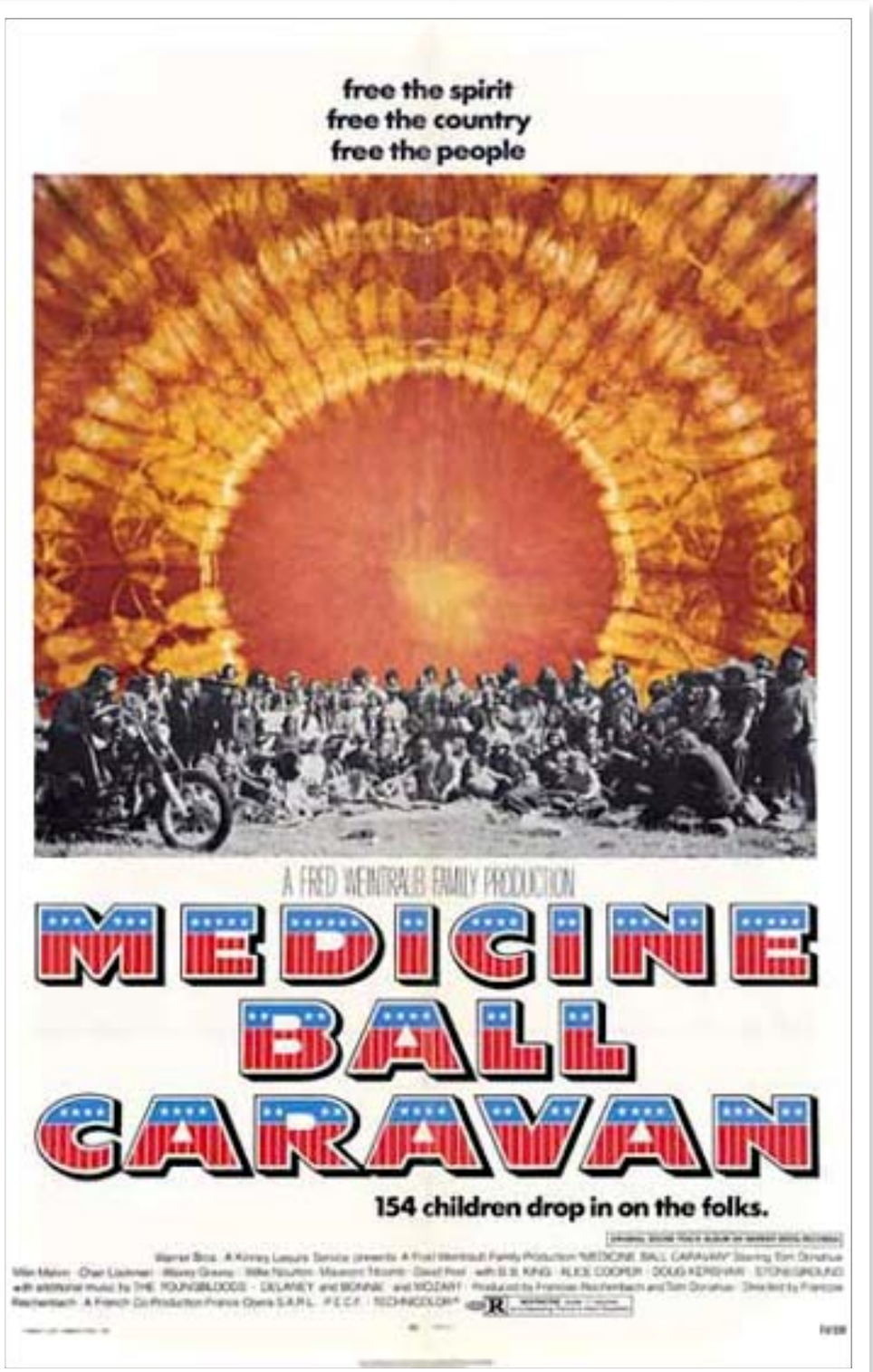
Warner Brothers' CEO Ted Ashley mentioned the project during a meeting with Pollack, who had been recently been nominated for an Academy Award as Best Director for "They Shoot Horses Don't They" and whose film, "Jeremiah Johnson" was about to be released by Warner Brothers.

Ashley rang Boyd to say that over a dinner with Pollock, Ashley had mentioned the recording and that Pollock, a big fan of Aretha's, was excited to direct. Pollack enthusiastically signed up to film "Amazing Grace."

Everyone was thrilled to bring this important filmmaker to the project.

(Sydney Pollack and Joe Boyd!)

# FORGOT TO MENTION MEDICINE BALL CARAVAN

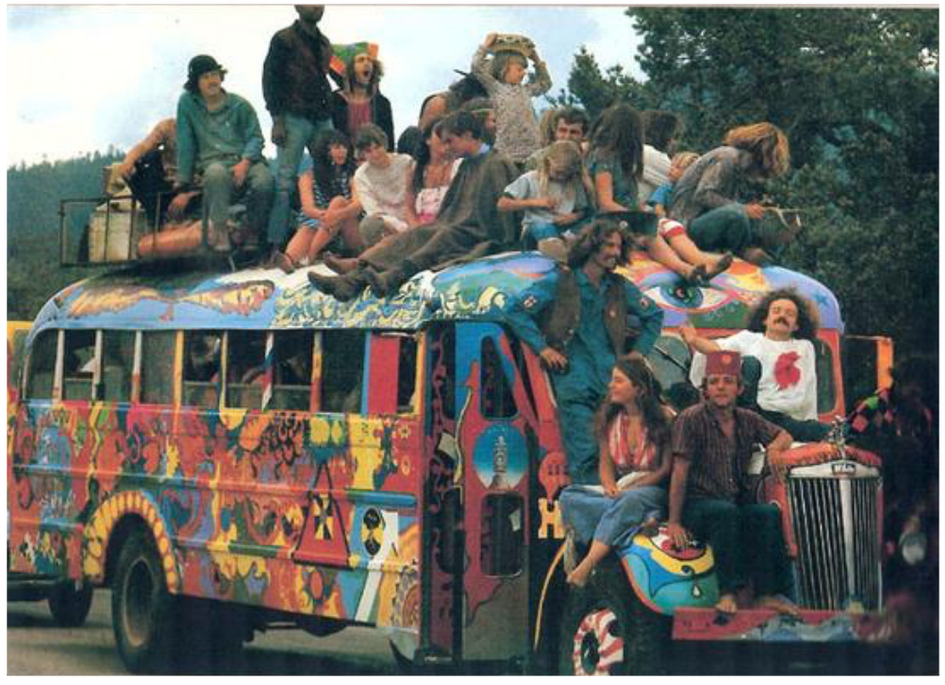



"Medicine Ball Caravan" was Warner Brothers "Woodstock follow up. Caravan involved a staged counterculture revolution- one Warners could properly mine for profit.

The original thought involved putting the Grateful Dead (Warner Bros. Records) and Merry Pranksters (both of whom were featured "Woodstock") on a free spirited bus trip which included 150 odd beautiful people, counter culturists, musicians, Hog Farmers, hangers on, hip entrepreneurs. The film also included a French director, with according to the Warner Brothers publicity sheet) a 15 man film crew, and two studio accountants.

However, after the murder at the Altamont Festival, the Grateful Dead were associated with bringing in Hell's Angels as the security detail so they were no longer in the film and the Pranksters were removed because Ken Kesey had re-emerged from Mexico and Warners did not trust Kesey, thinking he might attempt a real counterculture revolution.

Released in August, 1971, "Medicine Ball Caravan," Warner's follow up to "Woodstock" was a bust.



Joe Boyd had been an innocent bystander on “Medicine Ball” Caravan.”

Fred Weintraub, Vice President of Creative Services for Warner Films, had brought “Woodstock” to Warners. Weintraub had brought the Beatles to Shea Stadium, which had been filmed.

Warners was initially reluctant towards “Woodstock.”

Weintraub had to threaten to quit to get John Calley, head of production at Warners, to put up the money for “Woodstock.”

“Woodstock” had given Weintraub considerable clout, which he had used for “Medicine Ball Caravan.”

After that disappointment, Joe Boyd was hired.

# “I MADE A GREAT RECORD.” JERRY WEXLER ON THE RECORDINGS/MOVIE

In 1971, after the success of "Live at the Fillmore," Aretha and Jerry Wexler had the idea of recording a gospel album and doing it live in church.

Gospel was becoming a part of popular culture.

George Harrison had a big hit with "My Sweet Lord," Melanie had a hit with "Lay Down," and the Hawkins Family had a hit with "Oh, Happy Day."

This was a time for Aretha to put a stamp on modern gospel and stay inside the popular culture.

Aretha said that you could sing for man for only so long. At some point, you must sing for God.

“I was determined to sneak the devil’s rhythm section into church,” said producer Jerry Wexler.

“It was fine for Aretha to pick the choir. She loved James Cleveland, and James was a great choice. But I needed my guys—Bernard Purdie on drums, Chuck Rainey on bass, Cornell Dupree on guitar, and Pancho Morales on congas—to keep the rhythm right.”

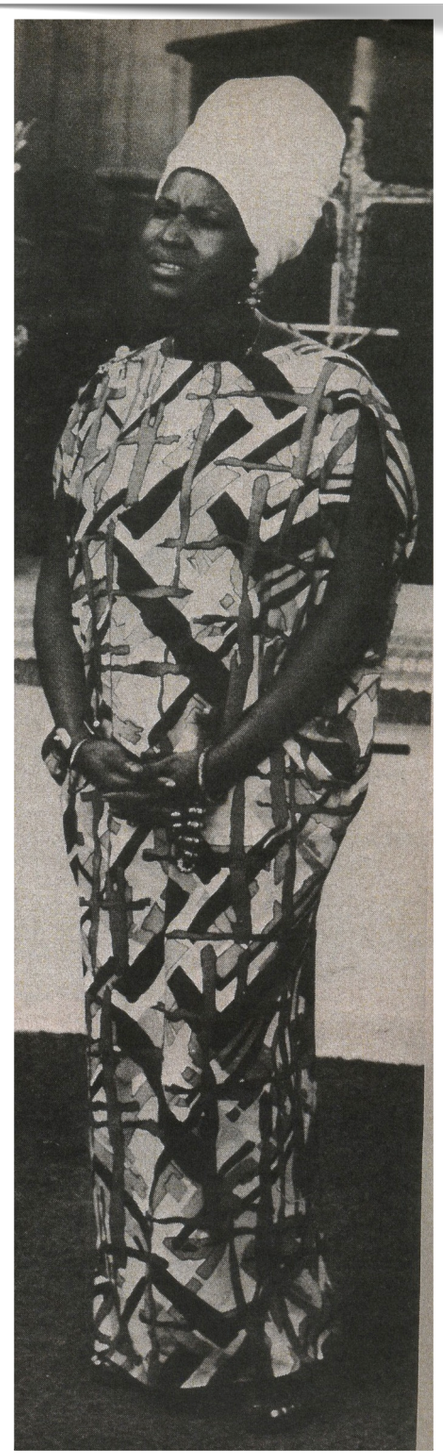
“My original choice for keyboards was Richard Tee. Then James made a strong case for his protégé Ken Lupper. Minute I heard Ken on the Hammond B-3, I was sold. Ken had crazy chops.”

The band and Aretha and Wexler came to Los Angeles before rehearsals so that Aretha and the band- with Richard Tee- could do a guest starring roll on “Room 222”- one of the top rated shows on television. Aretha played Inez Jackson, a minister.

In the episode, "Where Is It Written?,” a student Craig is struggling to live up to his parents' expectations. They want him to become a minister. Craig meets Inez Jackson. The gang head to a ministry overseen by a rather groovy, with-it hippie leader. There Inez performs a hair-raising rendition of "Guide Me Thy Great Jehovah."  "Is she a minister?" Craig asks Liz.  "No, but she ministers," Liz replies.

With one line, Room 222 summed up Aretha's career.

In 1971, Aretha Franklin was the Queen of Soul, America  s biggest singing star. As the culmination of five years of chart  topping hits, she and her producer, Jerry Wexler of Atlantic Records, decided her next recording would take her back to the music of her youth, to the world of American Gospel music.



Aretha and her band came to Los Angeles near the end of 1971 to rehearse with Reverand Cleveland, Alexander Hamilton and the Southern California Community Choir.

After a few weeks of rehearsals at Rev. James Cleveland's Church of God in Christ in the Watts district of South Los Angeles, "Amazing Grace" was recorded live on January 13 and 14, 1972.

Cleveland and musical director Alexander Hamilton presided over the Southern California Community Choir with Atlantic  s legendary New York rhythm section of drummer Bernard "Pretty" Purdie, bassist Chuck Rainey, guitarist Cornell Dupree and congo player Poncho Morales, along with Reverend Cleveland's organist Kenny Luper.

Aretha's father, Reverend C.L. Franklin excitedly flew to Los Angeles on the red  eye flight to appear on the second night.

The album and sessions were produced by Jerry Wexler, Arif Mardin and Aretha.

Sydney Pollack's four man crew shared audio with Atlantic through the Wally Heider recording truck, which split out one 16 track recording for the film company and one for the film company.

The recording  filming came together. Joe Boyd greeted Pollack before the Friday night service and the synergy that Warners had been hoping for was placed in the trust of Sydney Pollack.

In the crowd were Mick Jagger and Charlie Watts of the Rolling Stones (who were in Los Angeles recording “Exile On Main Street”)… along with Gospel legends Clara Ward and Mother Ward of the Ward Family Singers…

STEINWAY

The film was never seen.

# NOW BACK TO THE STORY OF... WHAT HAPPENED TO THE MOVIE

Robert Redford and Sydney Pollack filming “Jeremiah Johnson.”

Jerry Wexler answered corporately cryptically, “I made a great movie,” when asked about the movie.

While the record became a hit, for technical reasons, a film could not be completed or even edited.

Fresh from an Academy Award nomination Sydney Pollack wanted to be a part of the synergy that was developing at Warners.

While working on “Jeremiah Johnson” Pollack had grown close to Warner film heads’ Ashley and Calley. Pollack noticed as young contemporaries like Martin Scorsese were working fluently both film and music (Scorsese edited and supervised the sync on “Woodstock” as well as “Medicine Ball Caravan”).

Pollack had mortgaged his house as the film went overbudget and the film had taken seven and a half months to edit.

But while Scorsese had the experience of live filming, and Signorelli had the same experience and skill set, Pollack did not.

When filming day came, Pollack and his crew had done little preproduction.

The crew had not visited rehearsals and weren’t familiar with the run of show.

When the crew failed to bring a clapperboard, they could sync the film when they went to the editing facility the following Monday.

The production had bad luck.

There were no marks to guide the sound into sync with the picture.

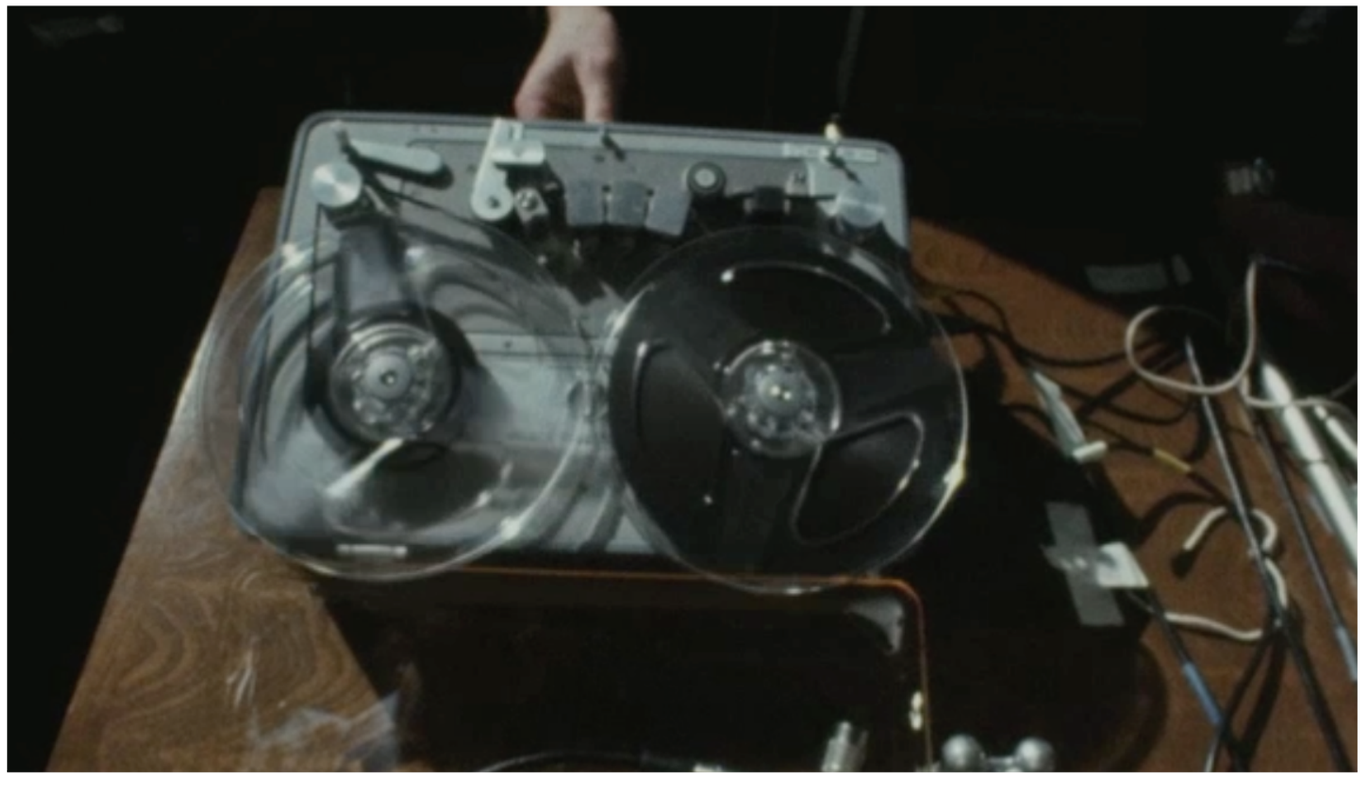
To compound the problem, the Nagra tape recorder was running slightly slower than the cameras.

Pollack hired lip-readers and specialist editors but all with no luck.

I have enlisted the services of ~~Alexander~~ Hamilton, Choir Master on the ARETHA FRANKLIN project. He will be working with the editors to help sync the film.

After the remarkable two days of recording, the editors threw up their hands and gave up..

Sydney Pollack filming
“They Shoot Horses, Don’t They?”



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FEB 8 1972

CFG

# INTER-OFFICE MEMORANDUM

TO CHARLIE GREENLAW DATE FEBRUARY 1, 1972

FROM SYDNEY POLLACK SUBJECT ARETHA FRANKLIN PROJECT

Dear Charlie:

I have enlisted the services of ~~Alexander~~ Hamilton, Choir Master on the ARETHA FRANKLIN project. He will be working with the editors to help sync the film.

His work commenced February 2, and I agreed to pay him at the rate of $200. per week.

Would you please make the necessary arrangements for him to be paid.

Thank you.

/ss
(dictated by phone)

Sydney
SP.

INTER-OFFICE MEMO

WARNER BROS. INC.

TO: KEN MANCEBO FROM: JACK E. FREEDMAN

SUBJECT: ARETHA FRANKLIN PROJECT - Sanford Productions

DATE: March 14, 1972 COPIES TO: F. Wells B. Wallace
P. Knecht
C. Greenlaw D. Brown
E. Morey S. Kiwitt

We have agreed to pay to Sanford Productions the sum of $1,500 for Sidney Pollack's services in producing and directing this project. We will be billed later for DGA contributions.

Please prepare the check and send it to me for transmittal with an appropriate letter.

JEF:jf

J.E.F.

INTER-OFFICE MEMO

**WARNER BROS. INC.**

TO: KEN MANCEBO FROM: JACK E. FREEDMAN

SUBJECT: "ARETHA FRANKLIN"

DATE: September 26, 1972 COPIES TO: E. Weissmann, F. Wells

We are not proceeding with further exploitation of the film shot for this project, and, therefore, per your request, it is appropriate that you now write off the approximately $25,000 invested.

J.E.F.

JEF:lk

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THIS RECORDING SESSION IS BEING COVERED BY MOTION PICTURE CAMERAS AND THE SOUND BEING RECORDED MAY ALSO BE INCLUDED IN A MOTION PICTURE SOUND TRACK. ALL PERSONS ADMITTED TO THIS RECORDING SESSION EXPRESSLY CONSENT TO THE USE OF THEIR LIKENESS AND/OR VOICE IN ANY SUCH MOTION PICTURE AND UNLIMITED DISTRIBUTION OF SUCH MOTION PICTURE.

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*THANKS FOR YOUR COOPERATION*

WARNER BROS. INC.

Recorded live at Rev James Cleveland s church in Watts, California

“Amazing Grace” would become the biggest selling album of Aretha Franklin s career nd the biggest selling Gospel album of all time.

# Aretha Franklin Files $10 Million Suit Over Patti LaBelle Fight Story

The article was "presented as a serious news story intended to depict me in a slanderous and derogatory way," singer says

**BY KORY GROW** | April 17, 2014

Sha

# Aretha Franklin Files $50 Million Defamation Lawsuit Against Tabloid *Star* Magazine

**Recording Star Claims Tabloid's Allegations Have Prevented Her from Pursuing Career**

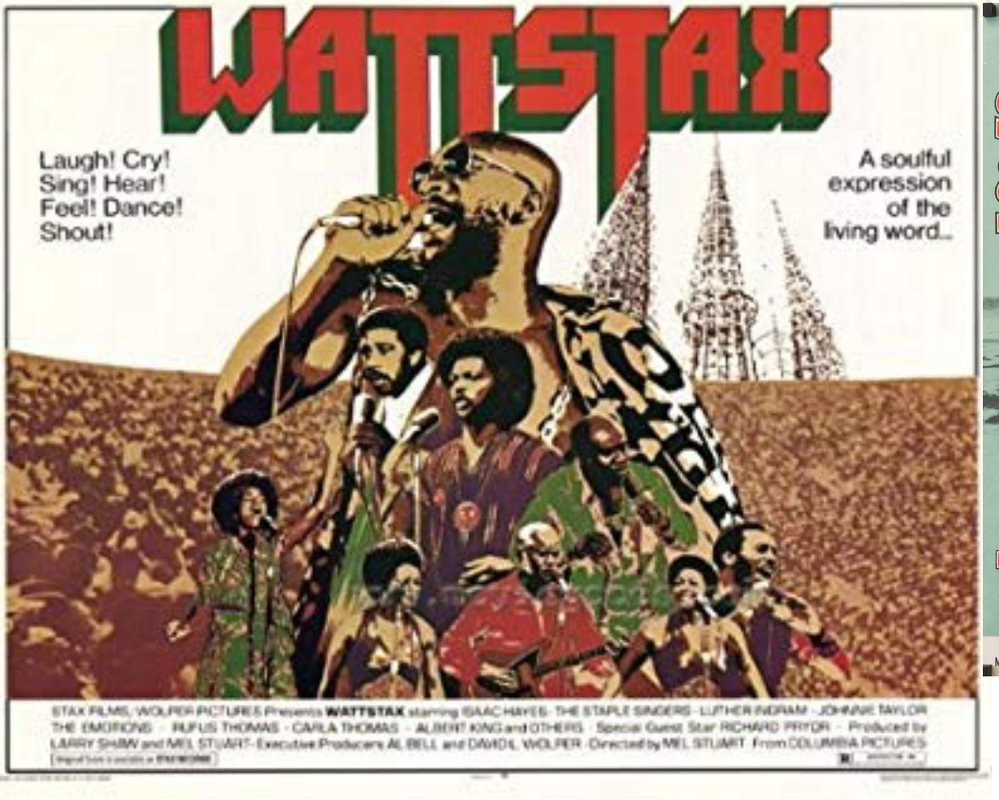
# ARETHA FRANKLIN SUES DETROIT NEWS FOR TELLING THE TRUTH

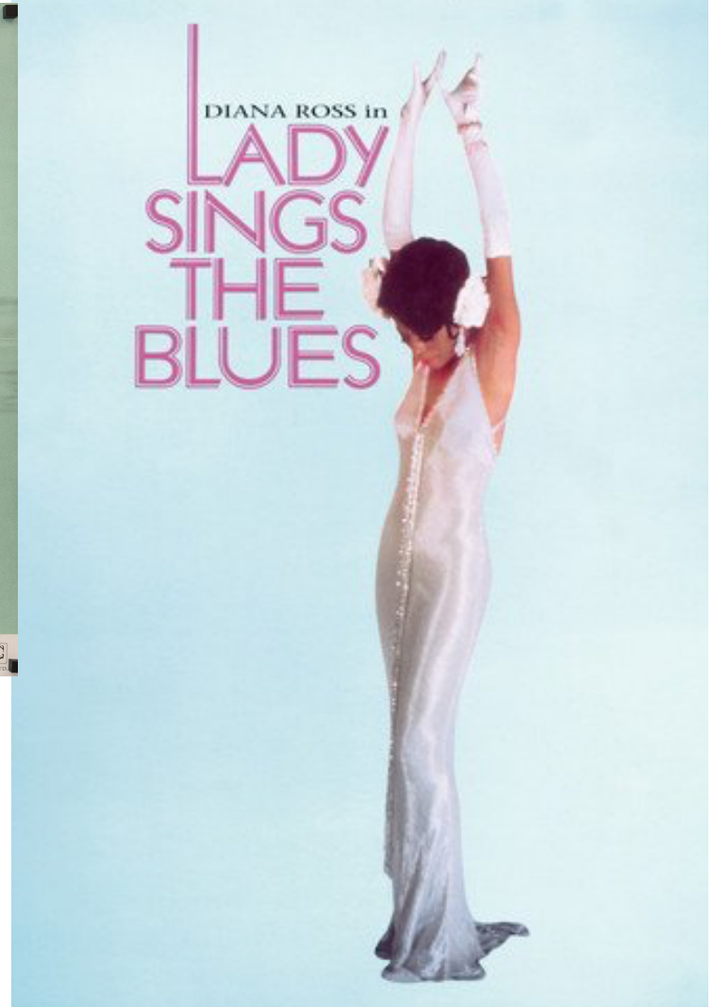
APRIL 19, 2014 ADOBOCHRON LEAVE A COMMENT

# ARETHA FRANKLIN Demands R-E-S-P-E-C-T, Lawyers Up To Stop Movie

*Detroit, Michigan* – O
11, the news satire sit
*News Nerd* published
story about Patti LaB
punching Aretha Fran
"an R&B/Soul concert
March 20. Franklin wa
happy with the sacril
Internet humor and p
denial of the scuffle o
Facebook page.

32 8/24/2011 11:40 AM PT






# TIME NOW FOR A REMINDER

IN 1972...

- ACADEMY AWARD NOMINATED DIRECTOR SYDNEY POLLACK IS HIRED.

- “AMAZING GRACE” IS SUPPOSED TO BE THE FOLLOW UP TO “WOODSTOCK.”

- ARETHA HAS 11 NUMBER ONE RECORDS IN A ROW AND IS ABOUT TO DO HER FIRST MAJOR LABEL GOSPEL ALBUM WITH HER BAND, HER FATHER AND HER ONE TIME PIANO TEACHER JAMES CLEVELAND, KNOWN AS “THE KING OF GOSPEL" AND THE SOUTHERN CALIFORNIA COMMUNITY CHOIR.

INSIDE THESE FACTS:

ARETHA FRANKLIN HAD BEEN PROMISED SHE WOULD BE A MOVIE STAR.

SYDNEY POLLACK WAS AN OSCAR NOMINATEDDIRECTOR AND “AMAZING GRACE” WAS GOING
TO FOLLOW UP THE OSCAR WINNING “WOODSTOCK.”

AND THAT SAME YEAR, DIANA ROSS MADE “LADY SINGS THE BLUES,” BARBRA STREISAND MADE “THE WAY WE WERE” AND “WATTSTAX” BECAME THE DEFINITIVE AFRICAN AMERICAN LIVE MOVIE EXPERIENCE.

OVER THE YEARS, POLLACK WOULD CONSIDER THE FILM.

“WHEN WE WERE BETWEEN PROJECTS, SYDNEY WOULD CALL DOWN TO WARNERS AND ASK THEM TO SEND OVER SOME OF THE REELS. WE WOULD SIT IN THE DARK AND WATCH FOOTAGE WITH NO SOUND. IT WAS HEARTBREAKING,” SAID POLLACK'S ASSISTANT DONNA OSTROFF.

IN 1990, ALAN ELLIOTT, A YOUNG STAFF PRODUCER AT ATLANTIC RECORDS DISCOVERED FROM WEXLER THE POSSIBILITY OF THE FILM. SHORTLY THEREAFTER WEXLER AND ELLIOTT GOT TOGETHER WITH POLLACK.

A PROBLEM WAS THAT NOBODY CONFESSED TO THE ISSUE OF THE SYNC.

INSTEAD, THE INTRANSIGENCE WAS BLAMED ON ARETHA'S CONTRACT.

POLLACK STARTED TO ASK AROUND INTERNALLY. HE WROTE TO WARNERS' LEGAL DEPARTMENT IN 1990

Author: Judy Noack at PCLEGALC
Date: 4/7/98 9:04 AM
Priority: Normal
Receipt Requested
TO: Eric Frankel at NYPAYTV, Edward Bleier at NYPAYTV, Stephen (TW) Langenthal at NYHub,
John Schulman
Subject: ARETHA FRANKLIN

Eric,

John Schulman asked me to look into your request for the contract for Aretha Franklin re "Amazing Grace". Unfortunately, this question has passed my desk before, approximately two years ago, and after an exhausting search we came up empty. No one here at the studio seems to know anything about the contract regarding this property. I'm sorry we couldn't be of assistance to you.

Judy

POLLACK WROTE A FAX TO ARETHA FRANKLIN IN 1998.

POLLACK EVEN ALLUDED TO THE SYNC ISSUE.



Dear Ms. Franklin,

My name is Sydney Pollack and I am a film director. I'm also a huge fan of yours. A long time ago, I was asked by Warner Bros. if I would "help them out" and organize a way to film you and the James Cleveland choir during your recording of AMAZING GRACE. I had had no experience in documentaries, but I was excited to be able to watch you record and to try and film it. I came with five or six cameramen and we shot lots of footage those two incredible nights that you were recording.

I've often wondered about that footage over the years and so some months ago I called the studio to find out about it and to suggest that we try to put some of it together and see what's there. To that end, I have had a young man trying to synch up the tracks which is an enormous job since all five cameras were shooting at random.

There is wonderful footage of you, the choir, your father, and the audience. Some of it during the songs themselves, and some of it between the songs.

IN 1972, THE FILM WAS SEEN AS A LOW RISK, POSSIBLE HIGH UPSIDE- SIMILAR TO THE PROOF OF CONCEPT OF “WOODSTOCK.”

OVER TIME, THE MYTH OF ARETHA'S CONTRACT EVENTUALLY BECAME AN ACCEPTED EXCUSE FOR THE FILM.

BY THE TIME OF POLLACK'S FAX TO ARETHA IN 1998, POLLACK WAS AN ICON, ARETHA WAS ARETHA AND NO LONGER A PART OF THE WARNERS' FAMILY AS SHE NOW RECORDED FOR CLIVE DAVIS AND ARISTA RECORDS, AND WARNER MUSIC HAD BECOME A MESS, AND WAS ABOUT TO BE SOLD FROM THE PARENT COMPANY.

AND OVER 25 YEARS, POLLACK AND ARETHA NEVER FOUND THE ENERGY TO FINISH THE FILM... UNTIL 2007.

ALAN ELLIOTT CALLED JERRY WEXLER IN 2007. SHORTLY AFTER THE CALL, ELLIOTT WAS REINTRODUCED TO POLLACK BY MARILYN AND ALAN BERGMAN, WHO HAD WRITTEN THE SONG “THE WAY WE WERE.”

ELLIOTT, WEXLER AND POLLACK STARTED TO WORK ON THE FILM AS A TEAM.

POLLACK BECAME SICK WITH AGGRESSIVE PANCREATIC CANCER AND TOLD ELLIOTT, “ALAN, YOU KNOW THIS FILM. I WANT YOU TO FINISH IT AND I HAVE TOLD WARNERS TO LET YOU DO SO.”

POLLACK DIED IN MAY, 2008 AND ELLIOTT RECEIVED ALL THE FILM ELEMENTS. IT WAS THEN THAT ELLIOTT DISCOVERED THE SECRET REASON WHY THE FILM WAS NEVER FINISHED: THE SYNCHRONIZATION PROBLEM.

AT A CHANCE MEETING WITH BEVERLY WOOD, LEGENDARY CINEMAN ENVOY FOR DELUXE LABS, ELLIOTT FOUND A DEDICATED FRIEND AND HELPER. THE ADVENT OF AVID'S DIGITAL TECHNOLOGY MEANT THE SYNC COULD BE SOLVED. BEVERLY AND HER COMPATRIOT GRAY AINSWORTH MOVED HEAVEN AND EARTH AND ALL OF DELUXE LABS TO SEE THAT THE FOOTAGE WAS IN SYNC. ONCE THIS WAS ACCOMPLISHED, ELLIOTT FELT CONFIDENT THAT THE FILM HAD POTENTIAL. ONLY ONE PROBLEM REMAINED IT SEEMED...

WHAT ABOUT ARETHA S CONTRACT?

IN 2008, WARNER FILMS AND WARNER MUSIC WERE NO LONGER TOGETHER.

WARNER MUSIC GROUP WAS SEPARATE AND HAD LITTLE INTEREST IN THE FILM.

WARNER FILMS HAD PROVIDED ALL THE POLLACK ARCHIVES AND HAD CONTRACTS FOR EVERY SINGLE PART OF THE PRODUCTION EXCEPT ONE:

ARETHA FRANKLIN.

WITH WARNER MUSIC GROUP REFUSING TO SHOW ARETHA'S CONTRACT, ELLIOTT MADE COUNTLESS BLIND OFFERS TO ARETHA. EACH WAS REBUFFED. COUNTLESS LAWYERS, AGENTS AND SURROGATES WERE CONSULTED. THE FILM WAS UNDER A MYTHICAL CLOUD NOW: DID ARETHA HAVE A CONTRACT?

WITHOUT ANY SOLIDITY, THE PRODUCTION FOUND SOME MONEY FROM SUNDIAL PICTURES AND ELLIOTT AND EDITOR JEFF BUCHANAN MADE A VERSION OF THE FILM.

ARETHA SUED.

IN THE SETTLEMENT, ARETHA AGREED TO NEGOTIATE IN GOOD FAITH AND BOTH SIDES SEEMED READY TO FINALLY GET THE FILM OUT.

AND THEN ARETHA STOPPED NEGOTIATING.

WITH LITTLE HOPE IN SIGHT, IN 2013, WARNER FILMS DISCOVERED ARETHA'S CONTRACT. THE CONTRACT WAS BETWEEN WARNER FILMS, ATLANTIC RECORDS AND ARETHA FRANKLIN.

ELLIOTT AGAIN TRIED TO NEGOTIATE. ARETHA WAS UNSURE ABOUT THE MYTH OF THE CONTRACT OR NOT. ARETHA CALLED JERRY WEXLER'S EX-WIFE RENEE PAPPAS AND ASKED HER IF RENEE HAD A CONTRACT (RENEE HAD BEEN AT THE FILMING OF “AMAZING GRACE”.)

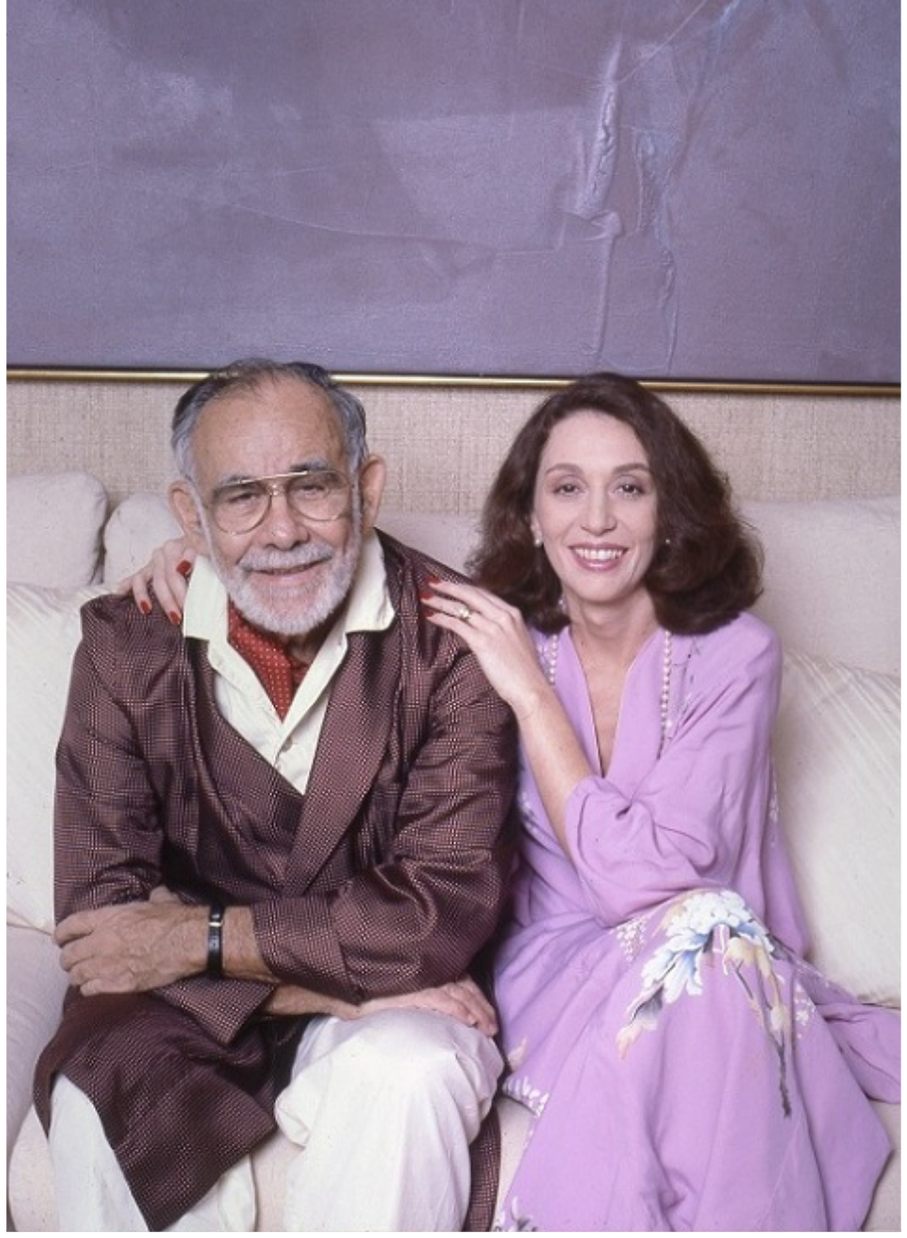
IN 2015, THE TELLURIDE AND THE TORONTO FILM FESTIVALS INVITED THE FILM TO PLAY.

ELLIOTT TOLD ARETHA'S REPRESENTATIVES THAT THE FILM WOULD PLAY, ADVISING THEM THAT DESPITE THE MYTH

IT WAS NOT CLEAR THAT ARETHA HAD A CONTRACT.

A WEEK BEFORE THE TELLURIDE FESTIVAL AND TWO WEEKS BEFORE TORONTO, ARETHA TOLD THE DETROIT FREE PRESS, "I LOVE THE FILM.”

THE PRODUCTION REACHED OUT TO ARETHA’S ATTORNEY ARNOLD REED.

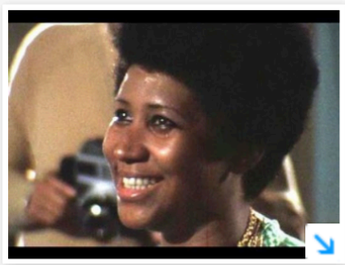


Detroit Free Press HOME NEWS SPORTS AUTOS ENTERTAINMENT RESTAURANTS MORE

# Aretha Franklin considers legal action to halt film

Brian McCollum, Detroit Free Press Pop Music Critic

Published 5:45 p.m. ET Aug. 20, 2015 | Updated 11:18 p.m. ET Aug. 20, 2015



CONNECT TWEET LINKEDIN COMMENT

Aretha Franklin may try to quash the debut of a long-buried gospel movie its producer calls "the most important document of American popular music ever filmed."

USA TODAY NETW
presents
ONE DAY UNIVERSITY
The best professors in the country are now teaching in your living room.

Franklin's attorney cast doubt on the validity of the 1972 contract Elliott said he has since turned up.

"The Titanic will surface before this letter surfaces," said Reed, adding that he has advised Elliott's attorney not to proceed with the Toronto screening.

ATTORNEY REED, SHORTLY AFTER ELLIOTT'S LAWYERS SHOWED REED ARETHA'S CONTRACT, ASKED FOR SOME TIME TO CONSULT WITH ARETHA. WORRIED THAT HE WOULD BE IN BREACH OF CONTRACT, REED TRIED TO PLEAD WITH FRANKLIN TO MAKE A DEAL.

REED CALLED ELLIOTT AND TOLD OF HIS ENTREATIES TO ARETHA TO MAKE A DEAL.

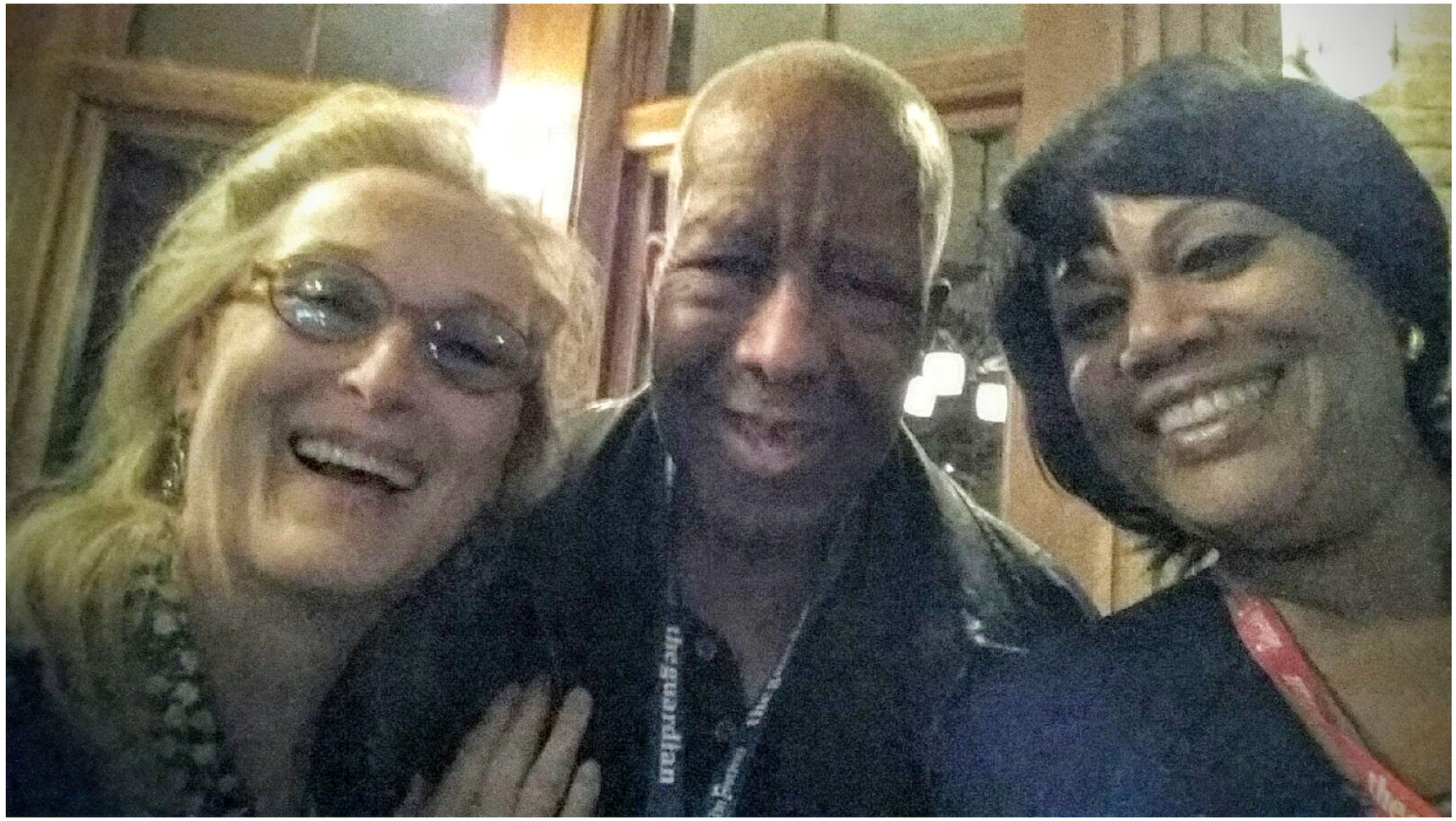
ELLIOTT ASKED REED WHAT HAPPENED WHEN REED SHOWED FRANKLIN THE CONTRACT.

“I GOT FIRED.”

ELLIOTT ASKED REED WHAT TO DO. REED ADVISED THAT ELLIOTT HAD A CONTRACT AND SHOULD GO TO THE FILM FESTIVALS.

ELLIOTT WENT WITH PRODUCER JOE BOYD AND CHOIRMASTER ALEXANDER HAMILTON TO THE TELLURIDE FILM FESTIVAL WHERE THE FILM WAS SCHEDULED TO OPEN AT 8PM ON THE FRIDAY OF LABOR DAY WEEKEND.

THE TELLURIDE FILM FESTIVAL IS KNOWN FOR SECRECY OF WHAT THEY WILL SHOW.



MERYL STREEP, ALEXANDER AND ALICIA HAMILTON AT TELLURIDE

USING THE REASONING THAT ARETHA HAD NO IDEA THAT THE FILM WAS GOING TO BE SHOWN, DESPITE THE ARTICLE IN WHICH ARETHA WAS QUOTED ABOUT THE FILM BEING SHOWN, ARETHA'S LAWYERS CLAIMED TO NOT KNOW THE FILM WAS BEING SHOWN AND ASKED FOR AN EMERGENCY STAY.

HOURS BEFORE THE 8PM PREMIERE, ARETHA HIRED A NEW LAWYER WHO FILED AGAINST THE TELLURIDE FILM FESTIVAL FOR AN EMERGENCY STOPPAGE IN FEDERAL COURT IN DENVER.

THE DISARRAY AND CONFUSION THIS CREATED WAS... AMAZING.

LAWYER WENT TO COURT, PRESENTED THE JUDGE WITH FRANKLIN'S CONTRACT BUT...

FRANKLIN MADE A SURPRISE PHONE CALL TO THE JUDGE.

THE JUDGE, JUST HOURS AWAY FROM THE LABOR DAY WEEKEND, CONFOUNDED EVERYONE AND GRANTED A 14 DAY STAY IN THE STATE OF COLORADO. THE FILM WAS OFF FOR TELLURIDE.

FOR YEARS, NO ONE HAD AN IDEA WHY ARETHA DIDN'T WANT THE FILM OUT.

THE FILM IS A LOVE LETTER TO ARETHA BUT SHE NEVER WOULD TALK.

WAS IT BECAUSE ARETHA WANTED MORE MONEY?

NO, SHE HAD BEEN OFFERED WHAT SHE ASKED FOR.

WAS IT BECAUSE ARETHA WANTED CONTROL?

MAYBE. SHE SAID SHE LOVED THE FILM.

WAS SHE STILL ANGRY AT WARNER BROTHERS AND HOW THE ORIGINAL FILMING WAS HANDLED? DID ARETHA NOT LIKE... SOMETHING? WHAT WAS IT?

SHE NEVER SAID.

SHORTLY AFTER BACKING OUT OF ANOTHER DEAL WITH ELLIOTT IN 2016, ARETHA'S NEICE SABRINA OWENS CONFIDED IN ELLIOTT THAT ARETHA WAS SUFFERING FROM PANCREATIC CANCER AND ARETHA HAD BEEN FIGHTING FOR OVER FIVE YEARS.

ELLIOTT AND OWENS AGREED TO HALT THE FILM UNTIL ARETHA DIRECTED OTHERWISE.

OVER THE NEXT THREE YEARS, ARETHA CONTINUED TO PERFORM.

ELLIOTT AND OWENS CORRESPONDED AND KEPT THE FILM OUT OF THE SPOTLIGHT.

ON AUGUST 16, 2018, ARETHA FRANKLIN PASSED AWAY.

OWENS INVITED ELLIOTT TO THE FUNERAL.

THREE WEEKS AFTER THE FUNERAL, OWENS INVITED ELLIOTT TO SHOW THE FILM TO THE FAMILY.

THE FAMILY ENJOYED THE FILM, AND THE REST... IS NOT AS INTERESTING.

KODAK SAFETY FILM
H S EKTACHROME B FILM
KODAK SAFETY FILM
H S EKTA
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KODAK SAFETY FILM
H S EKTACHROME B FILM
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H S EKTACHROME B FILM
KODAK SAFETY FILM
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H S EKTACHROME B FILM
KODAK SAFETY FILM
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28
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29
29A
30
30A
31

FILM
H S EKTACHROME B FILM
25A
26
26A
27
27A
28
28A
29

CHROME B FILM
KODAK SAFETY FILM
32A
33
33A
34
34A
35
35A

Thoughts - Page 1 = scenes are in order, look in paperwork (Box 502)
Roll 1 = "walk in choir"
→ there are a few "mystery" rolls that do not have any info on them. They might be the ones we are missing

## BEGINNING OF NIGHT (I)

REV CLEVE @ Podium
11:00:07 = LDC1, no choir - First night introduction - CHOIR files in behind him, sway back and forth - singing WE ARE ON OUR WAY > zoom into REV CLEVE *nice* S 3m
R 53-56 T#5

REV CLEVE @ Podium
14:48:58 = Right 3/4 TU MCU - Evening's introduction "We want you to be a part of this session..." > zoom in without focusing S 2m
R 67 no T#6

HAMILTON
13:24:19 = Left aisle, back of room - Looks at us / CHOIR and motions for us to follow him - CHOIR files out, we follow *good shot*
R 60-64 T#5

CHOIR
14:51:07 = HH, POV stage right - CHOIR feet 14:51:67 > to taking places at seats
R 67 no T#6

REV CLEVE @ Podium
14:52:00 = Singing WE ARE ON OUR WAY - CHOIR swaying in background (Quick)
R 67 no T#6

CHOIR
16:12: = Standing and singing WE ARE ON OUR WAY R 71 no T#6

DRUMMER
13:25:21 = POV Band - as CHOIR settles in with WE ARE ON OUR WAY
R 60-64 T#5

ARETHA
13:25:21 = POV low left aisle - Walks out with Spotlight - sits at piano - Low rear 3/4 > zoom up to REV CLEVE
R 60-64 T#5

## WHOLY HOLY → yes

ARETHA @ Piano
14:52:16 = Through lid - listens to introduction - then starts *beautiful shot*
R 67 T#6

CHOIR M
10:00:00 = EST SHOT Choir files in > pan to stage and up to Christ and back out as choir continues to find their seats (stands before them) - they turn toward HAMILTON swaying and singing WE ARE... > zoom into REV CLEVE @ Podium - Intro to ARETHA > zoom out, she comes to piano and sits > zoom into MCU - "Thank You" > zoom out as REV CLEVE introduces WHOLY HOLY, trio etc. > zoom into trio, we miss ARETHA's first words > pan to HAMILTON and CHOIR > zoom out to EST SHOT > zoom into ARETHA S 11m
R 49-52 T#4

ARETHA M S 7m



11:03:02 = LDC2 Comes to stage - REV CLEVE helps her to piano > zoom into CU - she thanks crowd etc. - starts to play -- Shot stays close for most of the song - trio sits
R 53-56 T#5

ARETHA @ Piano
09:36:04 = LDC1, whole stage - Back up to trio @ mike > slow zoom into ARETHA
R 47-48 T#4

ARETHA @ Piano
15:00:00 = Right CU profile - End of Song (quick shot)
R 71 T#6

ARETHA @ Piano
13:28:13 = Right TU profile - Dutch focus of Christ
13:28:57 = Right ECU profile > zoom out TU (curve of piano at keyboard's end obscures view)
R 60-64 T#5

ARETHA @ Piano
13:29:35 = Left 3/4 ECU - singing R 60-64 T#5

ARETHA @ Piano
13:26:45 = ECU face - singing > zoom out R 60-64 T#5

## NEVER WALK ALONE

• ARETHA @ Podium M
09:37:25 = LDC1 > zoom out to EST SHOT of stage 09:40:30 - slow zoom into CHOIR and HAMILTON - "Go girl" 09:41:58 > pan to ARETHA @ podium > pan across to choir back to ARETHA song wraps > pan to audience S 9m
R 47-48 T#4

• ARETHA @ Podium *
10:11:04 = LDC2 singing - mouth covered by mike > zoom out to see HAMILTON and some CHOIR > zoom out and back in
R 47-48 T#4

ARETHA @ Podium
13:31: = OTS guitar, Left profile - HAMILTON IN background as song wraps
R 60-64 T#5

ARETHA @ Podium
15:00:14 = Right 3/4 TU - singing > pull back to piano, both on screen
15:01:04 = Same as above (1:26)
15:02:30 = Right profile (:29)
R 71 T#6

ARETHA and HAMILTON
13:30:28 = POV choir right > zoom into and out of HAMILTON
R 60-64 t#5

HAMILTON
13:33:38 = Right TU Profile - directing
R 60-64 T#5

CHOIR

03:18:46 = Full left profile (3 rows) - They stand, women grab their purses and they begin to file out > cam follows Choir to HAMILTON -- Wide shot from back of stage of crowd dispersing

R 16-20 T#1

REV CLEVE @ Piano *

01:05:50 = Low TU profile - LONELY - "I wonder if you can let your mind go back...sing with us Precious Memories." 01:10:10

R 1-10 T#1

CHOIR

06:10:25 = LDC1 CU files out R 32-35 T#2

**END OF SHOW**

CROWD

02:13:13 = Start on REV FRANKLIN then cam moves about milling people > pan to drummer - organist - bassist as hey play end theme *good roving shot*

R 11-15 T#1

ARETHA with HAMILTON

01:12:00 = In back stage hallway - Choir lines up for autographs

R 1-10 T#1

CHOIR

01:10:32 = Files out - shot walks up aisle (up stream) on stage with REV CLEVE, HAMILTON, JERRY WEXLER - ARETHA and HAMILTON walk down aisle and out

R 1-10 T#1

CROWDED ROOM

06:11:01 = Dispersing crowd from stage left (back) R 32-35 T#2

**AFTER THE SHOW**

ARETHA @ Podium

5:00:00 = right profile RED jacket - she does one number, Old Landmark and BIG 3 talk about it - then she does How I Got Over - 5:08:49 ARETHA right profile - sings

R 11-15 T#1

CHOIR

01:14:26 = In street clothes > pan right to left - CU front row (SLOMO) - full shot, 3 rows - sing How I Got Over

R 1-10 T#1

HAMILTON

01:00:00 = (Dark) frontal TU MCU - very animated Old Landmark

R 1-10 T#1

**AUDIENCE**



TRIPPING KID

02:00:00 = Left 3/4 - rocking back and forth having a Religious Experience

R 11=15 T#1

AUDIENCE

22:22:15 = standing, sitting throwing hands up > zoom into woman front left 22:22:49

R 502ec09 T#8

AUDIENCE, beginning of night

21:03:05 = Various shots, POV cam area - CANDICE
21:04:40 = CRAZY SKUNK LADY finds seat
21:07:49 =
21:15:14 = EARL McGRATH and HOTTY find seats

R 522ec57 T#8

AUDIENCE

19:00:00 = Left Aisle TU profile - Look bored then have reaction

R 522ec44 T#7

AUDIENCE

19:20:07 = > Track front row past CLARA and TRIPPING KID to BAND, turn to stage (God will V, Landmark)

R 522ec44 T#7

AUDIENCE

18:00:54 = Front left - standing and clapping
18:30:05 = Room front left, good clapping etc.
18:32:04 = Little Girl
18:32:14 = Everyone stands

R 33-14-2 T#7

AUDIENCE

16:00:04 = Entire room - POV Behind Choir

R 71 T#6

AUDIENCE

08:02:05 = Woman, double clap - mouthing words > pan > applause
08:02:42 = Good audience CU jam (What a Friend)

R 40-44 T#3

AUDIENCE

07:12:17 = Low profile of audience as we walk up left aisle and back down the left

R 36-39 T#3

06:31:44 = Looking to see what's going on *good shot

R 32-35 T#2

04:17:13 = SLOMO from rear of crowd - ARETHA @ Podium, woman in foreground claps, crowd stands, zoom into Christ

R 21-24 T#2

03:05:05 = CANDICE and friend R 16-20 T#1

13:00:35 = MICK JAGGER dances near band > cam walks down aisle

1A
2
2A
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5A

KODAK SAFETY FILM
H-S EKTACHROME B FILM
KODAK SAFETY FILM
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# Lease Agreement

Lessee:

WARNER BROTHERS

4000 Warner Blvd.

Burbank, California 91505

CINEMOBILE Model MARK II Unit # 2 is hereby leased to

WARNER BROTHERS ("Lessee") for a production

Tentatively titled Aretha Franklin Concert

Address: Same Phone # 469-1251

LOCATIONS: Los Angeles

SCHEDULE: In Transit _____ Shooting 1/13 & 1/14/72

Weekly Schedule:

☐ Minimum Number of Weeks Guaranteed _____ or

Daily Schedule:

☐ Guaranteed 2 Days (Dates)

☐ Only if Available _____ (Dates)

EQUIPMENT: The CINEMOBILE is to be equipped with the following standard complement of equipment:

☐ Feature ☐ Television ☐ Commercial

Standard Daily Rental Rate $ _____

Additions and deletions, if any, are indicated on an attached equipment listing.

Total Daily Rental Additions $ _____

Deletions $ _____

Total Rental Rate $ 1,000 for 2 days shooting

CREW TO BE PROVIDED:

| Classification | No. | Wages |
|---|---|---|
| Cinemobile Technician (on Producer's Payroll) | 1 | $ |
| | | |
| | | |

Total _____

Admin. Exp. % _____

Total Crew $ _____

WARNER BROS.

WARNER BROS. RESEARCH LIBRARY

Phone: (818) 977-5050
Fax: (818) 567-4366

MAILING ADDRESS:
4000 Warner Boulevard
Bldg. 179/Research Library
Burbank, CA 91522

DELIVERY ADDRESS:
2777 N. Ontario St.
Burbank, Ca 91504

# FAX COVER SHEET

TO: KEITH ZAJC
Company:
Phone:
Fax:
Total # of Pages: 11
Subject: ARETHA FRANKLIN DOCUMENTARY
Detail Message:

- HELPFUL?

Sent By: STEVE BINGEN
Date:

**THIS MESSAGE AND THE ATTACHED INFORMATION IS CONFIDENTIAL AND IS INTENDED ONLY FOR THE USE OF THE INDIVIDUAL OR ENTITY TO WHICH IT IS ADDRESSED. If the -reader of this message is not the intended recipient or the -employee or agent responsible for delivering the message to the intended recipient, you are hereby notified that any dissemination, distribution or copying of this communication is strictly prohibited. If you have received this communication in error, please notify us immediately by telephone and return the original message to us at the above address via the U.S. Postal Service. Thank you.**

# NOTICE

THIS RECORDING SESSION IS BEING COVERED BY MOTION PICTURE CAMERAS AND THE SOUND BEING RECORDED MAY ALSO BE INCLUDED IN A MOTION PICTURE SOUND TRACK. ALL PERSONS ADMITTED TO THIS RECORDING SESSION EXPRESSLY CONSENT TO THE USE OF THEIR LIKENESS AND/OR VOICE IN ANY SUCH MOTION PICTURE AND UNLIMITED DISTRIBUTION OF SUCH MOTION PICTURE.

IF YOU DO NOT WISH TO BE PHOTOGRAPHED OR RECORDED, YOU MAY LEAVE THIS PERFORMANCE IMMEDIATELY AND GO TO THE BOX-OFFICE WHERE YOUR ADMISSION PRICE WILL BE CHEERFULLY REFUNDED.

THANKS FOR YOUR COOPERATION.

WARNER BROS. INC.

Place 8734 SO. BROADWAY
Date 1-13-72

Warner Bros. Inc.
Burbank, California

Gentlemen:

This will confirm my consent to your making motion picture and still photographs of me and/or sound recordings of my voice in connection with the production by you of a motion picture, and that you may distribute and exhibit all or any part thereof, by any media, throughout the world, without restriction.

This consent is given to you in order to induce you to make such photographs and/or sound recordings and in consideration therefor.

Yours very truly,

Witness: Joseph Capshaw

Name: Mrs Theresa Woods
Address: 610 W. 56 St LA Calif

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Yours very truly,

Witness: Joseph Capshaw

Name: Mrs. Joyce Williams
Address: 624 W. 103rd St LA 90044

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Burbank, California

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Yours very truly,

Witness: Joseph Capshaw

Name: Edith J Edwards
Address: 737 W 41 PL #70 L.A. Calif

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Yours very truly,

Witness: Joseph Capshaw

Name: Jacque McCullough
Address: 1922 W. 137 St

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Date 1-13-72

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Yours very truly,

Witness: Joseph Capshaw

Name: Beatrice D. Snowden
Address: 5304 Manzanares Way San Diego

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Yours very truly,

Witness: Joseph Capshaw

Name: JEANETTE BENFORD
Address: 383 LAUSANNE WR SAN. DIEGO

---

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Date 1-13-72

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Witness: Joseph Capshaw

Name: JEANETTE BENFORD
Address: 383 LAUSANNE WR SAN. DIEGO

Place 8734 SO. BROADWAY
Date 1-14-72

Warner Bros. Inc.
Burbank, California

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Yours very truly,

Witness: Joseph Capshaw

Name: Joseph Safar
Address: 1223 GREENACRE AVE. Los Angeles, CAL. 90046

---

Place 8734 SO. BROADWAY
Date 1-14-72

Warner Bros. Inc.
Burbank, California

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Witness: Joseph Capshaw

Name: Frank E. Thomas
Address

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Burbank, California

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Yours very truly,

Witness: Joseph Capshaw

Name: Donnie H. Briscoe
Address: 1434 S. ORANGE DR. #8 L. A. 90019

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Place 8734 SO. BROADWAY
Date 1-14-72

Warner Bros. Inc.
Burbank, California

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Yours very truly,

Witness: Joseph Capshaw

Name: Stephanie A. Stephan
Address: 1841 So. Burnside - L.A.

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Place 8734 SO. BROADWAY
Date 1-14-72

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rbank, California

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Yours very truly,

Witness: Joseph Capshaw

Name: Kenyon Brown
Address: 213 E. Sycamore El Segundo, Calif.

Word File Edit View Insert Format Font Tools Table Window Work Help 100% Fri 5:27 PM Alan Elliott
wexler hightlights transcript.docx
New Open Save Print Undo Redo Format Tables Columns Show Navigation Gallery Toolbox 200% Zoom Help
Document Elements Quick Tables Charts SmartArt Graphics WordArt

| | | | |
|---|---|---|---|
| 15 | WEXLER | So you know I should be a Co-Producer on this. | |
| 16 | ELLIOTT | Yes you should. | |
| 17 | WEXLER | Cause I Co- produced the whole mother fucker | |
| 18 | ELLIOTT | Ahhh… | |
| 19 | WEXLER | I wasn't just the Co-producer I produced | |
| 20 | ELLIOTT | I wouldn't do it with out you. | |
| 21 | WEXLER | Any how. | 0:01:23 |
| 22 | ELLIOTT | No I you know but you tell me what credit you want and I am putting you all over there. | |
| 23 | WEXLER | Producer. | |
| 24 | ELLIOTT | Okay. | |
| 25 | WEXLER | Cause I did! | |
| 26 | ELLIOTT | I understand. | |

WARNER BROS. INC.

LOCATION PERMIT

Dated January 13, 1972

NEW TEMPLE MISSIONARY BAPTIST CHURCH 8734 South Broadway, Los Angeles, California
(Name) (Business Address) (Phone)

hereby grants to WARNER BROS. INC. (herein called "Company"), and its employees, agents, independent producers, contractors and suppliers, permission to enter upon and use the property located at

same as above

for the purpose of photographing and recording certain scenes for a motion picture commencing on or about January 13, 1972 (subject to change on account of weather conditions or changes in production schedule) and continuing until completion of all scenes and work required.

Company may place all necessary facilities and equipment, including temporary sets, on the property, and agrees to remove the same after completion of work and leave the property in as good condition as when received, reasonable wear and tear from uses permitted herein excepted. Signs on the property may, but need not, be removed or changed, but, if removed or changed, must be replaced.

Company agrees to use reasonable care to prevent damage to said property, and will indemnify the owner, and all other parties lawfully in possession of said property, and hold each of them harmless from any claims and demands of any person or persons arising out of, or based upon, personal injuries, death or property damage suffered by such person or persons resulting directly from any act of negligence on Company's part in connection with the work hereunder.

All rights of every kind in and to all photographs and sound recordings made hereunder shall be and remain vested in Company, and its successors, assigns and licensees, and neither the owner nor any tenant, or other party now or hereafter having an interest in said property, shall have any right of action against Company or any other party arising out of any use of said photographs and/or sound recordings, whether or not such use is, or may be claimed to be, defamatory, untrue or censorable in nature.

This is the entire agreement. No other authorization is necessary to enable Company to use the property for the purposes herein contemplated.

ACCEPTED:

WARNER BROS. INC.

By _____
~~Location Manager~~ V/P

NEW TEMPLE MISSIONARY BAPTIST CHURCH

By Rev. L. Birden
Its

**WARNER BROS. INC.**
4000 WARNER BLVD. · BURBANK, CALIFORNIA 91505 · (213) 843-6000
CABLE ADDRESS: WARBROS

Dated 1/13/72

Mr. James Cleveland

Dear Sir:

This will confirm our agreement as follows:

1. We understand you are entering into an agreement with Atlantic Records concerning a recording session featuring Aretha Franklin, which will be conducted at the New Temple Missionary Baptist Church located at 8734 South Broadway, Los Angeles, California. In this connection, you hereby grant to us all motion picture rights of every kind and character whatsoever in and to all performances and other activities at said recording session. It is understood that this session will take place on two separate days, i.e., January 13 and January 14, 1972.

2. We agree that in the event we shall actually produce and release, in any media, a motion picture comprised substantially in whole of scenes photographed and recorded hereunder, we will, within 5 days after such release, pay you the sum of $1500.00, and, in addition thereto, we will pay to each of the members of the Church Choir who participate in the recording sessions and whose voices are on the sound track of such motion picture, an amount equal to Screen Actors Guild minimum union scale for singers for the two days involved. You agree to obtain and deliver to us signed clearances from each of such Choir members before we shall be obligated to make such payments. You also agree to deliver to us, concurrently with the execution of this agreement, a location permit in our usual form executed by said New Temple Missionary Baptist Church, copies of which are provided to you herewith.

3. Without limiting paragraph 1 hereof, to the extent that material recorded hereunder consists of original musical material owned or controlled by you, you hereby grant to us unlimited, but not exclusive, synchronization and performing rights in and to such material.

4. You represent and warrant that you have full power and authority to enter into this agreement, and to permit us to make motion picture and sound recordings of said recording session.

Very truly yours,

WARNER BROS. INC.

By _____
Its V.P.

AGREED TO:

Rev. James Cleveland
JAMES CLEVELAND

# interviews
# other clips

click on links in BOLD to view.

soul sister720p
aretha and martin luther king, her father and a rarely seen abc tv special from 1968.

The Atlantic Records Story  Hip To The Tip  Part 2 to 4
jerry wexler discusses signing aretha and how they made records.

Clara Ward  from  A Time To Sing
clara ward  one of aretha's primary influences  makes her big screen debut in  a time to sing  ... more

1 01 Aretha Franklin Live Performance  Interview
aretha tells of how she started singing gospel with her father.

Aretha Franklin in Studio and Rehearsals  1968
aretha at the piano...
in the studio cutting her sister carolyn's song  ain't no way  quo... more

Aretha Franklin Precious Lord  Martin Luther King Funeral  1968
aretha sings  precious lord  one of dr. king's favorites. it's part of the genesis of ar... more

25 Years  A History of Atlantic Records
tom dowd talks about the changes in the atlantic records roster.

Early Blues, R  B  Jazz Musician of Atlantic Records Rare John Coltrane performance! Dolby
the roots of atlantic records.

Jerry Wexler Part 4 GRAMMY Foundation  Living Histories Interview
wexler talks of how paul mccartney wrote  let it be  for aretha... but she didn't do it.

Aretha Franklin  Guide Me Thy Great Jehovah
this is from the television show  room 222.  aretha came to los angeles to film this before makin... more

Medley  Clara Ward  The Clara Ward Singers  1971
clara ward, one of aretha's primary influences, and her mother... both of whom come to the filming of ... more

king curtis beatles
chuck rainey  bass  and cornell dupree  guitar  became part of the  amazing grace  band. they tou... more

Aretha Franklin  Precious Lord Parts 1  2
aretha's first recording  and the last song on the  amazing grace  movie... and dr. martin lu... more

Sam Cooke. Crossing Over . Documentary .
sam cooke was the career map  blueprint for aretha.

president aretha ag
president obama does an involved introduction to aretha at the white house.

2 RECORD SET

# ARETHA FRANKLIN

# AMAZING GRACE

ATLANTIC