

“Amazing Grace”
a Sydney Pollack film





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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.

RECEIVED

FEB 11 1972

CFG

INTER-OFFICE MEMO

WARNER BROS. INC.

TO: CHARLES GREENLAW

FROM: ~~ED MOREY~~ Ron BRUNO

SUBJECT: _____

DATE: FEBRUARY 10, 1972

COPIES TO: ED MOREY, ARTHUR SCHAEFER

As I indicated to you in our discussion, Phil Diezen of the Screen Actors Guild called me on 2-9-72 and stated that he had received a call from a member of the choral group which ~~we had recorded~~ and photographed in connection with the Aretha Franklin album. It was his understanding that we had ~~paid the group~~ a session fee for the recording but had not made payment for the photography.

As a result of our meeting with Ed Morey on 2-10-72, I advised Phil Diezen that his facts were correct. I asked him to regard the photography as, in effect, "a home movie". He agreed, with the stipulation that if and when we decide what to do with the film, we advise the Guild immediately and make SAG minimum payments (if appropriate) to the individual members of the choral group.



RON BRUNO

RB:grm

From the Desk of

JOYCE COLLING

2/7/72 - Had a call from Mary at Cinemobile (652-4800) requesting information on the Aretha Franklin documentary: producer, director, cinematographer

2/8/72 - Called Mary and told her there was no photographer, director was Sydney Pollack and they supplied the cinematographer - but that there was to be (per Mr. Greenlaw) NO publicity on it.

Right after the above call, Mike Elliott of Cinemobile called, re using the above information in their ads or, if they left out S. Pollack's name, could they just use "A.F. documentary-WB". Checked Mr. G., called Mike back and told him there was to be NO PUBLICITY ON THE DOCUMENTARY AT ALL. He said he would kill it in all their ads.

TO: PETER KNECHT

FROM: CHARLES GREENLAW

SUBJECT: ARETHA FRANKLIN DOCUMENTARY

DATE: THURSDAY, JANUARY 20, 1972 COPIES TO:

Enclosed are some signed releases which were obtained on January 13 and 14 relative to the filming of the album recording session. They were obtained by a representative of Cinemobile who supplied the equipment and crew for the shooting of the documentary film.

Charles F. Greenlaw

encl.
CFG: jc

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Charles F. Greenlaw

encl.
CFG: jc

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.





INTER-OFFICE MEMORANDUM

RECEIVED
FEB 8 1972

CFG

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"

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





overview/background

In 1972 Aretha Franklin returned to her Gospel roots with the triumphant double album "Amazing Grace" which sold over 2 million copies in the United States alone, and is the best selling album of her entire 50 year career, and the best selling Gospel album in history.

"Amazing Grace" captures Aretha at her vocal peak. Recorded live at the New Temple Missionary Baptist Church in Los Angeles, and joined by legendary gospel figure Rev. James Cleveland and the Southern California Community Choir.

Aretha is supported by an all-star backup band of R&B/Pop musicians assembled by iconic music producer Jerry Wexler. Her versions of "How I Got Over" and "You've Got a Friend" are iconic.

The live concert recording 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 director Sydney Pollack to direct a four camera shoot of the concert. Due to technical issues, the footage was never edited and remained in the Warner Bros. vaults for 40 years.

Alan Elliott rediscovered the film and began work Sydney Pollack shortly before Mr. Pollack contracted pancreatic cancer.

At Mr. Pollack's request, Warner transferred ownership of the film to Alan Elliott.

Deluxe laboratories provided audio and video transfer in 2011. In 2012 & 2013, editing commenced with Jeff Buchanan (editor for Spike Jonze and Michel Gondry).

Sydney Pollack ranks as one of the greatest American filmmakers. His credits include films that have garnered countless Academy Awards and nominations. Shortly after filming "Amazing Grace" he began work on the "The Way We Were" which was nominated for seven Academy Awards, winning three. Pollack has directed a series of commercially and critically acclaimed films including "Three Days Of The Condor" "Tootsie", and "Out Of Africa." His 2005 "Sketches of Frank Gehry" which explored the life and work of the great architect was his final directorial effort and first completed documentary. "Amazing Grace" finished posthumously, would be his last.

This documentary film represents both a celebration and a memorial of Sydney Pollack and Jerry Wexler's dynamic collaboration of this historical event, Aretha Franklin's live concert recording of "Amazing Grace."

Aretha Franklin came to prominence in the late 1960s 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 "Respect" and in the intervening 40 years has collected 18 more.**
- Kennedy Center Award for her contribution to American Culture**
- awarded both the Presidential Medal of Freedom**
- Presidential Medal of the Arts**
- the only featured vocalist at the 2009 presidential inauguration of Barack Obama.**

ARETHA: HOW SHE GOT OVER

Seventy years of Lady Soul
By Anthony Heilbut

Two of the most significant public events of our time have been graced by the presence of gospel singers. The first was the 1963 March on Washington, at which Mahalia Jackson sang a triumphant "How I Got Over," recalling the storefront singer of her youth and not the officious matriarch of national television. The second event was Barack Obama's inauguration, at which the only vocalist was Aretha Franklin.

Her arrangement of "My Country, 'Tis of Thee" was not her finest hour vocally (although she nearly stole the show with her beribboned gone-to-meeting hat). But in a sense, she had already inaugurated the inauguration the night before, at a gospel concert at the Kennedy Center. There she climaxed with a classic Clara Ward piece, "The Old Landmark," shouting and dancing across the stage. Yet the great moment had occurred earlier, during "Precious Memories," which, as ever, allowed her to wail and slur to her Baptist heart's content. This time, she ad-libbed a reference to "the days of Dr. King"—and the gospel sound finally found its political witness. With a single phrase,

Anthony Heilbut's books include Thomas Mann: Eros and Literature and The Gospel Sound. In June Knopf will publish The Fan Who Knew Too Much, from which this essay is adapted.

she invoked a half-century of struggle. (No matter that in subsequent months the inaugural euphoria would dissolve into the sourest national mood since 1968.)

It is received wisdom that the



Beatles and Bob Dylan changed the culture of the Sixties. The ways in which Aretha did the same go un-inspected, but are perhaps more intriguing. Few female performers, and certainly no black female performers, have continued to claim the spotlight fifty years after their initial glory. Fewer still have incarnated so many roles—foxy lady, proto-feminist, earth mother, avatar of high culture from opera to ballet,

and fiery evangelist—and insisted on being all of them, at any time, in any place.

Aretha would be the first to say that the real star in her family was her father, Reverend C. L. Franklin, pastor of Detroit's New Bethel Baptist Church. During the Fifties, his albums preaching a theology of liberation and racial pride sold millions of copies, and helped prepare the way for Dr. King. Within black America, Reverend Franklin was royalty. That his daughter, born in 1942, would become the Queen of Soul should hardly surprise us.

In his biography *Singing in a Strange Land: C. L. Franklin, the Black Church, and the Transformation of America*, Nick Salvatore reveals the reverend to have been a huge character, whose personality comprehended great charm and eloquence, a heroic drive to outrun the miserable circumstances of his youth, and a surplus of energy adequate to a political statesman, CEO, or matinee idol. He was also a notorious lover of women and liquor, a Falstaffian figure to astonish Nathaniel Hawthorne and delight Graham Greene.

His daughter learned at his feet—and at the feet of his accompanists. It was an education for Aretha, unobtainable in any conservatory, to watch pianists like Herbert Pickard and James Cleveland shadow her father as

he led the congregational hymns or burst from preaching to a musical chant. She began to accompany him as well. She was often perceived as shy and withdrawn, and women such as Marion Williams and Frances Steadman of the Ward Singers tried to fill the void left by her mother, who had abandoned the family during Aretha's childhood and died in 1952.

Aretha made her first recording when she was fourteen, performing at New Bethel Baptist with an adolescent's timbre and a grandmother's authority. The song she chose, "Never Grow Old," was a singularly apt prologue to a five-decade career. On the scratchy live recording, Aretha's phrasing is unusually direct, with very little of the melisma (what church ladies called the "flowers and frills") that would later grace most of her work.

The record was a success with the gospel audience, as was her next one, "Precious Lord." With two hits to her name, she joined her father's troupe on the gospel highway. By now she had dropped out of school and given birth to the first of her four sons. (She has never publicly identified the father.) Again, she struck the older women on the circuit as bashful and awkward. Her talent was indisputable, but she seemed to lack the ego needed to compete with singers who believed that "if somebody don't shout, you ain't done nothing." Often the show was stolen by C.L.'s soloist Miss Sammie Bryant, a dwarf with Goliath's voice and confidence. Aretha later admitted that she suffered from stage fright: forced to contend with such titans, what youngster would not? But that didn't prevent her from studying them, and although her glance was characteristically averted, she didn't miss a thing.

Over the next four years, her style evolved as she encountered other artists, particularly Cleveland, the director of New Bethel's choir. He introduced her to what Aretha would later call his "deep, deep sound," allowing her a vocal and harmonic freedom beyond the ken of her initial idol Clara Ward. Aretha's ascendancy came at the end of gospel's best period; the soloists, quartets, and small groups all began to be upstaged by choir directors, with Cleveland leading the pack.

Just as Aretha quit the field, it changed utterly. Ironically, by recreating gospel as it was before she left it, she would become the last custodian of the very music she had seemed to abandon.

In 1960, Aretha signed with Columbia Records. By now her style was set: Byzantine note-bending, bold contrast in dynamics from brooding complaints to ecstatic shrieks, a meditative approach that obliged her to sing behind the beat, spontaneous asides, pauses within a syllable, and a lyrical use of aspiration until breath itself could be musically notated. All that was *echt* gospel, as was a perception of everything non-gospel as indiscriminately Other. Each attempt to mold her into a more conventional singer gave way to the inevitability of her gospel temper.

To some degree, her path had been prepared by two men, Ray Charles and Sam Cooke. But there was a difference. Charles was an R&B and jazz musician whose adaptation of gospel devices was both derivative and expedient. Cooke got his start in the world of gospel, joining the Soul Stirrers as a teenager. Once he crossed over to pop, however, his early hits studiously downplayed gospel fervor to the point where he resembled a slightly more animated Nat King Cole.

Aretha, then, was really the first gospel star to switch fields without switching styles. According to myth, Columbia tried to remake her into a black Barbra Streisand, playing on her affection for Broadway pizzazz. That probably explains the inclusion of a kittenish duet with Paul Owens, "Love Is the Only Thing," at her very first session, along with Judy Garland's "Over the Rainbow." But Aretha also insisted on recording "Today I Sing the Blues," which remains one of the most profound performances of her career.

Though she is already in her best voice, she deliberately keeps her virtuosity in check. The song's first line, "Without a word of warning," conveys an urgency bordering on terror. The next line, "The blues walked in this morning," introduced America to the subtleties of her style: the word "blues" is soft, minimally slurred, and sustained. Crucial phrases such as "my

lonely room" and "sad and lonely feeling" are sung with a quiet intimacy. But when she distinguishes between a gentle past and a harsh present, she colors the second syllable of the word "today" with vibrato, italicizing it and making audible the progress from joy to melancholy.

Thus she inaugurated her major-label career with a precise distinction between love songs—frivolous, unwitting, kid stuff—and the blues. Of course she could sing the lighter fare, as "Rainbow" demonstrated. But by affirming the blues over love songs as the more serious vehicle, she accomplished an amazing sleight of hand. Blues became deep the way gospel was deep—and she could moan her heart out in blues and gospel.

There is more of the pure church singer in Aretha's records for Columbia than in anything that would follow, despite Jerry Wexler's famous comment that he had struck gold by returning her to church. If anything, her records of pop standards, even more than her blues, are saturated with all she had learned by studying the giants of gospel's golden age. She remained their daughter, never more true than when she echoed their voices in work they would never have dared to sing.

Here is the amazing paradox of Aretha's early career: by applying her ancestors' sensibility to the Great American Songbook, she virtually colonized American music for the gospel style. The union of white composers, all of them deeply influenced by African-American music, with the most brilliant black singer of her generation was a watershed event in the history of popular culture. These ballads let her assume different personae, engage different tones. From the stark dialectic of the gospel hymnodists, she advanced to the more nuanced world of the great pop lyricists. Their songs allowed her to be witty, whimsical, and wistful, a girl who might speculate about death but also dream of life and love.

With age, the extremely youthful mezzo-soprano would deepen and inevitably coarsen. But in the early Sixties, the voice was preternaturally





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ing for James Cleveland since he was a teenager. Although Aretha had arranged this Nina Simone ballad to resemble a hymn, it was most likely Preston's church chords that led her to holler "Thank You, Jesus!" and give a gospel identity to the proud young blacks with their "souls intact."

She had become a huge star, and a contested figure. Was she the woman who had never loved a man with greater self-abnegation, or was she the wary protector of her money—and the respect it deserved? There were rumors that her first husband, Ted White, whom she married in 1961, had mistreated her. Yet he was the co-writer of her most spirited assertion of autonomy, "Think," not to mention the lascivious gospel parody "Doctor Feel-good." If her stormy marriage pained her, she was also disgusted by intrusive reporters and estranged friends who predicted that she was doomed to be another Billie Holiday. Aretha was happy to be a star but refused to be an icon. Perhaps that is why she also remained aloof politically. When she appeared at civil rights rallies, it was only to sing "Precious Lord"—she left the preaching to Dr. King and her father.

A series of public woes, particularly the end of her marriage to White, led Mahalia Jackson to prophesy Aretha's return to church. As it happened, two weeks before Mahalia's death in 1972, that's where Aretha found herself, singing to an audience that included her father and Clara Ward. (The performance was later issued as *Amazing Grace*, which remains the best-selling album of Aretha's career.) After romping through "How I Got Over" and Inez Andrews's arrangement of "Mary, Don't You Weep," she turned to elemental hymns like "Amazing Grace," guided again by James Cleveland.

Here was absolute proof that the best gospel musicians are uniquely attuned to the singers they accompany. Cleveland's chords were as allusive as a C. L. Franklin sermon, each harmonic turn the equivalent of her daddy's cries. And whenever she got caught up in the spirit, Cleveland also knew what spoken interjection would fan the flame. At the end of "Never Grow Old," he expounds on the message of eternal youth. Aretha returns and testifies: "I'm so glad I've got



religion, my soul is satisfied." The Southern California Community Choir echoes her reiteration of "soul." Their massive vocalization, delivered just as soul music was at its apogee, was a kind of musical wink. You want soul? We've got *Soul*.

After 1972, with a few exceptions (such as the mid-Seventies rave-up "Mr. D.J." and the ballad "I'm Not Strong Enough to Love You Again"), the quality of her output declined. Part of the problem was technical. Well into her early thirties, Aretha exploited a range that soared from a low moan to a bright high D, covering a good four octaves. But as time decapitated her top notes, and soul music became passé, her career ground to a halt.

She cut some disco recordings, but while disco's alliance of divas and gay men replicated the emotional world of the gospel church, Aretha was unable to remake herself commercially, and she was superseded by other, less gifted singers. She remained too much the descendant of old-school "prayer warriors" to qualify as a convincing dance-club queen. Her dress size alone made her the anti-Diana, and she ended the decade playing a waitress in *The Blues Brothers*, blowing away the other performers in what must nevertheless have been an embarrassing Hattie McDaniel moment for someone with her love of glamour.

But as the producer and impresario John Hammond once said, gospel singers have nine lives. Uplifted by their fans, even the most vocally damaged can revisit the old landmark. In 1980, Aretha signed with Arista Records. Her songs were catchy, inane items like "Jump to It," "Freeway of Love," and "Who's Zoomin' Who?," and they made her a popular star once again. She performed a duet with Annie Lennox of the Eurythmics on the 1985 feminist anthem "Sisters Are Doin' It for Themselves," but the sentiment seemed disingenuous: she had never talked about doing it without a man. Surprisingly, the most soulful vocal she had delivered in years was on "I Knew You Were Waiting (for Me)," an equally unlikely duet with George Michael.

And where was the church? During those years, James Cleveland remained

the king of gospel; the top quartet, the Mighty Clouds of Joy, boasted a lead singer, Joe Ligon, who sounded just like Reverend Franklin. Mahalia was gone. Clara Ward died in 1973, at the age of forty-eight. But Aretha's greatest loss occurred in 1979, when Reverend Franklin was shot in the course of a burglary, and entered a five-year coma from which he never awoke. His funeral was the largest in Detroit history. Over the next few years, Aretha lost her brother, Cecil, as well as her sister and musical alter ego Carolyn. Many of her gay colleagues and fans would eventually succumb to AIDS, including, in 1991, James Cleveland.

In 1987 she recorded a second gospel album, *One Lord, One Faith, One Baptism*, for which she sang duets with Joe Ligon and called on Jesse Jackson for an inspirational sermon. But as she made her commercial and gospel moves, a new crop of contemporary singers had taken her gaudiest mannerisms to new heights of tastelessness. What I have dubbed "the Detroit disease" and "the gospel gargle" came to permeate the pop world. It's the basis of the ululating *American Idol* style. Critics have argued that Aretha's vocal gymnastics had nothing to do with this new excess, but that's exactly where it came from. Not for the first time in popular art had very good seeped into very bad. Young women attended to Aretha's every inflection. And for years, the pop charts were led by her acolytes—by Whitney and Mariah and their melismatic ilk—riffing on her runs as

she had once moaned past her idols.

As she headed into her fifties, Aretha could seem both withdrawn and bursting with plans and resolutions. Some were intellectual, bespeaking her love of high culture. Others were entrepreneurial. At one point she announced that she would start a new label to produce records by other artists, including her sister Erma and her son Kecalf. (Another singer she has mentioned wanting to produce is Wayne Newton—a less risible idea than it may sound, given Newton's history as a former child star with a freakishly high voice and a love of glitz.)

In the summer of 1994, Aretha gave a concert at the White House, an event she apparently regarded as her career's high point. Coming on like an Ella Fitzgerald wannabe, she advanced to the maudlin, the hoary, and the trifling: "Old Man River," "Drink to Me Only with Thine Eyes," and "Freeway of Love." Except that the show tune became a gospel tribute, replete with gorgeous intervals; the English ballad became the Ward Singers hymn, "I Heard the Voice of Jesus," which has the same melody; and the Top 40 finger-popper became a rousing, churchy anthem.

Several black politicians were in the audience that day, among them Jesse Jackson, seated a few feet away from President Clinton. A couple of years earlier, the rift between the two men had been symbolized by another singer, Sister Souljah, whose provocative comments in the wake of the 1992 Los Angeles riots had led to a very public denunciation by Clinton during his campaign. But Lady Soul had brought them both to her altar (or, as the hymn says, humbly to their feet). During "Freeway of Love," Reverend Jackson clapped rather awkwardly, each burst accompanied by a little jump from his seat. And during the bridge of "Old Man River," while Aretha sang about landing in jail, the president nodded in furious assent, as if persuaded by a sentiment he had never heard before. He looked like any white blues lover, trying to get with the program. Just what were these listeners embracing as gospel truth? It was a rich spectacle seeing two consummate showmen yield to a more talented performer, a delicious parody of the multiform responses she had elicited over the decades.

Four years later, she astonished the Grammy Awards by replacing an ill Luciano Pavarotti less than an hour before showtime and singing "Nessun Dorma." The response was ecstatic ("She can sing anything!"), except among those who detected a musical version of the Emperor's New Clothes. She missed the final high note, which would have been a piece of cake during her youth. Instead she employed an old gospel trick, touching on or more accurately intimating the note, and then descending to a bluesy melisma so complicated that you forgot about what you should have heard. Fans didn't

know the difference, and the aria remains in her repertory. Afterward, she told the *Times* that she'd like to study piano at Juilliard, an ambition C. L. Franklin would have applauded.

Meanwhile, Aretha-watchers gossiped about her romantic travails (her second marriage, to the actor Glynn Turman, ended in divorce) and her financial indiscretions. News reports tracked her profligate spending habits. In 1996, she was rumored to have traveled from Detroit to Toronto to see Diahann Carroll in a production of *Sunset Boulevard*. Arriving in Toronto during a cold spell, she purchased a mink coat and two tickets for the show, one seat for herself and one for the coat.

By the late Nineties, she had come to occupy a unique position in pop music. The spotlight had dimmed for most of her contemporaries, and many of them were now dependent on infomercials and Las Vegas. But she still inspired much younger producers, such as Narada Michael Walden, Kenneth "Babyface" Edmonds, and Sean "Diddy" Combs. Very seldom has a black artist so identified with one style allied herself with so many others. (Imagine Louis Armstrong jamming with Cecil Taylor.) Since the disco era, of course, she has often seemed either a chameleon or a hapless bystander at the mercy of her producers' whims. Yet her collaborators wouldn't all try so hard if it were not tacitly agreed that she was the last of the great ones.

She became a perversely defiant presence onstage, daring the public to accept a series of performing selves, to watch her exchange bodies nearly as often as she does gowns. She started clowning like the Ward Singers of her youth. One of her favored ploys was to shake her head until her wig flew off, a sign that she was beyond happy. Of course, the hair revealed was itself thick and lustrous, worthy of a queen.

In 2008, she released a collection of Christmas carols, three of which she produced herself. Of course she gospelized them all. Appearing on *The View*, where her very grand mumuu startled the natives, she performed "Hark, the Herald Angels Sing," and embellished



the word "Bethlehem" with low, scooping, bluesy runs. She continued with "Respect," a song whose charms should have been long exhausted. Yet Aretha now delivered it with a mini-sermonette, in which she informed her boyfriend that her demands were modest. "I'm just a simple woman," she said, something that only a fool would believe.

The middle-aged, mostly white women in the audience screamed like bobbysoxers. She had become the greatest example of a woman singing to other women, with an authority that made vocal quality irrelevant. Many times she has played her sex's ambassador, letting men know what women really want—whether it be respect, freedom, tenderness, or the simple chance to shine on their own. And her significance for black women, particularly those raised in the fundamentalist church, was little short of epochal. Thanks to her, a young Beyoncé could sing "Bootylicious" and "Jesus Loves Me" on the same album without drowning in cognitive dissonance. And when the megapastor T. D. Jakes published a book called *God's Leading Lady*, he chose neither his own mother nor Jesus' as his first example, but Lady Soul herself.

A proud grandmother, she remained a natural woman. Thus her most recent album, released in 2011, would be titled *A Woman Falling Out of Love*. Not since Mae West has a prominent female so insisted on remaining a romantic player. Increasingly few remembered that she had once been a slim girl who released photos of herself in a ballet tutu—but Aretha was clearly among them. Then again, she was also promising to record an album of classical music, entering in later life a field that is usually barred to anyone older than twenty-five. Having inaugurated her career with "Never Grow Old," she continued to live by its principles.

Aretha turns seventy on March 25. She remains an inescapable presence, and a presiding figure in gospel. The music, of course, has changed dramatically. You will now hear echoes of Prince and Michael Jackson, of university chorales and garage rock. But on a good or even half-decent day, Aretha still sounds better than her spiritual

daughters. She is now truer to the tradition she had previously bowdlerized than anyone still performing. And in recent years, she has taken that tradition into settings her father would scarcely have dreamed of.

In July 2005, she sang a very moving "Amazing Grace" at the funeral of her friend Luther Vandross, whom she generously called the premier vocalist of our time (adding, in that cosmopolitan style of her later years, that "he had *savoir faire*"). She and he were oddly chosen prophets of love, both subject to huge shifts in weight, neither of them conventionally graceful figures: she the preacher's daughter who transformed lovemaking into a sacred act; he the gay man who succeeded the Reverend Al Green as America's proudest "baby-maker."

But she had a greater gift in store. On October 23, 2011, precisely a week after singing "Precious Lord" at the unveiling of the Martin Luther King Jr. Memorial in Washington, D.C., she traveled to New York to perform at a same-sex wedding. As the grooms danced, she saluted them with Whitney Houston's "I Will Always Love You," thereby reminding any haters that nobody could out-sing the queen. Her appearance must have mortified the many pastors who had customarily embraced her, forcing them to reconcile their Aretha-worship with her tacit embrace of gay rights—God's leading lady, indeed. But elsewhere, the many gay men and lesbians who had been the architects and arbiters of the gospel sound were beaming. "Go ahead, girl!" they hollered. "Let Him use you!"

Having so long challenged Mother Nature and declared herself the victor in high notes and sex appeal, Aretha had all reason to shout the victory. To paraphrase James Cleveland's first hit: What kind of woman was this? A holy woman? A natural woman? After fifty years, the answer remained the same. Her own woman. That's why, when challenged by the talk-show host Wendy Williams to name her successors, she could think of none. As the eternal ages rolled, there would be, as Lady Soul put it, only Aretha and Aretha and Aretha. Her father's daughter. Safe thus far.

How did she get over? By dragging a lot of people along with her. ■











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*
 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
 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
 R 49-52 T#4

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

S 11-
 S 7-

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
 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 they 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

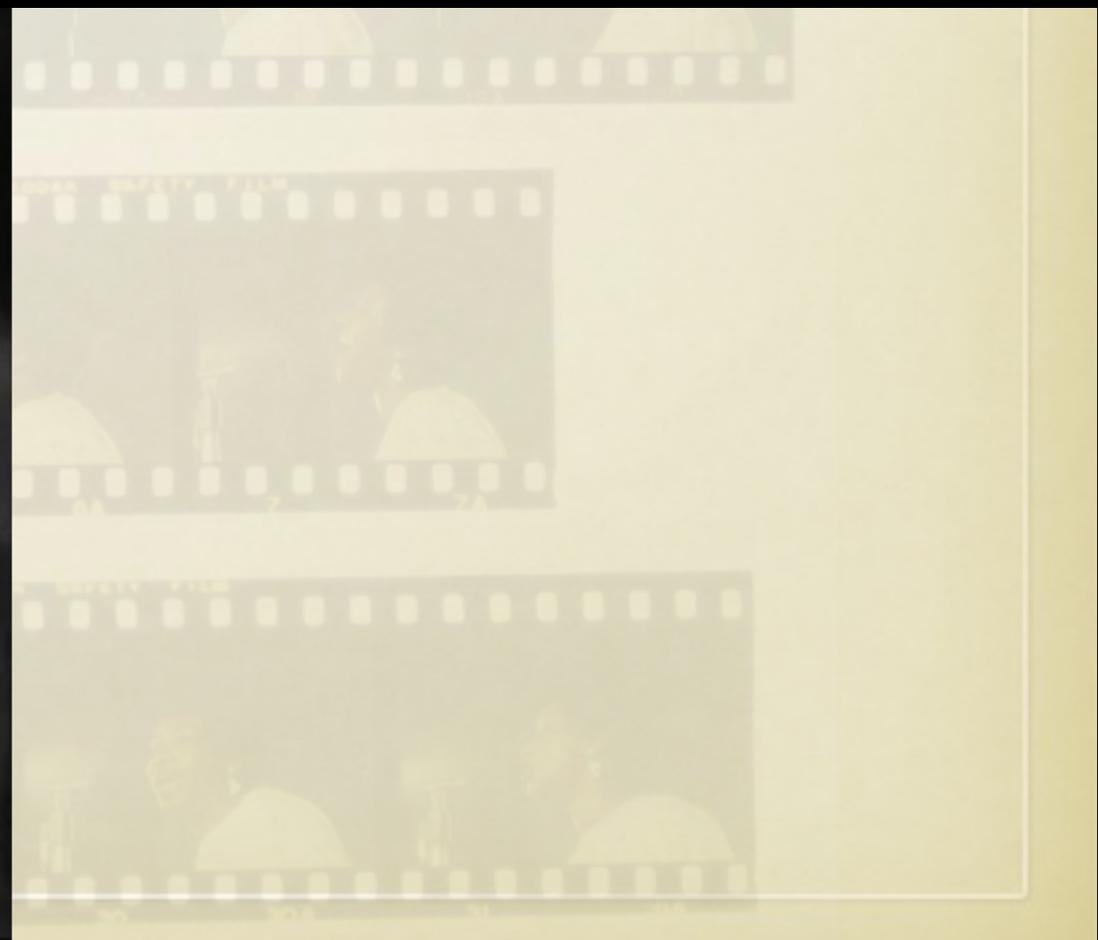
R 16-20 T#1

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



















Lessee:

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4000 Warner Blvd.
Burbank, California 91505

Lease Agreement

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:

Daily Schedule:

Minimum Number of Weeks Guaranteed _____ or

Guaranteed 2 Days _____
Date

Only if Available _____
Date

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 |
|--|----------|----------|
| <u>Cinemobile Technician</u> <u>(on Producer's Payroll)</u> | <u>1</u> | \$ _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |

Total _____

Admin. Exp. % _____

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Place 8734 SO. BROADWAY
Date 1-13-72

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Burbank, California

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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,

Mrs. Thelma Woods
Name
610 W. 56 St L.A. Calif
Address

Witness:
Joseph Capshaw

Place 8734 SO. BROADWAY
Date 1-13-72

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Mrs. Joyce Williams
Name
624 W. 103rd St L.A. Calif
Address

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Yours very truly,

Edith J. Edwards
Name
737 W 41 Pl #30
Address
L.A. Calif

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Yours very truly,

Jacque M. Callough
Name
1922 W. 137th
Address

Witness:
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Yours very truly,

Beatrice L. Prudden
Name
6304 Mangrove Way
Address
San Diego

Witness:
Joseph Capshaw

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Yours very truly,

LEANETTE BENFORD
Name
373 CAUSAINE DR
Address
SAN DIEGO

Witness:
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Yours very truly,

Joseph Safar
Name
1293 GREENACRE AVE.
Address
Los Angeles, CALIF. 90044

Witness:
Joseph Capshaw

Place 8734 SO. BROADWAY
Date 1-14-72

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Yours very truly,

Frank E. Lewis
Name
Address

Witness:
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Yours very truly,

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

Witness:
Joseph Capshaw

Place 8734 SO. BROADWAY
Date 1-14-72

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Yours very truly,

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

Witness:
Joseph Capshaw

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Yours very truly,

Yvonne Brown
Name
213 E. SYCAMORE
Address
EL SEGUNDO, CALIF.

Witness:
Joseph Capshaw

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Yours very truly,

LEANNETTE BENFORD
Name
373 CALSAHNE DR
Address
SAN DIEGO

Witness:
Joseph Capshaw

3A

ARETHA
FRANKLIN

1-13-14-72

(SAFETY)

SAFETY

207 - 2 - 3600 R134

(50.80mm - 1100m)

84-9800-7739-4

Cat. No.



754-1033-100

3B

ARETHA
FRANKLIN

1-14-72

(SAFETY)

SAFETY

207 - 2 - 3600 R134

(50.80mm - 1100m)

84-9800-7739-4

Cat. No.



754-1033-100

Date: 1-13-72 WALLY HEIDER RECORDING 4273 Selma Avenue, Hollywood, California 90028 File No. _____ Reel No. 3

Client: ATLANTIC RECORDS Tape Speed: 15 I.P.S. ONE TR. FOUR TRACK "A" Set

Program: ARETHA FRANKLIN TWO TR. EIGHT TRACK "B" Set

Engr: RAY Studio: BAPTIST CHURCH - L.A. SIXTEEN TRACK

| TAKE NO. | CODE | TIME | CHAPTER NO. | TITLE | REMARKS | EDITED BY | DATE |
|----------|------|------|-------------|---|---------------|-----------|------|
| | | | | ENDING | | | |
| | | | | AMAZING GRACE | 1. Amp. L. | | |
| | | | | | 2. Amp. R. | | |
| | | | | 2 ND NIGHT | 3. Guit. | | |
| | | | | TRAKS 1 KC, 10 KC | 4. Aretia | | |
| | | | | ✓ LEVEL - +3 ABOVE AMPX | 5. Cong. | | |
| | | | | | 6. Drums | | |
| | | | | - REVERSAL | 7. Kick | | |
| | | | | ORGAN INTRO - | 8. Bass Amp | | |
| | | 3:15 | | REV. CLEVELAND TERRY | 9. Bass Dr. | | |
| | | 5:50 | | "WE ARE ON OUR WAY" (CHURCH ENTRANCE) | 10. Organ | | |
| | | | | | 11. Piano | | |
| | | 1:15 | | ARETHA TERRY w/ FATHER | 12. Big Vocal | | |
| | | | | CLARA WARD TERRY | 13. Cap. Sep. | | |
| | | 4:35 | Complete | WHAT A FRIEND WE HAVE ... (FILLING IN TRACK AT 3:40 TRAKS END) | 14. Cap. Ten. | | |
| | | 1:30 | Reprise | WHAT A FRIEND ... | 15. Cap. Act. | | |
| | | 5:25 | | Without Hold | 16. Sign. | | |

Date: 1-14-72 WALLY HEIDER RECORDING 4273 Selma Avenue, Hollywood, California 90028 File No. _____ Reel No. 3

Client: ATLANTIC RECORDS Tape Speed: 15 I.P.S. ONE TR. FOUR TRACK "A" Set

Program: ARETHA FRANKLIN TWO TR. EIGHT TRACK "B" Set

Engr: RAY Studio: BAPTIST CHURCH - L.A. SIXTEEN TRACK

| TAKE NO. | CODE | TIME | CHAPTER NO. | TITLE | REMARKS | EDITED BY | DATE |
|----------|------|------|-------------|---|---------------|-----------|------|
| | | | | | 1. Amp. L. | | |
| | | | | | 2. Amp. R. | | |
| | | | | TRAKS - 1 KC, 10 KC | 3. E. Guit. | | |
| | | | | 3 RD ABOVE AMPX STD | 4. Aretia | | |
| | | | | - REVERSAL | 5. Cong. | | |
| | | | | | 6. Drums | | |
| | | 3:15 | | REV. CLEVELAND TERRY | 7. Kick | | |
| | | 5:50 | | "WE ARE ON OUR WAY" (CHURCH ENTRANCE) | 8. Bass Amp | | |
| | | 1:15 | | ARETHA TERRY w/ FATHER | 9. Bass Dr. | | |
| | | | | CLARA WARD TERRY | 10. Organ | | |
| | | 4:35 | Complete | WHAT A FRIEND WE HAVE ... (FILLING IN TRACK FROM 3:40 TRAKS END) | 11. Piano | | |
| | | 1:30 | Reprise | WHAT A FRIEND ... | 12. Big Vocal | | |
| | | 5:35 | Complete | Without Hold | 13. Cap. Sep. | | |
| | | 5:40 | FC TAKE 2 | Without Hold | 14. Cap. Ten. | | |
| | | 5:20 | C. TAKE 3 | Without Hold: Take Good (END A.M.) | 15. Cap. Act. | | |
| | | | | | 16. Sign. | | |

WALLY HEIDER RECORDING

6373 Selma Avenue, Hollywood, California 90028

Date 1-13+14-72

File No. _____ Reel No. _____

Client ATLANTIC RECORDS

Tape Speed: 15 I.P.S.

Program ARETHA FRANKLIN

ONE TR. FOUR TRACK
 TWO TR. EIGHT TRACK "A"
 SIXTEEN TRACK "B"

Engr. RAY Studio BAPTIST CHURCH - L.A.

| TAKE NO. | CODE | TIME | MASTER NO. | TITLE | REMARKS | EDI |
|----------|------|------|------------|--|--------------|-----|
| | | - | ENDING | AMAZING GRACE | 1 AUD. L. | |
| | | | | | 2 AUD. RT. | |
| | | | | 2 ND NIGHT | 3 GUIT. | |
| | | | | TONES 1KC, 10KC | 4 ARETHA | |
| | | | | Ø LEVEL +3 ABOVE AMPLEX | 5 CONGA | |
| | | | | | 6 DRUM | |
| | | | - | REHERSAL | 7 KICK | |
| | | 6 | | ORGAN INTRO | 8 BASS AMP | |
| | | 3:15 | | REV. CLEVELAND INTRO | 9 BASS DIR | |
| | | 5:50 | | "WE ARE ON OUR WAY" (CHOR ENTRANCE) | 10 ORGAN | |
| | | 1:15 | | ARETHA INTRO w/ FATHER | 11 PIANO | |
| | | | | CLARA WARD INTRO | 12 BR. VOCAL | |
| | | 4:35 | COMPLETE | WHAT A FRIEND WE HAVE... | 13 CHO. SOP. | |
| | | | | (FILLING IN TRUCK AT 3:40 THRU END) | 14 CHO. TEN. | |
| | | 1:20 | REPRISE | WHAT A FRIEND... | 15 CHO. ALTO | |
| | | 5:25 | | 'WHOLY HOLD | 16 SIGN. | |

WALLY HEIDER RECORDING

6373 Selma Avenue, Hollywood, California 90028

Date 1-14-72

File No. _____ Reel No. 3

Client ATLANTIC RECORDS

Tape Speed: 15 I.P.S.

Program ARETHA FRANKLIN

ONE TR. FOUR TRACK
 TWO TR. EIGHT TRACK "A" Set
 SIXTEEN TRACK "B" Set

Engr. RAH Studio BAPTIST CHURCH - LA.

| TAKE NO. | CODE | TIME | MASTER NO. | TITLE | REMARKS | EDITED BY | DATE |
|----------|------|------|-------------|---------------------------------------|--------------|-----------|------|
| | | | | | 1 AUD. L. | | |
| | | | | TONES - 1 KC, 10 KC | 2 AUD. RT. | | |
| | | | | 3 DB ABOVE ANPEX STD. | 3 E. SWIT. | | |
| | | | | - REHEARSAL | 4 ARETHA | | |
| | | | | | 5 CONGA | | |
| | | | | | 6 DRUMS | | |
| | | 3:15 | | REV. CLEVELAND INTRO | 7 KICK | | |
| | | | | "WE ARE ON OUR WAY" | 8 BASS AMP | | |
| | | 5:50 | | (CHOIR ENTRANCE) | 9 BASS DIR | | |
| | | 1:15 | | ARETHA INTRO W/ FATHER | 10 ORGAN | | |
| | | | | CLARA WARD INTRO | 11 PIANO | | |
| | | 4:35 | COMPLETE | WHAT A FRIEND WE HAVE ... | 12 RB VOCAL | | |
| | | | | (FILMING IN TRUCK FROM 3:40 THRU END) | 13 CHO. SOP. | | |
| | | 1:20 | REPRISE | WHAT A FRIEND ... | 14 CHO. TEN. | | |
| | | 5:25 | COMPLETE | WHOLY, HOLY | 15 CHO. ALTC | | |
| | | :40 | F.S. TAKE 2 | WHOLY, HOLY | 16 SYNC. | | |
| | | 5:20 | C. TAKE 3 | WHOLY, HOLY: TRACK ONLY | | | |
| | | | | (BEST A.M.) | | | |

Amazing Grace – Aretha Franklin

Transfer 1/4" audio tape

| | | |
|----------------------|------------------------------|----------------------|
| Key #: 110216-05 | Client: Deluxe Digital Media | Contact: Kari Grubin |
| PO#: | Episode: Concert | Date: 02/18/11 |
| Language: English | Source: | |
| Time Code: NTSC NDF | Conformed To: | |
| Quality: Fairly Good | | |

Source = 1/4" audio tape with 60Hz Pilot Tone BC#128463. This is a live album recording in a church. I don't believe this was the main music recording. It sounds like a boom mic from the back of the room to capture the audience? Also there are nagra beeps in the middle of songs. Overall quality is fairly good. This Roll is not the complete concert. Audio continues as the tape runs off. FYI – The sound report says this was from 1971 but the voice slate says 1972.

| <u>Time Code</u> | <u>Notes</u> | <u>Rating</u> |
|------------------|---|---------------|
| 01:00:00:00 | start roll 1 | |
| 01:00:00:29 | short takes | |
| 01:03:12:11 | Aretha Franklin Concert 1/13/1971(voice slated as 1972)(sound report says 1971) | |
| 01:04:16:00 | nagra beep | |
| 01:05:15:06 | organist and audience | |
| 01:06:26:07 | Aretha's brother intro | |
| 01:08:40:22 | Southern California Choir | |
| 01:12:38:18 | Aretha's brother introduces Aretha | |
| 01:14:56:08 | Holy Holy | |
| 01:19:17:23 | nagra beep | |
| 01:22:02:04 | You'll Never Walk Alone | |
| 01:24:30:02 | nagra beep | |
| 01:32:53:24 | What A Friend We Have In Jesus | |
| 01:34:20:02 | nagra beep | |
| 01:39:45:12 | Precious Memories | |
| 01:46:07:22 | nagra beep | |
| 01:47:45:23 | Lonely??? | |
| 01:48:08:01 | warble | |
| 01:48:30:13 | tape runs off EOR | |



Master Library Search

Search for Masters in the WEA Tape Library.

Tape Library Search

Primary Criteria:

Artist Starting with aretha franklin

Additional:

Title Containing rehearsal

Sort By:

Title

Limit by Master Type:

 Audio Video

Export To Excel

Search

Add To Check Out

Proceed To Check Out

Delete

| Circ. Status | Rep Identifier / UPC | Artist / Tape Title | Spd | Chn | Tape Format | Safety | Dur | Master Comments | File # | Barcode(s) | Location | Rel Rec Date | Label | Unreleased | Side | Studio / Producer / Engineer | Rep Format Type | WER Mode | Content Type | Master Type |
|--------------------------|----------------------|--|-----|-----|-------------|--------|-----|---|---------|------------|----------|--------------|----------|------------|------|------------------------------|-----------------|----------|--------------|-------------|
| <input type="checkbox"/> | 1232 NA | ARETHA FRANKLIN [REHEARSAL] | 0 | 16 | SAFETY | | | UNRELEASED? "AMAZING GRACE" LP SESSIONS - WITH JAMES CLEVELAND AND THE SOUTHERN CALIFORNIA COMMUNITY CHOR ISRC'S ISSUED 7/1/00 | 11162-E | 719157 | | | ATLANTIC | | | WALLY HEIDER NA NA | NA | | AUDIO | SESS |
| <input type="checkbox"/> | 1232 NA | ARETHA FRANKLIN [REHEARSAL] | 0 | 16 | SAFETY | | | UNRELEASED? "AMAZING GRACE" LP SESSIONS - WITH JAMES CLEVELAND AND THE SOUTHERN CALIFORNIA COMMUNITY CHOR ISRC'S ISSUED 7/1/00 | 11162-F | 719158 | | | ATLANTIC | | | WALLY HEIDER NA NA | NA | | AUDIO | SESS |

Previous

Next

1 to 2 of 2 masters

| | | | |
|-----|---------|---|---------|
| <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 | <u>Ahhh...</u> | |
| 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) (ZONING)

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

NEW TEMPLE MISSIONARY BAPTIST CHURCH

By _____

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

AGREED TO:

Rev James Cleveland
JAMES CLEVELAND

SOUL

America's Most Soulful Newspaper

45770 K

February 28,
1972

35¢

ARETHA RETURNS TO GOSPEL



SOUL photo: Judy Spiegelman



Aretha; She sang "You've Got A Friend" about her friend Jesus

Aretha Sings in a Church in Watts

BY BOB CHORUSH

LOS ANGELES—Aretha Franklin approached the pulpit and, with an introduction just one word longer than her name, began singing. It was gospel, with choir, and the voices immediately began to soar, tangling and joining, then echoing off the walls of the small church in the black part of town.

The scene could have been 1960. Maybe in the Reverend C. L. Franklin's Baptist Church in Detroit, where the Franklin family gathered so many Sundays, and Aretha sang with her sisters

For his benefit, Cleveland co-stars with Aretha, introducing her songs and accompanying her on piano and singing with her on several of them.

The movie or TV show being produced here was a last-minute arrangement between Jerry Wexler of Atlantic and Ted Ashley, head of Warner Brothers Pictures. A film crew was assembled in two days, and Sidney Pollack was pulled out of a WB editing room to direct. Previously, he directed *They Shoot Horses, Don't They?*

The new Temple Missionary Baptist Church is one of dozens along South Broadway. It is a simple building, a small marquee in front giving it a glowing air of bravado—at least compared to most of the other churches around.

Inside, the pews are lines of theater seats. The pulpit is a large rostrum, backed by more theater seats for the choir. In the apse is a painting of the baptism of Jesus. The marquee doesn't say so, but the show is lady soul, Aretha Franklin. Two nights only.

And yet, neither Thursday nor Friday night is sold out. Aretha had just filled the Grove in white Hollywood at \$17.50 a person, and yet, in Watts, there were about 80 tickets—each marked for a \$10 donation—left at the small desk near the door, the church's box office.

The sessions were not heavily advertised, and perhaps the price was still too high for too many. And yet, for the people who came . . .

The Southern California Community Choir marched slowly into the church from the rear while an organ began the music. All 34 members were dressed in black with metallic silver vests. They did a song, and then the Rev. Cleveland strode to the rostrum and announced: "Miss Aretha Franklin."

She got a standing ovation before she reached the front of the church. Beautiful / religious in a flowing white gown and a simple jeweled necklace. Another standing ovation greeted the first notes of the first number: Marvin Gaye's "Holy, Holy," Aretha on piano and the choir flowing along. It's 1972, all right.

The audience, shook by Miss Franklin's presence, by her spirit, quickly became a congregation, joining her in the song, shouting punctuations, waving and jumping, on Broadway. She, they, repeated the song, maybe as a second take, certainly because an encore was demanded. A ten-minute version of "You'll Never Walk Alone" was tagged with a five-minute "second take." This is, after all, a recording session . . .

With Rev. Cleveland introducing each number, Aretha did "Precious Memories," "Thank You, Lord," and Aretha's rendition of Carole King's "You've Got a Friend." When Donny Hathaway does it in a club, the congregation sings a love song. Here, the lyrics got religion woven in: "You've got a friend in Jesus . . . He'll be there/He can brighten your darkest hours/Just call out His name."

Two more standing ovations, and by now the spirit has been sweeping through the church for an hour. Cassette recordists and amateur photographers had left



At rehearsals in Reverend Cleveland's Cornerstone Baptist Church, the choir sat enraptured with Aretha's talents





見本盤

非売品

45 RPM

P-1167A
(P-1167A1)
SIDE 1
STEREO

2:49

WHOLY HOLY
(ホーラー・ホーラー)
(M. Gaye - A. Cleveland - R. Benson)
ARETHA FRANKLIN
With James Cleveland and the
Southern California Community Choir
© 1972 Atlantic

MADE BY WARNER-PIONEER CORPORATION, JAPAN.

ATLANTIC SAMPLER - 1025
FROM
ARETHA FRANKLIN - "AMAZING GRACE"
WITH JAMES CLEVELAND AND THE
SOUTHERN CALIFORNIA COMMUNITY CHOIR.
ATLANTIC SD 2-906

VOCAL
Produced by
Jerry Wexler,
Arif Mardin &
Aretha Franklin
© 1972 Atlantic

A-1025-A
45 RPM
NOT FOR
SALE
MONO

1. A. PRECIOUS LORD, TAKE MY HAND
(By Thomas A. Dorsey)
Pub: Hill & Range (BMI)
B. YOU'VE GOT A FRIEND
(By Carole King)
Pub: Screen Gems / Columbia (BMI)
Total Time: 3:06
2. PRECIOUS MEMORIES
(Traditional)
Pub: Traditional
Total Time: 4:16

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N. Y., N. Y.

ホーリー・ホーリー (WHOLY HOLY) 2:49

P-1167A



イエスに我がすべてを (GIVE YOURSELF TO JESUS) 3:27

歌) アレサ・フランクリン/ARETHA FRANKLIN

■アレサの情熱がほとばしる佳曲!

この半年間に「デイ・ドリーミング」「王様の馬」と
たて続けにミリオン・ヒットを放っている「クイーン・
オブ・ソウル」ことアレサ・フランクリンが又々放った
ミリオン・ヒット! マービン・ゲイのヒット曲として
も知られているこの曲はCB誌に赤丸66位で初登場して
いる。この曲は今年の1月に行なわれた教会でのコンサ
ートのライブで、アレサの本質を示唆するアルバムとい
うことで話題をよんでいるアレサの傑作2枚組ライブ・
アルバム「至上の愛」(P-5058~9)からのカット。
なお共演しているJ・クリーヴランド牧師はゴスペル・
シンガーとしても高名である。

WHOLY HOLY

Wholy holy

Oh look at the Holy, he brought

We have got to go together

Oh to serve him

I want to know of the feeling

Yeah wholy holy

Come on together one in thine eye,

Wholy holy, holy

We should believe, believe

In each others strength

Jesus left a long time ago,

And He said He would return

But He left us a book to believe in

And in it we got a whole

Lot to learn

Yeah, yeah wholy holy

He can contact, hate or let us die,

Wholy holy, wholy holy

He can rock this earth's foundation,

Yes he can

Can't you see us brothers and sisters

Talking about love, love, wholy holy

He can rock, he can rock

This earth's foundation, wholy holy

Can't you see us coming together

Talking about love

Moving and grooving with love

Laughing and giving with love

Doing and moving with love, love, love

Wholy holy

He provided love, He proclaimed love

And yes, I was in salvation,

Yeah, yeah, yeah

Wholy holy, wholy holy, wholy holy

Go right now love, brother, love, brother, love



WARNER-PIONEER CORPORATION ■ TOKYO, JAPAN

©1972・10 発売元: ワーナー・パイオニア株式会社 録音特性 <RIAA>

レコードから無断でテープその他に録音することは法律で禁じられております。

TO ★

Atlantic Sampler-1025
EP 45 RPM NOT FOR SALE
Excerpts from Atlantic SD 2-906

MONO

ARETHA FRANKLIN "AMAZING GRACE"

WITH JAMES CLEVELAND AND THE
SOUTHERN CALIFORNIA COMMUNITY CHOIR

SIDE 1

1. Precious Lord, Take My Hand

Thomas A. Dorsey BMI

You've Got a Friend

Carole King BMI (3:06)

2. Precious Memories

(4:16)

SIDE 2

1. Wholy Holy

Marvin Gaye, Al Cleveland &
Renaldo Benson ASCAP (3:08)

2. Mary, Don't You Weep

Inez Andrews BMI (3:46)

© 1972 Atlantic Recording Corp.





ALBUMS

Aretha at her greatest

ARETHA FRANKLIN (with James Cleveland and the South California Community Choir): "Amazing Grace" (Atlantic). Coming halfway through the set, the 11-minute title track forms the eye of this hurricane — the spiritual, structural and emotional climax of an evening recorded at such a pitch and tension that you may well collapse from exhaustion inside the first half-hour.

Forget The Great Awakening, forget Judy Collins, most especially wipe from your wilting memory cells the

Band of the Royal Scots Dragoon Guards.

Aretha Franklin's free tempo, melismatic, orgiastic reading of this traditional hymn brings both herself and the music right back home. Home in this case being the Reverend James Cleveland's Cornerstone Institutional Baptist Church of Los Angeles and a congregation that makes the Bangla Desh Concert audience sound as if Ronnie Scott had shipped them in from rent-a-corpse.

This is one of the most dynamically moving records I've

ever heard. Warner Brothers have filmed it and, if listening to this ecstatic 77 minutes isn't enough to get you queuing outside your local fleapit right now, brother, you're either deaf or you're dead.

Everything that's great about gospel is here: a glorious choir that electrifies on its every entry, a jumping band (Cornell Dupree - guitar, Kenny Lupper - organ, Chuck Rainey - bass, Bernard Purdie - drums), the aforementioned edge-of-their-pews congregation, exhorting, applauding, and bearing witness to every

tiny detail of each performance — and, of course, the ultimate soloist soaring above everything else.

Apart from side four, which presents some rather alien material (Marvin Gaye's "Wholy Holy" and "Rodgers and Hammerstein's "You'll Never Walk Alone") and draws only a polite reaction from the crowd, this album is one continuous blazing high.

Picking out individual tracks only diminishes the wholeness of a continuous performance, but mention must be made of the all-out fervour of "How I Got Over", the inspired simultaneous rendering of "Precious Lord, Take My Hand" and Carole King's "You've Got A Friend", and the hand-clapping thunderstorm of "Old Landmark".

And what other audience would be hip enough to stomp out **both** the offbeats to the choir's stately swing 6/8 on "Mary, Don't You Weep"?

If the Festival of Light ever seriously wonder why so many people laugh at them, they'll find a few of the more obvious answers amongst these 13 tracks.

Get it.

— Ian MacDonald



ARETHA FRANKLIN

ATL 10191
2883

ARETHA FRANKLIN ALL THE KINGS HORSES

APRIL FOOLS

From The Album
"Young, Gifted And Black"
ATL 40 323
also available on
Musicassette
ATL 440 323



45-1043



ARETHA FRANKLIN

HASTA QUE VUELVAS A MI (ESO ES LO QUE VOY A HACER)

HERMANA DE TEXAS



2 RECORD SET

**ARETHA
FRANKLIN
AMAZING
GRACE**



Ramsey Lewis: A Man And His Home
The Staple Singers ...The Message Is The Music
BLACK STARS Interviews Della Reese

Black Stars

A JOHNSON PUBLICATION

JUNE 1972 60¢



**A Personal Look
At Aretha Franklin**

MARCH 9, 1972/35¢ A JOHNSON PUBLICATION

JET

**ARETHA IS
ROCKING
STEADY NOW**



アレサの本領を発揮した傑作!!

ホット・チャートを急上昇!!

STEREO
45
ATLANTIC
P-1167A

ホーリーホーリー

WHOLY
HOLY

歌・アレサ・フランクリン

ARETHA FRANKLIN

イエスに我がすべてを
GIVE YOURSELF TO JESUS

45 RPM
¥500

