

Aretha Franklin - Unforgettable. A Tribute To Dinah Washington (1964)

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1 *Unforgettable* 3:39 2 *Cold, Cold Heart* 4:35 3 *What A Difference A Day Made* 3:30 4 *Drinking Again* 3:28 5 *Nobody Knows The Way I Feel This Morning* 5:10 6 *Evil Gal Blues* 2:40 7 *Don't Say You're Sorry Again* 2:45 8 *This Bitter Earth* 4:33 9 *If I Should Lose You* 3:36 10 *Soulville* 2:20 11 *Lee Cross* 3:19 Aretha Franklin Piano, Primary Artist, Vocals Bob Asher Trombone Teddy Charles Vibraphone Gary Chester Drums George Duvivier Bass Paul Griffin Organ Ernie Hayes Organ, Piano Buddy Lucas Harmonica, Sax (Tenor) Ernie Royal Trumpet

Since her youth Franklin had admired Dinah Washington, and it's a safe bet that the level of emotional commitment Washington brought to her work was a major influence on the blossoming style of Aretha, not to mention Washington's effortless sense of swing. Shortly before she died, Washington took appreciate notice of her acolyte as well. So Aretha's tribute to Washington is as logical as it is satisfying. Recorded when Aretha was just 21, UNFORGETTABLE is somewhat of a departure from her more R&B-oriented early work. However, the string arrangements of Johnny Mersey and the jazzy bass work of George Duvivier mesh perfectly with Franklin's high-flying vocal fireworks. From the slow, subtle caress of "What a Difference a Day Made" to the organ-led blues of "Nobody Knows the Way I Feel This Morning," the young Aretha is in total command of the material here, simultaneously paying homage to and progressing from the influence of Washington. ---AllMusic Review

The myth that Columbia Records producers kept Aretha Franklin from finding her soul on disc has largely been discredited, and albums such as the 1964 *Unforgettable* are a big reason why. Working with a small, surprisingly tough rhythm section, Franklin delivers highly personalized renditions of 10 songs associated with the great Dinah Washington, who'd passed just months

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before. The material ranges from pop standards to Hank Williams and Bessie Smith numbers, paralleling Franklin's own eclecticism. ---Rickey Wright, elusivedisc.com

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