

BLUE NOTE RECORDS: BEYOND THE NOTES

A Film by Sophie Huber

“Blue Note is the past, present and the future”

Terrace Martin, producer/musician



Music Documentary, Switzerland/USA/UK 2018, 85 minutes - OV

Trailer and more: <https://bluenoterecords-film.com>

[Facebook](#)
[Instagram](#)

World Premiere: April 23, 2018

Tribeca Film Festival

PRODUCTION NOTES

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Mira Film presents

In Association with

Eagle Rock Entertainment

Isotope Films

Final Cut USA

BBC Music

In Coproduction with

Schweizer Radio und Fernsehen

Radio Télévision Suisse, SRG SSR

Teleclub

A Film by

Sophie Huber

BLUE NOTE RECORDS: BEYOND THE NOTE

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A music documentary by Sophie Huber

Switzerland, USA, UK 2018

Running time: 85 minutes

MPAA rating: Not yet rated

LOGLINE

BLUE NOTE RECORDS: BEYOND THE NOTES explores the unique vision behind the iconic jazz record label. Through rare archival footage, current recording sessions and conversations with Blue Note artists and people closely affiliated with the label, the film provides an intimate look behind the scenes and reveals an inspiring quest that continues to be vital in today's political climate. With Herbie Hancock, Wayne Shorter, Robert Glasper, Norah Jones, Don Was and many more.

SYNOPSIS

BLUE NOTE RECORDS: BEYOND THE NOTES is a revelatory, dynamic and emotional journey behind the scenes of Blue Note Records, the pioneering American label that gave voice to some of the finest jazz artists of the 20th and 21st centuries.

When the German Jewish refugees Alfred Lion and Francis Wolff started Blue Note in 1939 in New York, the two jazz fans gave the artists complete freedom and encouraged them to compose new music. Their visionary and uncompromising approach led to releases that not only revolutionized jazz, but that left an indelible imprint on art and music, including hip hop.

The present provides a point of departure from which the film recovers the past. In new sessions that offer an intimate window into the creative process and the transformative aspects of jazz, legendary artists Herbie Hancock and Wayne Shorter come together with today's generation of groundbreaking Blue Note artists such as Robert Glasper and Ambrose Akinmusire to record an All-Stars album.

These reflections lead us back to the highly influential figures of the past on which the legacy of Blue Note is built: Thelonious Monk, Bud Powell, John Coltrane, Art Blakey, Horace Silver and Miles Davis. Rare archival interviews and conversations with Blue Note musicians provide an intimate look into the creation and philosophy behind some of the most seminal tracks in jazz history.

BLUE NOTE RECORDS: BEYOND THE NOTES strives to transmit the values that jazz embodies and that Blue Note has been promoting since its inception: freedom of expression, equality, dialogue - values as relevant today as they were when the label was founded.

BLUE NOTE RECORDS: BEYOND THE NOTES

DIRECTOR'S STATEMENT

The story of Blue Note spans nearly eight decades and includes about a thousand records. Behind each record is a human being, an expression of our time.

Through the film I would like to transmit the depth of the music – of human expression – and how affecting and necessary it is.

In an era where racism and xenophobia are dangerously present, it is particularly important to tell the story about this consequential collaboration between African American artists and the German Jewish immigrants who recorded them. The legacy they built together continues to inspire across generations and genres, including hip hop.

As one of the young musicians says about the iconic artists of the past: “Never at a point do I hear the music and hear them being defeated. Regardless of what they were fighting with, they’re going down in history creating something that influenced my life in a way where I felt freedom. Where it brought me joy, where it made me wanna write music that gave people hope”.

What moves me particularly about the Blue Note story is that throughout its existence, a core of humanity and integrity has always remained: This is a story about people who followed their passion and - against all odds - built a lasting platform for a music they loved, a music that was cathartic, and represented freedom, both to the German Jewish founders and to the African American musicians. The founders’ vision is still palpable today, with Don Was as Blue Note’s president and a new generation of very talented young musicians who continue to move the music forward, leaving their own imprint.

As Herbie Hancock says, jazz reflects American history and human values such as democracy, tolerance, the search for the new and the risks that go with it. It is moving to me how this philosophy has been passed to the young musicians as well and how they aspire to make a difference that goes beyond music.

My goal was to extend this quest onto the screen and let the film be a platform for this incredibly powerful music and the much needed voices that promote unity, humanity and inspire hope.

BLUE NOTE RECORDS: BEYOND THE NOTES

INTERVIEW WITH SOPHIE HUBER BY CHRISTINE LORIOLO

Director Sophie Huber about her work on the documentary "Blue Note Records: Beyond The Notes".

“I wanted the musicians to tell the story”

With "Blue Note Records: Beyond the Notes", Swiss filmmaker Sophie Huber succeeds in taking an intimate look behind the scenes of the legendary American jazz label. As the title promises, the film goes beyond the history of the label and follows jazz as a political statement, which is particularly resonant today.

Q: Sophie Huber, how does a Swiss woman from Bern get to make a film about the iconic American jazz record label?

A: Don Was, the current president of Blue Note Records, liked my documentary about the actor Harry Dean Stanton ("Harry Dean Stanton: Partly Fiction"), in which music plays an essential role. We met to discuss whether Blue Note would release the Harry Dean soundtrack. The record eventually appeared on a different label. But this contact led to the film about Blue Note.

Q: What attracted you to the Blue Note project?

A: I've known about the label since childhood. We had some of the classic Blue Note records at home. Apart from the music, I am moved by the humanity that runs through the entire history of Blue Note. The collaboration between the German Jewish founders, who fled to New York in the 1930s and the African American musicians and how together, they found an expression of freedom in jazz. Especially today, when xenophobia and racism are omnipresent, it is important to tell this story and expose this extraordinary music and its lasting influence to a younger generation.

Q: A key feature of the film is the recording session with jazz legends Herbie Hancock and Wayne Shorter and the young Blue Note artists. How did this come about?

A: For the 75th anniversary, Blue Note planned a recording session at legendary Capitol Studios in Los Angeles with the current "Blue Note All-Stars" Ambrose Akinmusire, Robert Glasper, Derrick Hodge, Lionel Loueke, Kendrick Scott and Marcus Strickland. Since I wanted to tell the story from a present day perspective and through the musicians, this session was a perfect opportunity to explore this angle. I also wanted, to bring together different generations of Blue Note musicians to highlight a tradition in jazz, where one generation mentors the next generation of musicians. When I discovered that Herbie Hancock and Wayne Shorter - both of whom made their first records on Blue Note - were performing at the Hollywood Bowl around the same time, I asked Don Was if he could invite them to the All-Stars session. And luckily, that worked out.

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INTERVIEW WITH SOPHIE HUBER BY CHRISTINE LORIOLO (cont)

Q: They had a single day to do it. How did you proceed?

A: A morning was planned for the session. The musicians had already played together in other configurations, but never all together. They agreed to play "Masqualero", a 1967 composition by Wayne Shorter, which had also been recorded by Miles Davis. The theme was briefly rehearsed, and then the musicians recorded two very different, consecutive takes. It was quite magical and everyone felt that something special was happening in that room. After the session we filmed the interview with Shorter and Hancock.

Q: Hancock and Shorter show themselves to be very open in the film, you can feel their long relationship and human depth. How did that happen?

A: Obviously I prepared myself for the interview and I knew which topics I wanted to cover. But I also wanted to be able to respond to the moment. So it became more of a conversation than an interview. Herbie Hancock and Wayne Shorter are extraordinary people, very open, present and full of curiosity. By the way, these are qualities that I also noticed in the young jazz musicians. I think that this has to do with their way of musical interaction, of improvising.

Q: What was your concept, your strategy for the film?

A: It was important to me that the music and the musicians were at the center of the film and that they would - whenever possible - tell the story themselves. The knowledge has always been passed from one generation of musicians to the next, and Blue Note has always encouraged this. I wanted to continue this tradition in the hopes that the film would serve as an educational tool itself and inspire kids to pick up an instrument. It was also clear that I wanted to tell the story from today's point of view. Nothing illustrates the lasting influence as clearly as today's musicians, who build on this heritage, contribute their own voice, reflect their own time and add to this ever evolving genre.

Q: In addition to the recording sessions and interviews, the film contains a wealth of archival material: legendary record covers and photographs of classic Blue Note sessions, concert footage, old radio interviews and so on. How did you find all this material?

A: It was clear that we had access to the very powerful and evocative photos of Francis Wolff, one of the two founders, who photographed nearly every recording session from the early 1940s to the late 1960s as well as Reid Miles' cover art. We found recordings of outtakes, banter between the takes, that – together with the photographs - brings the old sessions to life. I wanted to juxtapose the past and the present throughout the film, highlighting how palpable the influence of the musicians of the past remains today. For our live recording sessions, we were looking for an aesthetic that was reminiscent of

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INTERVIEW WITH SOPHIE HUBER BY CHRISTINE LORIOLO (cont)

Frank Wolff's photos to create a visual connection. It was also clear that we wanted to use concert footage of icons such as Miles Davis or Thelonious Monk. And then I found old radio interviews with Art Blakey and John Coltrane. Whenever possible, I wanted to include the musicians own voices.

Q: What was the hardest part for you?

A: The biggest challenge was to condense the entire story of Blue Note, which spans almost 80 years, includes nearly a thousand records and many musicians into a 90 minutes film. What is the common denominator and how can I weave it through the entire film? How can I find something personal that unites all these works and people and the history of the label throughout the different eras? What all records share is that they are an expression of a human being at a specific time. I wanted to explore this need to express, how we absorb our surroundings and translate them into art.

Q: What does Blue Note mean today?

A: With Don Was as President – a musician himself and a legendary producer - Blue Note continues to follow the vision of the founders, giving the musicians complete artistic freedom and supporting them to push the threshold, bringing the music to new places. Jazz is a constantly evolving genre of music. Even today an evolution is taking place, as evidenced in the connection to hip hop for example.

Q: What do the young musicians have in common with the old ones?

A: An openness, depth and a true sense of responsibility. A strong identification with the music and its heritage, both musically and politically. I admire how they strive to keep the music alive, current and relevant.

Q: What did you personally learn while working on this film?

A: I relate to the musicians' quest, and I admire how they fight for their values and take their responsibility as artists seriously. For the young drummer of today's All-Stars, as well as for John Coltrane 60 years ago, the music remains a statement, an instrument to create hope and to confront the negative with the positive. This approach has been passed on from generation to generation, from Miles Davis to Herbie Hancock to the current generation of Blue Note artists, but also to hip hop producers like Terrace Martin. The film is a platform for this vision and I hope it resonates with the viewer. Wayne Shorter says in the film that he wants to create value with his music. I hope to create value with this film as well.

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SELECT QUOTES FROM THE PRINCIPALS

MICHAEL CUSCUNA / Producer, Historian, Owner of Francis Wolff Photo Collection

"Through the years, Alfred Lion and Francis Wolff developed a lot of very, very strong friendships among the musicians. I remember Bobby Hutcherson saying, they never seemed like outsiders, they didn't play an instrument and they had heavy German accents, but they were just one of us. They hung with us, and they would always go out and hear music, and, and eat with the guys, and hang out with the guys. And they were very well accepted by the musicians."

WAYNE SHORTER / saxophone / on Blue Note since 1964

"When we were in the studio at that time, in the 60s, we questioned whether or not what we were doing would be heard, what effect would it have 20 years from then? Will it do anything in the world, will it create some kind of value? The kind of value you can't put a price on."

DON WAS / Producer, President, Blue Note Records

"These guys looked so cool. I'd look at the Francis Wolff's black and white photos and I'd see these guys in the room with all the smoke, it looked like it was always dark man, there were no walls that you could see. And I just wanted to be there. The Beatles looked cool, Jimmy Hendrix looked cool, these guys looked cooler."

HERBIE HANCOCK / piano / on Blue Note from 1962 to 1969

"Alfred Lion and Frank Wolff and Rudy Van Gelder, they were trying to support the goal that we were always seeking which is to allow the music to emerge without being shackled."

"What they were searching for was to get the heart of the individuals creating the music to have a platform for expression. And that heart is affected by the times. Because we were living in it."

MARCUS STRICKLAND, sax, on Blue Note since 2015

"A lot of this music has to do with how we feel about America and how we came from seeming to progress to going back to an era that we fought to get away from. A lot of that feeling, that kind of frustration, is in the music along with all the hopeful stuff. The music is only a tool to express what's inside."

ROBERT GLASPER / piano / on Blue Note since 2003

"Most of the great art comes out of messed up situations. You just need something to, you know, to be released from that, you know what I mean, to go somewhere. That's where jazz is born out of. Hip hop was born out of that. So that's what we have to still do today."

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SELECT QUOTES FROM THE PRINCIPALS (cont)

DERRICK HODGE / bass / on Blue Note since 2013

"On the surface you hear an amazing musician performing. But the fight, the internal struggle, that familiar way of fighting through the instrument. Later on when my generation hears it, like wow why does this feel like we own it, you know. Why does it speak to me in such a way."

"Never at a point do I hear the music and hear them being defeated. Somehow, regardless of whatever they were fighting with, they're going down in history creating something that brought - that influenced my life in a way where I felt freedom. Where it brought me joy, where it made me wanna write music that gave people hope."

DON WAS / Producer, President, Blue Note Records

If you really chart the history of Blue Note Records every decade the artists that they signed to the label turned the music world upside down.

I remember the first time I heard a Blue Note record. I was about 14. And I'll never forget it, was Joe Henderson's solo on Mode for Joe. Where he's kind of making - I don't even call them notes - they're like animalistic cries of anguish. Woa, what is this music?

AMBROSE AKINMUSIRE / trumpet / on Blue Note since 2011

"The thing that attracts me to a musician is the fact that they're an artist. Um, it's the changing, it's the evolution, it's the willingness to throw everything out of the window in search of something new."

"Blue Note is - to me is a label of innovators, of game changers."

"Jazz in, in the 50s and in 60s used to tell the stories of the inner cities. And then there was a time after that, that it stopped doing that. And then hip hop in the 80s came around and that was the thing that told the stories of the inner cities all of a sudden."

ALI SHAHEED MUHAMMAD / A Tribe Called Quest

"Blue Note Records became the go to. What we were discovering is that the jazz records had a lot of open break sections, a lot of solo sections. And not only for the drummer, but for all of the players. They had their moments and I think that was the beauty of discovering jazz."

"In jazz there is the freedom to improvise, but it's more than just having your go to solo. It's um it's like completely just letting go. Finding a portal that you can transcend your entire self through it. With the instrument, with the sound, there is freedom in that. That's what I get from jazz."

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SELECT QUOTES FROM THE PRINCIPALS *(cont)*

LOU DONALDSON / saxophone / on Blue Note from 1952 to 1974

"Without Blue Note you probably would have never heard of Monk. Cause the big companies, they wouldn't record Monk. He was around - they wouldn't record him. But Alfred did."

KENDRICK SCOTT / drums / on Blue Note since 2005

"Blue Train, was such an important work. It changed the face of jazz forever. That's one of the reasons why I knew that I wanted to play music, you know? Cause I said if somebody can translate these sound waves into my body, and make me feel this way, I want to be included in that."

DON WAS / Producer, President, Blue Note Records

If I really am experiencing something difficult, I'll put on Speak No Evil and that's as good as meditation. A neurologist would probably not be able to find the difference between meditation and focusing on Speak No Evil. And I always feel better, always feel refreshed, always remember who I am. That's – that's a pretty amazing service to provide for people.

NORAH JONES / vocals, piano/ on Blue Note since 2000

"The reason I love being on this label is because I've always felt like I had that freedom – to make my own music and do whatever I want and I don't feel confined by the restrictions of the jazz genre."

TERRACE MARTIN / Musician, Hip Hop Producer

"Blue Note is the past, present and the future. It's always doing something different, it's always turning on the next generation to something that could change their life."

You gotta do the music to soothe the times."

BLUE NOTE RECORDS: BEYOND THE NOTES

ABOUT THE FILMMAKERS

SOPHIE HUBER – WRITER, DIRECTOR

Born in Switzerland and based in Los Angeles, Sophie Huber initially studied acting and gained her filmmaking experience as a member of an award winning Berlin film collective, for which she co-directed several narrative films. Her debut feature documentary, the critically acclaimed HARRY DEAN STANTON: PARTLY FICTION premiered at the Venice Film Festival in 2012, won several awards and was theatrically released in 2013. BLUE NOTE RECORDS: BEYOND THE NOTES is her second documentary.

CHIEMI KARASAWA – PRODUCER

Based in New York City, Chiemi Karasawa is an award-winning producer who founded Isotope Films (www.isotopefilms.com) to develop and produce films based on non-fiction content. Her notable films as a Producer are: BILLY THE KID (Theatrical/HBO 2008), THE BETRAYAL: NERAKHOON (Theatrical/PBS – Emmy Award 2009), ELEVATE (ESPN 2010), HARRY DEAN STANTON: PARTLY FICTION (Theatrical, 2012) and ELAINE STRITCH: SHOOT ME (IFC/Sundance Selects 2014).

SUSANNE GUGGENBERGER / MIRA FILM – PRODUCER

Mira Film GmbH (www.mirafilm.ch) is a Swiss production company, founded by the directors and producers Hercli Bundi and Vadim Jendreyko in 2002. It has since produced documentary films for cinema and television on topics with social relevance and with a focus on individual values. Previous productions: LES DÉPOSSÉDÉS by Matthieu Roy, AMA SAN by Claudia Varejao, CALABRIA by Pierre-Francois Sauter, THE BEEKEEPER AND HIS SON by Diedie Weng and KING OF THE AIRS by Ivo Zen.

SHANE SIGLER – DIRECTOR OF PHOTOGRAPHY

Shane Sigler is a New York City-based cinematographer working in scripted and documentary films, commercials, and music videos. Recent credits include LOVE, CECIL by Lisa Vreeland (Telluride Film Festival, 2017, Hamptons Film Festival, 2017, Doc NYC, 2017), DRUG SHORT by Erin Lee Carr of Alex Gibney's Netflix series *Dirty Money* and LOVE COMES LATER by Sonejuhi Sinha (Cannes Semaine de la Critique, 2015). Recent commercial campaigns include Calvin Klein, Versace, Louis Vuitton, Bobbi Brown and GAP, among others.

PATRICK LINDENMAIER – DIRECTOR OF PHOTOGRAPHY

Patrick Lindenmaier is a Switzerland-based cinematographer whose credits include A THOUSAND YEARS OF GOOD PRAYERS by Wayne Wang, VANITY by Lionel Baier (Winner Swiss Film Prize) and THE BLOCHER EXPERIENCE by Jean-Stéphane Bron. Lindenmaier also serves as President of the Swiss Cinematographer Society (SCS).

BLUE NOTE RECORDS: BEYOND THE NOTES

ABOUT THE FILMMAKERS *(cont)*

RUSSELL GREENE – EDITOR

Russell Greene has edited films that have appeared in top US and international festivals including Sundance, Venice, and New York, been broadcast on national television and screened in theaters worldwide. His feature film credits include TRIBAL JUSTICE; THE WITNESS (shortlisted for an Academy Award), FAMOUS NATHAN; HARRY DEAN STANTON: PARTLY FICTION; ORDINARY MIRACLES: THE PHOTO LEAGUE'S NEW YORK among others.

BLUE NOTE RECORDS: BEYOND THE NOTES

ABOUT BLUE NOTE RECORDS

It took the joining of many natural forces to create and define one of the greatest Jazz labels there has ever been: Jazz-loving German immigrants on the run from Nazism (Alfred Lion & Francis Wolff), a New Jersey optometrist moonlighting as a recording engineer (Rudy Van Gelder), a classical music-loving commercial designer (Reid Miles), and slews of the most incredible musicians that have ever walked the earth. The elements that each brought to the table—impeccable A&R instincts, elegant and insightful photography, sterling sound quality, strikingly original cover artwork, and consistently transcendent music—were all essential to the label's early success. Together they created a vivid Blue Note aesthetic. The whole could not have existed without each of the parts.

Blue Note's legendary catalog traces the entire history of the music from Hot Jazz, Boogie Woogie, and Swing, through Bebop, Hard Bop, Post Bop, Soul Jazz, Avant-Garde, and Fusion. Blue Note's legendary catalog includes a true Who's Who of Jazz History: Thelonious Monk, Bud Powell, Miles Davis, John Coltrane, Cannonball Adderley, Horace Silver, Art Blakey, Jimmy Smith, Dexter Gordon, Grant Green, Lou Donaldson, Donald Byrd, Lee Morgan, Freddie Hubbard, Joe Henderson, Herbie Hancock, Wayne Shorter, McCoy Tyner, Ornette Coleman, and many more.

After a brief dormancy from 1981-1984 during which producer/historian Michael Cuscuna kept the label's legacy alive with a series of reissues on EMI, Blue Note returned reinvigorated by the leadership of Bruce Lundvall and has since established itself as the most respected and longest running Jazz label in the world, remaining home to some of the most prominent stars and cutting-edge innovators in Jazz while at the same time broadening its horizons to include quality music in many genres. Under Lundvall's leadership, Blue Note remained a haven for the most creative voices in Jazz, and also had its share of commercial successes from Bobby McFerrin, Dianne Reeves, Cassandra Wilson, Us3 and Norah Jones.

In 2011, veteran record producer and musician Don Was joined Blue Note as Chief Creative Officer and soon became President of the label with Lundvall continuing to provide guidance as Chairman Emeritus until his death in 2015. With Was at the helm,

Blue Note has renewed its dedication to Lion's original vision that "any particular style of playing which represents an authentic way of musical feeling is genuine expression."

In the 21st century Lion's words still ring true and provide a blueprint that includes Robert Glasper's visionary melding of Jazz, R&B, and Hip-Hop; eclectic singers from Norah Jones to Gregory Porter to Kandace Springs; and the full spectrum of jazz artists including legends like Wayne Shorter and Charles Lloyd and rising stars such as Ambrose Akinmusire and James Francies. Blue Note Records is one of the flagship labels of the Capitol Music Group.

BLUE NOTE RECORDS: BEYOND THE NOTES

Directed By	Sophie Huber
With (In Alphabetical Order)	Ambrose Akinmusire Michael Cuscuna Lou Donaldson Robert Glasper Herbie Hancock Derrick Hodge Norah Jones Keith Lewis Lionel Loueke Terrace Martin Ali Shaheed Muhammad Kendrick Scott Wayne Shorter Marcus Strickland Rudy Van Gelder Don Was
Produced By	Hercli Bundi Chiemi Karasawa Susanne Guggenberger Sophie Huber
Executive Producers	Geoffrey Kempin Terry Shand Anke Beining-Wellhausen
Director Of Photography	Shane Sigler Patrick Lindenmaier
Edited By	Russell Greene
With Financial Support From	Berner Filmförderung Zürcher Filmstiftung Media Desk Suisse UBS Culture Foundation Verein zur Filmförderung in der Schweiz – IWC Filmmaker Award Stiftung Kulturfonds Suissimage Succès Passage Antenne
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Associate Producer	Vadim Jendreyko
Additional Editor	Chris Amos
Additional Editor/TV Version	Simon Gutknecht

Production Sound	Eric Bautista Matt Betlej Julian Howarth Jae Kim Caleb Mose Matthew Patterson-Curry Ted Robinson
Additional Photography	Larkin Donley Luke Geissbuhler Wyatt Troll
B-Camera Operator Gaffer	Jake Magee Colby Dunford Guillaume Caron
Camera Assistants	Jesse Cain Ryan Gudzial Kevin Jacobsen David Okolo Fabian Perez Conrad Radzik Megeara Stephens
DIT /Media Manager	Myles David Jewell Colin Marchon Jesse Tyle
Assistant Editors	Alex Bayer Lisa Gertsch Jenna Hill Noemi Schneider Elijah Stevens
Archival Producer Archivist For Francis Wolff Photo	Laura Coxson Collection Lisa Cuscuna
Digital Intermediate Colorist Conform Editor Motion Graphics Postproduction Coordinator	Andromeda Film AG, Zürich Patrick Lindenmaier Pedro Nuñez Davide Legittimo Andromeda
Post Production Services Titles	Thomas Krempke Final Cut USA, Inc. Sophia Murer/Peakfein

Subtitles	Teddy Blanks/Chips Diagonal Gmbh
Sound Studio	Igloo Music Deluxe Studios Sound Design Studios AG
Sound Design	Peter von Siebenthal
Re-Recording Mixer	Nicholai Baxter CAS Carlos Solis CAS
Additional Re-Recording Mixers	Felix Bussmann Denis Séchaud
Post-Production Supervisor	Kathrin Schmid
Office Management Mira Film	Nadine F. Forster
Production Coordinator/Isotope Films	Sheila Lobo
Production Insurance	Reiff & Associates
Legal Services	Stacey Smith/Cinepointe Kai-Peter Uhlig/Werder-Viganõ
Clearance Counsel	Donaldson + Callif LLP Chris Perez
Production Accountant	Ryan Pattie Tatiana Secura Helena Gräumann
For Eagle Rock Entertainment	Legal & Clearances Rochelle Winn Charlotte Godfrey Gabi Huckins
Production Manager	Rosie Holley
Supervising Producers	Peter Worsley Will White
Editorial Schweizer Radio und Fernsehen	Urs Augstburger Markus Wicker
Editorial Radio Télévision Suisse	Irène Challand
National Coordination SRG SSR	Sven Wälti
Editorial Teleclub	Heinz Punstein
Executive Producer for the BBC	Owen Courtney
Interns	Samantha Baugh Aaron Champagne Katelyn Fournier Mona Johnson Bill Karim Daniela Lott

Richard Macris
Isidora Manojlovic
Sidhant Tilokani

Special Thanks

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Jack Arenas
Todd Barkan
Alan Barker
Steve Barnett
Vincent Bennett
Terence Blanchard
Jeff Broadway
Robin Burgess
Joan Churchill
Angelo Corrao
Terry Corrao
Lisa Cuscuna
Michael Cuscuna
Perry Cunningham
Carmen Delaney
Christopher Goodwin
Carter Greene
Harper Lee Greene
Heather Greene
Monesia Hobbs
Anna Huber
Dora Huber
Susanne Huber
Uli Huber
Cherry Jones
Rachel Jones
Susan Jones
Robert Kelley
Tondrae Kemp
Simon Kilmurry
Jim Kuha
Cem Kurosman
Jack Leitenberg
Tor Lundvall
Maggie Mackay
Nancy Marciano
David McEowen
Seamus McGarvey
Brian McKenna
Benny Mouthon
Sam Nichols
Dan Oullette
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Roger Staub
Dillon Stoneburner
Scott Strange
Laura Tennyson
André Thomet
Josh Tucker
Don Was
Scott Wenzel
Anita Wetterstedt
Frank Wolf

Ablecine
Adorama
The Bridge Recording
Capitol Studios
East West Studios
Ginny's
Neuehouse
String & Can
Swiss Jazzorama
Systems Two Recording Studio

Film Clips Courtesy Of

DR – Danish Broadcasting Corp
“Thelonious Monk: Straight, No Chaser” (1988)/Michael Blackwood Productions
“Jazz Portrait” Directed By Bernard Lion/INA/Institute National de L’audiovisuel
Kinolibrary
Reelin’ In The Years Productions, LLC
“Selma – Montgomery March, 1965”/Stefan Sharff
Blue Note Records Archive
“Oh My God”/A Tribe Called Quest Music Video/Jive Music/Sony Music
“Cantaloop (Flip Fantasia)”(US3 Music Video/Blue Note/Universal Music
Enterprises
“Don’t Know Why”/Norah Jones Music Video/Blue Note/Universal Music
Enterprises
J. Kevin Swain

Photographs & Images Courtesy Of

Francis Wolff Photo Collection
Michael Cuscuna/Mosaic Images, LLC

Blue Note Records Archive
Michael Ochs Archives/Getty Images
Bruce Lundvall Estate/Tor Lundvall
Rudy Van Gelder
Axel Koester
Samantha Whitehead
Jeff Lombardo
J.M. Giordano
All Blue Note Album Artwork Courtesy Of
Blue Note Records/Universal Music Enterprises
Audio Clips Courtesy Of
Blue Note Records/Universal Music Group
In+Out Records
The Pacifica Radio Archives/Pacifica Station WBAI 99.5 FM
CG/Condé Nast

Music

“Absolutions“

Written by Jymie Merritt
Performed by Lee Morgan
Courtesy of Blue Note/Universal Music Enterprises

“Bayyinah“

Written by Robert Glasper
Performed by Blue Note All Stars
Courtesy of Blue Note/Universal Music Enterprises

“Summertime“

Written by George Gershwin/Ira Gershwin
Dorothy Heyward/Du Bose Heyward
Performed by Sidney Bechet
Courtesy of Blue Note/Universal Music Enterprises

“Boogie Woogie Prayer“

Written by Albert Ammons/Pete Johnson/Meade Lewis
Performed by Meade Lux Lewis

“Succotash“

Written by Herbie Hancock
Performed by Herbie Hancock
Courtesy of Blue Note/Universal Music Enterprises

“Topsy“

Written by Eddie Durham/Edgar William Battle
Performed by Ike Quebec Swing Seven
Courtesy of Blue Note/Universal Music Enterprises

“Don’t Blame Me“

Written by Jimmy McHugh/Dorothy Fields

Performed by Thelonious Monk

“Rhythm-A-Ning“

Written by Thelonious Monk

Performed by Thelonious Monk

“Round About Midnight“

Written by Thelonious Monk

Cootie Williams/Bernard Hanighen

Performed by Thelonious Monk

“Crepuscle With Nellie“

Written by Thelonious Monk

Performed by Thelonious Monk

“In Walked Bud“

Written by Thelonious Monk/ Jon Hendricks

Performed by Thelonious Monk

Courtesy of Blue Note/Universal Music Enterprises

“Un Poco Loco“

Written by Bud Powell

Performed by Bud Powell

Courtesy of Blue Note/Universal Music Enterprises

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“Dance Line“

Written by Herbie Nichols

Performed by Herbie Nichols

Courtesy of Blue Note/Universal Music Enterprises

“Blue Train“

Written by John Coltrane

Performed by John Coltrane

Courtesy of Blue Note/Universal Music Enterprises

“I Waited For You“

Written by Dizzy Gillespie/Walter Fuller

Performed by Miles Davis

Courtesy of Blue Note/Universal Music Enterprises

“Somethin’ Else“

Written by Miles Davis

Performed by Cannonball Adderly

Courtesy of Blue Note/Universal Music Enterprises

“Mode For Joe“

Written by Cedar Walton Jr.

Performed by Joe Henderson

Courtesy of Blue Note/Universal Music Enterprises

“Breaking Point“

Written by Freddie Hubbard

Performed by Freddie Hubbard

Courtesy of Blue Note/Universal Music Enterprises

Announcement by Pee Wee Marquette

Courtesy of Blue Note/Universal Music Enterprises

“Mayreh“

Written by Horace Silver

Performed by Art Blakey Quintet

Courtesy of Blue Note/Universal Music Enterprises

“A Night In Tunisia“

Written by Dizzy Gillespie/Frank Paparelli

Performed by Art Blakey and The Jazz Messengers

“Moanin“

Written by Robby Timmons

Performed by Art Blakey and The Jazz Messengers

“Fee-Fi-Fo-Fum“

Written by Wayne Shorter

Performed by Wayne Shorter

Courtesy of Blue Note/Universal Music Enterprises

“Masqualero“

Written by Wayne Shorter

Performed by Blue Note All-Stars

Courtesy of Blue Note/Universal Music Enterprises

“Footprints“

Written by Wayne Shorter

Performed by Miles Davis Quintet

“Free for All“

Written by Wayne Shorter

Performed By Art Blakey and The Jazz Messengers

Courtesy of Blue Note/Universal Music Enterprises

“The Sidewinder“

Written by Lee Morgan

Performed by Lee Morgan

Courtesy of Blue Note/Universal Music Enterprises

“Song For My Father“
Written by Horace Silver
Performed by Horace Silver

“Oh My God“
Written by Robert Bell/Ronald Bell/George Brown
Ali Shaheed Jones-Muhammad/Robert Mickens/Lee Morgan
Gene Redd/Claydes Smith/Woodrow Sparrow/Malik Taylor
Dennis Thomas/Richard Westfield/Kamaal Fareed/John Davis
Performed by A Tribe Called Quest
Courtesy of Jive Music/Sony Music

“Spinning Wheel“
Written by David Clayton-Thomas
Performed by Lonnie Smith
Courtesy of Blue Note/Universal Music Enterprises

“Ode To Billie Joe“
Written by Bobby Gentry
Performed by Lou Donaldson
Courtesy of Blue Note/Universal Music Enterprises

“Cantaloupe Island“
Written by Herbie Hancock
Performed by Herbie Hancock
Courtesy of Blue Note/Universal Music Enterprises

“Cantaloop (Flip Fantasia)“
Written by Herbie Hancock/Rahsaan Kelly
Geoffrey Wilkinson/Melvin Simpson
Performed by US3
Courtesy of Blue Note/Universal Music Enterprises

“Don’t Know Why“
Written by Jessie Harris
Performed by Norah Jones
Courtesy of Blue Note/Universal Music Enterprises

“Moment’s Notice“
Written by John Coltrane
Performed by John Coltrane
Courtesy of Blue Note/Universal Music Enterprises

“Shanghai Shuffle“
F. Henderson
Emi Mills Music INC

“Oska T”
T. Monk
Thelonious Music Corp

“Lady Be Good”
G. Gershwin, I. Gershwin
Ira Gershwin Music/W B Music Corp

“Memories Of You”
E. Blake, A. Razaf
Razaf Music/Shapiro Bernstein & Co Inc

“Sincerely Diana”
W. Shorter
Emi Unart Catalog Inc

“Jesus Walks”
K. West, C. Smith
Curwan Music Inc/Emi Blackwood Music Inc/Mirimode Music
Please Gimme my Publishing Inc/Songs of Universal

“Lil’ Putos”
L. Freese, L. Muggerud, S. Reyes
Cypress Phunky Music/Northridge Music Company
Soul Assassins Inc/Universal Music-Z Tunes

“View”
D. Jolicouer, V. Mason, K. Mercer
Warner-Tamerlane Publishing Corp

“Bad Guy”
A. Aiello, L. Giordano, S. Hacker, S. Jaffe, L. Griffin, Jr.
M. Landon, M. Mathers, G.P. Reverberi, V. Venditto, N. Warwar
BMG Bumblebee/Clutter Me Pretty/Mighty Nice Music
R F T Music Publishing Corp/Shroom Shady Music/Songs Of Universal Inc

“Clap Your Hands”
J. Davis, A. Muhammad, M. Taylor
B. James, L. Nocentelli, G. Porter, C. Neville, J. Modeliste
Jazz Merchant/Remidi Music

“Thinkin’ About Your Body”
B. McFerrin, M. Vialva, G. Wilkinson, M. Simpson
Probnoproblem Music/Universal Music Careers

“Stake Is High“

C. Bobbit, J. Brown, K. Mercer, D. Jolicoeur, V. Mason

J. Yancey, A. Jamal, F. A. Wesley Jr., L. R. Lynn

Dynatone Publishing Co/Mumtaz Inc/Warner-Tamerlane Publishing Corp

“Black Radio Feat Yasiin Bey“

R. Glasper, D. Hodge, C. Dave, D. Smith

Medina Sounds Music/Son Of Knowledge Music

“Alright“

K. Lamar, K. Prather, M. A. Spears, P. Williams

Beat Bully Productions/BMG Gold Songs/Hard Working Black Folks Inc

In Thee Face Music Publishing/Top Dawg Music/W B Music Corp

“Mortal Man“

K. Lamar, M. Spears, K. Anikulapo, S. Bruner

Beat Bully Productions/Hard Working Black Folks Inc

Just Isn't Music Limited/Top Dawg Music/W B Music Corp

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