

# BLUE NOTE RECORDS: BEYOND THE NOTES

A film by Sophie Huber



Switzerland, USA, UK 2018  
85 minutes

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## BLUE NOTE RECORDS: BEYOND THE NOTES - SYNOPSIS

### *Logline 1 (33 words):*

A revelatory, thrilling and emotional journey behind the scenes of Blue Note Records, the pioneering label that has been home to some of the finest jazz artists of the 20th and 21st centuries.

### *Logline 2 (59 words):*

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, the film reveals a powerful mission and illuminates the vital connections between jazz and hip hop. With Herbie Hancock, Wayne Shorter, Robert Glasper, Norah Jones, Don Was and many more.

### *Synopsis*

One of the most important record labels in the history of jazz — and, by extension, that of American music — Blue Note Records has been home to groundbreaking artists such as Thelonious Monk, Bud Powell, John Coltrane, Miles Davis and Art Blakey, as well as present-day luminaries like Robert Glasper, Ambrose Akinmusire and Norah Jones.

Founded in New York in 1939 by German Jewish refugees Alfred Lion and Francis Wolff, the history of Blue Note Records goes beyond the landmark recordings, encompassing the pursuit of musical freedom, the conflict between art and commerce and the idea of music as a transformative and revolutionary force.

BLUE NOTE RECORDS: BEYOND THE NOTES is a revelatory journey behind the scenes of the iconic label. Through rare archival footage, conversations with the artists and current recording sessions, where legends Herbie Hancock and Wayne Shorter come together with next-generation musicians, the film reveals a powerful mission, offers an intimate window into the creative process and illuminates the vital connections between jazz and hip hop.

Tracing decades of history, BLUE NOTE RECORDS: BEYOND THE NOTES celebrates the core values that jazz embodies—freedom of expression, equality and dialogue—values that are just as relevant today as they were when the label was founded in 1939.

BLUE NOTE RECORDS: BEYOND THE NOTES premiered in Tribeca in 2018 and played at over 50 international film festivals (e.g. Sheffield, IDFA, Palm Springs, CPH:DOX) and recently won the German Documentary Film Award 2019 – Best Music Film. The film opened to critical acclaim in theaters in the UK, Canada and the US (press quotes p 12) ahead of a digital release in September 2019 and a BBC and Starz broadcast.

## AWARDS / NOMINATIONS

- 2019 WINNER GERMAN DOCUMENTARY FILM AWARD – BEST MUSIC FILM  
(DEUTSCHER DOKUMENTARFILMPREIS 2019, SWR)
- FOCAL Footage Awards:  
NOMINEE: BEST USE OF FOOTAGE IN A MUSIC PRODUCTION
- 2019 Richmond International Film and Music Festival, USA  
WINNER 2019 TRIBUTE AWARD – OUTSTANDING ACHIEVEMENT IN FILM
- 2019 Pan African Film Festival, Los Angeles, USA  
WINNER PROGRAMMERS' AWARD
- 2019 Palm Springs Film Festival  
NOMINEE SCHLESINGER AWARD
- Zurich Film Festival 2016  
FILMMAKER AWARD (Production Award)

## FESTIVALS

- 2018 Tribeca Film Festival, USA (World Premiere)
- 2018 Sheffield Doc/Fest, UK (International Premiere)
- 2018 Shanghai International Film Festival, China (Asian Premiere)
- 2018 Marseille FID Festival, France
- 2018 San Francisco Jewish Film Festival, USA
- 2018 Film and Art Two Riversides, Poland
- 2018 Lemosos International Documentary Festival, Greece
- 2018 DokStation - Music Documentary Film Festival Bucharest, Romania
- 2018 Hamburg Film Fest (German Premiere)
- 2018 Vancouver International Film Festival (Canadian Premiere)
- 2018 Reims Sunnyside Festival, France
- 2018 Dallas Docu Fest, USA
- 2018 Doc Lisboa, Portugal
- 2018 Jewish International Film Festival Australia
- 2018 IN-EDIT Barcelona, Spain
- 2018 Doc'N Roll Film Festival, London, UK
- 2018 Beirut Art Film Festival, Lebanon
- 2018 Whitaker St. Louis International Film Festival, USA
- 2018 Firenze Festival dei Popoli, Italy
- 2018 Filmfest Braunschweig, Germany

- 2018 Cork Film Festival, Ireland
- 2018 Rokumentti, Finland
- 2018 Sound Unseen, Minneapolis, USA
- 2018 Am I Jazz?, Kiev, Ukraine
- 2018 IDFA, Netherlands
- 2019 Palm Springs Film Festival, USA (NOMINEE SCHLESINGER AWARD)
- 2019 Solothurner Filmtage, Switzerland
- 2019 Miami Jewish Film Festival, USA
- 2019 Washington Jewish Film Festival, DC, USA
- 2019 Pan African Film Festival, Los Angeles, USA (WINNER PROGRAMMERS' AWARD)
- 2019 Boca Raton Jewish Film Festival, USA
- 2019 CPH:DOX, Denmark
- 2019 Seattle Jewish Film Festival, USA
- 2019 Sonoma International Film Festival, USA
- 2019 EPOS Art Film Festival, Tel-Aviv, Israel
- 2019 Richmond International Film and Music Festival (WINNER 2019 TRIBUTE AWARD – OUTSTANDING ACHIEVEMENT IN FILM)
- 2019 Rock This Town Festival, Pau, France
- 2019 Los Angeles Jewish Film Festival, USA
- 2019 Victoria Film Festival, BC, Canada
- 2019 SWR Doku Festival, Stuttgart, Germany (NOMINEE GERMAN DOCUMENTARY FILM AWARD 2019)

## INTERVIEW WITH SOPHIE HUBER

**Jason Wood:** Can you begin by talking about how the project evolved? Was it an approach from you to the label or was it the other way round?

**Sophie Huber:** As you know, I did a documentary about Harry Dean Stanton. Being a rather private person who wasn't inclined to reveal much verbally about himself, we filmed him singing his favorite songs in his living room, as a way to get closer to him and his biography. It became a music doc and I was looking for a label to put out the soundtrack album. A friend of mine introduced me to Don Was, the president of Blue Note Records, who is also a legendary musician and record producer. He loved the film, but obviously Harry's country western songs and Mexican ballads didn't fit into the Blue Note catalogue. Don ended up playing bass on a few tracks and we released the soundtrack on a different label (Omnivore). Don and I stayed in touch and talked about possible music doc subjects. Around the same time, he was approached by the BBC, who wanted to do a documentary for the 75th anniversary of Blue Note. Don suggested me as a director and I then went on to raise money through Swiss government funds, to ensure an independent production. Now, for the 80th anniversary, the film is finally out. It started its UK and Ireland run in March and will come out in US theaters in June and will be broadcast on the BBC and on Starz in the fall.

**JW:** One of the things that impresses me most about your film is that it does a fine job of foregrounding the history of one of the world's most iconic record labels but also looks at how it has evolved to remain current and contemporary for a new generation of artists and listeners. Were you keen that your document have this balance?

**SH:** From the beginning, it was important to me to feature the young musicians and the present as a way to access the past. Jazz is alive and vibrant and there are current movements, that are very interesting, one of which is the connection to hip hop, not only through sampling, but also the collaboration between musicians such as Robert Glasper and hip hop artists, such as Kendrick Lamar. Reinvention and breaking previous rules, has always been part of this music. Also, the importance of the greats of the past becomes evident in their influence on the artists of the present. When you hear Kendrick Scott (drummer in the All-Star band) talk about Art Blakey for instance, there is a sense of heritage, of continuum. It is beautiful how in jazz, the knowledge is passed from one generation of musicians to the next and this also happened within Blue Note. Bandleaders such as Art Blakey would take young musicians in their band and make them leaders. And this continues with the young guys. It is important to them to inspire a younger generation. I wanted the film to be part of that passing of knowledge as well.

**JW:** I imagine you were given full access to the Blue Note vaults so I'd just like to draw you out a little more on the research process. You uncover some astonishing footage but was there also a sense of having so much to include that knowing what to leave out became problematic? You certainly manage to cover the key artists associated with the label in its heyday and tease out almost 80 years of music and over a thousand records into an approximately 90 minute film...

**SH:** Archive: We had full access to the photographs of Francis Wolff – one of the founders – who shot nearly every session from the 40s to the 60s. The recordings from the classic era of

Blue Note were not filmed, so I looked for concert footage of Monk, Miles Davis, Art Blakey, Horace Silver etc. One of my goals was to tell the story through the artists' own voices as much as possible and not through historians. I was looking for interviews with Art Blakey, and John Coltrane for instance, and found those on You Tube. We also had access to tapes that rolled in between takes, where you hear the musicians joking and cursing, bringing life to the photographs.

Fitting 80 years into 90 minutes: Our first assemblies were three or four hours long, as we tried to include more artists from each era. The film was funded as a theatrical film, not a TV or serial format, so we needed to bring the story into a form that is digestible in 90 minutes. I wanted people, who do not necessarily have a great knowledge of jazz, find access to this music and spark their interest, and at the same time, give new bits of information to Blue Note aficionados. It is inevitable to leave out important parts in condensing this story into 90 minutes. Also, one has to consider the rhythm of the film, keeping an audience engaged and the story moving, where sometimes introducing one more amazing artist would have been one too many. But my hope is that people will be interested enough to go dig deeper and find out more, as the wealth is vast.

**JW:** I particularly enjoyed the sequences with Thelonious Monk. Blue Note's support of Monk makes clear that they were driven not purely by commerce. Such an approach would perhaps be anathema in today's climate and need for sales and downloads.

**SH:** The good thing is that Blue Note still supports bold artists and the revenues from the catalogue allow them to do so. I'm thinking of Ambrose Akinmusire for instance, the young trumpeter in the film, but also of the other contemporary musicians. They all have their own, distinct voice, reflecting their experience or our time.

**JW:** There are frequently questions about the exploitation of black artists and the appropriation of black culture by white record owners. You deal with this head on, including the interview with Lou Donaldson – who describes most white label owners as 'scoundrels' – to make clear that Wolff and Lion were liked and trusted by their artists. Was it important to you that you explore questions such as this?

**SH:** I think that one of the main reasons that Blue Note has this place in music history, is that it was founded by two people who did not care about making money first. They wanted to put out the records they wanted to hear and share their experience of the music with others. They were not businessmen, they were – in Don Was' words – rabid jazz fans. And that's why they recorded Monk when nobody else did. I think the freedom and the vitality and power of the music, of black music, resonated with them in a profound way, having fled Nazi Germany. I'm certain that they never saw their role in any other way than to contribute their part in making sure that the music they loved so much found an unobstructed way to the audience. They had a deep respect for the art and the artists and had close and lifelong friendships with many of the musicians.

**JW:** Similarly, the film in its analysis of turntable culture looks at how for young African Americans that couldn't afford instruments but who had access to the record collections of their parents' jazz remained a source of creativity and an escape from suppression. How are the contemporary Blue Note artists seeking to inspire and influence emerging generations?

**SH:** It's been inspiring to me to see how the contemporary musicians all have a strong sense of responsibility as artists, which includes teaching a new generation. Each one, teach one, as Terrace Martin says. Many of the younger artists teach at colleges and are involved in programs that provide instruments and music lessons for kids. And by setting an example, by playing in their own bands or with hip hop artists, they show kids how important and gratifying it is to play an instrument masterfully.

**JW:** *Blue Note Records: Beyond The Notes* strikes me as having appeal far beyond just jazz lovers. It's also about expression, race and why culture and creativity continue to matter. Are you finding that people with little knowledge or even interest in the label are seeking it out?

**SH:** I'm really glad you mention this. I'm looking for ways to bring people to the cinema who would not necessarily go watch a jazz doc and let them know that they get something out of it, even if they don't particularly know or even like jazz. Actor friends of mine came to see the film and started going to jazz concerts as they discovered the art form in a new way and said every actor can learn so much from a jazz musician, about listening, about being in the moment, about being an individual while serving the whole. Someone also said that every art student should see it, to think about what truly motivates us, what kind of artists we want to be.

## SELECT QUOTES FROM THE ARTISTS

### **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."*

### **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."*

### **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."*

### **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."*

### **AMBROSE AKINMUSIRE** / trumpet / on Blue Note since 2011

*The feeling that I get when I'm really improvising with other people who are really improvising is a feeling that I don't get anywhere else. It's something that's always feels like it's a step or a half step away from me. I don't know if you ever achieve it. It's transcendent. It's just like I'm not there. But I know that you get closer to it by not living in the past or the future. Just sort of submitting to the now.*



## 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 21<sup>st</sup> 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.

## ABOUT THE FILMMAKERS



Wayne Shorter, Sophie Huber and Don Was

### **SOPHIE HUBER** – WRITER, DIRECTOR

Born in Switzerland and based in Los Angeles, Sophie Huber 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](http://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](http://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).

**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.

## PRESS COVERAGE (SELECTION)

*"A Smart, Exhilarating Look at an Influential Label"*

- Glenn Kenny, [The New York Times \(Critic's Pick\)](#)



*"Jazz may be a quintessentially American art form, but it is Europeans who make some of the best jazz documentaries, with the captivating 'Blue Note Records: Beyond The Notes' being the latest case in point. Potently directed by Switzerland's Sophie Huber..."*

- Kenneth Turan, [Los Angeles Times](#)

*"Damn-near immaculate music documentary"*



- Leslie Felperin, [The Guardian](#)

*"Blue Note Records: Beyond the Notes, a stylish and engaging new documentary by Sophie Huber"*

- Nate Chinen, [NPR](#)

Beyond the Notes lays out exactly what made Blue Note stand apart from other jazz labels — and why its catalog has taken on an almost sacred quality among musicians and fans."

- Hank Shteamer, [Rolling Stone](#)

*"It's about music, yes, but the label and this film concern more: Life-lessons, collaboration, open-minded attitudes and the value of submitting to the now."*

Brad Wheeler, Globe and Mail

*"The handsome result will thrill fans...a potent mix of African-American history & knockout virtuosity"*

- Andrew Collins, [Radio Times \(5/5\)](#)

*"Seductive, invigorating... taking the viewer beyond the music to immerse them in the talent, drive and sense of heritage and history that continue to propel the distinct mission ..."*

Jason Wood, Wire Magazine

*"Glorious and invaluable documentary by Sophie Huber of the ultimate jazz record label Blue Note Records."*

Dennis Dermody, [Paper Magazine's 10 Movies You Can't Miss at the 2018 Tribeca Film Festival](#)

*"A must-see if you love John Coltrane ... or Kendrick Lamar... And especially if you think jazz is dead."*

- Pamela Espeland, Minnpost, [Sound Unseen Review](#)

*"The 85-minute film is a jazz nerd's dream... Jazz's evolution into hip-hop is a major theme in Beyond the Notes, which is in some ways also a hip-hop documentary and a passing of the torch."*

- Maiysha Kai, The Root, [Tribeca Review](#)

*"Amazing. Puts a whole swath of American jazz history into a very unique perspective."*

- Marc Maron, [WTF Podcast](#)

## MORE INFORMATION

Please visit our website:

<https://bluenoterecords-film.com/en/>

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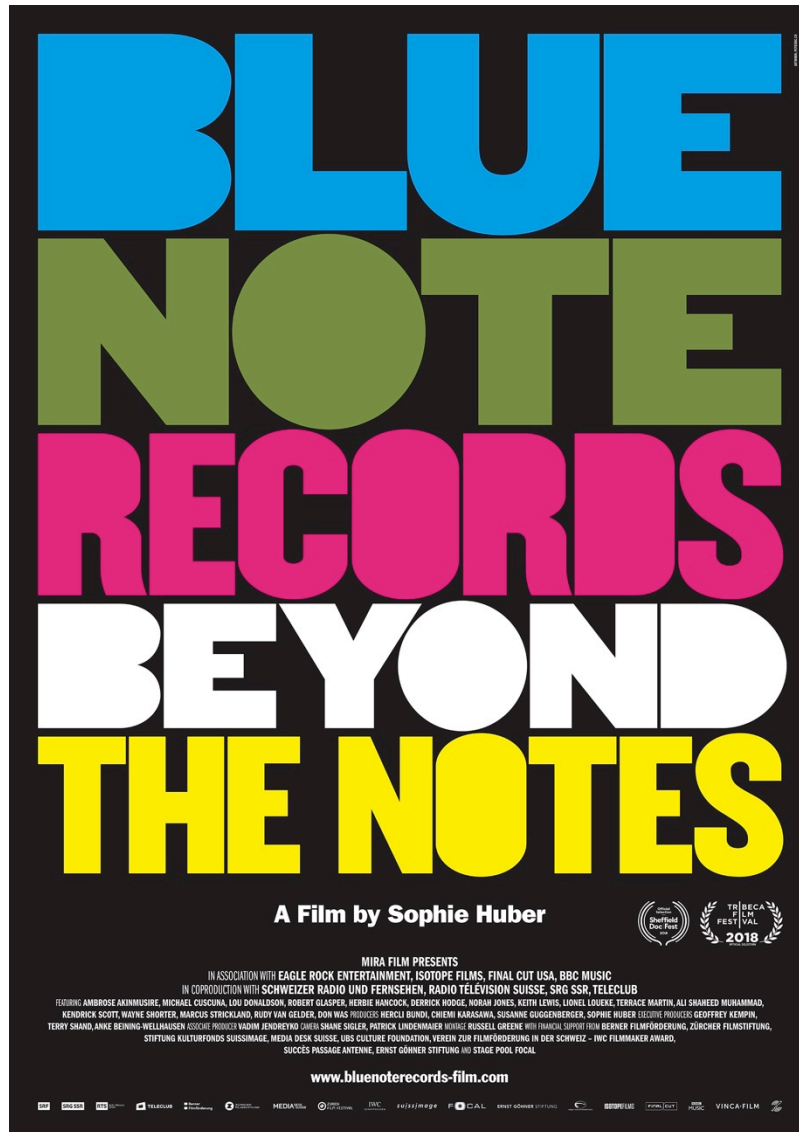
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# CREDITS

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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

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

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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  
“Cantaloup (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

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#### 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

“Crepuscule 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

“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

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 Phuncky 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

#### Additional Material

RCA Victor/Prelinger Archive

Richard Havers

Fox Movietone News Collection

Historic Films

Billboard Magazine

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William Sarokin

Bob Parent

Al Pereira

Raymond Boyd

Anthony Barboza

Brian Ach

Jason Kempin

Scott Olson

Jabin Botsford

Universal Music Group

Cypress Hill  
New York Times/Pars International Recording Academy/Grammy Awards  
Vern Moen  
Top Dawg/Aftermath/Interscope – Universal Music Enterprises  
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