

Sloane

A JAZZ SINGER

a film by
Michael Lippert



"... a proper couplet to the renowned 20 Feet from Stardom, this film – and those who understand the challenges of growing up and growing old."

- Jazz writer Joe Vanderford

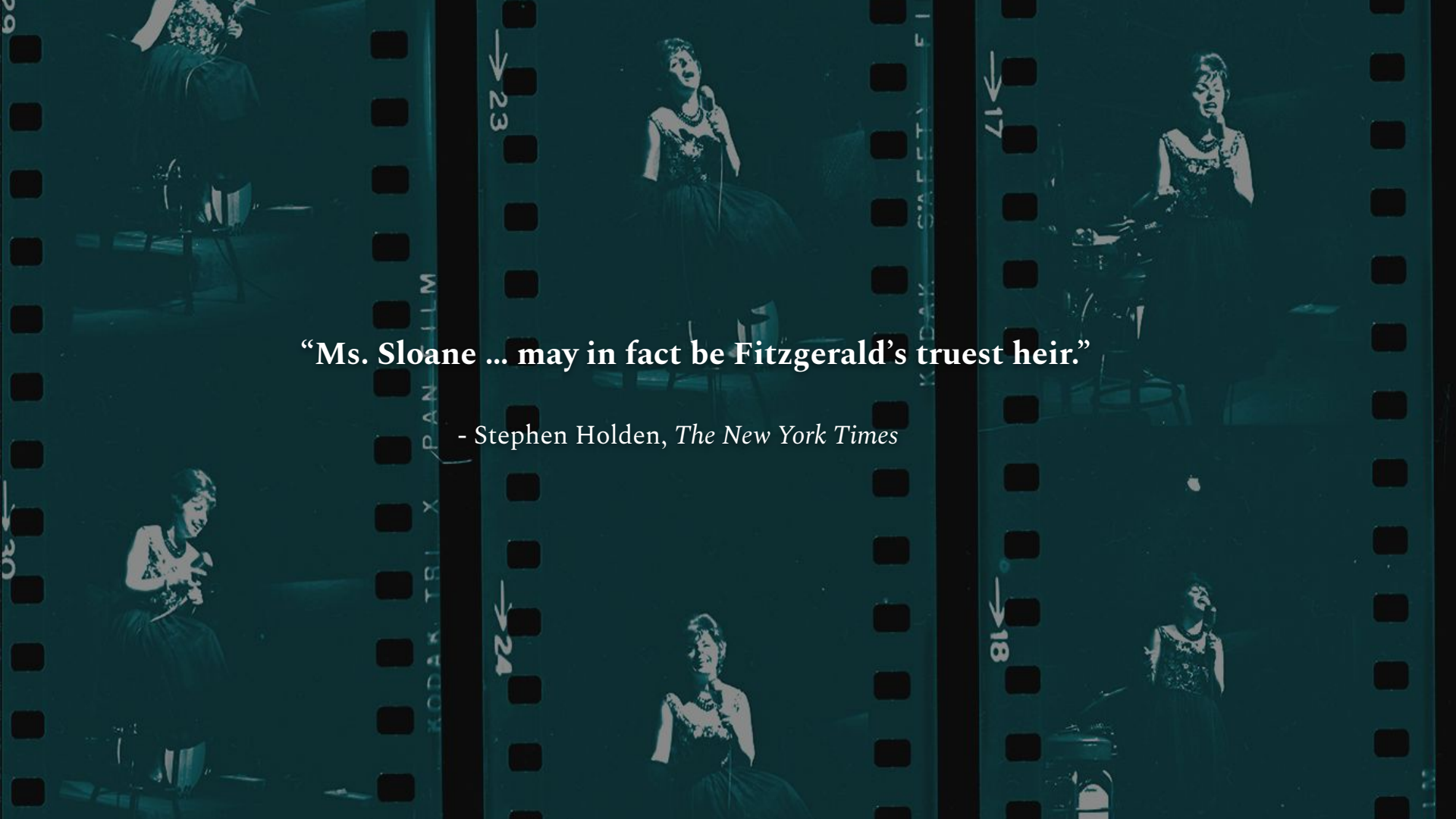


Always leave the door a little open.

Logline

Legendary singer Carol Sloane prepares for one final live recording in New York City while reflecting on her storied but largely unknown career involving some of the greatest names in music, from Ella Fitzgerald to The Rolling Stones.





“Ms. Sloane ... may in fact be Fitzgerald’s truest heir.”

- Stephen Holden, *The New York Times*

Synopsis

Filmed days before her final live recording in New York City, jazz legend Carol Sloane reflects on her storied but largely unknown career involving everyone from Ella Fitzgerald to The Rolling Stones. In the 1960s, Sloane became an overnight sensation, hailed by Johnny Carson and later the Washington Post as “the greatest living jazz singer.” But when the British Invasion of rock swept the country, her rising star faded as quickly as it rose, paving the way for devastating financial and emotional setbacks. Now 82 and living alone in a one-bedroom apartment, her upcoming career-capping performance means everything to her. But as she prepares, she must contend with the film crew following her day-in and day-out, while the pain of old age and crippling self-doubt only heighten by the minute.

Through rare archival footage, intimate moments with Sloane, and enlightening commentary from industry notables, we learn of this singular artist’s adherence to her passion against great odds, and are invited to examine the meaning of success in a world where “art don’t pay.”

Personal commentaries include multi-Grammy winning editor/writer Dan Morgenstern, Grammy-winning singer Catherine Russell, Emmy-winning composer and musician Mike Renzi, Grammy-winning pianist Bill Charlap, Duke University Vice-Provost for the Arts John Brown, Emmy-winning recording engineer Joel Moss, and others.

“Sloane: A Jazz Singer,” the story of the imperfect perfectionist, is a heart-wrenching yet hopeful story of faithful adherence to one’s craft despite crushing setbacks, and a tribute to one of the 20th century’s greatest artists you never knew.

sloanefilm.com



Background

In 1961, a young singer named Carol Sloane made an indelible impression at the Newport Jazz Festival with her acapella rendition of Rodgers & Hart's "Little Girl Blue," which led almost instantly to a recording deal with Columbia Records.

From there, she sang and toured with the giants of jazz, from Ella Fitzgerald to Oscar Peterson. Later, as the 1960s music scene shifted to rock 'n roll, she befriended The Rolling Stones and The Beatles, and even shared the same manager. She lent advice to Barbra Streisand, and opened The Tonight Show for Johnny Carson. In a career spanning nearly six decades, she toured the world, became a Japanese sensation, and released dozens of albums - over thirty to date.

During much of that time, however, she was broke and relatively unknown. To this day, most people have never heard of Carol Sloane.

sloanefilm.com



Background (cont'd)

Despite impressing peers and critics alike with her unforgettable voice, the rising star found that her career was blossoming just as her music was beginning to fade from the mainstream.

Rock 'n roll had dealt a serious blow to jazz's reign over the industry.

For the next several decades of her prolific but troubled career, she struggled against great odds to stay afloat, personally and professionally, often barely getting by. Carol never once received a royalty for the 30-plus albums she would go on to record.

sloanefilm.com

*Out
of the blue...*
Carol Sloane

*Featuring Bob Brookmeyer
Clark Terry, Nick Travis
Jim Hall, Al Klink...*
— plus —

Live At 30th Street



Director's Statement

I first saw Sloane in Chicago at Winter's Jazz Club, where even at the age of 82, I heard the truth in her song.

She made sure everyone in the room knew she had that indescribable thing all great performers have - she had "it." "It" will touch you. "It" will remind you of your most personal histories while also soothing you, and inspiring you into action. "It" is that magic moment achievable only by a combination of raw talent and life experience, both of which have allowed Carol to take her worst moments, hold them still, and morph them into a painfully beautiful expression that will leave you shaken.

Perhaps more than anything else, Carol knew the struggle of a touring artist. She was all too familiar with the less than glamorous hustle, the paychecks that hardly cover the bills, and losing her audience to shifting tastes. She saw jazz fade from national popularity when the British invaded, just as her star was beginning to rise. But she never gave up, and never stopped pursuing the kind of greatness she admired in women like Ella Fitzgerald, Billie Holiday, Carmen McRae and Sarah Vaughan.

Then again, she had "it" in her all along. And I had a front row seat to what a living legend looks like as we followed her in the days leading up to her final live recording. We watched football in her home and shopped with her at the grocery store; we lived life with her while she prepared for the show of a lifetime. The fact that she put up with my incessant questioning, along with four to five crew members at all times, often crouching around her in small spaces while she dealt with a bad back and other ailments of age, was a feat unto itself. And then to still have the energy to hit a home run at Birdland seemed miraculous, considering all we'd put her through. I am forever grateful, and am thrilled to be able to share that experience, through Carol's own words, with the world. Even more miraculous, perhaps, is the fact that we were able to capture this masterful performer just prior to the indefinite lockdowns of 2020.

As the country emerges from the COVID years, there is a chance for theaters and small music venues to once again provide the kind of entertainment that surrounded Carol in her formative years. Of course, they are up against a lot of economic uncertainty, but as long as there are supporters of the arts, we can keep these places, and their performers, alive. Perhaps a new appreciation for live jazz will be reignited.

My hope for this film has been to increase awareness and appreciation for Carol and the music she championed. I would like, as she wanted, for her to have a seat among the pantheon of jazz greats. Unfortunately, Carol passed away in January of this year, just before our film was completed. Nevertheless, the imprint she left is undeniable, and tributes have poured in from The New York Times, The Washington Post, and The Boston Globe. But despite these posthumous honors, I know Carol would also want people to remember that greatness only comes from knowing who came before you. In other words, know who Ella was, who Billie was, who Carmen and Sarah were. In her mind, to forget our past is to sin against the future. So we must learn from the gods of our art, make something new, and like Carol, do it for as long as you can.

In her own words: "keep going, keep going, see how far you can go."

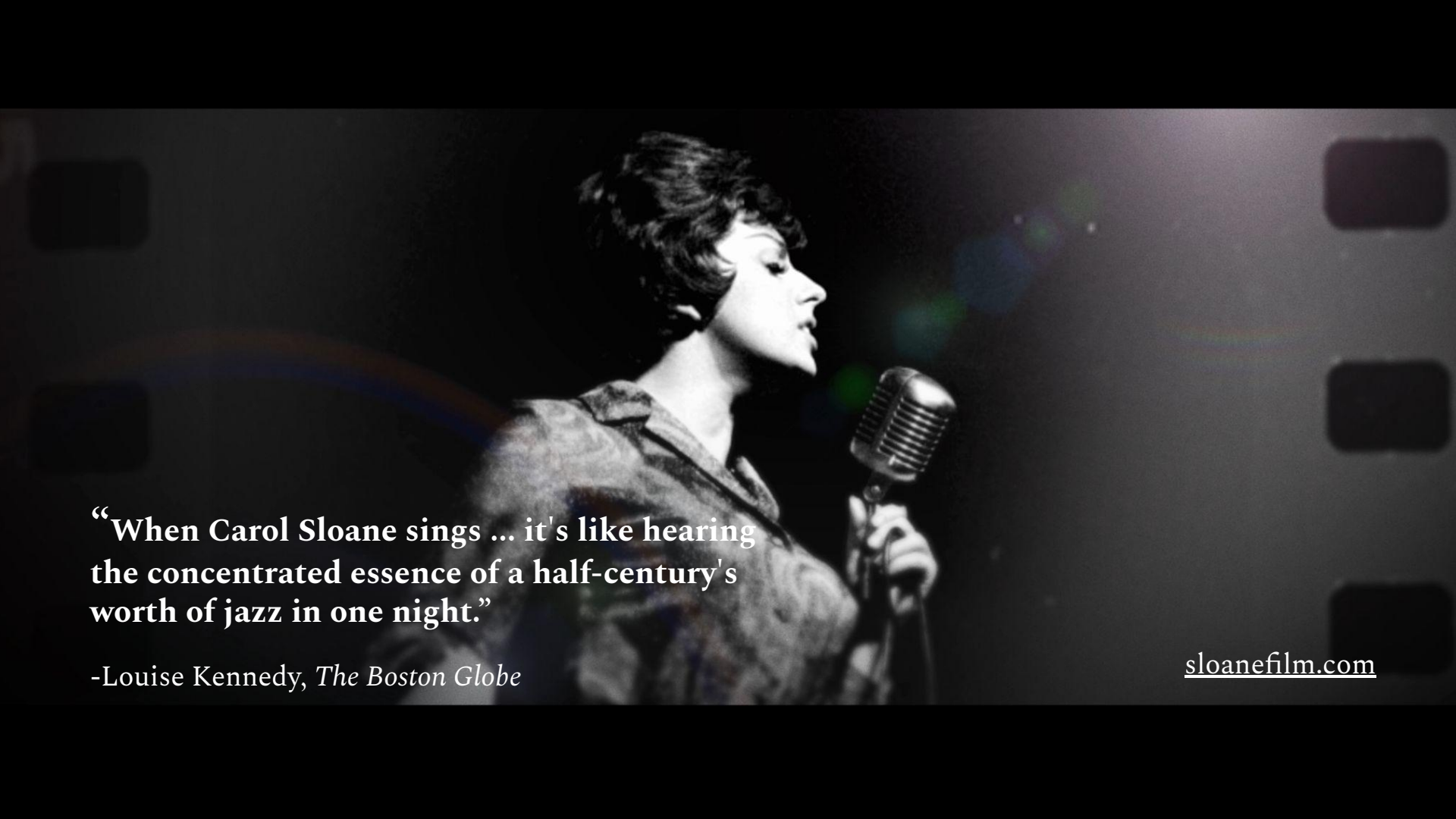
Art may not always pay, but if it's honest, it always gives.

-Michael Lippert, Director

Interviewees

Enlightening personal commentaries are shared by industry notables including multi-Grammy winning editor/writer Dan Morgenstern, Emmy Award-winning musician Mike Renzi, pianist Bill Charlap, Duke University Provost for the Arts John Brown, Emmy-winning recording engineer Joel Moss, Grammy & Emmy-winning musical director John McDaniel, and others. Rare archival visuals and recordings interweave with personal, cinéma vérité moments with Carol.



A black and white photograph of a woman, Carol Sloane, singing into a vintage microphone. She is shown in profile, facing right, with her mouth open as if in the middle of a song. The lighting is dramatic, highlighting her face and the microphone against a dark background. The image has a film strip aesthetic with sprocket holes visible on the right side.

**“When Carol Sloane sings ... it's like hearing
the concentrated essence of a half-century's
worth of jazz in one night.”**

-Louise Kennedy, *The Boston Globe*

sloanefilm.com

The Filmmakers

STEPHEN BAREFOOT, Executive Producer

While he's spent most of his career in various endeavors within the field of performing arts and artist representation, it was his peripheral involvement in Minnow Media's production of the 2017 documentary "The Malpass Brothers: Heading Home" that brought on a severe itch to "do another one." So here the team comes together again, telling the story of a world-renowned jazz singer he first met when he was a 20-something bartender at a club called "The Frog."

In the early 80s, Stephen opened his own jazz club/cabaret supper club called Stephen's, After All in Chapel Hill where he again worked closely with Carol Sloane. He has remained tethered to arts presenting, production and artist representation for the past forty years. He was managing director of the historic 1926 Carolina Theatre in Durham for a number of years leading up to the venue's restoration in the late 80s.

He has produced live commemorative events featuring James Taylor, The Radio City Rockettes, Charles Kuralt, Perry Como, Jeff Foxworthy, Faith Hill & Tim McGraw and others. He directed programming for historic (1858) Thalian Hall in Wilmington NC for twenty years, and served as executive director of the 200-member North Carolina Presenters Consortium for 14 years. Through his agency goingbarefoot•inc., he currently represents actor/playwright Mike Wiley along with vintage country duo The Malpass Brothers.

Barefoot is also a Belo Award-winning Airbnb host in Durham, NC and recipient of Airbnb's global "Host Story" award. When he sneaks time or runs away to a writing retreat, he drafts another chapter to his "dubious" pending memoir Things I Should've Written Down Before I Died.

www.goingbarefoot.com
stephen@goingbarefoot.com



The Filmmakers



MICHAEL LIPPERT, Director/Editor/Executive Producer

For over a decade, Michael Lippert has been writing, producing, and editing award-winning independent films, spanning both narrative and documentary genres which have screened worldwide.

After earning his BFA in Film and Television from Savannah College of Art and Design (2006), Michael began as a PA for multiple productions such as *Bones*, *Without a Trace*, and *Charlie Wilson's War* starring Tom Hanks and Philip Seymour Hoffman. Later, he climbed his way up the post ladder at [Cutters Studios](#), where his award-winning editorial work has helped launch national campaigns for brands like Jeep and Ram Trucks, and has been featured regularly in the Super Bowl.

His 2016 psychological drama "[Miriam is Going to Mars](#)" won best in show at Ithaca Fantastic and the Midwest Independent Film Festival, and his 2014 time travel thriller "[Reversal](#)" won the top prize at Juggernaut Film Festival in Chicago. His most recent documentary, "[Reeves: a Home for Music](#)," follows the artists and community leaders who helped transform an art deco movie theater into a new music venue in North Carolina. Michael just completed editing "[0530](#)," a cycling documentary featuring riders who held a multi-day stage race - in the dark - during the Pandemic.

Michael currently lives in Winston-Salem with his wife and two children. If he's not making films, you might find him strumming guitar, hiding in pillow forts with his kids, or constantly seeking a more perfect sandwich.

lippertfilm.com

The Filmmakers

DONALD R. MONROE, Cinematographer

Donald R. Monroe is a cinematographer whose films have premiered in some of the top film festivals around the country. His primary focus is narrative feature films, but Donald has also ventured into commercial and documentary filmmaking. Additionally, Donald has layered his visual style on various commercial campaigns, including work for Esperanza Spalding, Birchbox, Tory Burch, Eve Lom, Architectural Digest, Carolina Herrera, and others.

While in film school at the University of North Carolina School of the Arts (Class of 2015), Donald studied cinematography under the mentorship of Michael Chapman, ASC (“Taxi Driver,” “Raging Bull”) and Tom Ackerman, ASC (“Beetlejuice,” “Anchorman”). It was during this time in school that alongside his classmate, director Matthew Brown, he shot his first feature film, “In the Treetops,” which premiered at the 2015 Los Angeles Film Festival. After graduation, Donald and Matthew teamed up with producer Summer Shelton and Beachside Films for their sophomore film, “Maine,” which premiered at the 2018 Tribeca Film Festival.

Donald’s most recent film, “A Great Lamp,” which he also produced, won the grand jury prize at the 2019 Mammoth Lakes Film Festival after premiering at Slamdance earlier that year. Donald splits his time between NYC and his home in North Carolina where he enjoys his alternate lifestyle playing pedal steel guitar in honky tonks. He is represented by Alexander Creatives.

donaldrmonroe.com



The Filmmakers

DONNA CAMPBELL, Executive Producer

Donna Campbell is a principal in [Minnow Media](#), an Emmy Award-winning production company based in Carrboro, NC.

A native of North Carolina, she began her career in print journalism and founded Lake Norman Magazine to serve the fast-growing community north of Charlotte. Donna first worked on a television project with her sister, Susan Campbell, in 1989. ANY DAY NOW presented the stories of women who had survived domestic violence. The program received national acclaim and served as a standard media tool in courtrooms, classrooms and advocacy programs for 20 years. Inspired by the power of personal documentary, Donna moved into the work of video and television. Since 1990, Donna has worked as a producer, writer and editor on many documentary programs, mostly with North Carolina public television, UNC-TV. In this pursuit, she has interviewed hundreds of individuals — from Mother Teresa to Michael Jordan. She says it's the stories of everyday citizens that are the ones she wants to tell.

In addition to dozens of stories for broadcast on the nightly program “North Carolina NOW,” Donna has produced many award-winning documentaries about the culture and communities in her home state.

These programs include “Hard Rain” (Aftermath of Hurricane Floyd 1999); “Something in Common” (Diversity in NC Schools); “Ruth and Billy Graham: What Grace Provides”; “George Beverly Shea: The Wonder of It All”; “Harvest of Dignity” (Farmworkers); “North Carolina Giving” (nontraditional philanthropy); “Learning with the World” (New Languages in NC Schools); “Higher Ground” (Follow up to Hard Rain two years later); “Good Ol’ Girls” (musical by Lee Smith and Jill McCorkle); “Eat Smart,” “Move More: Growing Healthier Children in North Carolina”; “Faces from the Flood” (Aftermath Hurricane Floyd); “Coming Out ~ Coming In: Faith, Identity and Belonging” (gay Christians in NC); “Earthcaster: The Life and Work of Thomas Sayre”; and “The Malpass Brothers: Heading Home.”

Donna also has produced video projects for countless arts programs, schools and other nonprofit organizations. Clients include Chautauqua Institution, Duke University, the North Carolina Arts Council, and the Episcopal Diocese of North Carolina. In addition to video production, Donna works in partnership with author Georgann Eubanks and is the photographer for Eubanks’ three-volume series, “Literary Trails of North Carolina,” along with “The Month of Their Ripening,” released by UNC Press in 2018, and 2021’s “Saving the Wild South.”

minnowmedia.net



The Filmmakers

GEORGANN EUBANKS, Executive Producer

Born and raised in Atlanta, Georgann Eubanks graduated from Duke University in public policy studies and has published poetry, fiction, and nonfiction over the years. She was director of the Duke Writers Workshop for 20 years, and then launched the Table Rock Writers Workshop, held each fall in the Blue Ridge Mountains. Along with Minnow Media partner Donna Campbell, she has produced a number of public television documentaries focusing on the arts, religion, social justice, and the changing demographics of the state and nation.

Eubanks is a popular speaker on North Carolina history and literature. Over the years she has served as president of statewide organizations including the North Carolina Literary and Historical Association, Arts North Carolina, and Humanities North Carolina. She is a recent inductee of the North Caroliniana Society. In 2021, she was appointed literary executor and executive director of the Paul Green Foundation.

Eubanks is perhaps best known for her first three books from UNC Press: “Literary Trails of the North Carolina Mountains” (2007), “Literary Trails of the North Carolina Piedmont” (2010), and “Literary Trails of Eastern North Carolina” (2013). This guidebook series was commissioned by the North Carolina Arts Council. Each volume provides 18 different driving tours of North Carolina, describing settings where the state’s writers of fiction, nonfiction, poetry, and plays have found inspiration for their work. The three volumes introduce more than 400 writers and excerpts from their works.

In “The Month of Their Ripening: North Carolina Heritage Foods Through the Year” (2018), Eubanks’ essays explore the histories of a dozen native foods that help to define the edible culture of the Old North State. Talking with farmers, fishmongers, cooks, historians, and scientists, Eubanks looks at how certain seasonal dishes are deeply tied to memory and family. With photographs by Donna Campbell and botanical illustrations by Carol Misner of Highlands, NC, the book has found favor with chefs and home cooks across the South. Eubanks continues her research into the South’s native foodways through her popular monthly blog, Food Pilgrim.

With her latest work, “Saving the Wild South,” Eubanks takes a leap into the world of botany to bring readers a deeper understanding of both the threats and most promising developments in the protection and restoration of her region’s extraordinary biodiversity. Covering Alabama, Georgia, Florida, North Carolina, South Carolina and Tennessee, Eubanks describes scientific principles behind the work of contemporary botanists and provides a window into the personal motivations and passions that drew them into the field.



The Filmmakers


L. TAYLOR ARNOLD, Executive Producer / Legal Counsel

L. Taylor Arnold is an Intellectual Property Attorney with a background in Patent, Trademark, Copyright, and Contract Law for film, screen and music productions, and is Counsel to numerous North Carolina-based artists and inventors. A long-time resident of North Carolina, Taylor received his technical training at North Carolina State University and his undergraduate and graduate degrees from Wake Forest University and Wake Forest University School of Law, respectively.

Taylor has past book publishing experience as Permissions Editor for a small textbook publisher, and as Acquisitions Editor for a publisher of legal reference books. He is a former instructor for the Duke University Paralegal Certificate Program, having taught Intellectual Property, Contract Law, Corporation Law, and Legal Survey courses. Taylor is author of *A Practical Primer for North Carolina Paralegals* and co-author of “Origin, Prominence, Profit, and Consumer Confusion: An Analysis of the Global Debate on Geographical Indication Protection Systems”, *Wake Forest Intellectual Property Law Journal*, 4 (2), 68-103 (reprinted in *Critical Concepts in Intellectual Property Law*, Series Editor Robert P. Merges, Edward Elgar Publishing, Ltd., 2015). He additionally authored the magazine articles “Inventors May Be Overlooking a Valuable Tool: Copyright,” *Inventors’ Digest*, April/May/June 2005, 27-29 and “Know These Licensing Lessons,” *Inventors’ Digest*, October/November/December 2006, 25.

Prior to law school, Taylor dabbled in freelance toy and consumer product design. He is named as an inventor on several U.S. Patents, and still occasionally tinkers with new product ideas. He lives in Raleigh, North Carolina with his wife and two sons. During recent months, he has taken great pleasure in notating large gems and ferreting out specks of pure gold in Carol Sloane’s archival recordings.





“Through sheer tenacity and the application of a vocal talent that has steadily ripened with the passing years, Carol Sloane has become one of the grandes dames of jazz singing. Her knowing interpretations of lyrics and sly phrasing should be closely studied by the new generation of chanteuses.”

- *The New Yorker*

A woman with short, curly white hair is seated at a dark wooden piano in a dimly lit room. She is wearing a dark, sequined jacket and is looking towards the left side of the frame. The room features a large, dark lamp with a gold interior shade on the right, and a vase of flowers on the piano in the background.

Praise for Sloane: A Jazz Singer

"Sloane: A Jazz Singer is a proper couplet to the renowned 20 Feet from Stardom, a profile of the great backup singers of rock 'n' roll. This film needs to be seen by everyone who loves music -- and those who understand the challenges of growing up and growing old." — Jazz writer Joe Vanderford

"Sloane: A Jazz Singer is a touching portrait of a great artist, an honest picture of the dedication, struggles and triumphs of this singular person. It tells a story with many layers – sometimes painful, sometimes jubilant - but in the end, always life affirming." — Jazz pianist Bill Charlap

"This film gives Carol Sloane a seat at the table. I don't think I could operate on this film without hurting this film." — Filmmaker Keith Hobgood

PRESS



Sadly, Carol left us in January 2023. But it is our hope that we can help keep her voice alive and make her incredible life and music more widely known.

Recent tributes from The New York Times and Washington Post:

<https://www.nytimes.com/2023/02/03/arts/music/carol-sloane-dead.html>

<https://www.washingtonpost.com/obituaries/2023/01/24/jazz-singer-carol-sloane-dead/>

Reviews:

<http://www.nycjazzrecord.com/issues/tnycjr202303.pdf>

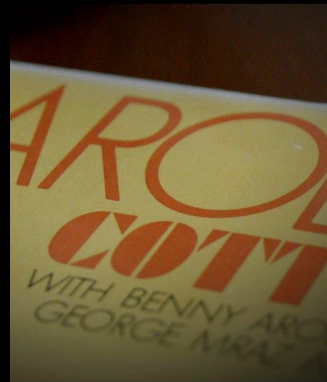
<https://thelocalreporter.press/new-documentary-captures-jazz-great-carol-sloanes-triumphs-and-heartbreaks/>

Production Stills





Production Stills (Cont'd)









**CAROL
SLOANE**

**2 SHOWS!
FRIDAY & SATURDAY
SEPT. 20 & 21
7PM**



The



**“If Carol Sloane isn’t America’s
greatest living jazz singer,
then no one deserves the title.”**

- Matt Schudel, *The Washington Post*

Thank you

sloanefilm.com