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The University of Southern Mississippi

AN ANALYSIS OF THE CAREER AND SOLO STYLE OF
JAZZ TROMBONIST CARL FONTANA

by

John Wesley Parker

Abstract of a Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

December 2010

ABSTRACT

AN ANALYSIS OF THE CAREER AND SOLO STYLE OF JAZZ TROMBONIST CARL FONTANA

by John Wesley Parker

December 2010

Carl Fontana's ability and creativity as a jazz trombonist is held in high regard by his contemporaries, as well as by those who followed him. The significant aspects of his career were highlighted in a brief biography with historical and anecdotal information provided by jazz trombonists who knew him and were influenced by him. Fontana's solo style was analyzed and compared through transcriptions of three improvisations performed during contrasting points in his career: "Intermission Riff" from 1956, "Just Friends" from 1978, and "It Might As Well Be Spring" from 1985. His influence on the jazz trombone community was discussed through interviews and surveys of successful jazz trombonists, musicians, and educators.

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A Dissertation
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CHAPTER I

INTRODUCTION

Throughout the history of jazz, the trombonist has often taken a supportive role to performers on more popular instruments. While the trombone can produce virtuosic solos in the right hands, it is more often admired for its versatility as a section instrument. This is an opinion that has been noted at various levels of research concerning the trombone. David Lambert states this belief most efficiently in his doctoral dissertation, “A Comparison of Three Divergent Trombone Styles from 1953: Jack Teagarden, J.J. Johnson, and Frank Rosolino.” Lambert concludes that “The position of the slide trombone within the hundred-year history of jazz has been sadly neglected by many jazz critics and historians.”¹ While this may be true, research and analysis will show that the lack of attention jazz trombonists have received does not directly relate to the level of virtuosity and musicianship that can be attained on this historically-neglected instrument.

Carl Fontana is considered by many to have been one of the best jazz trombonists. While his legendary ability as a soloist was helpful in positioning the trombone on the same technical level as the saxophone or trumpet, he was surprisingly under-recorded and rather humble. Few of his predecessors were capable of equaling his skill, and many of his contemporaries and successors were impacted by his extraordinary style and command of the instrument. Jazz trombonist and educator Ian McDougal said in an

¹ David Duane Lambert, “A Comparison of Three Divergent Trombone Styles from 1953: Jack Teagarden, J.J. Johnson, and Frank Rosolino.” D.M.A. diss., University of Miami, 2005.

October 2009 interview that, “In terms of playing jazz trombone, [Carl Fontana] has had more influence, on more players playing jazz music, than anybody.”²

Purpose of Study

The purpose of this document is to provide brief and accurate biographical information on Carl Fontana’s professional career; to analyze the important aspects of his solo style through selected transcriptions; to trace significant lines of influence from Fontana to contemporary trombonists who often utilize elements of Fontana’s style; and to compile an up-to-date, chronological discography of Fontana’s recordings.

While the biographical content in this document is important, the main focus of this research lies in the analysis of selected solos. Through analyzing and transcribing several improvisations by Carl Fontana, much was discovered about his approach to improvising that can be learned and applied by modern jazz trombonists. An examination of these improvisations in terms of melody, harmony, rhythm, phrasing, style, articulation and range revealed many of the methods Fontana used to craft his solos, as well as provided answers to questions regarding other performance-related issues. These analyses will most importantly serve as documentation of a successful trombonist who has often been overlooked throughout his career. In addition to the analyses of the solos, several contemporary trombonists were interviewed to determine which aspects of their style were influenced by Fontana. Trombonists Bob McChesney, Andy Martin, Ian McDougal, Jiggs Whigham, and Harry Watters, as well as others, were interviewed to determine if, and to what degree, their playing was affected by Fontana.

² Ian McDougal, telephone interview by author, tape recording, Raleigh, NC, 10 October 2009.

Need for Study

There is certainly a need for a thorough study of Carl Fontana and his playing. While articles, transcriptions and discographies already exist, little has been written about Fontana's life. The brief introduction to his life presented here serves as a beginning to an important biography that should be written, one worthy of this great figure in jazz trombone history. This information is intended to provide historians, educators, and performers an increased appreciation for Fontana, as well as his instrument. In addition, it will foster a greater understanding and regard for the trombone's importance and capabilities as a jazz instrument.

Review of Literature

The resources utilized in this study included: sound recordings (CDs and MP3s), liner notes, existing transcriptions of improvisations found in books and articles, periodicals, encyclopedias, doctoral dissertations which focus on this specific type of research, and interviews with Ken Hanlon, a leading authority on Carl Fontana, as well as others who have a significant knowledge of his career. While most of the sources cited in this dissertation deal specifically with Fontana, much of the material is related to this topic in categorical content only. Fontana has not received the high level of attention given to other major jazz figures; as a result, hard copy, non-periodical resources, which deal specifically with his career, are hard to find.

The most significant resources used for this study are the sound recordings chosen for analysis. An important factor to consider in the selection of the source material for the transcriptions is the difference between live performances and studio recordings. While a studio recording represents a player's style and ability under the most perfect of

conditions, a live recording can more fully portray a musician's spontaneity. For this reason, Fontana's solos will be chosen from multiple sources. One solo will be chosen from a studio recording, one will represent a live performance situation, and a third will represent his solo playing in a big band setting.

The first example will come from his well-known solo on "Intermission Riff," found on Stan Kenton's 1956 *Kenton in Hi-Fi* album. The second solo, in "Just Friends," comes from the live *Trombone Heaven* recording he made with Frank Rosolino in 1978. This noteworthy album is a great representation of the musical interaction between Fontana and another well-known jazz trombonist. Finally, the third example was recorded relatively late in his career, and appears on the 1985 album, *The Great Fontana*. His studio solo on "It Might As Well Be Spring" is an excellent representation of his most carefully-considered style and his remarkable ability to doodle-tongue. In short, recordings made in these contrasting environments illustrate differences between his studio recordings, his live performances in a small group setting, and his solo performances in a big band.

The value of the dissertations consulted for this project lies in their method of study and categorical applications. Familiarity with the transcriptions completed by other scholars allows a more efficient and thorough understanding of solo transcription practices and varying approaches in writing about this topic. While some dissertations deal with the transcriptions and biographies of one trombonist, others document pedagogical approaches to teaching and learning jazz trombone. These documents served as a reference for methods of researching and documenting pedagogical practices. Several dissertations are closely related to this study; these document the styles and

contributions of various jazz trombonists through solo analysis and transcription, biography, as well as comparison to other trombonists. Duane Lambert's doctoral dissertation, "A Comparison of Three Divergent Jazz Trombone Styles from 1953: Jack Teagarden, J.J. Johnson, and Frank Rosolino," is an important study and comparison of three distinct well-known jazz trombonists. The methods used by Lambert in this document were helpful in identifying proven and effective means for comparing and contrasting the progression of Fontana's style in the three selected improvisations.

In an effort to better understand the process and method of transcribing solos, various existing books of transcriptions were referenced. Some of these resources include transcriptions of musicians not completely related to this study; these are used as a model to increase the accuracy and effectiveness of the new transcriptions that are a part of this document. Bill Watrous, a trombonist who claims Fontana had a high degree of influence on his playing, authored a book of transcriptions called, *The Music of Bill Watrous*. In this book, Watrous's transcriptions of several of his more virtuosic improvisations proved to be a valuable resource in transcribing difficult solos. In addition to this book, another book by Watrous, *Trombonisms*, was included as a reference for some of the methods used to execute these complex solos. This pedagogical book is intended for use as a tool to learn several of the techniques needed to become a proficient jazz trombonist and improviser. Another important resource that trombonists often use is the book, *Doodle Studies and Etudes*, by jazz trombonist Bob McChesney. This book was endorsed by Fontana as "Precisely the exercises I would have a student do." Since Fontana was known as one of the pioneers of the doodle-tonguing technique, this book proved to be most helpful. At this time, there are no

known books that deal specifically with Carl Fontana transcriptions; however, some periodical sources exist that contain brief transcriptions. As a supplement to the above texts, the software program *The Amazing Slow Downer* was used in executing the transcriptions. This program performs a variety of functions that made the process of transcribing the solos less difficult and more accurate.

The bulk of the biographical material for this study came from several articles appearing in periodicals such as, *Down Beat Magazine*, the *ITA Journal*, *Jazz Times*, *Cadence Magazine*, and *The Instrumentalist*. These periodical sources provided some of the most significant documentation of Fontana's career. The most important source for biographical material was Ken Hanlon, a leading authority on and close friend of Carl Fontana. Hanlon knows much about Fontana's life, and has a large collection of unreleased recordings. Interviews with Mr. Hanlon, as well as others who knew Fontana, were very valuable in completing an accurate, clear, and concise biography of Carl Fontana.

CHAPTER II

BIOGRAPHY

Charles Carl Fontana was born into a musical family on July 18, 1928 in Monroe, Louisiana. His father, Collie Fontana, was a tenor saxophonist and violinist who led his own traveling big band in Monroe that often toured the northeastern parts of Louisiana, with occasional visits to Arkansas and Mississippi.³ Carl and one of his younger brothers, George, a trumpet player who eventually became a dentist, would often play in their father's band.⁴ Surprisingly, Carl's father was convinced that George would be the one pursuing a career in music, since Carl was more inclined to spend time playing sports, instead of devoting time to practicing the trombone.⁵ After graduating from Neville High School in Monroe in 1945, Fontana spent two years at Northeast Louisiana Junior College, which is now the University of Louisiana at Monroe. In 1950, after transferring to Louisiana State University, he earned a Bachelor of Music Education degree. Fontana remained at LSU to pursue a graduate degree in music while working in a band led by trumpeter Lee Fortier. Fortier, who toured with Woody Herman's Third Herd for six months before deciding to leave the road to take care of his family, became a well-known jazz educator in Louisiana.⁶ Fontana referred him to as one of the greatest teachers he had ever known, and he was responsible for helping him get his first big

³ Ken Hanlon, "Carl Fontana: The Trombonist's Trombonist," *Journal of the International Trombone Association* 26 (summer 1998): 33.

⁴ Tom Everett, "Carl Fontana: Master of Bebop," *Journal of the International Trombone Association* 21, no. 2 (1993): 14.

⁵ Ken Hanlon, "Carl Fontana: The Trombonist's Trombonist," 33.

⁶ Lee Fortier [article on-line]; Louisiana Association for Jazz Education. (accessed 2 June 2010); available from <http://lajelouisiana.org/LeeFortier.html>; Internet.

break with Woody Herman's Third Herd.⁷ Herman's lead trombonist, Urbie Green, was taking a month off to be with his pregnant wife, and Fontana was brought in as a substitute for that month while the band was playing the Blue Room at the Roosevelt Hotel in New Orleans in 1951. When the band was ready to leave to get back on the road, Fontana was hired permanently and trombonist Fred Lewis was let go.⁸ This was at a time when Herman was trying to return the band to the high level of popularity that it enjoyed in the 1940s, and he was trying out different musicians to find the best possible combination of players. In the 1950s, the touring life was much more difficult than it is in modern times. Musicians were typically expected to drive themselves, usually in small groups, from one performance to the next. In Bob Rusch's 1990 interview, Fontana recalls, "It was a lot tougher travelling in the old days."⁹ As an example of the often extreme travel requirements, Fontana's first date on the road with Herman was in Portsmouth, Ohio, one night after a gig in New Orleans, a 900 mile drive.

In the summer of 1953, tired of the travelling lifestyle with the Woody Herman Band, Fontana returned home to Louisiana and began playing with a band led by saxophonist Al Belletto. Belletto was Fontana's roommate at LSU and had a fairly successful sextet that often featured some up-and-coming musicians.¹⁰ Fontana used his time with Belletto, as well as with various other groups in the area, to "recuperate" from

⁷ Bob Rusch, "Carl Fontana Interview," *Cadence* 16 (July 1990): 18, 25.

⁸ *Ibid.*, 18, 25.

⁹ *Ibid.*, 19.

¹⁰ Everett, "Carl Fontana: Master of Bebop," 14.

being on the road for so long with Herman.¹¹ His recuperation lasted until the summer of 1954, when he sat in with the Lionel Hampton band in Baton Rouge. After Fontana sat in with the band, Hampton offered him a job to complete the last several months of his tour.¹² Fontana accepted the offer, and returned to the rigorous grind of the touring life. After Hampton, his next notable engagement would be a tour in 1954 with saxophonist Hal McIntyre's dance band, where he met his longtime friend and eventual side man on his only solo album, saxophonist Al Cohn.¹³

Though Fontana was still in the early stages of his career, and had only been recorded a few times, his reputation as an outstanding trombonist among musicians and band leaders was beginning to grow. In 1953, after only a few recorded solos with the Herman band, Fontana was co-named "New Trombone Star" by the *Metronome Yearbook*.¹⁴ After a couple of years with McIntyre's band, his heightened visibility grabbed the attention of well-known bandleader Stan Kenton. In 1955, after he was hired by Kenton, he made his first recording with them on the *Contemporary Concepts* album in July of the same year.¹⁵ Tom Everett stated in his 1993 article that, "Carl received some of his best exposure (with Kenton). Fontana was fortunate to have been with one of Kenton's best swinging bands with unpretentious arrangements by Bill Holman."¹⁶ In

¹¹ Rusch, 19.

¹² Ibid., 19

¹³ Everett, "Carl Fontana: Master of Bebop," 15.

¹⁴ Ibid., 14.

¹⁵ Rusch, 23.

¹⁶ Everett, "Carl Fontana: Master of Bebop," 16.

addition to the *Contemporary Concepts* album in July of 1955, he recorded two other albums with the band, *Kenton in Hi Fi* (which contains his classic solo on Intermission Riff, transcribed and analyzed in this study), and *Cuban Fire*.¹⁷ After touring with the Kenton band for about a year starting in mid-1955, Fontana had again had enough of the road, and began playing in New York with the Kai Winding septet in August of 1956.¹⁸ According to Ken Hanlon, Fontana never really stayed on tour with any one group for more than a year or two, stating that he was really a “home body.”¹⁹

After leaving the Kenton band, Fontana recorded two albums with trombonist Kai Winding’s septet, which included Wayne Andre on tenor trombone and Dick Leib on bass trombone.²⁰ In 1966, he would rejoin Winding to record the album *More Brass*, an idea that Winding had after hearing Fontana play with Woody Herman in New York.²¹ *More Brass* added trombonists Urbie Green, John Messner, Bill Watrous, and Tony Studd (bass trombone) to the original Winding septet.²² Ironically, the regularity of work for Winding’s septet in 1956 left Fontana with little or no time to do much else, leading him to leave the group to rejoin Al Belletto’s sextet in 1957. Touring with Belletto

¹⁷ Rusch, 23.

¹⁸ *Ibid.*, 23.

¹⁹ Ken Hanlon, telephone interview by author, tape recording, Raleigh NC, 5 November 2008.

²⁰ Everett, “Carl Fontana: Master of Bebop,” 15.

²¹ Tom Everett, “Carl Fontana on Record and Compact Disc: Part II,” *Journal of the International Trombone Association* 21 no. 3 (1993): 28.

²² *Ibid.*, 28.

would be his last road gig before he decided to settle down in Las Vegas for the remainder of his career. Fontana recalls in a 1990 interview with Bob Rusch:

While I was with Al Belletto's band I came here [Las Vegas] and played the Stardust Hotel. It was around 1958, somewhere around in there. And we did the Stardust Hotel opposite The Dukes of Dixieland and I figured it was time to get off the road, so that's why I moved here, and I've been here ever since.²³

In 1958, Las Vegas was the location where almost all road musicians landed, mainly because they knew they could get plenty of work in the area, and not have to travel by bus anymore. Also, it was fairly easy to use Las Vegas as a hub to fly out to different locations for shorter, more selective engagements. Hanlon describes how tenor saxophonist Eddie "Lockjaw" Davis lived in Las Vegas for 37 years and only played there on two occasions.²⁴ Once Fontana was settled in Las Vegas, in addition to playing in various show bands and "off night" bands in the local area, he continued to travel, regularly going out to play with Paul Anka's band for a period of twelve to thirteen years.²⁵ In 1966, in addition to a few select performances with a Benny Goodman small group, he did a State Department tour in Africa and a recording with the Woody Herman band.²⁶ Though playing in big bands was his first love, the tours with big bands and various other large groups appear to be more of a means to support the family and earn a living, rather than having a continued passion for playing in these types of ensembles.

²³ Rusch, 14.

²⁴ Ken Hanlon, telephone interview by author, tape recording, Raleigh NC, 5 November 2008.

²⁵ Rusch, 14.

²⁶ *Ibid.*, 20.

You really can't do as much of it [jazz] as you want to if you're in a show band, or a big band. But the big challenge for me is getting with a rhythm section with one or two horns and just going straight ahead and playing constantly, jazz constantly, says Fontana.²⁷

Fontana was content to stay in Las Vegas for the remainder of his career, with occasional trips away from his home for a short tour, a performance at a jazz party, or jazz festival. He was also quite fond of going out and doing clinics and performances at universities around the country.²⁸ He enjoyed working with the students, and said that he would do at least six or more clinics per year. It was also common for Fontana to venture out to take a few recording dates with various musicians. Some were local, but most of them took place away from Las Vegas. His significant departure from the spotlight around the time he moved to Las Vegas was quite noticeable for a period of about fifteen years.²⁹ While there is no clear reason for this perceptible low profile, many who knew Fontana speculate that his apparent shyness was a contributing factor. In pointing out the main difficulties in piecing together biographical material for Fontana, Ken Hanlon says that he was not the type of person to talk about anything to a great extent.³⁰ Whereas many people would give significant information in response to a particular question, he would often respond to questions with short, non-elaborative answers. This is not to say that Fontana was unfriendly. Everyone interviewed in researching this topic referred to him as an incredibly friendly person and fun guy to be around. "He always had jokes to tell, and most important, he had great comebacks on things. He would interject

²⁷ Rusch, 15.

²⁸ Ibid., 16.

²⁹ Everett, "Carl Fontana: Master of Bebop," 16.

³⁰ Ken Hanlon, telephone interview by author, tape recording, Raleigh NC, 5 November 2008.

something into a conversation that would just crack everybody up,” Hanlon recalls.³¹ Jiggs Whigham describes Fontana by saying, “Carl was a very quiet guy...and he didn’t talk very much, didn’t need to, he spoke through his horn, but he was a very sweet guy, very gentle.”³² Both Jiggs Whigham and Andy Martin noted how friendly and encouraging Fontana was to them. Andy Martin discusses him by saying “He was just soft spoken and friendly, he was super kind to me as a younger player, and that really made a big impression on me.”³³ In reviewing statements about Fontana, it becomes clear that he was mostly thought of as reserved, but an exceptionally friendly and funny person to know.

After a long career, Fontana decided to retire by the late 1980s, thereafter only taking on the occasional clinic and various jazz engagements.³⁴ However, in the last decade or so of his life, during his so called “retirement,” and some time after recording his only solo album with Al Cohn (in 1985), Fontana began doing more recordings. Full albums with Bobby Shew, Andy Martin, Bill Watrous and two recordings with Jiggs Whigham provide us with a remarkable musical legacy. In his last recording session with Jiggs Whigham (in 2001), *Keeping up with the Boneses*, his close friends and colleagues began to notice that something was different about him. Ken Hanlon, who was a producer on that album, remarks, “you know we would lay down a track and he wanted to come back into the control room and listen, Carl would just kind of sit off in the

³¹ Ken Hanlon, telephone interview by author, tape recording, Raleigh NC, 5 November 2008.

³² Jiggs Whigham, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

³³ Andy Martin, telephone interview by author, tape recording, Raleigh NC, 11 October 2009.

³⁴ Rusch, 14.

corner, absolutely just about silent.”³⁵ It was a few months after that recording that Hanlon and a local trumpet player, Loren Little, approached Fontana to insist that he go to a doctor to have a physical.³⁶ Hanlon knew that he would resist the idea of seeking medical advice, and Little, who was also an ophthalmologist, helped convince Fontana to agree to getting tested. After several months of doctor visits and various tests, it was determined that he was developing Alzheimer’s disease. Soon after the diagnosis, when the disease started progressing fairly rapidly, his family decided to put him a home that had a special wing for Alzheimer’s patients.³⁷ Fontana did not like the place at all. In fact, when he would have visitors, he would often say, “get me out of here, I can’t stand this place,” as Hanlon recalls from several of his visits.³⁸ Once Fontana’s disease progressed to the level of angry outbursts and attempted escapes, the nursing home requested that he be removed from the facility so that he could find a place that could better serve and attend to the needs of someone in his advanced condition. The family eventually found a specialist who kept people with similar needs to Fontana’s in her home, and he remained there until his death in October of 2003.³⁹

³⁵ Ken Hanlon, telephone interview by author, tape recording, Raleigh NC, 5 November 2008.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

Fontana's Playing Style

In the words of jazz critic Leonard Feather, "Fontana has long been regarded as the most fluid, innovative trombonist after J.J. Johnson, a modern trombonist with exceptional technique and ideas."⁴⁰

The accolades that I could bestow upon [Carl] wouldn't be near enough. And the deep respect and love that I have for him, that's everlasting. I'm totally grateful for his influence not only on myself, but on thousands of musicians all over the world that have been blessed with his music.⁴¹

In addition to explaining the melodic, harmonic, and rhythmic aspects of Fontana's solo style, a thorough analysis of the improvisations presented in this study can give the reader a solid understanding of how Fontana approached the mechanics of playing the trombone. As mentioned earlier, Fontana was one of the pioneers of the doodle-tonguing technique. The trombone is the most difficult traditional jazz instrument on which to perform rapid and intricate passages. Other wind instruments used in jazz settings utilize valves or keys to change notes, making it possible to omit specific tongued articulations when executing fast, difficult passages. Using the hand slide to manipulate pitches, the trombonist has to consistently articulate in some way to achieve clarity at high speeds, using several varying approaches. To facilitate fast playing, some trombonists work very hard at developing a fast single-tongue, some use alternate positions to take advantage of the natural breaks in the harmonic series, while others often employ a soft double or triple-tongue.

⁴⁰ Renee Laanen, "Carl Fontana Tribute Page." Trombone Page of the World. available from http://www.trombone-usa.com/fontana_carl.htm (accessed 15 March 2010).

⁴¹ Whigham, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

When asked about how he became one of the pioneers of the doodle-tongue technique, Fontana pointed out that “It became very obvious to me that in order to become a part of the new music thing, that you would have to develop a little more than ordinary technique.”⁴² It is important to keep in mind that bebop was at its peak when he was in college, and that fast playing, long weaving phrases, and highly virtuosic improvised solos were some of the more-popular styles of playing. J.J. Johnson is often recognized as one of the few trombonists who could keep up with the saxophonists, trumpeters, and pianists of the era before Fontana began playing in the 1950s. Fontana describes his doodle-tongue style as more of a legato double-tongue technique, “There’s nothing really hard about it. All it is, is a legato tongue, instead of TAKA TAKA or a DAGA DAGA, it’s a Doodle Doodle Doodle Doodle Do.”⁴³ Jiggs Whigham reinforces Fontana’s description while discussing his ideas about doodle-tonguing. He feels that it is more of a softly articulated double-tongue. “If you analyze what happens with the tongue and the throat, and the process, there’s not a whole lot of difference between Doodle Doodle Doodle, and Daga Daga Daga. It’s very, very close.”⁴⁴ By using the doodle-tongue technique, Fontana could play fast passages without relying solely on the natural break of the trombone, which would often require that he extend past fifth and sixth positions. He would sometimes transpose the original key of a tune up a third or fourth to make it easier to stay between first and fourth positions.⁴⁵

⁴² Rusch, 18.

⁴³ Ken Hanlon, “Carl Fontana: Musical Inspiration Incarnate.” *The Las Vegas Desert Aria* (April, May, June, 1992): 4.

⁴⁴ Whigham, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

⁴⁵ Ken Hanlon, “Carl Fontana: Musical Inspiration Incarnate,” 4.

Obviously, Fontana did not always use the doodle-tongue technique, “I single-tongue everything, up to a certain point. And then when it gets too hard for me to single-tongue, I’ll shift in the double-tongue. Just like going from third to fourth.”⁴⁶ Here he is equating the switching from single-tongue to double-tongue to shifting gears in a car. He also interchangeably refers to his tonguing style as both doodle and double-tonguing, further reinforcing that he conceptualized this technique as a soft, or legato double tongue. When asked if he made conscious decisions about when to use the legato double-tongue, and when to play the natural break of the horn, Fontana replies “No, I don’t make conscious decisions, but I use the diaphragm and the doodle-tongue to emphasize the natural breaks of the horn. If you do a natural slur you can’t really smack ‘em with any impact. So, yes, I do smack them with the tongue and the diaphragm.”⁴⁷

By developing the doodle-tongue technique in college, Fontana was able to keep up with the musicians playing other instruments at break-neck tempos. He utilized several different articulation concepts in his fast playing, such as single-tongue and natural breaks, but he most often employed the doodle-tongue technique.

Influences on Fontana’s Career

When asked whether there was a trombonist that was most influential on him, Fontana responded by saying, “Not ever one trombone player, not even trombone players. But I listened to all of them, and I listened to pianists, and saxophone players.”⁴⁸ His typically coy manner made it difficult to discern exactly who he listened to growing

⁴⁶ Ken Hanlon, “Carl Fontana: Musical Inspiration Incarnate,” 5.

⁴⁷ Ibid.

⁴⁸ Rusch, 18.

up, and who he admired and imitated the most. Ken Hanlon states that Fontana never really talked about his influences, but speculated that his father, who was a tenor saxophonist and violinist, may have had some influence on him. In his 1992 article for the Las Vegas Desert Aria, Hanlon states that Fontana's father was a "devotee of the Coleman Hawkins's style," suggesting that Fontana's propensity for playing ballads might have come from this direction.⁴⁹ The simple fact that there were so few well-known jazz trombonists playing the same technically-challenging passages as the saxophonists of the time would suggest that his main influence came from tenor saxophonists. When he was a teenager, his earliest listening came from the popular swing bands of the time, bands that featured Tommy Dorsey, Jack Teagarden, and Bill Harris.⁵⁰ It would be difficult to argue that the styles of Dorsey, Teagarden, and Harris never had even the slightest influence on Fontana's playing.

As far as influences in his life that transcended musical style, Fontana was very clear about the people he enjoyed performing with, as well as those who he admired. He was admittedly very close to Frank Rosolino. "We were very tight friends. We had planned to make an album together. Frank was one of my favorite trombone players, always very creative and he never seemed to stop progressing."⁵¹ Hanlon points out that, to a slightly lesser degree than Rosolino, Fontana enjoyed playing with Zoot Sims. He

⁴⁹ Ken Hanlon, "Carl Fontana: Musical Inspiration Incarnate," 4.

⁵⁰ Tom Everett, "Carl Fontana: Master of Bebop," 14.

⁵¹ Jerry Atkins, "Carl Fontana: Interview." *Cadence Magazine*, (December 1979): 7.

felt more musically akin to him than most other musicians, and was quite sad when he passed away.⁵²

One can speculate about the most significant influences on Fontana's trombone style, but to what degree is a topic that would inspire a spirited debate. Fontana would jokingly admit that he developed his doodle-tonguing technique as self-defense against saxophonists, making it a logical choice to assign influence to that instrument in general. As with most jazz musicians, he was influenced by the many jazz musicians that came before him, taking ideas from musicians that intrigued him. His fast playing style, and doodle-tongue technique, both resulted from the trends of the era in which he began playing.

⁵² Ken Hanlon, telephone interview by author, tape recording, Raleigh NC, 5 November 2008.

CHAPTER III

INTERMISSION RIFF

Transcription Overview

In studying the featured solo transcriptions presented in this document, it is important to understand the main criteria used in making these choices. First, though Fontana said he enjoyed playing ballads, it was certainly his fast, doodle-tongue playing that brought him the most attention throughout his career.⁵³ Furthermore, it is worthwhile to compare and contrast improvisational tendencies that may vary between live big band soloing, live combo soloing, and studio combo soloing. Finally, by choosing solos from different stages in Fontana's development, it is possible to gain an impression of how his style progressed over time. With these ideas in mind, the three solo improvisations that were transcribed and analyzed focus on up-tempo recordings from three distinct points in his career.

Method

Each improvisation was transcribed using a PC version of *Finale 2009*, with the assistance of the *Amazing Slow Downer* software. The *Amazing Slow Downer* software made it possible to decrease the speed of Fontana's up-tempo improvisations to a manageable tempo, without affecting the pitch or clarity of the recordings. The transcriptions include specific tempi, chord structure, stylistic indications, and detailed articulations. Each solo was analyzed and compared with specific attention to melody, harmony, style, technique, and range.

⁵³ Ken Hanlon, "Carl Fontana: Musical Inspiration Incarnate," 4.

Intermission Riff

“Intermission Riff” is based on a simple 12-measure form, using only three chords in chromatic motion, that was used as a regular feature throughout the life of the Stan Kenton Orchestra. Written by Kenton trumpeter Ray Wetzel, and originally recorded in January of 1946, it was re-recorded for the February 1956 album *Kenton in Hi-Fi*, which remade many of Kenton’s older hits.⁵⁴ Some of the important personnel for this recording included Lennie Neihaus, Bill Perkins, Spence Sinatra, and Vido Musso on saxophones; Milt Bernhart, Bob Fitzpatrick, Kent Larsen, and Don Kelly on trombones; Maynard Ferguson and Pete Candoli on trumpets; Stan Kenton on piano, and Mel Lewis on drums.⁵⁵

Melody

Carl Fontana’s four-chorus solo on “Intermission Riff” is one of his best-known and most-respected improvisations. When considered in contrast to the overall body of his work, this solo appears surprisingly simple in terms of melody, harmony, technique, and range. Melodically, Fontana relies heavily on arpeggiated ideas that consistently follow the contour of the underlying chord structure. The triplet arpeggio that repeats several times in the first four measures can be viewed as establishing the character for the entire solo, in terms of melody, harmony, and rhythm.

⁵⁴ Liner Notes. *Kenton in Hi-Fi*. Capitol 1956.

⁵⁵ Ibid.



Example 1. Carl Fontana, “Intermission Riff” improvisation, mm. 1-4.

The first eight measures of the second chorus are almost entirely constructed of repeated arpeggios.



Example 2. Carl Fontana, “Intermission Riff” improvisation, mm. 13-20.

In a few instances, Fontana employs a more scalar approach for his melodic ideas.

Leading into mm. 26-32 with arpeggiated quarter notes, Fontana constructs the first of his few scalar melodic ideas.

25

29

3

Example 3. Carl Fontana, “Intermission Riff” improvisation, mm. 25-32.

Another brief scalar passage appears in mm. 42-44.

41

3

Example 4. Carl Fontana, “Intermission Riff” improvisation, mm. 42-44.

In mm. 40-41, Fontana demonstrates his sense of humor by quoting an old folk tune, “Turkey in the Straw.” This is one of the most recognizable melodic ideas in the entire improvisation.

38

3

Example 5. Carl Fontana, “Intermission Riff” improvisation, mm. 38-41.

The above musical examples show how Fontana utilized fewer scalar passages in favor of more arpeggiated concepts. Furthermore, instead of crafting long melodic lines that spanned over several chord changes, Fontana compartmentalized his thoughts to fit into the structure of the harmonic rhythm.

Harmony

Fontana's approach to harmony in "Intermission Riff" is unique in the way that he rarely lands on the tonic for any significant amount of time. Instead, he consistently chooses to focus on the upper extensions of the underlying chord progression, which can sometimes imply a dominant relationship. Notice in mm. 1-4 how Fontana plays an A-flat major triad in eighth note triplets over the tonic D-flat, outlining the P5, M7, and M9 of the chord. Additionally, the repeated M7 C-natural over the Db 6/9 chord solidifies his intent to explore the upper members of the chord.



Example 6. Carl Fontana, "Intermission Riff" improvisation, mm. 1-4.

By using upper harmonic extensions in the first four measures of his improvisation, Fontana establishes a recurring harmonic theme for the solo. In example 8, he repetitively plays an A-flat major triad over Db 6/9 in mm. 13-15, again using the P5, M7, and M9 of the chord. He also anticipates the half step motion to D7 leading into m. 16 with the same major triad statement in the key of A.

Example 7. Carl Fontana, “Intermission Riff” improvisation, mm. 13-20.

It is interesting to look into Fontana’s note choices over the downward half-step motion harmonies in mm. 9-11, as well as each time that same figure appears in the form. In m. 9, he plays the same D-flat over the Ebm9 chord that he plays over the following D7(#9) chord in m. 10. This D-flat functions as a m7 in m. 9, and changes to function as a M7 in m. 10, eventually resolving to the familiar A-flat over the DbMaj7.

Example 8. Carl Fontana, “Intermission Riff” improvisation, mm. 9-11.

In m. 21, Fontana utilizes the same m7 relationship over the Ebm9 chord, but moves down to a m6 relationship at the end of that same measure. This m6 then changes to a M6 over the D7(#9) in m. 22, and again resolves down to the A-flat relationship over the DbMaj7 chord in m. 23.

Example 9. Carl Fontana, “Intermission Riff” improvisation, mm. 21-23.

Over the $Ebm9$ in m. 33, Fontana focuses specifically on the m9, playing repeatedly back and forth between the F-flat and D-flat (the m7 of Ebm). The m9 becomes the M9 over the $D7(\#9)$ in m. 34, and makes a brief appearance as a minor-third over the $DbMaj7$ chord in m. 35 (utilized mainly as a half-step approach ascending to F). An alternate explanation for these harmonic decisions would be that Fontana is treating the F-flat as a blue note, functioning in the key of Db .

Example 10. Carl Fontana, “Intermission Riff” improvisation, mm. 33-35.

Fontana approaches the $Ebm9$ chord in m. 45 with the same alternation between the m9 and m7 as shown in example 11 (F-flat to D-flat).

Example 11. Carl Fontana, “Intermission Riff” improvisation, m. 45.

The idea linking the previous four examples is that Fontana exploits common tones, or “pivot” notes, to facilitate smooth melodic ideas over these sections of descending half-step harmonies. Also, that he tends to avoid the tonic of each chord, in favor of the higher extensions, is of particular significance.

Rhythm

In this early solo, Fontana’s rhythmic creativity is already beginning to take shape. In a solo constructed of quarter notes, eighth-notes, and eighth-note triplets, he creates a smooth and relaxed flow of ideas that are as interesting rhythmically, as they are melodically and harmonically. Fontana, while selectively using few running eighth-note figures, managed to find a way to use heavy syncopation, and occasional repeated rhythms to maintain an interesting solo, with an even and logical feel. The use of eighth-note triplet arpeggios, and repeated syncopated lines in the first four measures establishes two of Fontana’s central rhythmic ideas for the improvisation.

The eighth-note triplet rhythmic figure is used more than a dozen times throughout the solo, but it is how Fontana uses it on multiple repeated notes that is so intriguing. In mm. 9-10, he plays the same D-flat for nearly two measures, alternating between quarter notes and eighth note triplets, a technique associated with J.J. Johnson.

The image shows a musical staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 9 is labeled with a '9' and contains an $E^b m9$ chord. It features three eighth-note triplets, each starting with an accent (>) and a slur. Measure 10 is labeled with a '10' and contains a $D 7(\#9)$ chord. It also features three eighth-note triplets, each starting with an accent (>) and a slur. The triplets are separated by a bar line.

Example 12. Carl Fontana, “Intermission Riff” improvisation, mm. 9-10.

He returns to this same use of repeated triplets in the final two measures of the solo, this time using them in a descending half-step motion as a way of winding down to the close of the improvisation.

Musical notation for Example 13, showing a bass line with triplets and a descending half-step motion. The notation is in bass clef, 4/4 time, and features a key signature of three flats (B-flat major/C minor). The piece starts at measure 47. The first measure is marked with a $D^{\flat}Maj7$ chord. The melody consists of a series of eighth notes grouped into seven triplets, moving in a descending half-step motion. The final measure is marked with a $D^{\flat}6$ chord and ends with a fermata.

Example 13. Carl Fontana, “Intermission Riff” improvisation, mm. 47-49.

Syncopation is used at several points in Fontana’s solo. In the first four measures, he uses syncopation on the repeated C-natural in m. 1, as well as in most of m. 3.

Musical notation for Example 14, showing a bass line with triplets and syncopation. The notation is in bass clef, 4/4 time, and features a key signature of three flats (B-flat major/C minor). The piece starts at measure 1. The first measure is marked with a $D^{\flat}6$ chord. The melody consists of a series of eighth notes grouped into three triplets, with syncopation on the repeated C-natural in m. 1 and in most of m. 3. The second measure is marked with a $D7$ chord. The piece ends with a fermata.

Example 14. Carl Fontana, “Intermission Riff” improvisation, mm. 1-4.

Several other significant uses of syncopation appear in mm. 21-23, mm. 26-27, and mm. 33-36.

21 $E^b m9$ $D 7(\#9)$ $D^b Maj7$

Example 15. Carl Fontana, “Intermission Riff” improvisation, mm. 21-23.

26

Example 16. Carl Fontana, “Intermission Riff” improvisation, mm. 26-27.

33 $E^b m9$ $D 7(\#9)$ $D^b Maj7$

Example 17. Fontana, “Intermission Riff” improvisation, mm. 33-36.

A brief instance of syncopation that comes across as a metric modulation appears in mm. 29-30. This rhythmic figure gives the feeling of being in 6/8 rather than the present 4/4 time signature.

29 $D^b 9^6$

Example 18. Carl Fontana, “Intermission Riff” improvisation, mm. 29-30.

A more veiled case of syncopation occurs at the beginning of the second chorus in mm. 13-18. Example 19 shows how the contour of Fontana’s melodic line accents beats 4 and 1, 3 and 4, 2 and 3, 1 and 2, etc...

The image shows two staves of musical notation in bass clef, representing measures 13-18 of Carl Fontana's improvisation. The first staff (measures 13-15) starts with a $D\flat_9$ chord. Above the notes, there are curved lines indicating accents on specific beats: 4, 1, 3, 4, 2, and 3. The second staff (measures 16-18) starts with a $D7$ chord and then a $D\flat_9$ chord. Accents are marked on beats 1, 2, 2, 3, and 3.

Example 19. Carl Fontana, “Intermission Riff” improvisation, mm. 13-18.

Syncopation and a persistent commitment to recurring rhythmic figures are integral elements of Fontana’s creative ideas in this improvisation. As shown in the above examples, Fontana is skilled at placing equal importance and balance on the various aspects of crafting an interesting and flowing solo.

Style, Technique, and Range

Fontana’s approach to the trombone is apparent in this improvisation. In the eighth-note triplet arpeggios, as well as the repeated eighth-note triplet passages, you can hear his use of the smooth doodle-tonguing technique for which he was so well known. Fontana’s impressive understanding and execution of swing feeling while playing both quarter-notes and eighth-notes is clear. Another noteworthy aspect of his playing, evident in this transcription, is his avoidance of the longer slide positions. By consistently staying above the 3rd partial, Fontana rarely needed to venture beyond 4th

position when improvising, and was able to accomplish everything he needed without having to reach too far. While not venturing into the extreme upper range of the instrument (high D-flat on this particular solo), it is obvious that he had a solid and available high register. Throughout his career, there is significant evidence that Fontana used the extreme range of the trombone on a regular basis. Transcriptions of his improvisations on “Just Friends” and “It Might as Well Be Spring” support this idea.

Fontana’s solo on “Intermission Riff” is simpler than the other solos discussed in this document. It is especially easy to identify many of the aspects of his playing style in this musically restricted environment. Furthermore, when soloing in a big band setting, jazz musicians are more often reserved and concise. During the transition from the swing era to bebop, many musicians were attaining a newly high level of virtuosity. Soloists were frequently restricted by lack of solo space, and bandleaders were reluctant to give way to more elaborate solos. In comparing and contrasting Fontana’s simple improvisation on “Intermission Riff” with the other solos in this study, the progression of style and similarities in technique will become apparent.

CHAPTER IV

JUST FRIENDS

“Just Friends” is a four-part ABAB form recorded live in August of 1978. In it Fontana improvises five choruses. It appears on the album *Trombone Heaven*. The personnel used for this Vancouver performance includes Frank Rosolino on trombone, Elmer Gill on Piano, Torban Oxbol on bass, and George Ursan on drums.⁵⁶

Melody

More than twenty years after his “Intermission Riff” solo, Fontana’s melodic ideas in his improvisation on “Just Friends” maintain many of the same aspects, but these are certainly more clearly developed. While continuing a noticeable use of “vertical” and arpeggiated lines, he relies more significantly on long, diatonic eighth-note passages that span several measures at a time. After a brief opening statement in the third measure of the form, Fontana begins a phrase in m. 5 that continues until m. 15, eleven measures comprised mostly of eighth-notes. The following passage, the longest phrase found in this transcription, establishes his obvious commitment to utilizing more substantial phrases in his improvisation. This represents a considerable departure from his approach to melody and phrasing in “Intermission Riff.”

⁵⁶ Kirk Silsbee. Liner notes. *Trombone Heaven*. Uptown 1978.

Example 20. Carl Fontana, “Just Friends” improvisation, mm. 5-15.

Notice that in m. 9 Fontana uses a ghosting technique to disguise the descending diatonic melody from A4 down to F4. He uses this ghosting technique on several occasions throughout the solo.

Example 21. Carl Fontana, “Just Friends” improvisation, mm. 69-70.

Example 22. Carl Fontana, “Just Friends” improvisation, m. 107.

In the above three examples, in addition to the longer runs of eighth-notes and ghosted figures, Fontana uses increased chromaticism in his melodic content. These chromatic ideas became more prevalent as Fontana's playing style matured. In example 23, notice how he uses the eighth-note triplet figure (heavily favored in the "Intermission Riff" solo) to play chromatically back and forth between F4 and D4.



Example 23. Carl Fontana, "Just Friends" improvisation, mm. 53-54.

In addition to Fontana's increased use of chromatic lines in his melodies for this solo, he seems to be exploring repeated melodic content as an improvisatory tool. He twice repeats the same melody in mm. 48-51, with material that uses the same chromatic idea shown in example 23, using this material to set up the chromatic figure shown in m. 53.



Example 24. Carl Fontana, "Just Friends" improvisation, mm. 48-51.

Another example of melodic repetition and transformation appears in mm. 17-21 of the improvisation. While still playing within the chords, Fontana introduces the idea of using

the motion of an escape tone, and repeats that same melodic idea three times in different transformations.



Example 25. Carl Fontana, “Just Friends” improvisation, mm. 17-21.

Again, in mm. 109-112, you will find more melodic repetition and transformation.



Example 26. Carl Fontana, “Just Friends” improvisation, mm. 109-112.

Given the presence of longer phrases that consist of extensive strings of eighth-notes, his frequent use of chromaticism, and repetition in creating melodic ideas, it is easy to observe how Fontana’s approach to improvising over “Just Friends” differed from his solo in “Intermission Riff.” While he often utilizes arpeggios in “Just Friends,” they are not a dominating factor in constructing his melodic lines in the way that they were in “Intermission Riff.”

Harmony

Harmonically, Fontana’s solo on “Just Friends” follows the chord changes more closely than his improvisation on “Intermission Riff.” At times, he seems to be taking a modal approach, while still paying more attention to the intended harmonic structure. There are however, a few notable instances where he strays from the traditional theory of playing inside the chords, in order to maintain the more linear thought process that he is trying to achieve. The eighth-note passage beginning in m. 8 displays this linear thought process.

Example 27. Carl Fontana, “Just Friends” improvisation, mm. 8-15.

Example 27 shows eight measures of melody based loosely on the D-melodic minor scale, with some half step approaches and passing tones. The other most obvious use of this D-minor mode occurs in mm. 18-19, ascending from D3 to the m7 of the Eb7 chord in m. 20.

Example 28. Carl Fontana “Just Friends” improvisation, mm. 18-20.

In addition to his occasional use of thinly veiled modal passages, Fontana sometimes outlines the harmonic structure in very clear and vertical ways. Beginning in the second chorus in m. 33, he almost exactly outlines the members of the corresponding chords. Also, at the beginning of his fourth chorus in m. 97, he seems to be outlining most of the B-flat pentatonic scale (minus the second scale degree of C) over the B \flat 7 and B \flat m7 chords.

Example 29. Carl Fontana “Just Friends” improvisation, mm. 33-40.

Example 30. Carl Fontana “Just Friends” improvisation, mm. 97-99.

Even though the chord changes are more complex than the simple and repetitive three chords found in “Intermission Riff,” Fontana follows the harmonic structure more clearly in his improvisation on “Just Friends.”

Rhythm

Fontana showed some brief instances of rhythmic inventiveness in his solo on “Intermission Riff.” While playing significantly longer phrases constructed of running eighth-notes in his improvisation on “Just Friends,” Fontana becomes more rhythmically interesting, using heavier articulations and several obstinately repeated rhythmic figures. Perhaps this extra rhythmic energy stems from the live performance situation with his close friend, and highly rhythmic player, Frank Rosolino. He begins the solo in m. 3 of the form with a simple and understated syncopated figure, and continues to construct the first chorus with mostly eighth-notes and quarter-notes. At the beginning of the second chorus in m. 33, he initiates a series of two note repeated figures that continues for eight measures. Here, Fontana is articulate and deliberate about the direction of this figure.

The image shows two staves of musical notation in bass clef, representing measures 33 through 40. The first staff (measures 33-36) features a series of eighth-note and quarter-note patterns. Above the staff, the chords B^bMaj7, B^bm7, and E^b7 are indicated. A triplet of eighth notes is marked with a '3' and a bracket. The second staff (measures 37-40) continues the rhythmic patterns with different articulations. Above the staff, the chords F Maj7, A^bm7, and D^b7 are indicated.

Example 31. Carl Fontana “Just Friends” improvisation, mm. 33-40.

Another section of repeated rhythmic ideas appears leading into the beginning of Fontana’s final chorus in m. 128. These repeated figures are somewhat out of character for him, and likely influenced by the more rhythmically minded Rosolino, who performed the first solo on this live recording.

The image shows two staves of musical notation in bass clef, representing measures 128 and 132. The first staff (measures 128-131) features a sequence of eighth-note patterns with slurs and accents. Above the staff, the following chords are indicated: Cm7, F7, B♭Maj7, and B♭m7. The second staff (measures 132-136) continues with similar eighth-note patterns. Above this staff, the following chords are indicated: E♭7, FMaj7, A♭m7, and D♭7. The notation includes various rhythmic markings such as slurs, accents, and rests.

Example 32. Carl Fontana “Just Friends” improvisation, mm. 128-136.

Most of what we hear rhythmically in this solo is what you would expect from Fontana, with a few exciting rhythmic ideas and the usual high level of swing style and syncopation.

Style, Technique, and Range

From a style standpoint, this solo is characteristic Carl Fontana; featuring long, curving lines of fast swinging eighth-notes, several instances of a fast doodle-tonguing technique, and a melodic inventiveness that never seems to run short on ideas. The technical demands of this improvisation are significantly higher than those of “Intermission Riff,” not to mention requirements of range and endurance. The higher technical demands result in more evidence of Fontana’s use of the doodle-tongue

technique, most notably in example 23. Though he chooses not to execute any melodic lines in the upper register of the instrument, Fontana makes distinctly clear his ability to reach notes in the extreme ranges, playing solidly up to F5 on multiple occasions, perhaps another reaction to Rosolino's presence. Similar to his solo on "Intermission Riff," he never ventures further than fourth position, and always stays well above the third partial of the trombone, a consistent characteristic of Fontana's playing. One final and very important feature to point out is his more liberal use of space. Bebop is a style of jazz that is often dominated by the desire to fill every measure with interesting and difficult melodic lines and harmonies, and Fontana is displaying a high level of musical maturity by resisting that temptation. While the difficulty of this improvisation on "Just Friends" is noticeably higher than that of "Intermission Riff," and more than 20 years separate the two recordings, the similarities are obvious, and the differences are easily justified by professional and musical growth, as well as stylistic progression.

CHAPTER V

IT MIGHT AS WELL BE SPRING

“It Might As Well Be Spring” is an 80-measure AABAC form that was recorded in 1985 for the album *The Great Fontana*. Personnel on this recording included Al Cohn on tenor saxophone, Richard Wyands on piano, Ray Drummond on bass, and Akira Tana on drums.⁵⁷

Melody

Melodically, Fontana’s improvisation on “It Might As Well Be Spring” retains many of the same elements seen in his solo on “Just Friends.” When he recorded *The Great Fontana* in the studio in 1985, he had not been playing on a regular schedule, but felt that, under the circumstances, it was a very good recording.⁵⁸ His long, running eighth-note phrases are evenly balanced by his use of harmonically vertical and rhythmically interesting departures. After improvising over the last four measures of the head, Fontana begins his solo with a simple melody before starting the longest melodic phrase in the improvisation: twelve measures comprised mostly of difficult eighth-note passages, continuing to the end of the first ‘A’ section. For the sake of clarity, the measure numbers of the improvisation will begin with “1,” the start of the solo form.

⁵⁷ Peter Watrous. Liner notes. *The Great Fontana*. Uptown 1985.

⁵⁸ Rusch, 20.

The image shows three staves of music in bass clef, representing measures 5 through 16. The key signature has two flats (B-flat and E-flat). The first staff (measures 5-8) features chords: B^bMaj7, Gm7, G^bm7, Fm7, and B^b7. The second staff (measures 9-12) features chords: E^bMaj7, Em7(b5), A7, Dm7, and G7. The third staff (measures 13-16) features chords: Cm7, F7, Dm7, D^b7, Cm7, and F7. The music consists of eighth-note runs with various articulations like slurs and accents.

Example 33. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 5-16.

When discussing Fontana’s melodic conceptions, it is difficult to avoid the subject of his brilliant instinct for phrasing. The way that he weaves through the chord changes and links his melodies from one section of the form to the next is recognized by contemporaries such as Bill Watrous as influential. Notice in example 34 how he begins a phrase in m. 29 and continues that phrase long into the bridge.

Example 34. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 29-39.

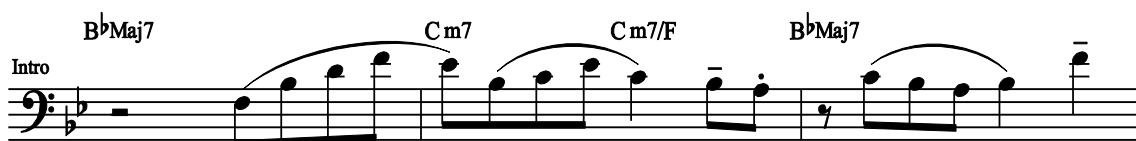
Fontana’s improvisations on “It Might As Well Be Spring” and “Just Friends” have more in common with each other than either have with “Intermission Riff.” As stated above, there are many melodic similarities, as well as at least one instance of what could be considered a “stock” idea. A stock idea or “stock lick” is an idea that often shows up in multiple improvisations over different tunes. A good example of Fontana reusing a melody from a previous solo occurs in examples 35 and 36.

Example 35. Carl Fontana “Just Friends” improvisation, mm. 145-147.

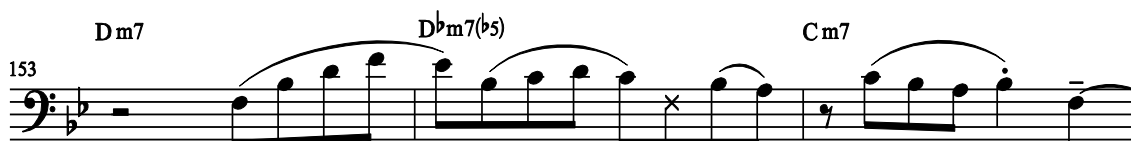


Example 36. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 69-71.

These two examples display the exact same melodic idea, and are illustrations of the closest melodic similarities between the two different improvisations. An example of melodic reuse within the same solo occurs in m. 153; the melody played here is a direct quote from the melodic idea first presented in the final four measures of the head, leading into the solo.



Example 37. Carl Fontana “It Might As Well Be Spring” improvisation, solo introduction.



Example 38. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 153-155.

Many melodic similarities exist between “It Might As Well Be Spring” and “Just Friends” in addition to the obvious aspects, such as use of running eighth-notes, long

phrases, an increased reliance on chromatic passing tones, and melodic re-use. Stylistic ideas used to enhance melodic content should be mentioned here, techniques such as ghosting notes, scoops, drops, falls, and bends.

Harmony

Between the three improvisations discussed in this study, there is clear evidence that Fontana's harmonic awareness progresses from one solo to the next. Is this a musical choice, or is he becoming more proficient in interpreting chord changes as his career progresses? Whatever the answer, Fontana stays more within the harmonic confines of the existing chord structure on his solo from "It Might As Well Be Spring." Using fewer modal passages, he produces an improvisation that could easily stand alone without the rhythm section. In looking at example 33 as referenced above, a highly developed sense of harmony is clearly evident, hidden in a maze of fast, melodically oriented eighth-notes. A closer investigation of the melodic content shown in example 34 also shows Fontana's clear harmonic understanding. M. 85 is another instance where he is weaving through the chord changes, disguising the harmonies with various chromatic passing tones.

Example 39. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 85-96.

In a departure from his scalar approach to melody and harmony, Fontana uses quartal motion in one instance. Mm. 78-79 show the motion of ascending P4s, beginning on the m3 of C-minor, and progressing up through the m6 and the m9 in m. 78. This motion continues in m. 79 by ascending from the m6 through the m9 and b5 of the BbMaj7 chord.

Example 40. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 78-79.

Rhythm

In all of the three solos analyzed, Fontana maintains a considerable level of rhythmic contrast. In “Just Friends” and “It Might As Well Be Spring,” he seems to strategically place rhythmically interesting sections that are less challenging between long phrases of fast and technically difficult eighth-notes. This balance of virtuosic technique, and rhythmic creativity results in a well-constructed solo that does not leave the listener overwhelmed. Fontana returns to a common rhythmic theme at several points during the improvisation.



Example 41. Carl Fontana “It Might As Well Be Spring” improvisation, rhythmic theme.

This simple rhythmic idea illustrated in Example 41 is reused and transformed at various points in the solo. It is first introduced in m. 18, and returns two times in that same section of the form.



Example 42. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 18, 23, and 27.

This same rhythmic idea appears again in mm. 54 and 56.

Musical notation for Example 43, showing measures 54 and 56. Measure 54 has a $B\flat 6$ chord and measure 56 has a $B\flat 7$ chord. The notation shows a rhythmic pattern of eighth notes and quarter notes with slurs.

Example 43. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 54 and 56.

In mm. 78-79, Fontana transforms this rhythm into half-note triplets to execute the sequence of P4 motion.

Musical notation for Example 44, showing measures 78 and 79. Measure 78 has a $Cm7$ chord and measure 79 has a $B\flat Maj7$ chord. The notation shows half-note triplets with a '3' under each group.

Example 44. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 78-79.

His most interesting uses of this rhythmic theme occurs at the end of the first chorus in m. 73, and at the end of the solo in m. 156. In both instances, Fontana takes the familiar rhythmic idea and transforms it to create a hemiola.

Musical notation for Example 45, showing measures 73-75. Measure 73 has a $Dm7$ chord, measure 74 has a $D\flat m7(\flat 5)$ chord, and measure 75 has a $Cm7$ chord. The notation shows a rhythmic pattern of eighth notes and quarter notes with slurs.

Example 45. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 73-75.

The image shows two staves of musical notation in bass clef. The first staff begins at measure 156 with an F7 chord. The notes are F2, C3, F3, and C3. The second staff begins at measure 159 with a BbMaj7 chord. The notes are Bb2, D3, F3, and Bb2. The music continues with various chords and notes, including Cm7, and ends with a glissando-like flourish.

Example 46. Carl Fontana “It Might As Well Be Spring” improvisation, mm. 156-161.

Fontana’s reliance on repetition of familiar rhythmic themes permeates all three of the solos transcribed for this study, and is one of the primary characteristics of his solo style.

Style, Technique, and Range

Though this recorded version of “It Might As Well Be Spring” is performed at a faster tempo and in a different feel than “Just Friends,” stylistic similarities do exist. The doodle-tongue technique that he uses to achieve a smooth execution of the various technically demanding passages, his rhythmic imagination, and his perfectly-timed use of space are all qualities that are an innate part of his overall style. Fontana does not abuse the flexibility of his instrument with excessive use of glissandi, rather, he strategically uses them to enhance the flow of his musical ideas. As discussed in the previous two transcriptions, and true to his usual form, he rarely reaches past 4th position, only extending out to 5th position five times. Unlike his solo on “Just Friends,” Fontana stays away from the extreme upper register of the trombone, playing up to C5 only once. This avoidance of the extreme upper range brings up an interesting point. When Fontana played “Just Friends” live with Frank Rosolino in 1978, he was working much more

often than when he recorded “It Might As Well Be Spring.” As referenced earlier in this chapter, Fontana remembers this album in a 1989 interview with *Cadence* magazine by saying:

I like the thing I did with Al Cohn [*The Great Fontana*]. I think under the circumstances. When I say circumstances, I mean that I wasn’t working 6 nights a week...I think it was fortunate to come out as well as it did.⁵⁹

While still playing at an extremely high level, Fontana was somewhat out of shape, and he did not use the extreme-high register as often or to the same extent as he did in “Just Friends.” An important characteristic to mention with regards to all of Fontana’s playing, a characteristic that is certainly present in these three solos, is his relaxed approach to playing the instrument. This was an element of his performances that Harry Watters said was influential in his own playing.⁶⁰

In this particular solo, tasteful contrast and extreme technical ability are as readily apparent as they are in the other two. His impeccable sense of time is as much a part of his trademark style as his virtuosic ability to craft demanding and technically demanding phrases.

Comparisons of Improvisations

This section will summarize the major similarities and differences in the three improvisations transcribed in this study. These comparisons will be organized into categories, i.e., performance environment, musical style, form, and tempo, along with brief references to the material already discussed in previous chapters.

⁵⁹ Rusch, 20.

⁶⁰ Harry Watters, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

In comparing a live combo performance to a studio big band performance, it is important to understand the history behind soloing with a big band. Before bebop, talented improvisers were growing bored with the constrictive nature of soloing in the big band setting. These improvisers desired a more open structure in which they could develop their ideas and display more exciting technique. While Fontana certainly played more technically challenging passages in other instances in a big band environment, such as his improvisation on “Limelight” from the Kenton *Contemporary Concepts* album, his solo on “Intermission Riff” is relatively reserved. It also appears less intricate when compared to his improvisations on “Just Friends” and “It Might As Well Be Spring.” The most obvious difference between the three improvisations presented in this study is the slower tempo of “Intermission Riff.” At 176 beats per minute, normally considered to be a relatively fast tempo, it is nearly 30 beats per minute slower than “Just Friends,” and 80 beats per minute slower than “It Might As Well Be Spring.” His relaxed approach, and clear intent to execute phrases strictly inside of the 12 bar form of “Intermission Riff,” conveys a sense of ease, while still possessing subtle reminders of his extreme technical facility.

“Just Friends” and “It Might As Well Be Spring,” both small combo settings, represent contrasting performing environments. One hears an obvious ambient noise in the live recording of “Just Friends,” with audible banter and words of encouragement exchanged between Fontana and Rosolino on stage as well as by random audience members. This performance situation is more relaxed than a recording studio. When musicians record live, there are often instances in which the musician doesn’t play as well as they would in a studio. In a studio, it is possible to go back and re-record sections

that they would like to improve, as well as to “punch in” sections, which helps to eliminate the effects of fatigue. With the exception of a couple of chipped notes in the extreme high-register, Fontana’s solo on “Just Friends” is remarkably clean and free of any anomalies that could be perceived as mistakes. As mentioned earlier, it is likely that Rosolino’s presence at this performance had several positive effects on Fontana’s playing, serving as motivation for him to play on such a high level.

In terms of musical style, “It Might As Well Be Spring” differs from the other tunes in that it is performed with a mild latin feel. The tempo is so fast, 126 beats per minute in cut time, that it is hard to tell if Fontana is playing with much of a swing eighth-note feel. At this speed, eighth notes can sound straight, whether one tries to swing them or not. His rhythmic style is as smooth at this extreme tempo as it is in the relatively slower improvisations in “Just Friends” and “Intermission Riff.”

Overall, “Intermission Riff” appears to have the least in common with “Just Friends” and “It Might As Well Be Spring.” With its mainly diatonic and arpeggiated structure, there are few examples of long running eighth-note passages, and almost no evidence of the use of chromatic ideas. “Just Friends” and “It Might As Well Be Spring” are both saturated with chromatic passing tones and long phrases of eighth-notes that weave their way through the harmonic structure. These are evenly balanced with rhythmically creative and articulate departures from the astounding technical displays that are a significant characteristic of Fontana’s style. It is clearly evident that these three contrasting solos, from three different decades, and from three different performance environments, all possess similarities that can be associated with Carl Fontana.

CHAPTER VI

FONTANA'S INFLUENCE

Determining the amount of influence that Carl Fontana had as a jazz trombonist is an important part of this document. It is certainly easy to make an argument that he had an affect on many great trombonists, but to what degree, and in what ways? Through evidence provided in literature and recordings, as well as personal accounts of select jazz trombonists and musicians who knew and performed with Fontana, we can begin to answer these questions about the enormous impact that he had. It is well known among trombonists that Fontana was under-recorded, and as a result under-appreciated by jazz critics and jazz fans alike, reinforced by the fact that he was never at the top of the *Downbeat Magazine* critics' or readers' polls. With this in mind, the most valuable resource for gauging his influence can almost exclusively come from the comments of fellow trombonists. Those interviewed on this subject were chosen based on their particular relationships with Fontana, and were given a common list of questions that varied slightly in light of their unique individual circumstances. While it proved difficult to locate musicians who knew him during the earliest days of his career, it was easier to make contact with people who were around Fontana during the last half of his life. Fourteen experts in the jazz profession participated in this study, most of which are prominent jazz trombonists. The following is a list of the participants and their most prominent position:

Name	Position
Michael Davis	Los Angeles Studio Musician and internationally acclaimed jazz trombonist

Tom Everett	Director of Bands, Harvard University; Past President, International Trombone Association
Antonio Garcia	Acclaimed jazz trombonist; Director of Jazz Studies, Virginia Commonwealth University
Ken Hanlon	Professor of Music Theory, UNLV; Past President, International Trombone Association
Conrad Herwig	Internationally acclaimed jazz trombonist; Associate Professor of Jazz Studies, Rutgers University
Andy Martin	Los Angeles Studio Musician and internationally acclaimed jazz trombonist
Bob McChesney	Los Angeles Studio Musician and internationally acclaimed jazz trombonist
Ian McDougal	Canadian Jazz Trombonist; Lead/Soloist, Boss Brass
James Morrison	Internationally acclaimed jazz trombonist/trumpeter
Mark Nightingale	Internationally acclaimed jazz trombonist
Bobby Shew	Internationally acclaimed jazz trumpeter
Rick Simerly	Acclaimed jazz trombonist; Associate Professor of Music, Milligan College (TN)
Harry Watters	Jazz Trombonist, US Army Band, Washington DC
Jiggs Whigham	Internationally acclaimed jazz trombonist, Bandleader, and Educator

The subjects were asked the following questions:

1. Briefly describe your exposure to Carl Fontana's playing.
2. In what ways, if any, did Carl influence your playing?
3. Did you know Carl on a personal or professional level?
4. Do you use the "doodle tonguing" technique? How much influence do you think Carl had on this technique?
5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?
6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

After asking several of these trombonists how Fontana influenced their own playing, it is apparent that few successful musicians will categorically admit that any one musician strongly influenced their playing. This represents a choice that these musicians

make as artists, not wanting to sound too much like someone else, coupled with a strong desire to “find their own sound.” When asked how Fontana influenced his career, Andy Martin responded, “I was so impressed with Carl’s tone and his command of the instrument and his technique...I think it’s purely from an inspirational standpoint.”⁵⁸ Martin continues to say, “I feel that a lot of players that I hear, they sound too much like somebody else.”⁵⁹ Jiggs Whigham discusses how Fontana’s sense of time and swing style were characteristics that stuck with him.⁶⁰ Whigham also goes on to point out how he wanted to find his own sound,

Carl and Jay [J.J. Johnson], and these other people that are great trombone players, I owe my own career a lot to these people, because I did copy them so much. But I didn’t want to sound like them, not really, I wanted to find out what I’m all about.⁶¹

With the idea that most trombonists were more interested in finding an original style of their own, it is clear that Fontana’s influence was more significant in terms of how he approached the instrument, rather than exact reproductions of what he was already doing. Harry Watters states, “I learned through watching and hearing him, just to try and incorporate how important it was to always stay relaxed with any aspect of playing the trombone.”⁶² In a conversation with Ian McDougal, while clearly admitting Fontana did

⁵⁸ Andy Martin, telephone interview by author, tape recording, Raleigh NC, 11 October 2009.

⁵⁹ Ibid.

⁶⁰ Jiggs Whigham, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

⁶¹ Ibid.

⁶² Harry Watters, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

not have a huge influence on his technique, McDougal said, “He made me want to play better when I played faster.”⁶³

The most consistent comment about Fontana’s playing is in reference to his sense of time. Well-known trombonist and author of a successful method *Doodle Studies and Etudes* Bob McChesney, states that Fontana “played with extraordinary accurate and swinging time feel.”⁶⁴ LA studio musician Michael Davis states, “His smoothness and general eighth-note feel are probably the most influential aspects of his playing on me.”⁶⁵ When asked how Fontana influenced his playing, jazz trumpeter Bobby Shew responded by saying, “He had such a great eighth-note feel, which inspired me to do the same.”⁶⁶ This is a level of influence that goes beyond what notes are played, and how fast and cleanly they are executed. Fontana’s impeccable sense of rhythmic feel, the way in which he was always swinging, and his seemingly limitless flow of ideas, are characteristics of his playing that can certainly influence more than just jazz trombonists, as evidenced by Bobby Shew’s statement.

When asked to discuss their impressions of how Fontana influenced the jazz trombone community as a whole, each person shared freely. Below are some of the statements about his influence:

⁶³ Ian McDougal, telephone interview by author, tape recording, Raleigh NC, 10 October 2009.

⁶⁴ Bob McChesney, interviewed by author, electronic mail, 4 March 2010.

⁶⁵ Michael Davis, interviewed by author, electronic mail, 9 June 2010.

⁶⁶ Bobby Shew, interview by author, electronic mail, 23 July 2009.

I don't know of any trombonist that has not been influenced by him, just by listening to him...How can you not be influenced by the beauty of that, it's just, you know, so wonderful.⁶⁷

Jiggs Whigham

He's had more influence on more trombone players who want to play jazz solos than anybody in the last 35 or 40 years.⁶⁸

Ian McDougal

Carl was a huge influence on me, and all of my students are required to listen to and study Carl's technique... I feel that Carl Fontana does not get the credit and esteem he deserves (from non-trombonists especially) as an influence on Modern Jazz trombone playing. I place him in the top 5 with JJ Johnson, Curtis Fuller, Slide Hampton, and Frank Rosolino.⁶⁹

Conrad Herwig

I think his influence in the trombone jazz community is huge!⁷⁰

Andy Martin

He paved the way for trombonists to play fast jazz lines in the same way saxophonists and trumpets do. His innovations made it possible to stand "toe to toe" with other instruments and have the ability to play as fast as they do. He was truly a jazz trombonist's trombonist.⁷¹

Rick Simerly

⁶⁷ Jiggs Whigham, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

⁶⁸ Ian McDougal, telephone interview by author, tape recording, Raleigh NC, 10 October 2009.

⁶⁹ Conrad Herwig, interviewed by author, electronic mail, 27 May 2010.

⁷⁰ Andy Martin, telephone interview by author, tape recording, Raleigh NC, 11 October 2009.

⁷¹ Rick Simerly, interviewed by author, electronic mail, 29 May 2010.

He was one of the few guys, who really put the trombone on a technical par with the saxophone... This generation right now, we all owe a great debt to Carl. Because before Carl, a lot of this was not possible, not even dreamt of. Now anything can be played on the trombone, anything.⁷²

Harry Watters

It is hard to imagine having a discussion about great jazz trombonists without mentioning Carl Fontana. I believe that the trombone community respected Carl as one of the greatest jazz trombonists of all time, and he has had a tremendous influence, especially in the area of fast clean playing.⁷³

Bob McChesney

Although J.J. [Johnson] is rightly lauded by all the critics, I've found that amongst the top jazz trombonists of today whose playing I love, they ALL cite Carl and Frank as their chief influences. My personal opinion is the same. Carl and Frank both had amazing technical fluency and flexibility, yet they always chose to use it with taste and musicality. They had their priorities right! Furthermore, they always sounded like they were having fun whilst playing, which left you feeling uplifted. Fantastic!⁷⁴

Mark Nightingale

Just listen to all the fine trombonists playing today who have incorporated some aspect of doodle-tonguing into their playing... I believe Carl's facility on the trombone has been influential in the refinement of trombonist's slide technique (both speed and agility) and rhythmic legato. I currently hear many contemporary players, who have mastered and personalized elements of Carl Fontana's playing, creating new approaches to jazz, incorporating their own styles of music expressed through their own individual voice.⁷⁵

Tom Everett

⁷² Harry Watters, telephone interview by author, tape recording, Raleigh NC, 4 March 2010.

⁷³ Bob McChesney, interviewed by author, electronic mail, 3 March 2010.

⁷⁴ Mark Nightingale, interviewed by author, electronic mail, 28 May 2010.

⁷⁵ Tom Everett, interviewed by author, electronic mail, 16 July 2009.

Carl opened my ears to the fact that the trombone could do things I didn't know it could do. His technical facility was inspiring, particularly the articulation - it was so clean.⁷⁶

James Morrison

All of the plethora of excellent trombone players who have become part of our scene, I feel all owe a deep reverence to Carl for the standard he set... Carl rates to trombone players as Clifford Brown would relate to trumpeters!⁷⁷

Bobby Shew

My two strongest influences are probably Carl Fontana and Bob Brookmeyer. I'm not embarrassed to say that I likely try to phrase more like Carl than I do any other trombonist (while Bob's use of dissonance and rhythmic sequence influences me strongly as well). I crave his legato phrasing and the touch of syncopation and cross-rhythm that are his hallmarks. And what a personal tone! Carl swings like no one else, with a profound blend of bebop and blues vocabulary. He even influenced trombonists who heard his style and decided they did not want to emulate his legato approach!⁷⁸

Antonio Garcia

Carl is one of my two absolute favorite trombone players, Frank Rosolino being the other, and unquestionably one of the most important figures in the history of jazz trombone playing. He took the instrument to a new level in every regard. You can certainly hear his influence in almost all of the great players who followed him. Carl was a gift to all of us.⁷⁹

Michael Davis

In light of the above statements made by many great and respected musicians, it is certainly apparent that Fontana's influence on the jazz trombone community was as significant as it was far reaching. While he was one of the pioneers of the doodle-

⁷⁶ James Morrison, interviewed by author, electronic mail, 30 May 2010.

⁷⁷ Bobby Shew, interviewed by author, electronic mail, 23 July 2009.

⁷⁸ Antonio Garcia, interviewed by author, electronic mail, 1 June 2010.

⁷⁹ Michael Davis, interviewed by author, electronic mail, 9 June 2010.

tonguing technique, it is hard to determine exactly how much he influenced the trombonists who doodle-tongue, as well as those who consistently use some type of fast tonguing in their playing. It is obvious however, that his speed, agility, and technical prowess served as an inspiration for many trombonists to strive for the high standard that he set. He was known for more than just his musical accomplishments; he was often referred to as a tremendously generous and gracious gentlemen. His friendly, non-condescending demeanor left an impression on many of the young musicians he met. Andy Martin recalls, “He was super kind to me as a younger player, and that really made a big impression on me.”⁸⁰

In closing, one of Ian McDougal’s various statements regarding Fontana’s influence clearly illustrates in a considerably thought provoking fashion the effect he had on the history of the jazz trombone.

Quite simply, in the era from 1970 onwards, maybe a bit before that, his influence on jazz, the way you play jazz on the trombone, has been stronger than any other, and he has influenced more jazz players than anybody else. I can hear that in their jazz playing.⁸¹

Ian McDougal

⁸⁰ Martin.

⁸¹ Ian McDougal, telephone interview by author, tape recording, Raleigh NC, 10 October 2009.

CHAPTER VII

CONCLUSIONS

In the past 50 years of jazz history, trombone playing has experienced a steady improvement in technical facility. Beginning with Jack Teagarden, J.J. Johnson, Bill Harris, and Kai Winding, and continuing through today's greatest performers on the instrument, the trombonist has been fighting to gain popularity as an instrumentalist capable of the same virtuosic level of those performing on the more popular instruments, such as the saxophone, trumpet, and piano. Building on the foundation laid by those who came before him, Carl Fontana is known as one of the first trombonists to place the trombone on a technical par with the other instruments. The purpose of the research outlined in this paper was to provide brief and accurate biographical information on Carl Fontana's professional career; to analyze and compare the important aspects of his solo style through selected transcriptions; to trace significant lines of influence from Fontana to contemporary trombonists who often utilize elements of Fontana's style; and to compile an up-to-date, chronological discography of Fontana's recordings.

The biography in Chapter I shows how Fontana quickly ascended to prominence as a jazz trombonist through various big bands and smaller combos in the 1950s. It also discusses the fact that he tried to settle down in Las Vegas early in his career to avoid the rigorous life of a touring musician. Fontana was only partially successful at avoiding the road throughout his career, but too many opportunities came his way. It was nearly thirty years after he settled in Las Vegas that he was finally able to slow down and turn away frequent work. Interestingly, it was in his last 15 years that he made some of his most significant studio recordings.

Through the selected transcriptions, the elements that made Fontana's style unique are highlighted. His superb sense of time, seemingly limitless flow of ideas, and astounding technique are all aspects of his musicianship that are present in nearly every recorded example of his playing. By comparing the three transcriptions, one can see how his style progressed over time, as well as how he maintained the core characteristics of his improvising and applied them to various circumstances and styles of music.

In the course of discussing Fontana's career with a number of successful jazz trombonists and musicians, his influence on the jazz trombone community is made clear. While usually not admitting to directly copying his style, and in many cases discouraging such a course, these musicians spoke volumes about how the many unsurpassed skills of one of the greatest jazz trombonists of all time have impacted jazz trombonists the world over. Some of these musicians can be quoted as saying that Fontana was an idol to them.

Jazz trombonists owe a great deal to Carl Fontana for his vast contributions to the profession. Whether a trombonist cites him as a direct influence or not, his technical ability, creative melodic conception, musicianship, and gentlemanly demeanor, was a positive and transformative force in the jazz trombone community.

CHAPTER VIII

CHRONOLOGICAL DISCOGRAPHY

In compiling a discography for Fontana, the author felt it was necessary to organize the information in chronological order. This highlights Fontana's most productive periods and relates these logically to his biography. The numerous air checks of Fontana's performances are left out in favor of recordings released as collections or albums. Each album is presented with the year in which it was recorded, with any details on re-releases in newer formats included, as well as a list of the tracks on which Fontana was featured. Information was gathered from a variety of sources, including Tom Everett's 1993 *International Trombone Association Journal* article "Carl Fontana on Record and Compact Disc," Amazon's music website, Hitoshi Aikawa's Carl Fontana Disc Guide, and Tom Lord's *The Jazz Discography*.

1952: Woody Herman, *Woody Herman's Finest Hour*. CD: Umvd Labels (2001 release).

1952: Woody Herman, *Presenting Woody Herman and The Band That Plays The Blues (1939, 1952-1954)*. CD: Jazz Band (2001 release).

1952: Woody Herman, *Standard Times-The Third Herd (1951-1952)*. CD: Ocium (2003 release).

1952: Woody Herman, *Scene and Herd in 1952* (1995 re-release).

1952: Woody Herman and His Orchestra, *Early Autumn*. CD: Discovery DSCD-944.

-Solos on Moten Swing and Blue Lou

1952-1953: Woody Herman, *Cool One*. CD: Hindsight Records (1998 re-release).

1955: Stan Kenton, *1950's Birdland Broadcasts*. CD: Jazz Band (1998 re-release).

1955: Stan Kenton, *Contemporary Concepts*. LP: Capitol/Toshiba EMI ECJ 40003, CD (2003): Capitol TOCJ-5655.

-Solos on Limelight and Sunset Tower (CD only)

1955: Stan Kenton, *Jazz Profile*. CD: Blue Note Records (1997 re-release).

1955: Max Bennett, *Max Bennett*. Bethlehem LP: Bethlehem/Fresh Sound FSR-2002, CD (1999): JVC Japan.

-Plays on Johnny Jaguar, My Heart Belongs To Daddy, Something To Remember You By, I Hadn't Anyone 'Till You, IRA Of The I.R.A., Max Is The Factor, Strike Up The Band, 13 Toes, Polka Dots and Moonbeams, and Nice Work If You Can Get It

1955: Max Bennett, *Max Bennett Plays*. LP: Bethlehem/Fresh Sound FSR-2015, CD (2005): JVC Japan.

-Plays on Taking A Chance on Love, Sweet Sue, and Blues

1956: Max Bennett and Friends, *Max is the Factor: featuring Carl Fontana*. LP: Bethlehem/Fresh Sound FSR-2218, CD (2006): Fresh Sounds Spain.

-Plays on Blues, Max Is The Factor, Strike Up The Band, 13 Toes, Polka Dots and Moonbeams, Nice Work If You Can Get It, Taking A Chance On Love, Johnny Jaguar, My Heart Belongs To Daddy, Something To Remember You By, I Hadn't Anyone 'Till You, Ira Of The I.R.A., S'Posin', and Sweet Sue

1956: Stan Kenton Orchestra, *Kenton Plays Holman Live*. CD (1996 re-release): Artistry.

-Solos on The Opener and Polka Dots and Moonbeams

1956: Stan Kenton Orchestra, *Cool, Hot and Swingin' Live*. CD (2007 re-release): Tantara Productions, Inc. TCD1123.

-Solos on The Opener, Polka Dots and Moonbeams, and Intermission Riff

1956: Stan Kenton Orchestra, *Revelations [Box set]*. CD (2000 re-release): Tantara Productions, Inc.

-Solo on Nice Work If You Can Get It

1956: Stan Kenton Orchestra, *At Royal Albert Hall*. LP: Artistry AR-2-100.

-Solos on Polka Dots and Moonbeams and Carl

1956: Stan Kenton Orchestra, *Live in Stockholm*. CD (2004 re-release): Sounds of Yesteryear, Swedish Radio SRJCD-104.

-Solos on Royal Blue, Polka Dots and Moonbeams, and Carl

1956: Stan Kenton Orchestra, *The Concepts Era Live*. CD (1999 re-release): Artistry.

-Solos on Carl, Intermission Riff, and Royal Blue

1956: Stan Kenton Orchestra, *Ernst-Merck-Halle, Hamburg, Germany*. CD (2003 re-release): Sounds of Yesteryear.

-Solos on Polka Dots and Moonbeams, Intermission Riff, Carl, and Royal Blue

1956: Stan Kenton Orchestra, *Cuban Fire*. CD (1991 re-release): Capitol Jazz CDP 7-96260-2.

-Solos on Fuego Cubano, Recuerdos, and Quien Sabe

1956: Stan Kenton Orchestra, *Kenton in Hi-Fi*. CD (1992 re-release): Capitol Jazz CDP 7-98451-2.

-Solos on Intermission Riff and Southern Scandal

1956: Stan Kenton, *Intermission Riff 1952-1956*. CD: Giants of Jazz (1999 re-release).

1956: Bill Perkins, *Bill Perkins Octet on Stage*. LP: Pacific Jazz/Toshiba EMI PJ 1221, CD (1998 re-release): Blue Note Records.

-Solos on Song of the Islands, Zing! Zang!, Let Me See, For Dancers Only, and When You're Smiling

1956: Mel Torme, *Round Midnight*. CD (1993 re-release): Delta.

1956: Kai Winding Septet, *The Trombone Sound*. LP: Columbia/CBS Sony 20AP-1836, CD: Columbia CL936.

-Solos on Whistle While You Work, Blue Room, Nutcracker, Breezin' Along With the Breeze, Jim and Andy's, Old School Ties, Captain Cutcha, Under A Blanket of Blues, Sunday, Nice Work if You Can Get It, and I Want To Be Happy

1956: Kai Winding Septet, *Trombone Panorama*. LP: Columbia CL-999, CD (2008 re-release): Columbia CL973.

-Solos on Trombone Panorama, The Party's Over, The Preacher, When The Red, Red Robbin Comes Bob, Bob Bobbin' Along, I Can't Gove You Anything But Love, and Yes, You

1956: The Kentonians, *Martial Solal with the Kentonians*. CD: Vogue/Kaleidoscope Jazz VG- 655.

-Solos on Why Not Steeple Chase, Blues Marshall, The Way You Look Tonight, They Say That Talking Love is Wonderful, and Jump At Five

1956: *An Anthology of California Music: Jazz West Coast, Vol.2 [Box set]*. CD (1998 re-release): Contemporary.

1957: Kai Winding Septet, *Live in Cleveland*. CD (1994 re-release): Status Records DSTS1012.

-Solos on Blue Lou, The Party's Over, Surrey With The Fringe On Top, The Preacher, Jive At Five, Molehill, There Will Never Be Another You, Jim and Andy's, In A Sentimental Mood, The Blues, and I Want To Be Happy

1957: Kai Winding Septet, *Cleveland June 1957*. CD (2000 re-release): Storyville Records STCD 8263.

-Same Solos as on *Live in Cleveland*

1957: Kai Winding and Carl Fontana's Cleveland Express, *The Complete Ohio Sessions*. CD (2004 re-release): Lonehill Jazz Spain LHJ10129.

1958: Bill Holman Big Band, *In a Jazz Orbit*. LP: Andex/Baybirdge, CD (1995 re-release): Vsop Records VSOP 25.

-Solos on The Man I Love, and After You've Gone

1961: Jimmy Cook Orchestra, *The Best New Band of the Year*. LP: Camden CAL-670.

-Solos on Do Nothin' Till You Hear From Me, Alexander's Ragtime Band, Polka Dots and Moonbeams, Whisper Not, It Could Happen To You, and Soon

1963: Louis Bellson Octet, *Thunderbird*. LP: Impulse A9107, CD (1998 re-release): Jasmine (E)JAS40.

-Solos on Thunderbird, The Little Pixie, Back on the Scene, and Cottontail

1966: Woody Herman, *The Jazz Swinger*. LP: Columbia, CD (2001 re-release): Collectables COL-CD-6679.

-Solo on "Toot, Toot, Tootsie!"

1966: Kai Winding, *Dirty Dog*. LP: Verve V-8661.

-Solos on Dirty Dog, Cantaloupe Island, Blindman Blindman, and The Sidewinder

1966: Kai Winding, *More Brass*. LP: Verve V-8657.

-Solos on Laura, It's Alright With Me, Stardust, Stella By Starlight, and I'm Getting Sentimental Over You

1966: Dusko Goykovich, *Belgrade Blues*. LP: Radio Televizije Beograd Record LPV-4201, CD (2002 re-release): Cosmic Sounds.

-Solos on Belgrade Blues, We, and Be My Love

1967: The Tommy Vig Orchestra, *Encounter With Time*. LP: Discovery DS-780.

-Solo on Just For You

1967: Woody Herman, *Concerto for Herd*. LP: Verve V/V6-8764.

-Solos on Concerto For Herd, Big Sur Echo, and Woody's Boogaloo

1968: Jazz For A Sunday Afternoon, *West Coast Scene Vol. 3*. LP: Solid State SS-18037.

-Solos on Straight No Chaser and Satin Doll

1968: The World's Greatest Jazz Band, *Vol. 1*. LP: Project 3 PR5033SD, CD (1990 re-release): Project 3 PRD5033.

-Solos on Ode to Billy Joe and Limehouse Blues

1969: The World's Greatest Jazz Band, *Vol. 2*. LP: Project 3 PR5039SD.

-Solos on I'm Playin' Humble, It Must Be Him, and What The World Needs Now Is Love

1969: Ten Great's of Jazz, *Jazz in the TROC*. LP: G Recording WCS-3330.

-Solos on Limehouse Blues, Mood Indigo, Tiger Rag, and After You've Gone

1969: Jazz In The Mountains. LP: World Jazz WJLP-S-14.

-Solo on After You've Gone

1969: Dan Terry Orchestra and Chorus, *Lonely Place*. LP: Happy Tiger Records HT-1005.

-Solo on Big Daddy

1971: The Blue Angel Jazz Club, *Don't Call It Dixie*. LP: Blue Angel Jazz Club BAJC - 513/4.

-Solos on Squeeze Me and After You've Gone

1971: The Blue Angel Jazz Club, *The Complete 1971 Pasadena Jazz Party*. LP: Blue Angel Jazz Club BAJC-510/511.

-Solo on Limehouse Blues

1971: Colorado Jazz Party, *Vol. 2 "Oleo"*. LP: BASF ULX-71-P.

-Solos on Undecided, Lover Come Back To Me, Emily, and Oleo

1974: Supersax, *Supersax Play Bird, Vol. 2: Salt Peanuts*. LP: Capitol ST-11271

-Solos on Yardbird Suite, Lover, Confirmation, and Salt Peanuts

1974: Supersax, *The Joy of Sax*. CD (1990 re-release): Pair PCD-1175.

-Solos on Yardbird Suite, Lover, and Salt Peanuts

1975: Hanna-Fontana Band, *Live at Concord*. LP: Concord CJ11, CD (1990 re-release): Concord CCD6011.

-Solos on A Beautiful Friendship, Sweet and Lovely, Jumpin' The Blues, Take The 'A' Train, I've Found A New Baby, and I Let A Song Go Out of My Heart

1975: The World's Greatest Jazz Band, *Plays Cole Porter and Rodgers and Hart*. LP: WJLP-S-6, CD (1998 re-release): Jazzology JCD-320.

-Solos on Love For Sale, I Concentrate On You, Just One Of Those Things, Have You Met Miss Jones?, My Funny Valentine, Blue Room, Anything Goes, It's D'Lovely, Rosalie, So In Love, You'd Be So Nice To Come Home To, and From This Moment On

1975: Rick Davis and Raoul Romero, *Funhouse*. LP: Las Vegas Music Company LVDR-2.

1975/77: The World's Greatest Jazz Band, *Plays George Gershwin and Rodgers and Hart*. LP: WJLP-S-7, CD (1998 re-release): Jazzology JCD-300.

-Solos on Liza, How Long Has This Been Going On, Strike Up The Band, The Lady Is A Tramp, Dancing On The Ceiling, Bewitched, Thou Swell, Lover, Who Cares, Fascinating Rhythm, Soon, and 'S Wonderful

1976: Wayne Newton, *Merry Christmas from Wayne Newton*. CD (1990 re-release): Curb Records DS-77348.

-Solos on White Christmas and The Christmas Song

1976: Lloyd Ellis Quintet, *Las Vegas-3 AM*. LP: Famous Door HL110.

-Solos on Sweet Georgia Brown, All The Things You Are, Blues To Go, Vegas Blues Jam, It's A Wonderful World, and Avalon

1977: San Diego Jazz Club, *Plays The Sound Of Jazz*. LP: San Diego Jazz Club SDJC-22477.

-Solos on Struttin' With Some Barbeque, I Ain't Gonna Give Nobody None of This Jerry Roll, What Can I Say Dear After I Say I'm Sorry (featured), Who's Sorry Now, At The Jazz Band Ball

1977: The Odessa Sound Of Jazz. LP: Odessa Jazz OS1001.

-Solos on I Gotta Right To Sing The Blues and Oh, and Lady Be Good

1977: Paul Anka, *Live-My Way* (Live in Japan). LP: United Artists GXG-23/24.

1978: Bobby Knight's Great American Trombone Company, *Cream of The Crop*. LP: Sea Breeze SB-2009, CD (1996 re-release): Jazz Mark JM116.

-Solos on Li'l Bit, I Got Rhythm, Rock Bottom, Stardust, Strike Up The Band, and Recuerdos

1978: Frank Rosolino – Carl Fontana, *Trombone Heaven*. CD (2007 re-release): Uptown UPCD 27.52.

-Solos on Here's That Rainy Day / Stardust, Well, You Needn't, All Blues, Just Friends, Laura / Embraceable You, and Ow

1978: Lee Floyd, *Have Banjo-Will Travel*. LP: Hot Banjo Society Records SSP 1003.

-Solos on "Toot, Toot, Tootsie," and Marie and Avalon

1981: Woody James Septet, *L.A. Swing*. LP: Sea Breeze RJL-8041.

-Solos on Head For Ted, Lazy Afternoon, Willis, Like Someone In Love, Relaxin', The Other Sister, This Happy Madness

1981: Sharkey's Machine (Film Sountrack). Warner Brothers SSK3653.

-Featured on High Energy

1983: The Las Vegas Jazz Orchestra, *Music of Raoul Romero*. LP: Sea Breeze SB-2031.

-Solos on Moon Trip, Tristesse, and Journey

1983: Raoul Romero and His Jazz Stars Orchestra, *Moon Trip 2000*. LP: Seab Breeze SB2031, CD: Americatone International AMT-2000154.

-Solos on Journey, Moon Trip-2000, Tristesse, and A Little Train

1984: Louis Bellson, *Don't Stop Now*. CD (1994 re-release): Capri 71001.

-Solos on Don't Stop Know, Indian Summer, Three Ton Blues, and Seven Come Eleven

1984: Bill Watrous and Carl Fontana. LP: Atlas LA 27-1030, CD (2001 re-released): Atlas AC35-8.

-Solos on Hey There, Dearly Beloved, If You Were The Only Girl, I Wish I Didn't Love You So (featured-Quartet), Baby It's Cold Outside

1984: The Jazz Soul of Porgy and Bess. CD: Jazzvisions/NEC.

-Solos on Medley, "Oh Lawd, I'm On My Way," and It Takes A Long Pull To Get Here

1985: Carl Fontana, *The Great Fontana*. LP: Uptown UP27.28, CD: Uptown UPCD27.28.

-Solos on Shoutin' On A Riff, It Might As Well Be Spring (Quartet), Soon, I Thought About You, Showcase, Polka Dots and Moonbeams (Quartet), Always, Expubident, What's New, America The Beautiful

1985: The Russ Gary Big Band Express, *Have Horn Will Travel*. LP: Grass Roots GRLP-102.

-Solos on Sakura-Sakura, Be True To Yourself, and Body and Soul

1985: Carl Fontana and Al Cohn, *Uptown Christmas*. CD: Uptown UPCD27.33.

-Solo on White Christmas

1987: The Brass Connection, *A Five Star Dream*. LP: Innovation JC0015, CD: The Jazz Alliance TJA-10002.

-Solos on Get Out and Stay Out, and Stella

1987: Paul Cacia, *Alumni Tribute to Stan Kenton*. CD: Happy Hour HH-6001-2.

-Solos on 23 N and 82 W

1990: Don Sickler, *Nightwatch*. CD: Uptown UPCD27.39.

-Solos on Hill's Edge, Ronnie's A Dynamite Lady, Night Watch, Scenes In The Sky, Barfly

1990: Concord Jazz, *Collector's Series Sampler*. CD (1993 re-release): Concord Jazz.

1993: Scott Whitfield, *To Be There*. CD: Amosaya Music AM-2533.

-Solo on Two of A Kind

1993: Conte Candoli and Carl Fontana, *Live at the Royal Palms Inn*. CD: Woofy Productions WPCD37-1.

-Solos on Poinciana, Well You Needn't, A Day In The Life Of A Fool, I'm Getting Sentimental Over You, On The Trail

1993: Carl Fontana and Buddy Childers, *Live at the Royal Palms Inn*. CD: Woofy Productions WPCD37-2.

-Solos on I Thought About You, Samba De Orpheus, Everything I Love, On Green Dolphin Street, Jumpin With Symphony Sid, I Could Write A Book, Lester Leaps In

1993: Bob Cooper and Carl Fontana, *Live at the Royal Palms Inn*. CD: Woofy Productions WPCD37-3.

-Solos on Billie's Bounce, If I Should Lose You, Speak Low, Tangerine, The One I Love Belongs To Somebody Else, Cotton Tail

1993: Carl Fontana and Steve Huffsteter, *Live at the Royal Palms Inn*. CD: Woofy Productions WPCD37-6.

-Solos on A Night In Tunisia, Star Eyes, In Love In Vain, Bye Bye Blackbird, How Deep Is The Ocean, People Will Say We're In Love, I'll Remember April

1993: Bill Perkins, Pete Candoli, and Carl Fontana, *Live at the Royal Palms Inn*. CD: Woofy Productions WPCD37-9.

-Solos on Broadway, Pete's Blues, Straight No Chaser, Days Of Wine And Roses, Caravan, Things Ain't What They Used To Be, Sometimes I'm Happy

1993: Carl Fontana Conte Condoli Quintet, *Complete Phoenix Recordings, Vol. 1*. CD (2002 release): Woofy Productions WPCD121.

-Solos on Walkin', Broadway, *Poinciana*, America the Beautiful, Lester Leaps In

1993: Carl Fontana Conte Condoli Quintet, *Complete Phoenix Recordings, Vol. 2*. CD (2002 release): Woofy Productions WPCD122.

-Solos on I Should Care, Emily, On The Trail, Girl Of My Dreams, Ow

1993: Carl Fontana Conte Condoli Quintet, *Complete Phoenix Recordings, Vol. 3*. CD (2002 release): Woofy Productions WPCD123.

-Solos on Straight No Chaser, Bye Bye Blackbird, Lover Man, Everything I Love, Stella By Starlight

1993: Carl Fontana Conte Condoli Quintet, *Complete Phoenix Recordings, Vol. 4*. CD (2002 release): Woofy Productions WPCD124.

-Solos on All Of You, Girl Of My Dreams, Darn That Dream, The Night Has A Thousand Eyes, I Can't Get Started, Centerpiece

1993: Carl Fontana Conte Condoli Quintet, *Complete Phoenix Recordings, Vol. 5*. CD (2002 release): Woofy Productions WPCD125.

-Solos on Strollin, A Day In The Life Of A Fool, I'm Getting Sentimental Over You, Nina Never Know, Well You Needn't

1993: Carl Fontana Conte Condoli Quintet, *Complete Phoenix Recordings, Vol. 6*. CD (2002 release): Woofy Productions WPCD126.

-Solos on Surrey With The Fringe On Top, There Will Never Be Another You, I Should Care, Lester Leaps In, Centerpiece

1995: Lezlie Anders, *With Love Lezlie*. CD: Celebrity CYCD74801.

-Plays on Our Love is Here to Stay and The Very Thought of You

1995: Flip Phillips, *Celebrates His 80th Birthday at the March of Jazz 1995*. CD: Arbors Records ARCD19281.

-Solos on Tenor Madness, Spanish Eyes, and Jumpin' At The Woodside

1995: Paul McKee, *Gallery*. CD: Hallway 9704.

-Solos on Alone Together and We'll Be Together Again

1995: Louise Baranger Jazz Band, *Trumpeter's Prayer*. CD: Summit Jazz DCD222.

-Solos on I Only Want Some and Chitlins

1995: The Bobby Shew Quintet with Carl Fontana, *Heavyweights*. CD: Mama Foundation MMF1013.

-Solos on The Night Has A Thousand Eyes, My Romance, Bag's Groove, But Not For Me, The Girl From Impanema, Just In Time (featured-Quartet), While My Lady Sleeps

1996: Joni Janak with Carl Fontana, *The Wind*. CD: Jazz Link Enterprises JLECD-4123.

-Plays on Chega De Saudade (No More Blues), Where Do You Start, I Concentrate On You, With A Song In My Heart, Close Enough For love, I Have A Feeling I've Been Here Before, The Way You Look Tonight, Trouble With Hello is Goodbye, Cinnamon & Clove

1996: University of Wisconsin-Eau Claire, *Jazz in Clear Water: Harpoon*. CD: Sea Breeze Vista.

1996: Various Artists, *Masters of Jazz*. CD: Rhino/Wea.

1996: Various Artists, *Big Band Renaissance* [box set]. CD: Smithsonian Collection.

1997: Jiggs Whigham and Carl Fontana, *Nice 'n' Easy*. CD: TNC Jazz-1701.

-Solos on The Touch Of Your Lips, Sweet Lorraine, Take The Coltrane, Here's That Rainy Day, If I Only Had A Brain, Nice 'n' Easy, It Could Happen To You, Incident, Cape Clip So

1997: Various Artists, *Blues in the Night: The Johnny Mercer Songbook*. CD: Polygram Records.

1997: The Carl Fontana – Arno Marsh Quintet, *Live at Capozzoli's Vol. 1*. CD (2006 release): Woofy Productions WPCD51.

-Solos on Milestones, Jitterbug Waltz, Disc Jockey Jump, I Can't Get Started, Perdido, Apple Honey

1997: The Carl Fontana – Arno Marsh Quintet, *Live at Capozzoli's Vol.2*. CD (2006 release): Woofy Productions WPCD163.

-Solos on I Want To Be Happy, Polka Dots And Moonbeams, Ralph's New Blues, It Had To Be You, Bye Bye Blackbird, Stella By Starlight, I Love You

1997: The Carl Fontana – Arno Marsh Quintet, *Live at Capozzoli's Vol.3*. CD (2006 release): Woofy Productions WPCD167.

-Solos on Just Friends, If I Only Had A Brain, I Could Write A Book, I Wish I Knew, Lester Leaps In, Centerpiece

1998: Various Artists, *West Coast Jazz Box: An Anthology of California Jazz [box set]*. CD: Contemporary.

1998: The Carl Fontana Quartet, *Live at Capozzoli's*. CD: Woofy Productions WPCD72.

-Solos on A Beautiful Friendship, As Time Goes By, Look For The Silver Lining, If Only Had A Brain, Gigi, Flintstones

1998: The TCU Jazz Ensemble, *Thanks For The Memories*. CD: TCU Jazz TCU1873.

-Featured on "Chinatown, My Chinatown"

1998: The Hungarian Jazz Trombone Company, *First Time Together*. CD: Budapest Music Center BMC CD 015.

-Solos on Take The "A" Train, Showcase, Rebel Rouser, It Might As Well Be Spring, There Is No Greater Love, What Is This Thing Called Love, Little Bit, Blue Lou, I've Got Rhythm

1998: The Carl Fontana – Andy Martin Quintet, *Live at Capozzoli's*. CD: Woofy Productions WPCD87.

-Solos on I Thought About You, Centerpiece, On Green Dolphin Street, Only Trust Your Heart, Caravan, I'll Be Seeing You

1999: Bill Trujillo and Carl Fontana, *It's Tru*. CD: Sea Breeze Records SB3033.

-Solos on I'm Always Chasing Rainbows, Look For The Silver Lining, Make Believe, Shine, Bye Bye Blues

1999: Bill Trujillo with Carl Fontana, *It's Still Tru*. CD (2006 release): TNC Recordings.

-Solos on I Wish I Knew, and My Pal C.F.

1999: Las Vegas Jazz Live at Pierce St Annex, *Marv Koral and the All Stars featuring Carl Fontana*. CD: Marv Koral's Private Label.

-Solos on Falling In Love With Love, Love Letters, Don't Get Around Anymore / I Let A Song Go Out Of My Heart, Emily, Lullabye Of The Leaves, Weaver Of Dreams, Never Trust Your Heart, Groove Merchant, Adrianna

1999: Various Artists, *After Dark: Jazz Ballads*. CD: Charly UK.

1999: Various Artists, *Great Jazz Swing Classics*

2000: Carl Fontana and Jiggs Whigham, *Keeping Up with the Boneses*. CD: TNC Jazz CD1708.

-Solos on Keepin' Up With The Boneses, Just For Now, It Had To Be You, Klook Spangalang, Embraceable You (J.W.Solo), Mini-Bar Blues, Time After Time (C.F.Solo), Be My Love

2001: The Jazz Trombone, *Allen Herman and Carl Fontana*. CD: Sea Breeze SB3070.

-Solos on It Might As Well Be Spring, I'm Old Fashioned, Meditation, Limehouse Blues, Emily, Stella by Starlight, The Night Has A Thousand Eyes, The Days Of Wine And Roses, It's You Or No One, Polka Dots And Moonbeams, The Song Is You

2006: Frank Sinatra Jr., *That Face*. CD: Rhino R270017 (recorded prior to his 2003 death).

-Plays half chorus on Cry Me A River

APPENDIX A
INTERMISSION RIFF, JUST FRIENDS, AND
IT MIGHT AS WELL BE SPRING

Intermission Riff

Solo as played by Carl Fontana on "Kenton In Hi-Fi"
Capitol Records CDP 7 94851 2

trans. Wes Parker

♩ = 172

1

$D^{\flat 9}$ $D7$

3 3 3

5

$D^{\flat 9}$ $D7$

3

9

$E^{\flat}m9$ $D7(\#9)$ $D^{\flat}Maj7$

3 3 3

13

17

21

25

Musical staff 25: Bass clef, key signature of three flats. Measures 25-28. Measure 25 has a dotted quarter note. Measures 26-27 have eighth notes with a slur. Measure 28 has eighth notes with a slur and a fermata.

29

Musical staff 29: Bass clef, key signature of three flats. Measures 29-32. Measure 29 has a dotted quarter note. Measures 30-31 have eighth notes with a slur. Measure 32 has a triplet of eighth notes.

33

Musical staff 33: Bass clef, key signature of three flats. Measures 33-36. Measure 33 has a dotted quarter note. Measures 34-35 have eighth notes with a slur and accents. Measure 36 has eighth notes with a slur and accents.

37

Musical staff 37: Bass clef, key signature of three flats. Measures 37-40. Measure 37 has a dotted quarter note. Measures 38-39 have eighth notes with a slur and accents. Measure 40 has eighth notes with a slur and accents.

41

Musical staff 41: Bass clef, key signature of three flats. Measures 41-44. Measure 41 has a dotted quarter note. Measures 42-43 have eighth notes with a slur. Measure 44 has eighth notes with a slur and a fermata.

45

Musical staff 45: Bass clef, key signature of three flats. Measures 45-50. Measure 45 has a dotted quarter note. Measures 46-50 have eighth notes with a slur and accents. Measure 50 has a fermata.

Just Friends

Solo as played by Carl Fontana on "Trombone Heaven"
Uptown Records 27.52

trans. Wes Parker

♩ = 210 B^bMaj7 B^bm7 E^b7

1

5

F Maj7 A^bm7 D^b7

3

9

G m7 C7 E m7(b5) A7 D m7

3

13

G7 G m7 C7 B7

17

B^bMaj7 B^bm7 E^b7

21

F Maj7 A^bm7 D^b7

25

G m7 C7 E m7(b5) A7 D m7

29

G7 G m7 C7 F6 C m7 F7

Chorus Two

33

37

41

45

49

53

57

61

Chorus Three

65

69

73

77

81

85

89

93

The image shows a musical score for a bass line, labeled "Chorus Three". It consists of eight staves of music, numbered 65 through 93. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and triplets. The first staff (65) starts with a B-flat and a slur over a series of eighth notes. The second staff (69) features a triplet of eighth notes. The third staff (73) has a slur over a group of notes. The fourth staff (77) continues with slurs and accents. The fifth staff (81) shows a slur over a group of notes. The sixth staff (85) contains five triplets of eighth notes, each marked with a "3". The seventh staff (89) includes a slur over a group of notes and a triplet of eighth notes. The eighth staff (93) features a slur over a group of notes and a triplet of eighth notes.

Chorus Four

97

101

105

109

113

117

121

125

Detailed description: This page contains eight staves of musical notation for a bass line, labeled 'Chorus Four'. The notation is in bass clef with a key signature of one flat (B-flat). The measures are numbered 97 through 125. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' below the notes) and dynamic markings such as accents (>) and slurs. The notation includes various accidentals (sharps, flats, naturals) and rests. The final measure (128) ends with a double bar line.

Chorus Five

129

133

137

141

145

149

153

157

The musical score consists of eight staves of music, each starting with a measure number. The key signature is one flat (B-flat). The notation includes eighth and sixteenth notes, often grouped in triplets and slurred together. There are several dynamic markings such as accents (>) and a 'tr' (trill) marking above measure 149. A fermata is placed over the final measure of the piece. The piece concludes with a double bar line and a large 'V' symbol.

It Might as Well Be Spring

Solo as played by Carl Fontana on "The Great Fontana"
Uptown Records 27.28

trans. Wes Parker

$\text{♩} = 126$ $\text{B}^{\flat}\text{Maj7}$

Intro

1 $\text{B}^{\flat}\text{Maj7}$ Cm7 Cm7/F $\text{B}^{\flat}\text{Maj7}$ Cm7 Cm7/F

5 $\text{B}^{\flat}\text{Maj7}$ Gm7 $\text{G}^{\flat}7$ Fm7 $\text{B}^{\flat}7$

9 $\text{E}^{\flat}\text{Maj7}$ $\text{E m7}(\text{b}5)$ $\text{A}7$ D m7 $\text{G}7$

13 Cm7 $\text{F}7$ D m7 $\text{D}^{\flat}7$ Cm7 $\text{F}7$

A 17 $\text{B}^{\flat}\text{Maj7}$ Cm7 Cm7/F $\text{B}^{\flat}\text{Maj7}$ Cm7 Cm7/F

21 $\text{B}^{\flat}\text{Maj7}$ Gm7 $\text{G}^{\flat}7$ Fm7 $\text{B}^{\flat}7$

25 $\text{E}^{\flat}\text{Maj7}$ $\text{E m7}(\text{b}5)$ $\text{A}7$ D m7 $\text{G}7$

29 Cm7 $\text{F}7$ $\text{B}^{\flat}\text{Maj7}$ F m7 $\text{B}^{\flat}7$

B $E^{\flat}Maj7$ $Fm7$ $B^{\flat}7$

33

$Fm7$ $B^{\flat}7$ $E^{\flat}Maj7$ $Dm7$ $G7(b5)$

37

$Cm7$ $Cm7/B^{\flat}$ $A7(b5)$ $D7$

41

$Gm7$ $C7$ $F7$ $Cm7$ $F7$

45

A $B^{\flat}Maj7$ $Cm7$ $Cm7/F$ $B^{\flat}Maj7$ $Cm7$ $Cm7/F$

49

$B^{\flat}Maj7$ $Gm7$ $G^{\flat}m7$ $Fm7$ $B^{\flat}7$

53

$E^{\flat}Maj7$ $Em7(b5)$ $A7$ $Dm7$ $G7$

57

$Cm7$ $F7$ $Dm7$ $Am7$ $A^{\flat}7$ $G7$

61

C

65 Cm7 Ebm7

69 Bb6 Am7 Gm7 F7 Em7(b5) Ebm7

73 Dm7 Dbm7(b5) Cm7 F7

77 BbMaj7 Cm7 BbMaj7 Cm7

A Chorus Two

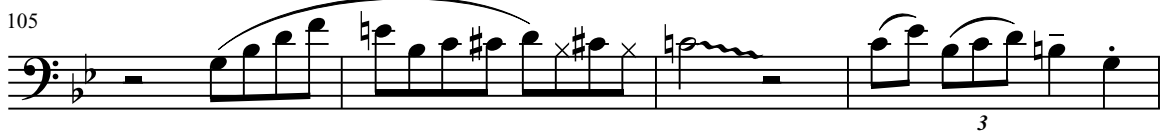
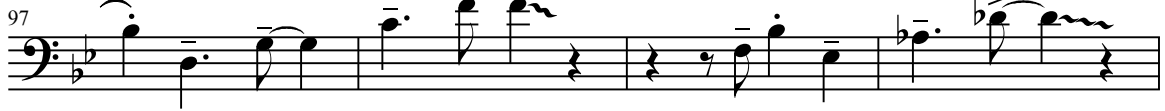
81

85

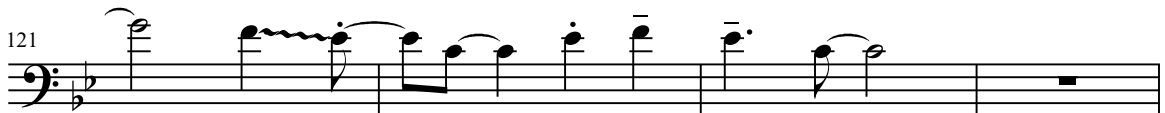
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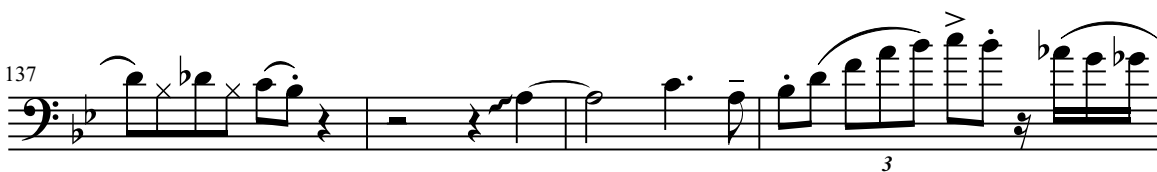
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APPENDIX B

INTERVIEW WITH KEN HANLON, NOVEMBER 5, 2008

- WP: How long did you know Carl and how close would you say the two of you were?
- KH: Well, I've known Carl Fontana, I knew Carl Fontana up to the date of his death from 1968 when I came here. I mean, like many people Carl Fontana was already a big hero of mine. Dating back to when I was 15 years old and heard Kenton in Hi-Fi and heard him for the first time. We really got to be very close around the beginning of the 90's. I was asked to do an interview of Carl for the local union paper and we started talking about a biography and I started working on a lot of aspects of that. And the main reason it's been problematic to do is that Carl was not a talker. And because he wasn't a talker it was very difficult to fill a lot of stuff in. And he had a tendency to think that certain things were just unimportant, which didn't help it either. I'm right now hoping that his two younger brothers are going to help fill in some more holes because they may have been reticent to tell me things while he was alive. I just don't know. We're going to find out about that, but roughly we were very good friends for about a dozen years or so.
- WP: So talk about your first encounter, or maybe even your first impression of Carl listening to him play. Like you mentioned when you were younger listening to the Kenton Hi-Fi...
- KH: Well, I used to play in dance bands in the 50's. And I think every dance band I ever played in had an arrangement of *Intermission Riff*. And it was such a simple tune, just three chromatic changes up and down. And I always felt that it was awkward to really do much interesting stuff on it until I heard him on the recording. I mean, he took such simple stuff and made such marvelous music out of it. I don't know anybody who does not consider that solo to be one of his greatest solos not from the view point of all of his work but great from the sense of taking such simple material and making such good music out of it. Once I came to town here and got to know him first hand he was just a magnificent guy to deal with. First of all, he was a typical endless searcher for the perfect mouthpiece, the perfect trombone. And at that time I think he had just started using a Williams. And I remember, he'd come off the stand and he say, "What do you think of that horn, how does it sound?" And of course all of us would laugh and say 'Carl, if you played on a garden hose you would sound good.' You know, how do you judge that from our view point. It's more of a question of how does it feel to you. And he was always a great, fun guy to be around. He had a real quick sense of humor. He always had jokes to tell and most important, he had great come backs on things. Or he'd interject something into a conversation that would just crack everybody up. He was just that kind of a guy.

- WP: You mention that he's always looking for better equipment maybe. What did he eventually settle on?
- KH: Well, what you'll find is that you got to be careful on what he settled on. The last thing he was playing was an Edwards because Edwards was willing to underwrite him for going out and playing college things and that kind of thing. Carl was a Conn guy to start with and that was primarily because Conn was such a popular instrument back in the late 40's, early 50's. Secondly, it got reinforced by the fact that when he was with Kenton, Kenton's whole brass section played Conn and they were virtually given the instruments. So, Carl always loved his 6H (excuse me, yeah 6H, yeah that was right. Yeah that was the right one. I had to stop and think about that for a moment but then I realized, no 8H was the symphonic model). It was the 6H that he, and lots of guys liked that horn. He would often remark that he never really liked the King 2B, but he was always just enormously impressed with how, what he called it to be such a great recording horn. That he loved the sound of trombone players that used it, which most of the studio guys did, you know people like Dick Nash were 2B players. But he never went to that horn himself. He did Williams for a while and then he went to Bach. Well, Bach and Conn and all of that organization got wrapped underneath the same leadership and management I should say. and what he found is that the amount of money they were willing to put in to him going to a school and playing with their band and doing a clinic was becoming less and less and less. And Edwards at that time was developing a jazz horn. And they wanted Carl to try it because they were looking for all the input they could get. And in the end they offered Carl a better deal in terms of supporting him and going out and he ended up playing Edwards at that point and that was the last horn he was using. There are funny, funny stories along the way. One of them is Tom Everett, and by the way, if you want to talk to another person who knows lots about Carl Fontana, definitely talk to Tom Everett at Harvard. Because Tom was an enormous fan of his. And this story I'm going to tell you he probably can supply you with more detail than I can because I wasn't there. Apparently he had booked Carl and Carl was still endorsing Conn. And they're at a function during all of this and Carl's got his horn in his hand, but it isn't a Conn, it's a Williams. And here up shows the regional manager of the company. And Tom's saying, "I'm trying to stand in front of the horn without blocking Carl from talking to this guy." And the guy can't see what it is. But that was typical of Carl. Carl had no great allegiance to any of these companies one way or the other. And in the end it mostly mattered to him whether he was liking the way a horn played and he would change his mind about that. That kind of relentless pursuit of the absolute perfect instrument which I think Archie Lakoch had the best take on. He said, "The best trombone I ever played made it hard."
- WP: Let's talk about Las Vegas. What do you think it was, about Las Vegas that was so appealing to Carl? He could have gone anywhere and made a solid career, but he settled in Vegas.

KH: I think more than anything else you have to understand that when Carl came here in '58 this was the place where almost all road band musicians landed because they knew they could get plenty of work here and work steadily and not have to travel on the bus anymore. I think he was no different than anyone else in that respect. By the way, an aside, he got here in town the same time another musician got in town by the name of Gus Mancuso, who was a multi instrumentalist, including trombone.

WP: Yeah, he was a piano player mainly, wasn't he?

KH: Yeah, well you probably know him more from that perspective, but he also played bass. Gus, if you could make music on it, somehow Gus would find a way to play. He was just that kind of guy. Gus is still alive, and he and Carl lived in the same place together. I'm sure that Gus would have some stories about Carl and him from those very early days because Carl came here 10 years before I did so there's 10 years that other guys would have info on and Gus was here the whole time during that time and those guys were always good friends. Anyway, because this was a tourist town and it was a small town in those days. When I came in 68 there were only 150,000 people here. When Carl came here there were less than 50,000. But the airport planes came in from everywhere because of the junkets, the gaming junkets. So virtually that meant there were planes that you could take to get anywhere you wanted to go. So whenever Carl could book a jazz party or jazz festival, or whatever it was he was doing this was an easy place to get to other places from. And that's been true of lots of people. There are jazz musicians who have played here Wes, I mean, who lived here that virtually never played here. Eddie Lockjaw Davis lived here for 37 years and he played in Las Vegas twice in all of that time. But, see this was also a place where everybody came through so it was a good place to see folks you knew in the business, it was a good way to keep contacts. So in many ways there were many facets to the town. Secondly, things were loose enough that Carl could pretty much have a gig and if somebody called him to go do something he could send in a sub without too much difficulty here. That was a fairly easy thing to do back in those days and he took advantage of that quite often. It used to be the joke that Carl would take a gig for 3 weeks playing some act somewhere and on the first day of the job he'd say "I'm sending a sub in tomorrow." Because he'd just gotten a, Dick Gibson had just called from Colorado and was home throwing another big jazz party or something, you know, that kind of thing.

WP: Well it's interesting because you always hear the stories of all these great jazz musicians landing in L.A. after the big band boom was over, and that's where all the studio gigs starting happening. It's interesting to hear someone of his stature settling in.....

KH: But what you have to understand is that Carl would never have wanted to live in a place as big as L.A. He was a small town boy. Even today Monroe, LA is about

60,000 people. It's not very big. He's also a real home-body. And he liked that situation here. He liked the feeling and I can tell you, the town still felt like a small town when I came here. You can imagine what it was like when he arrived in 58. And it's one of the reasons he stayed here because he could still go and play wherever he wanted to play without too much difficulty and yet he could always come back here and have a gig.

- WP: I know you mentioned to me when we met first that you were trying to do a biography of Carl. What's the status of that, is that still going, or.....
- KH: You see the status is that I have got to get a hold of his brothers and get back down to LA. Unfortunately, my work with the International Trombone Association, I just didn't have any time. I was traveling all over the world for that organization so I'm just getting back to where I actually haven't been out of town now for, let's see, almost 2 ½ months. I was home over the summer a total of 9 days. So you can see what the problem was, and I've got to get down there because I've got to talk to them some more. There are just way too many holes for me to complete. You know, I don't want to do a 50 page biography on the man. I would be still to some degree, confronted with this, although I certainly would make it longer by having a lot of solos in there and discussing various things about his solos and so forth which would expand the book. But people want to know personal stuff about people as well. I'm still lacking a number of things when it comes to that and hopefully I'm going to fill those holes in and finally get this thing going.
- WP: Yeah, I mean, just from talking to you a lot of things you say about him, it seems like Carl might have been in some ways kind of shy. Like you said he didn't really talk a whole lot.
- KH: Well, it could be. I would also tell you that it is not unusual when you have somebody who's as right sided, brain-wise as Carl was, you won't find a jazz musician of the caliber of Carl Fontana in which that generally is not true. Right sided people are not generally talkers. Secondly, Carl comes from what you might call peasant stock. And what I mean by that is that his grandmother and grandfather came from Italy in a time when Italy was very, very poor and lots of people were pouring into this country from Italy. And one of the things you find out about those folks is they also tended to be very close mouthed. They considered their business to be their own and no one else's. And it wasn't so much conscious with Carl, I just think he grew up that way. He grew up basically understanding, you know, you don't talk about personal stuff. And so that made it very difficult. And the thing of it is, is I'm not interested in dealing with the problem aspects of Carl's life. I don't need to talk about a divorce and those kinds of things. I'm not interested in the prurient aspects of his life, but I'm much more interested in how he thought about certain things and certain kinds of gigs and all those kind of things. And I would weedle some of that out over time but never to

the extent you would ordinarily expect. I mean, I'm working with Bill Tujillo right now, a tenor player who's very verbose guy, and he's going to be so much easier to write about because he'll tell you anything you want to know. So, it makes it a lot easier, you know.

WP: So, why do you think Carl recorded so little? Really only one solo album that you could call an intended album of just him. What was it do you think....

KH: You're talking about the one on uptown?

WP: Yeah, the Great Carl Fontana?

KH: Yeah, exactly. The Great Fontana.

WP: Why do you think it is that he didn't do more solo albums? Is it because he had so many opportunities to pair up with other people?

KH: Actually, it was more because Carl was totally un-aggressive. Most guys that record a lot go after it. Carl never went after it, at all. Whatever happened, happened. And it was the same way, you know, the Hannah Fontana Band, where he was co-leader, you know, with Jake Hannah. The same thing, the guy who run the Concord festival wanted to gather a group of musicians together and he wanted to use Jake Hannah's and Carl Fontana's names as the front names of the group. You may remember Bill Berry played on that; Plas Johnson, and..... the drummer's escaping me right now and the bass player. Anyway, the problem was that, in actuality, I mean, when we recorded Carl we did it with Jiggs because we knew that Carl likes to play second. He doesn't like to take the lead. He wants to always be playing counterpoint. So, you need another horn player with Carl. And, it's very interesting and it works....that solo album is not the most representative work. And you notice he wasn't a solo album because he still had Al Cohn on that album with him, he had another horn player. And I really believe that Carl, if you listen most of the time Carl never plays the melody for any length of time. He'll immediately start branching out into other lines that he hears. And I think that has something to do with it as well. I don't think Carl Fontana ever thought of himself as a leader. Even though by deference, he quite often ended up being the leader on the gig. He used to work with a tenor man from Woody Herman's old band, Jimmy Cook, and Jimmy would book a rhythm section and Carl and him into places like the Sahara Lounge. And invariably, Jimmy would defer to Carl as to what tunes to play. But Carl would have nothing to do with organizing the gig or going and booking it with the hotel manager. That just was something he was not interested in.

WP: The Vancouver thing he did with Frank Rosolino; did he ever speak much about his experience and his relationship with Frank?

KH: Oh yeah, very much so. He and Frank were the best of friends. And they quite often played together and Frank, I don't know if you know, but for a period of time Carl actually put together a trombone section for Paul Anka that consisted of Kai Winding, Frank Rosolino, and himself and a guy named Chris Brewer, who was the bass trombone player in that section. And whenever those guys played here you could always go to places like the Tender Trap or some of the other jazz places in town and he and Frank would be playing together. In fact, there was a session at one time at the Tender Trap in which Louie Bellson also joined them. The trouble is the club owner, who taped the thing screwed up so badly that there's not a single complete tune (lol) on the tape. But the playing of what is available on the tape is incredible. But there's so much background noise. It was just a terrible taping job that the guy did and it was a shame. I think both of those guys felt that they were one another's equal. That they were dealing with some by you who's musically like they were. Not in terms of playing exactly the same way, on the contrary. I think they celebrated the fact that the two of them were different stylistically in certain ways. But they just hit it off incredibly well. And I think that Carl was very, very upset when Frank committed suicide.

WP: Yeah, that was definitely a tragic situation. Did it have an affect on him, more than just, you know....

KH: No, with Carl you never knew because Carl never talked very much. I mean, I knew a little bit from him that, you know, he really missed playing with Frank. And Frank and he used to go to all those jazz parties, the ones that took place in Texas and Meridian (and what's that other little town down there not far from Meridian I can't think of it right now) and then it was Dick Gibson in Colorado used to do them in Colorado Springs and eventually he did them in Denver and Carl and Frank were at all of those things and they played together a lot because there was a real mutual attraction there musically between them I think as well as personality wise.

WP: Was there anyone else that Carl played with that he was, you know, in a similar amount of closeness as he was to Frank?

KH: Well, I wouldn't say quite as similar but there were people he really liked playing with. He like playing with Zoot Simms. When (I'm trying to think) I think, I think if he'd of put down, nothing, I don't think Carl had anything against Al Cohn at all, but I think had Carl been the one putting together that date he would have rather had Zoot on that date than he would have had Al Cohn, or for that matter even Stan Getz. I mean, I think that for whatever reasons Carl felt musically more akin to Zoot than he did the rest when it came to that. Other than that there were lots of people he liked to play with but I don't know that there was quite as strong an attraction as there was between him and Rosolino and to a slightly lesser degree between him and Zoot. He was really upset when Zoot passed away, I remember that. He was very unhappy over losing him.

- WP: Of all the people that he played with, do you have any idea as to who was the most influential in his playing? I know you said that Frank and him kind of celebrated their differences. Was there anyone that he was known to have said, “this person influenced my playing in this way,” etc...?
- KH: You know, he never did talk about it and let me tell you my impression. My impression is that Carl’s sense of his own musicality and what he wanted to do was already set by the time he went on the Woody Herman band. If you listen to a couple of the tracks from that Woody Herman band on Woody’s old Mars label, you can hear the very first solo he takes he tries a little bit to be that more aggressive kind of player that Bill Harris was. Because, you know, Bill Harris had been the mark of what trombone jazz was on Woody’s band before the third herd. And I think in many ways that he very quickly found out that wasn’t his style so on the second recording that he did he’s already sounding pretty much like the Carl Fontana we know. My guess is that most of his influences came from when he was very young, part of it from his dad, who was a tenor saxophonist and a violinist and who had his own band. But even when Carl was in high school and played in his dad’s big band they virtually, he virtually would talk his dad into using a full trombone section and then on the stock arrangements he would write trombone solis to play so that instead of the trombones being tagged underneath the trumpets there would be a chorus that would be played by the trombones and he put that together himself. There were a couple of old time players that he obviously had great respect for that were local guys down there that virtually, I would doubt very seriously, were ever known outside of Monroe.
- WP: Well it’s interesting because growing up in such close proximity to New Orleans you would think that a lot of people would have more of that tailgating influence.
- KH: But you know, interestingly enough, and I learned this from Carl’s family, northern Louisianans are a different breed from those who live in New Orleans. A whole different way of looking at things. So I don’t think they ever looked at that. And understand that when Carl went to school he went to a two-year school in Monroe, it was called Northeastern Louisiana at the time, and then it finally became Northeastern Louisiana University, a four-year school but that’s long after he left there.
- WP: Which is now the University of Louisiana at Monroe.
- KH: Yeah, and see that’s changed again when I was down there it was still called Northeast Louisiana University. So, but states are all the time playing around with names. And then he went in his junior year down to LSU and he finished his degree there and he played in a group with a guy named Lee Fortier, you may have heard that name before, who was a trumpet player. And I think a lot of Carl’s jazz playing developed when he was in that band because you can hear

from the very earliest recordings he does with Woody and Woody's the first main group he played with, he's already playing like Carl Fontana. Now it's not like we're listening to some guy who's kind of a diamond in the rough who needs lots of buffing, he was already doing some very nice things.

WP: Interesting. You mentioned that he was already sounding like Carl Fontana, what do you think some of his most notable performances are? Like before you said that he was better when he was with somebody. In those instances what do you think some of his most notable situations were?

KH: Well ok, understand what I'm saying, I'm talking about small group now, not big band, ok. Because big band is a whole different ball game all together. Boy, there are so many good ones. If you go back and, probably one of the best pairings for him was the album his did with Bill Watrous. The two of them actually musically hit it off pretty well. And you can hear that not only in the original album, but you know he and Watrous around the time that album was done, was labeled played a jazz night at the Four Queens here in Las Vegas and the recordings that were made of those were broadcast over the local public radio stations. You can just tell there's a real musical empathy between the two of them. And I will tell you that if you corner Watrous and ask him who his favorite jazz trombone player is he will to some degree begrudgingly admit that it's Carl, but that's because in the end I think Bill would like to hope that he is the greatest jazz trombone player. And that has a lot to do with a dad who was a trombone player who never thought Bill really lived up to what he should have. So, he's always had some real ego problems because of his dad.

WP: You qualified that they got along very well musically. It's no secret that a lot of people don't always get along with Bill.

KH: Well, understand that Carl would have a way of....Are you familiar with the tune Captain Kutcha?

Wes: Yeah.

KH: Ok, you know who wrote that? Nat Pierce. And of course, Nat knew Carl from other times that Carl was on Woody's band because Carl was on Woody's band in the 60's for a while too on a big state department tour. And what everybody realized about Carl was that whether Carl would admit it or not, and he generally wouldn't, is that when he stepped on the stand with anybody, and particularly saxophone players, he was determined to be the guy who came out on top. In essence it was a cutting session for Carl to some degree. And I think that virtually because of that and because he was so, he had the ability to pull that off so often, I mean it's legendary how many saxophone players have walked off the stand having played with Carl Fontana with their tail between their legs. Never expecting that a trombone player would out-play them. And I think that for that

reason there is that old alpha personality that comes to play. Carl ended up, just by the sheer force of his musical personality, being the alpha character on the band stand. And thus, he didn't have those kinds of problems with Watrous because Watrous was basically acquiescent to a large degree.

WP: So, you mention that Watrous, and I've heard this several times, will kind of admit that Carl was a major influence. One of the things I'm trying to do in this paper is to draw some really obvious lines of influence and I want to try and contact the people that I think may have been influenced by Carl. Can you speculate.....

KH: Oh, I can tell you right now, Jim Pugh. Oh absolutely Jim Pugh. Jim Pugh worships at the Fontana.

WP: I would think Bob McChesney would be on the list.

KH: Oh, there's little doubt about that. And you can tell that by the fact that McChesney finally did what Carl would never do. And that is he codified how you actually went about doodle-tongue. And he's very, very good at it.

WP: Yes.

KH: Stylistically, he's not the same as Carl. But, the influence is very, very heavy there. Just from a technical standpoint if nothing else. But, I think what Pugh said to me just last year when I was talking, he and I were talking about Carl, he said "You know, the thing that always amazed me about Carl is Carl always finished all of his musical thoughts. You didn't ever find Carl coming to the end of a solo and then just kind of briefly, you know, abruptly cutting off for the next horn player or whomever was taking the next solo to come in. That everything had, you know, a beginning, a middle, and an end to it. And I think that's very true. And I think that's what people who are not great players always appreciated about Carl was that everything was musical. There was no such thing as something that came out of his horn that did not basically have a good structure to it. That's relatively rare in most jazz players. Most jazz players can not do that all the time. But Carl seemed to have the knack of being able to do it virtually all of the time. Almost as if it were something that was instinctive to him. You know I'm going to send you a set of CD's that Jim Pugh gave me. Jim Pugh when he was on Woody's band in the early 70's happened to be in New York the same time Carl was on two different occasions. One time when Carl was there with Super Sax and another time when Carl was there probably right around the time he did his album for Uptown because it was of course (what kind of quintet, I got to stop and think about that). Anyway he recorded two sets on both. Now there's a little bit of problem with talking, but for the most part the guys at the table when Carl's soloing are quiet because it's the whole trombone section of the Woody Herman band there so when Carl was playing generally the noise definitely goes down.

But there's a fifth CD which is about, which is from a clinic that Jim Pugh went to at some point along the way and I think that there's a kid asked a question of Carl there and Carl for the first time I can ever recall actually talks about how his brain works when he's playing, when he's soloing. And it's basically the idea that he virtually has a soundtrack in his brain that is always, he knows where the melody is and all of his solos are nothing more than counterpoint to those melodies. And I've done enough research on that that you can take almost any tune, I don't care what tune he played, and you lay the melody out with the changes and then lay over top of that a staff with his solo on it you can see that the counterpoint is virtually perfect all the time. The two guys that played with Carl a lot here in town, Jim Hunsinger, who was the lead player on one of the relief bands here and Bill Rogers, the bass trombonist, they were considered the trombone section and virtually those guys said that all the time they worked with Carl they never heard Carl ever play a bad note. He didn't always play the note that was meant, but every note he played always fit. And I found that to be true, you just don't hear, you don't hear him going off and having to put himself back in. He always seems to be aware of exactly where he is. Rogers even said that he used to jokingly say, "Carl Fontana is the only second trombone player I've ever known who plays lead trumpet because his time was so perfect that even lead trumpet players followed him. And that's quite a compliment to say the least.

WP: It's always been said that he came up with the doodle tonguing technique to compete with sax players.

KH: Oh, absolutely. In fact the way he put it, he said it was self defense.

WP: Yeah, exactly. So in doing that, do you think that there are any sax players or trumpet players or any other instrument that may have been influenced by his playing?

KH: Boy, I'm sure there have been. Precisely to what level, I can't say. My guess is, is that he and Conte Candoli also were very compatible. But you know, with Conte was a well developed soloist before he ever met Carl so, you know, I mean once a player is pretty well developed as a soloist it isn't that no one influences, but the influence tends to be more ideas than it is style. And that gets to be very tricky as to exactly how you would sort that out.

WP: Well yeah, I don't want to get into forensics.

KH: Yeah, right yeah. Well, it's tricky. It's very tricky. I mean, I don't know any musician that ever worked with Carl who didn't feel that Carl didn't in some way influence their musical thinking to some degree. I mean, every guy I've talked to, even guys who are as straight ahead as Don Menza if you put him in a corner, would admit that there were things Carl did that Menza was attracted to.

end of side one

- WP: So, speaking of the doodle tonguing. When he first started with Woody Herman was he already pretty much solid in the doodle tonguing way of playing or....?
- KH: I don't think at that time from everything I've talked to him about that he was conscious of some of the things he was doing. That doesn't mean that you don't hear a few things that sound like that he may have already been thinking about it. Certainly it had to happen within a few years because I think by the time he started playing with Kenton which I believe was 55 if I remember off the top of my head. You can hear very plainly.
- WP: Did Carl ever talk about a practice routine or anything? I mean these guys that are so amazing sometimes they do. Sometimes they just say, "I put the horn to my face and go." Do you know of any.....?
- KH: I think you will find to a large degree that's exactly what Carl did. Carl's father, who as I said was a musician assumed that Carl was never going to be a musician cause he wouldn't practice. In fact he'd rather play sports. He loved playing football and baseball and all those kinds of things. It was actually the middle brother, Bootsy that was seen as the more serious musician and who, by the way, is a pretty fair trumpet player and bass player both. He's a dentist by trade. His first name is George actually but the family nickname for him was Bootsy. I'm not so sure where that came from. I need to ask him that one day. I don't know why I haven't thought about asking him that before. But virtually it isn't that Carl never picked up his horn, but usually when he picked up his horn to do, from what I could see all the time was he, there might be something he was thinking about idea wise and he might touch a few chords on the piano and play a few things but the idea, I mean, I don't think the man ever warmed up in his life. In fact, that's true also of Jiggs Wigham. I mean, I heard Jiggs Wigham answer a kid who at a clinic at one of the trombone festivals, the kids says, "Well, what do you do for a warm up exercise?" And in his typical kind of off-hand joking manner he says, "Warm up, what's that?"
- WP: Wow!
- KH: You'll notice how many of these guys come from musical families. I mean, you know Watrous's dad was a trombonist. Now, interestingly enough that's not true with Jiggs. You know, not the same story there so you know. It's also true with, I don't think it's true with ????. I don't think he came from a family of musicians either. So sometimes for some reason the stars must align I guess or whatever.
- WP: Yeah definitely. Did Carl ever branch out from jazz? I mean, he pretty much mainly did jazz. I mean, he didn't never play anything legit?

- KH: No. And let me tell you something I know. There's an old boy named Whitie that was actually a couple of years ahead of Carl at LSU. I'm trying to think what Whitie's name, I'd have to go back and look. I've got his name cause Whitie used to come up here and play 76 trombones quite often primarily because Carl was, you know as a soloist with us for years until he passed away. And I remember Whitie saying that Carl was never thought of by the band or orchestra director as being a very good trombone player and that quite often he was stuck on the bottom chair because he didn't have the right tone quality and you know, all of those kinds of things. And, you know in the days that Carl was coming up schools didn't, music schools were not very interested in people who played jazz. At all. I mean, when I went to Peabody, and you know I'm more than 10 years, let's see how many years we were, I'm 13 years younger than Carl, ok. When I went to Peabody the only reason we had a jazz band was because the music fraternity sponsored one and we just did it on our own. It wasn't until probably the 80's before Peabody finally decided to that they better get into the jazz business.
- WP: That's an interesting thing you notice around the country is it didn't start happening until after the 60's or 70's. Even very few bands were around at that time.
- KH: Oh, amen. And you know they used to call them Stage Bands because the word jazz was kind of considered, you know, uh, persona not grata.
- WP: Well it had some negative connotations that came along with it I think that people weren't ready to ignore at the time.
- KH: Oh exactly, exactly.
- WP: Are there any other players you might speculate were influenced by Carl?
- KH: Yeah and by the way I would tell you that in the case of Mark Nightingale there's another, I thought of his name when we were talking earlier and then we kept on going and I didn't mention, Mark Nightingale would tell you that Carl Fontana was an influence.
- WP: I've heard a lot of stories about the last few years of Carl's life, and a lot of those from you. I've heard that he would play at some points, and at some points would not play. I think you told me a story one time which was just really sad to hear, how you know there was a party in his honor, I think it was Mancuso that threw a party and...
- KH: It was, yeah it was. Now it was down at the "Bootlegger Bistro," here in Las Vegas.

WP: Can you discuss his last few years?

KH: Well, you know, because in actuality um, um it was a combination of a local doctor, an ophthalmologist here, by the name of Loren Little, um who was a jazz trumpet player, and a fairly good one I might add. Um and I were the ones that really finally pushed the issue enough, to get the testing done that finally got to the root of what Carl's problem was. When we did the recording of, of "Keeping up with the Boneses," that's the second of the two albums that we recorded of Jiggs and Carl. That was a follow up to the "Nice and Easy" album which was the first album, and I boy, I want to say it's like 99, 2000, I need to go back and look. Unfortunately all this stuff runs together after a while for me. But it was roughly right around there that, um we were in the recording studio and, um, and Carl just seemed to be down. Which was very rare, I mean, Carl might get mad now and then, but generally speaking, I never saw the guy ever down. I mean he was always quick with a quip and jokes as I said earlier. And, um we couldn't help but notice him you know, you know, when, you know we'd lay down a track and he'd wanted to come back into the control room and listen, Carl would just kind of sit off in the corner, absolutely just about silent. And, um, and Jiggs even kind of pulled me aside, he said "is Carl mad at me or something?" I said, NO. I said, whatever this is I don't know what's bothering Carl, but something is not right. Um, and, we didn't know what it, we didn't know what it was. Um, the... pardon this ringing phone..." Um anyway, um, let me think about this. That recording was done, around May to June area, and that, that fall, later in that fall, I mean we kept noticing, I mean he would, he would, you know play sometimes for the jazz society or some other things and, everybody would notice Carl would, you know, instead of being out talking with people and you know kind of, uh you know just joshing around and things, he would go off and sit in the corner by himself. And, I called up doc Little and I said doc, I said something is not right with Carl, and I said, I'm more than willing to confront him, but he's not gonna listen to me, uh because I'm not a doctor, I need an MD with me, and he said I'll be more than glad to go with you. And, so I think it was maybe, maybe early December or something of that same year that they recorded "Keeping up with the Boneses," that we went and saw Carl, and at the time, I thought it might have something to do with a health matter, cause Carl was very bad about doing things like going to two different doctors, getting two different blood pressure medicines, and then deciding if he didn't think one was working one day, he'd take the other. Very dangerous stuff, ok. And, um, so you know what we were trying to do was get him to go to the doctor and get a good physical and see if he was alright. "Well, you know I'm fine, the doc said I'm ok, blah blah this" and Loren just looked at Carl right in the face he said, bullshit Carl, he said there is something not right, you gotta promise you'll go, and he did, he promised us and he did. He came back with an absolute clean bill of health, there wasn't a thing the matter with him from that viewpoint. And, that's when Loren and I kind of looked at one another and said uh oh, this is bad. Because this has the making of the possible onset of Alzheimer's. But the trouble is that Alzheimer's is not a

disease that can be diagnosed by testing. Um, what you have to do, is you have to do rule outs. You test for everything else that could possibly be a symptom of some other malady. And, what happens is once you've tested for everything else and the only thing left is Alzheimer's, you then know the person has Alzheimer's. It's a really circuitous process, so it was several months after that, and he kept getting worse and worse and then finally, what triggered things was, he was doing things like waking up in the middle of the night and walking around in the neighborhood and turning people's garden hoses on, and just you know kind of bazaar off the wall kinds of things like that, and finally his family decided that they had to, you know put him in a home. And, they, they put him in a very very nice place, um, and um they had a special wing for Alzheimer's people that virtually, literally kept them entrapped, because the trouble with Alzheimer's people if they wander off they may never come back. And, so there was a need to keep them almost kind of in jail, shall we speak. Although it was a you know very nice place, nice rooms, you know nice eating facilities all of that. And unfortunately, every time we would go to see Carl, he would say, get me out of here, I can't stand this place. So there was still an awareness in certain ways, but not in all ways. And, one day he apparently exploded and was taking a chair and trying to beat the door down so he could get out. And that's when the place said we can't keep him anymore, we don't have the staff or facilities to deal with people who need to be highly medicated in order to keep them from being violent, which is always a possibility with Alzheimer's patients. They, a lot of the time have temper tantrums and that kind of thing, and there's a lot of reverting to very child-like behavior, very young child-like behavior. And um, they finally after some juggling around, they finally found a woman who was a healthcare person who literally kept five people in her home, and that's where Carl stayed until he died. And, Alzheimer's got him very quickly, he probably didn't last more than two years at the most from the time there was a diagnosis of what was the onset of it. The trouble is, is nobody knows exactly when it's the absolute beginning of Alzheimer's onset is, but when they first could diagnose it as being that and not anything else.

WP: Yeah, there's still not a whole lot that is known about that disease. Did he play some once he was diagnosed, or did he just?

KH: Um, once he was in the homes, he played almost not at all. Um, there were a few attempts to do that, um, I even at one point before he was no longer able to stay at the first nursing home, I went to the resident, um psychiatrist there and I told him I said you know, um, I'm doing a radio show on Carl Fontana, and um, while I've interviewed him many times I would really like to interview him directly for this show, and I thought that if I played music that he recorded many years ago, you know like stuff with Woody, and stuff with Stan, and with Kai Winding and so forth, that maybe since long term memory is the least affected, at least in the early stages of Alzheimer's, and he said that it might really do him a lot of good to do that. So, um his oldest son and I picked him up one day and we took him down to

the radio station and um I played, we started playing stuff for him, and he recognized virtually nothing. Um, in fact when I would tell him the name of something, you know, um, or you know the arranger or whatever, the next tune I would play I would say, Carl does this bring back any memories, he would immediately tell me right back what I had just told him about the previous track. And, so we were never able to do anything with him at all at that point. Um, I think he could still play the trombone for more than several months after he was, but, but he could not remember anything. In fact, just months before he went in, he was actually over in Europe with Conti Candoli, and, um he lost his hotel room key, and Conti literally had to stay with him all the time because he would keep trying to wander off. Um, which was, you know, was becoming more and more evident every day there was no way that this was anything but Alzheimer's. Um, and that thing that happened down at the bootlegger that Gus Mancusso put together probably was only maybe a few months before he died. Um, was very, very sad, because they brought him up, his family brought him, and they had him sit up front and guys were playing for him and stuff, and his family brought his trombone in and it was so sad because he looked at it and it was like he'd never seen a trombone before. It was very, very difficult for everybody.

WP: For now I think that's all I wanted to talk about. Like I said if you have anything you'd like to add at this moment fell free to do so.

KH: Not particularly, but once you get me talking my brain will start thinking and I'll feed you some stuff you know, via e-mail as I get this other information to you.

WP: Ok, that sounds good.

KH: And if at any point you know along the way here that you, you know, you had a chance to go through the recording of this, I'm sure it will raise other questions for you and we can just set up another time for me to talk with you again to answer those questions for you. Or try to answer them. I'm not gonna guarantee you I can answer them all. I'm glad to do so. Any thing we can do for one of my lifelong heroes, I would like to be able to do it. I'm extremely pleased that you picked... I have to tell you Wes, there aren't many guys your age who you can ask and even remember who Carl Fontana is. Very sad.

WP: Well, it is, and I hope that we can change that.

end of interview

APPENDIX C

INTERVIEW WITH ANDY MARTIN, AUGUST 11, 2009

- WP: What was your first exposure to Carl's playing and just in general how were exposed to him?
- AM: Um, my first exposure was um, well luckily enough my dad's a trumpet player and musician and an educator, but he, as soon as I started trombone he ran across a record called the Hanna-Fontana Band Live at Concord, and he was knocked out by it and he got me a copy of it. And you know that was back when there were vinyl discs, and I was probably in either junior high school or high school, I'm not quite sure when that record came out, but I'd only been playing trombone for maybe a few years, if that much. And he brought home this recording of Hannah-Fontana Band Live at Concord, and it was just, it was a live recording of the Concord Jazz Festival up in Concord, CA, and it was just fantastic, it was just unbelievable. Um, I've never heard the trombone played like that, and I don't think my dad had either, I mean he'd been familiar with Carl and Frank Rosolino but uh, man to hear the whole recording featuring Carl, and just, I mean just burnin'. Just playing some straight ahead jazz, just cookin' and I wore that thing out..., the needle going across the vinyl record, literally wore the record out with the needle. So it became completely unplayable, you know after I had gotten a hold of it for a year or two. That was my first exposure to his playing. So from then I tried to research you know, find every recording I could of him and there wasn't that many of you know back then, there wasn't that many recordings of him out, that were available because, you know it wasn't a day where you could look up something online and Google him and find some rare recordings or bootlegs or anything. But, just uh, recordings that were still available on vinyl disc, so it was really hard to find stuff that he was on. That was my first time I'd heard of him and I just, I ate it up.
- WP: How did you know Carl best? Did you know him more on a personal or a professional level? I know you did some recording with him at Capazoli's, but could you describe your relationship with him?
- AM: Well, I was never lucky enough like to visit his home or anything like that. Um, but we did hang out interestingly enough, and he, you know I was really shy when I first met him. And um, I first met him in Louie Bellson's band, when we did a big band recording with Louie Bellson's band, so I was kind of awe struck as we were rehearsing and in the recording studio in Los Angeles, he flew out from Las Vegas to record with us. And um, Pete Christleib was the producer, so he wanted Carl on the record, and Pete's a big fan of my playing, and as well I'm a fan of Pete's playing too, but he wanted me and I was 23 years old and we did this recording with Louie Bellson's band, and yeah I'll never forget it. Of course Carl was slated to play all of the solos, which was fine by me I wanted to hear him

play. And um, uh so we rehearsed and then we came to the recording day and the first tune up and it had one of Carl's solos on it, and he said, "Hey why don't the kid and I trade off on this one," and you can imagine you know my heart jumping through my chest with nervousness and anticipation, I mean like I couldn't believe that, for one, that he you know would give up solos because I was a nobody, and then for two, and plus the producer wanted him to play all of the solos, and um, and then, he's my idol. So imagine all of those things, at once kind of hitting me in the, in the head. You know and I was uh super nervous, and so sure enough we played and it came off fine, but we traded 8's and we just traded off 8's on the solo, on this recording, and from that point on, um I knew him more kind of half personal, half professional, because I was touring with Paul Anka. We would go through Las Vegas for a week or two at a time, and I would always try to find him. And so this was maybe three or four years later after the recording. So, so there was one night, the first night I went to hear him, he was playing at this place called Bourbon Street, which is right next to Bally's, and we were up at the Riviera, so after we finished our show at the Riviera, I went to Bourbon Street, even though the gig was from 12 midnight to 4 in the morning, and I kind of showed up as soon as I could, bout 1 in the morning, maybe listened to a couple of sets, and he didn't know me, and I was too shy to say anything, but then he recognized me after about the second break, he came up and said "hey I know you don't I?" I said yeah we played on that record with Louie Bellson together, he said "hey yeah great, go get your horn!" And so, from that point on, I could do no wrong and he had me sit in with him and we played together and he just, he seemed to enjoy me and, and I, I'd try to go and sit in with him whenever I could and just listen to him. And on top of that, I'd been in a Dick Burkes Jazz Adoption Agency Band, and I was young. This was actually before then, um, and we would go and do these radio broadcasts in Las Vegas at the Four Queens Hotel. And oddly enough, it was really, kind of mind boggling, but we'd play, it was like an Art Blakey style jazz group, with trumpets, sax and trombone in the front line, and we're all young guys, we were green as could be, and um, Carl would come and listen to me every Monday, every time we were there, you know, I was there four or five times with that band, and imagine that, you know, I'm playing a solo and then all the sudden you notice Carl Fontana sitting at the bar, listening to the group, and it's just like uh, frightening, you know, really frightening. But he would always be super nice to me, and he would search me out and say, "Hey Andy, let's hang out for a while, blah blah blah blah," so I would follow him around the Casino and he'd play, he liked to play um, Keno. So he'd put a few bets down on Keno, and we just kind of sit there, I can't remember what he was drinking, maybe a vodka tonic or something like that, and I'd have a little drink with him and, he would just hang out an chat. He didn't talk that really much about, well, just whatever subject came up, he would just chat and be really friendly, he was just soft spoken and friendly, that's all I remember about him. He was super kind to me as a younger player, and that really made a big impression on me. And um, because there's one of my idols being nice to me, and so it really, it hit home really, really hard with me as far as, how I wanted to

be as a person, later on how I feel like I needed to help out younger players, if they showed respect to their elders, I would help out a younger player all the time, with whatever they needed, you know whether it be about their playing, their personal life, uh anything I could come up, because that's what he did for me. So, so I knew him semi on a personal basis, and semi on a professional basis, and I did the record with him at Capazoli's a few years later, I think it was in 97 or 98 I think it was, and he was super kind to me then, and I did a couple of other records at Capazoli's with other people, and he always came in to listen. And then I noticed the last one I did, was with um, I believe it was my quartet and I had (inaudible) guest on it on a couple of tunes and, and this is a few years after I did the record with Carl. And he came in and, and he, "hey Andy is that you, is that you," and noticed he was a little different, just cause he didn't seem to be able to see me, you know, I don't know if it was his eyesight, but um, he, he found me in the back room, Andy is that you, and I said hey Carl how you doing, and I introduced him to everybody in the band and stuff, and uh, and I thought it was odd because he left after the first set, and that was unlike him, he would usually hang out all night, and hang out and just listen or, and want to talk or, just goof off or whatever. So that's pretty much most of my experiences with Carl, probably, you know, couple of dozen times I was around him and, luckily a few times playing with him, so. Actually a number of times playing with him if you count the sitting in, playing with Carl. It was the thrill of a lifetime to play with your idol, imagine that you know?

WP: Did you know him much after the Alzheimer's had set in?

AM: You know what, I didn't. The only time I noticed the Alzheimer's was setting in was when he came by Capazoli's, and he seemed different, he just seemed a little, a little disoriented. That's how I could put it, but he did recognize me and he asked for me, but he didn't seem to see me. And then um, I never saw him after that I think, I don't think I ever saw him, um I just you know, he did a concert with Bill Holman's band a long time after that. And I couldn't make that concert, I'm in Bill Holman's band. And Carl played, and that's when I started hearing about him, you know he could still play great, but he didn't remember if he had soloed yet, or how many choruses he played. On this particular concert with Bill Holman, he played some blues choruses and they couldn't get him to stop. He had forgotten how many choruses he'd played or if he'd even been playing one chorus, so. I heard stories about him playing a tune and then taking a ride out after the first chorus thinking they had already played the tune. You know, so he would play the ending after the first chorus, thinking that they had already blown on the tune.

WP: I'm sure it was all great stuff though.

- AM: Oh yeah, he still played great, but and then, I never saw him play when he had Alzheimer's, I never witnessed that actually myself. I was just thinking about some tunes, it will come back to me.
- WP: I listen to your playing, and I can hear a little bit of Carl's influence in there. How would you say his playing influenced you the most?
- AM: Um, I think that just from an inspirational standpoint. Same with Frank Rosolino, those two were inspirational, but I never copied their solos. You know I never sat down and transcribed either of their solos and try to copy it, cause I knew, I was so impressed with Carl's tone and his command of instrument and his technique, I've never been a doodle-tonguer, so I never, I've tried it and I felt like it didn't sound like me, and so I just discarded it right away. Um, but I think it's purely from an inspirational standpoint, and a lot of listening and realizing, you know how in control of the instrument he seemed. And he's one of the few trombone players I've ever heard that seemed to be just playing music as opposed to, playing the trombone, you know what I'm talking about. He got above the instrument to where he had such facility and could just, um rely on his ear. Um, so it didn't matter what instrument was in his hand, he was just playing music. The instrument didn't get in the way, and it was just a vehicle for his expression. And I felt like Frank Rosolino and Carl Fontana were the first guys to have that in their playing, to where they could just play music, it wasn't fighting a trombone, and all the trombone players previous to those guys, and since, you know, most of them most of the players since. I hear, trombonistic things, where they're just getting by, they're fighting the instrument or they're having trouble, playing music as opposed to playing the trombone, you know. They can't get over the fact that the trombone's a difficult instrument, and it's hard to tackle, it really is a difficult instrument. So, I just was so awe inspired from those guys from a musical standpoint. How they're just playing music, I guess Frank Rosolino could pick up anything and he would sound like Frank Rosolino. It wasn't a trombone, it was just him, and you know, Carl was the same way. And they both had a different style, and especially during those bootleg recordings of Carl and Frank, you know from live recording and stuff like that. I always noticed that Carl was so consistent in his playing, he was always on, he never sounded like he was struggling. And, I've known people that have known him, um on a personal level and lived with him. I know a woman here in Los Angeles, who lived with him for years, and she said he never practiced, she heard him practicing once, and this is after maybe taking weeks off the horn, and he would just pick it up and play it. And, so, I'm not sure what kind of a gift that is, but it certainly is something extraordinary. He would just pick up the instrument, she heard him practicing once, I guess, he hadn't played for a couple of weeks, and he was gonna do a CD with Bill Watrous and he just decided to go in the bathroom and play, you know cause it was all "echoy" in there. She said all he did was go "doodle-doodle-doodle..." all this wild you know doodle-tonguing stuff, and he'd put it down and go "ok, that's it." You know it wasn't like he was playing

exercises or, anything slow or whatever just to get his chops in shape, he was just um, he could get around the horn, picked it up “oh, I can get around the horn, ok great,” move on you know.

WP: You mentioned that you never really transcribed his playing or anything, and I get the sense that when you did that tribute to Frank, you’re not exactly copying him, you know your just trying to be yourself. Did you ever do a whole lot of transcribing? Do you feel that it’s completely necessary, how do you feel about that?

AM: Well, I did a lot of transcribing when I was younger yeah I did. Plus, um I took lessons from a teacher that had hundreds of transcriptions as well, so not only was I transcribing, I was learning and memorizing solos that he had transcriptions of, which got my wheels turning because he um, the first thing he gave me was an easy J.J. Johnson solo, cause he didn’t know the level of my playing. And so, I must have been 18 years old when I started taking lessons with, his name was Charlie Shoemake. And um, he gave me a really easy J.J. Johnson solo and I whizzed through it, and it was very easy so he said ok we’re moving on. So he gave me a few other of J.J.s stuff that was tougher, and um that’s all he had transcribed, he didn’t have any Rosolino or Fontana transcribed, and JJ was the only guy he had transcribed on the trombone. But he had all these trumpet solos and sax solos and piano solos and he started giving me those. So, the players I really latched onto as far as transcribing myself, was Clifford Brown and Chet Baker, and I had a bunch of Hank Mobley solos, and Sonny Rollins, a few Coltrane solos, maybe a Charlie Parker solo or two, and um, and also, it goes on and on. He had Art Farmer solos, Kenny Dorham solos Hank Mobley I mentioned before. And so I just kind of dove into transcribing other instruments, and I felt it was quicker to give me an individual voice as opposed to sounding like JJ. You know I hear a lot of trombone players from New York and they have a very JJ sound, they, I mean they copied him sound wise, tone wise, execution wise, which is a great way to go, but I feel that a lot of players that I hear, they sound too much like somebody else. And so I never dove into any trombone transcriptions after that. I just did trumpet and sax and piano.

WP: Some of the greatest trombonists never transcribe other trombonist.

AM: Yeah, I think it gives you a different slant on either harmony, or how to get around the horn in a different way without playing trombone 16ths. And that certainly helped me in that respect. And I think if you copy another trombone player your gonna sound so much like that player, especially if it’s a prominent player and there are so few of them that are well known, you’re just gonna be labeled, “oh, he’s just a JJ clone or a Carl clone or this clone.” It’s kind of semi-impossible to be a Rosolino clone I think, um because he played so differently than everybody else. Carl was the one that developed doodle-tongue and was the first practitioner of that I think. Um, a lot of people, doodle-tongue players, get a

lot of stuff from Carl which is a great way to go. But then you end up sounding... If you're playing the same volume as Carl, and you're the same lick as Carl, it's gonna be obvious who your influence was. And he was a big influence on me, but I didn't transcribe his solos. His influence was more, um musical as opposed to you know, I'm not gonna copy his licks and do them and try to learn them, so.

WP: His phrasing was just so consistently amazing. A lot of people talk about how well he phrased his solos.

AM: Yeah. And he plays that kind of stuff where it's so amazing technically, you just laugh after he plays it, because it's so like, how on earth can anybody do that, you know. (Recalls an un-writeable musical moment) He'd be jumping around the horn, like wow what is that. Oh my gosh how do you do that. But, yeah I've heard a few doodle tonguers that sound different than Carl, but um, most of them started with him and I think that's the right way to start, but if you can branch out and do your own thing, that's the way to go too, so.

WP: You mentioned you don't doodle tongue, but what do you use when you're trying to do your fast playing?

AM: I single tongue and use natural breaks and um, I think I got a lot of my technique when I was transcribing trumpet solos and saxophone solos. Because, I was getting around the instrument without thinking about how hard it was, I was just trying to get the notes out, you know what I mean. And I was, young enough to where I was just doing it so much, that I got some fast technique trying to copy those players, but I can't play fast like the doodle-tonguers, I can't, you know, it's really difficult for me at a super up-tempo to even be in the same league as those guys, because there's something about the fatigue factor with single tonguing like I do, and playing natural breaks, your tongue gets tired faster. You can doodle-tongue kind of a lot longer, for a lot longer period of time than you can single tongue. I just gained kind of a technique doing that, and a lot of Clifford Brown solos, I did a lot of Clifford Brown solos. I think that helped out a lot, harmonically, and with my technique.

WP: Players like Bob McChesney, I don't see how they get around the horn so fast.

AM: Yeah, he's the one guy I've heard who can do a lot of intervallic stuff doodle-tonguing. I've never heard anybody with technique like that really.

WP: People often joke about how Carl only used three positions on the trombone.

AM: Yeah, it seemed like it. Rosolino too, they say he never got out of second position, that's what the older guys say.

- WP: You mentioned a little bit about your experience doing the recording with him. Do you have anything you would like to add to that? What was Carl like on live performances?
- AM: Oh yeah, let me semi-detail the gig I did with him at Capazoli's. There was no rehearsing at all, first and foremost. You know, we kind of had a little meeting before the gig, in the afternoon, you know it was supposed to be a rehearsal, but Carl says "ah, let's just talk about what tunes we're gonna play." So, he was very relaxed about it, I remember it was, who were the players? Brian O'Rourke was on piano, Dom Moyle was on drums, and I think Tom Warrington was on bass if I recall right. And so we all got together, of course Carl's in charge, I'm not gonna say a peep unless he asks me, so he just goes "oh yeah we'll talk about some tunes," and we were relaxed around the table and he says "what about this tune?" Oh great ok, in this key, ok so I'm frantically writing this stuff down because I don't want to be stumped on the gig right. So, he said a couple of tunes I was familiar with but had never played before, and I think they showed up on the CD too. ... There was this one ballad, or medium tune that he played and I had never played before. But he said, and the funny thing is, he goes "ah let's play this tune, and we'll do it in this key." And I said ok, so I wrote down the tune and the key, and then when he called it on the gig he played it in a different key. I had written out the tune for myself, if I have a lead sheet at least I can get through it you know. And then um, he played it in a different key so I'm transposing on the spot, on the live recording, and then trying to get through the tune in a different key, you know it's kind of funny, I going god dammit. So I was really intimidated because, he knows every tune written you know, and I was a younger player and I'm kind of still trying to learn stuff and, still trying to get it together, but that was a funny history of doing the gig. And one thing also, he's so relaxed when he's up there. It kind of puts you at ease, at least it put me at ease a little bit. And, he sits there on a stool, he's chewing gum while he plays, and he takes a solo, he looks like he's on his easy chair at home. He was not moving, nothings frantic, everything totally relaxed, and um, but yeah the sound's like the end. And so it just was really easy to play with him, just because you know, he just puts you at ease.
- WP: I've always heard he was always a very modest person too.
- AM: Oh definitely. Soft spoken and modest, he never was the, not the type of guy to talk a lot or, especially about himself, you know. And uh, he was always very relaxed to be around, just was one of the guys, and really cool. I did another gig, actually that's right, I did another gig with him in LA, at the century plaza. And it was uh, Bill Berry's, little jazz fest he put on once a year and he invited a bunch of Japanese players to come over, I think it was in February. Um, can't remember the year, but he would mix Japanese players with um, American players. So we'd all kind of mix together. So he decided one year, Carl was one of the guest artists, and he had me play with him as well as a Japanese trombone player, whose, he's

kind of a prominent player now, he does that two trombone thing, I can't remember his name, but it's two trombone thing with Jim Pugh. You know who I'm talking about? I can't remember his name. But they've done some two trombone recordings, Jim Pugh and this guy. And um, I remember it like it was yesterday though, because you know when you're playing with Carl everything sticks in your mind. So, I show up, Carl's there, and um, I must have been about 30, and so, talking about maybe 15 years ago, something 18 years ago, somewhere in there. And so, so this Japanese trombone player was younger than I was, he was a really young cat, and he had you know more of a type A personality than Carl and myself, and he was really kind of a go getter, and Carl called all the tunes which was great you know, cause, at least he respected Carl in that way. So I remember the first tune we played was a blues. And we had only an hour set to play, we had a Japanese drummer, we had a Japanese trombone player, and I think we had an American piano player and an American bass player, and myself and Carl. So, first tune comes up, the Japanese kid plays first, and he must have taken about 60 choruses of the blues, and so I shouldn't let Carl go next, just so I wanted to make sure that he batted clean up. And um, so I played a few choruses, it was a fast blues you know, so the 60 choruses may have taken 15 minutes for this guy to get through. But I remember thinking god dang that's, I would never do that if I played first. So I played my two choruses, and then I remember Carl played one chorus, played the tune out and we were done with it. And he sent a message, especially to that Japanese trombone player. Like hey, you know we got so much time up here, this isn't all about you. But he did it in a musical way, he didn't do it by telling him, or giving him a glare, or yelling at him to stop or anything like that, he just did it ok, Carl plays one chorus, actually they were all there to hear Carl Fontana, they not there to hear me or this other guy. They want to hear Carl Fontana play, so, Carl played one chorus, played the tune out done with it, and then all of the sudden, oh ok, so we only got like two or three more tunes that we got to play 'cause, um because of the over exuberance of the guy. And so, I remember that really stuck in my mind you know, never overstep your place. Never, there's a protocol to all of these things, even if it's jam session, there's protocol, there's politeness, there's ways to go about it. And he showed it in such a polite way, you know how to go about your business, and I hope the other guy got the message, but I'm not sure if he did. Can't remember is name, very good player, really good player.

When I played on Live at Capazoli's with him, I remember, you know if I played the first solo, he'd always play the same amount of choruses as I did. He played the first solo, I never played more than he did. You know, it was always like a respect factor, and it goes a long way, and I think it went a long way with him respecting me as a player and a person. I wasn't too much of a go getter as far as you know business wise. I tried to play as well as I could, and I always respected my elders. That went a long way with him I think.

- WP: Did you ever talk to him, about how he was fascinated with mouthpieces and different pieces of equipment?
- AM: In fact that brings a memory, in Las Vegas once. He was playing some gig, I can't remember if I was there with Anka or if I was there with someone else. But I was in Las Vegas it was a Sunday, they said Fontana's playing over at this club on the east side of town, out on eastern avenue, and I can't remember the name of the place. I purposely showed up without my horn, I purposely, you know because I just wanted to go hear him. But I showed up, and there's Carl, and he said hey Andy and gave me a big hug and asked, you got your horn, I said no I just want to hear you play. He says, oh that doesn't matter, I got two horns with me. He gives me a mouthpiece and a horn. And he's got this plastic trombone, and I remember we traded off playing this horn, and it was actually a really good horn, it responded real quick and it was really light of course. I can't remember if the whole horn was plastic, or if the slide was plastic, it was some odd design. I've never seen one before or since. But, I played with him, and remember there's other trombone players sitting there too. Las Vegas local guys, but I played with him then. You know it was funny because he did have a bunch of mouthpieces with him and this plastic horn that he was trying, that maybe a horn company had sent him, just to try out and stuff. But, he was always switching mouthpieces and goofing off with that stuff, and I've never been like that, because I never wanted to be too confused you know. But, yeah he was a tinkerer, he always tinkered with his equipment. But yet, he wasn't a practitioner, so I always find that an odd combination, you know.
- WP: Yeah, usually the people that are the big mouthpiece hogs are the ones that are practicing all of the time, trying to find something new or different.
- AM: Yeah, I always felt that, I didn't want to think too much about it, because I always thought if you think about it too much you're not thinking about the music, you're thinking about your equipment or how it's getting in the way of your playing and stuff.
- WP: Can I ask you to speculate a bit? What is your perception of Carl's influence on the jazz trombone community, and maybe even broader with the entire jazz community?
- AM: I think his influence on the trombone jazz community is huge. I think a lot of New Yorkers, there's a big New York bias obviously with jazz. There's a big east coast vibe, I mean just look at downbeat, and just look at jazz times. You can barely find anything in Jazz Times about anything other than NY players. And in Down Beat, you don't find anything about, any west coast players whatsoever. But yet, you know Carl Fontana is kind of considered a west coast player because he ended up in Las Vegas, and Frank Rosolino was in Los Angeles, so those two players are the finest jazz trombone players, in my humble opinion, of all time.

But, they aren't even recognized. I mean, so that's kind of bazaar, but amongst the trombone community, I mean most of the know, most of them know. Some New Yorkers don't want to admit it, because they want they're cake and eat it too, they want everything to be NY, and off course if somebody's not from NY there not even considered to be, in the ballpark you know. And I, I don't know if it's a purposeful elimination, or if it's just keeping a blind eye, because they don't hear about the stuff. But I think they haven't been given the credit, both those players have not been given their credit. Some, most trombone players give them their credit, but some don't. And the jazz community has basically ignored those two guys. They've hailed other players way more than those two guys and that's not right. Because those two guys, from when I was telling you before about playing music, as opposed to playing the trombone, those are the two guys that were the first guys to play music, without having the trombone get in the way, really. JJ was great, but they took it up to another level. They really did, they took it to a whole new level of technique, and swing, and at one with their instrument, not playing so rigid, playing very loose with the instrument. They were the first guys to do it, and they should be hailed as the two greatest trombone players along with JJ Johnson. Since the bebop era. They really should be and they don't get that kind of recognition because they didn't live in NY. I think if they lived in NY, they would have gotten a lot more notoriety, and acclaim. I think as the years go by, they do get more acclaim because people realize, they listen back and they go, oh holy shit, they were playing like that back then, oh my god, you know. But you look at the downbeat polls, and you look at the Jazz Times polls of the current players, I don't see the best trombone players on those polls. And I think you might agree with me too, maybe not, I don't know. But I do not see the best musicians, trombone players on those jazz polls. I see, a huge bias in those players, it's just kind of odd. Of course, critics polls, fans polls, you're not gonna get the right people there anyway. You gotta go amongst the ranks of the musicians and they probably would give you the right order or, close to it of who the best players are, and who to listen too. You know the best players today aren't even on those polls.

WP: Carl, once he moved to Vegas, led a pretty low key life you know. And I think that's how he wanted it.

AM: Very good point, because he basically just, I mean he, I don't know if he was lazy, I'm not quite sure. I didn't know him on a day to day basis you know, but yeah he kicked back, I mean he just kind of went there. He would turn down great gigs, he would just overprice himself so he didn't have to work I think, sometimes. I heard about a few instances like that, I've heard through the grapevine. Oh yeah, I tried to hire Carl, and he asked for 3 times as much as we could afford and we couldn't do it, and blah blah blah blah. So, I'm not quite sure of his mindset in all that stuff, but I find it fascinating myself.

WP: From most of the people I've talked to, it seemed like he was in general a pretty shy person. A lot of people say some of his best work was as a sideman. You know when he wasn't the main guy on a session, or he was kind of not the most important person there, he kind of did some of his better work then. That's what a lot of people will point out. That's all debatable, but I think for the most part, he was shy and he didn't care if he got his name out there, he just wanted to hang out and play.

AM: Yeah, exactly. And, he did exude a quiet confidence though, he seemed, maybe it was because he was kind of a barrel chested guy and a real strong looking dude. I think he was a boxer or something in his past. So he brought a little intimidation with him, maybe just from his physical aspects. But he was quiet, but I never saw him nervous or uptight, he was always, maybe it was just because he was so calm, that exuded confidence. You know, I'm not quite sure what it was. He was intimidating for me to be around, because I just looked up to him so much, you know.

WP: He was definitely built like that. I guess Frank, was kind of looked over, you know the way his life ended was kind of a shock to so many people, I would imagine that would have some effect on the way people look at him.

AM: Yeah, I know some players that knew him, well one or two players that kind of just, well "I can't talk about him just because of what he did at the end of his life. Well, for one, I've talked to his oldest daughter, she called me after the "Tribute to Frank" cd came out. She called me up and said that she's trying to open the investigation back up into that crime. She was thinking he was set up by somebody. Somebody set him up, did the crime to make it look like it was him, who knows. We don't know the details, what if he had a gambling debt or maybe he played around with some Mafioso's wife, maybe he did some strange thing like that. We just don't know that he actually did it. Although, everybody's assuming that he did do that. Also maybe he had some severe mental problems, I mean obviously if he did it, he had some huge mental problems. That's the most abominable crime you can think of. And yet, I hear that 99% of the time he was the most up, happy, laughing, goofing off, friendly, hilarious cat you could ever be around. And yet, that happened. But the other 1% he could get really down, or maybe he was manic depressive, you know that stuff wasn't diagnosed in those days, in 1978. You know he hadn't heard those terms, manic depressive, bi-polar, he didn't hear those terms. So, I hear a couple of players kind of just saying, "oh yeah he did that so I not gonna give him...I don't want to talk about him..." Well he did contribute musically a whole hell of a lot to the trombone world and to jazz in general, and just the spirit he played with was such a joyous thing, you know. There was nothing but uplifting spirit coming from the music that he made. I'm not quite sure, I don't want to judge him, I just want to enjoy what he did and contributed musically, and you know, hopefully he's in a better place. I don't know, maybe he went straight to the worst hell you could think of.

He knew Conte Candoli pretty well, he knew Frank, but he [Conte] didn't ever want to talk about that. He never, you know I never, investigated it with him, and Conte was such an upbeat guy. I know Conte always was a laughing kind of a dude, and Frank was his best friend you know. Conte knew way more about it than probably anybody else did, was more about Frank and his ups and downs than anybody else did. I'm not sure if there's anybody that has that much knowledge of it that's still alive.

WP: It's been said that it had a huge affect on Carl too when that happened.

AM: Oh I wonder. Another interesting point, because the bootleg recordings of Carl and Frank when they're playing, I always hear Carl like going "yeah Frank." Because Frank when he was playing, maybe didn't sound his best or was uptight or was nervous, or maybe it was part of that mental problem was coming out, and I thought boy, Frank's not up to his game, maybe he's nervous that Carl's there. Because I hear a little more erraticness in Frank's playing than Carl's playing as far as consistency, you know, from performance to performance. Although, Frank's always great, but I think I heard a couple times where he may have been nervous because Carl was there. And I hear Carl going "yeah Frank, yeah man..." trying to put him at ease. That kind show out their two personalities. If you listen, listen to the stuff, you'll hear Carl's voice, "yeah Frank." It sounds like to me that he was trying to put Frank at ease so he can be at his best, and that's just the way Carl was.

I hear some of those recordings, and I'm blown away how many choruses they can play without repeating themselves. It's just like, man he just doesn't repeat himself; he's going and going and going and going and going. I always admired that you know.

WP: Thank you for your comments.

end of interview

APPENDIX D

INTERVIEW WITH IAN MCDOUGAL, OCTOBER 10, 2009

WP: Can you briefly describe your exposure to Carl and his playing?

IM: Well, as a youngster I heard him playing with the Stan Kenton band, that's my first exposure. And over the years of course, when he went to Vegas and so forth and played with different groups and blah blah blah, I had the greatest deal of respect for him and you know. He was more or less the innovator of the doodle-tonguing thing, phenomenon, and you know if he's the first then that's the real thing, you know what I mean? He's got a lot of people copying that over the years, and many of them are fantastic, but he's the original so, you always have to get back to the original because it makes a heck of a lot of difference. But after that, I actually didn't meet him face to face until we did the "Brass Connection" album in Toronto. The organizer of that was a medical doctor and a trombone fan and an amateur trombone player, amateur writer and so forth. This would be the third album that he had done. He wanted to have some of his favorite players there. I was in the band anyway, I played lead trombone. He wanted Jiggs and Carl and Bill to do solos on this thing called 5 star or something like that, 5 Star Edition. So we did the first bit of it, before I left Toronto. I got out of there when the music business was starting to change, and came out here back where I grew up. But, Carl was just a real gem, and I went back to finish the record with the guys the next summer. He was there, and at the time you know when, I guess I was in my late forties. Carl was 63, if I remember rightly, and I'm quite sure that's pretty well close to right. And I said well, he's 63 and he sounds pretty damn good! You know what you think about older people, then you get to be old yourself, and I'm 71 now. I'm one of the old farts now, you know what I mean? So anyway, I've always been thrilled with his playing and there's one cut on there which just amazed me. We had been having a tough time with an arrangement which was very difficult of Bill Holman's. I think it was "Stella by Starlight." And there was a lot of hard playing on it, not hard, he plays great on it, Carl. We also played a composition of mine called "Get Out and Stay Out." Well anyway, it wasn't going too good and I think that the couple or three takes that we'd taken of that song you know, it was ok, and they could have probably pieced together a pretty good rendition. But the drummer, who was a great drummer, he says "let's just do it one more time." And, what you hear on there is what was recorded, bang, it was done, finished. But it was just amazing what he played, and the band really came through for that particular one. I don't know if you know that record at all, I hope that you do because it's a very important record because it's what sort of inspired the ITA to invite us, the four of us soloists to Las Vegas in 1995, I think it was, to do something that Bill Holman was commissioned to do with big band and the four trombones. So it sort of started up there, in a sense it was the inspiration to start up a lot more trombone jazz combos, you know what I mean? In that style. Anyway, so Carl played great then, and subsequently, I worked with Carl in various places, in Salt Lake City, of course that gig there, and a gig in

Moscow, Idaho I remember vividly. He always played just wonderfully, and as far as I'm concerned he's a great gentlemen. We got along terrific. He's been a real inspiration for a lot of players in the jazz area. As far as improvisational area in jazz, he, along with um, well I've still got a lot of love for Jack Teagarden, which because he started to slip around there pretty good. He was one of the first guys to do that, but Jack Teagarden and JJ Johnson, and Bill Harris, and certainly Frank Rosolino, and Carl. They were kind of the biggies, sort of in many respects, the innovators in different styles. And so, you know I have a great deal of respect for that. Carl is an innovator, there's no doubt about that, I mean heck, he used to scare people with what he did in those days. And when he'd play with Frank Rosolino, it was really something else. Yeah, but the times I've worked with him, he's always been, we got along great together and had a few beers together and he was great in Toronto, that was the first time I had met him personally. After that, in various places, we got along great and he played great and what can I say.

WP: In what ways did Carl have any influence on your playing?

IM: Uh, to tell you the truth, not a lot. I'm not a doodle-tonguer. Look it, I respect his lines, I respect what he did, in fact that's what everybody's trying to do for the last 25 years, what he did. But I wasn't into that bag, I was more interested in well doing what I had done up to that time, you know, I've done what I've done during my life and I just have accepted that for myself as a lead player and a soloist, whatever, a jazz player. But, don't get me wrong here, he wasn't a great influence on me, except you know he made me want to play better when I played faster. You know he's the kind of guy, trombone players forever you know for a long time would say gee whiz I wish I had buttons like a saxophone or valves like a trumpet so I could do some of those lines. He came along and started to it, he and Frank Rosolino of course. They just sort of were the instigators of all that, they were just great and they were quite different. Frank's way different, and Frank's another fantastic..I worked with Frank in Toronto...He was a wonderful man, his ending was very sad. I remember the day it happened, we were doing a show in Toronto, we were in this little band doing a television show, we were all members of the boss brass, and we were just absolutely shocked because all of us knew Frank. He did a lot of work in Toronto, working in some of the clubs there. But you're talking about Carl Fontana... Carl worked up there too, and he was great, I mean he was a great guy and you know, he's just a benchmark, I guess that's the best thing I can say. As far as what he did, he's THE benchmark. He was very important.

WP: There of course is the story going around about how he developed the doodle-tongue as a self defense against tenor saxophonist and other instruments like that.

IM: Well, you know he wanted to do that. I understand his father might have had some influence on him, but I don't know that. As a researcher, you may know

that. But I think that might be the case, I think so, I'm not sure. Maybe you can check that out.

WP: Can you discuss your experience performing with Carl?

IM: Oh yeah he was a great guy. I got along with him terrifically. We both were kind of the same, you know, ok well we got a job to do, let's do it. Let's put it this way, when Carl did something, he did it. He didn't complain about one single thing ever. I never heard him complain once. This is what I got, this is what I have to deal with, ok fine, let's play. But other people, going nameless, you can probably figure out who those nameless people are. They tend to sometimes, "oh, this microphone is no good, oh shit my headset mix is shit..." whatever you know? I don't know if you can put that in your book. He never, ever complained. I never heard him complain once about anything. He just said ok I gotta play the trombone, and he'd play the trombone. And that's, it was very impressive you know. He was a great guy. He was laid back as you say, and when he put the horn to his face, he was all business. I remember vividly you know, playing with him, he's uh, well I said he's a benchmark guy, what the hell can you say, you know, he's one of the greatest ones that's ever lived, I mean, when you get down to that, I mean anybody that's a jazz player who doesn't know about Carl Fontana has completely missed the boat, you know.

WP: In speaking with Andy Martin, he was talking about how JJ was going for a certain level, and Carl was finally the one to come along and achieve that fast playing style that it seemed like everything was heading toward.

IM: Frank Rosolino was a very fast playing style too, but Frank's was a little more, earthy. If that's the right way to put it, than Carl's. Carl was very into, as you mentioned before, the tenor saxophonists. He'd say ok, I'm gonna play Giant Steps just like those basterds can do it you know, on the saxophone. And of course he could. So you know, that was the thing about him. Andy's right, there. He was a genius. How many guys try to play it, you know. When you think about the guys that are famous today, or relatively well known as great jazz trombonists, who have copied his style. I mean, there are literally thousands. And of the great ones, well you know in this day and age, most people want to play like Carl than anybody else. I mean am I right there, I think so. They're gonna play jazz, I mean, if they want to emulate anybody, I'm hearing a lot of people who play like that so. And trying to do the doodle, and doing it well and so forth. Bob McChesney, I guess you've talked to him. He put out a book on how to do it. I haven't got a copy of it. I don't want to put myself through that. You strive to do something else, in terms of sound for example, and you do what you want to do, and that's what I do.

WP: Do you use the natural break on the horn for your fast playing requirements?

IM: Well, that's what I do. I do exactly the same as that. It's the natural break you know. And that's, using the positions to get the natural break thing whenever you can. You probably know, you throw in a soft tongue when you can.

WP: When using the natural breaks, sometimes you have to go past 4th position, and Carl would always joke about how he didn't go anywhere past 3rd or 4th position.

IM: No he didn't. I never saw him go past there I don't think unless we had to read music. Unless he was playing in the band or something. Of course, when he was playing in the band, he had to do whatever was written there. No, for his playing, it's funny you should mention that, but I can't recall getting his slide arm up past 4th too much anyway. Except for Bb's maybe, 5th position, but that'd be about it. You know, he the Eb triad up through the break going into 5th... You know uh, he, that's great. Continue.

WP: How do you feel his playing has influenced the trombone community in general.

IM: Well in general, you can't say the trombone community in general, you can say the jazz trombone community. Because, you certainly wouldn't do that as a classical or orchestral player. Quite simply, in the era from 1970 onwards say, maybe a bit before that, until the present day, his influence on jazz, the way you play jazz on the trombone, has been stronger than any other, and he has influenced more jazz players than anybody else. I can hear that in their jazz playing. Never mind what else we do as jazz players, which means playing in bands and so forth, and playing notes, playing lead and second, fourth and so forth. In terms of playing jazz trombone, he has had more influence, on more players, playing jazz music than anybody, maybe that ever lived. I can't go beyond that, that's pretty good. I'm not saying it's totally right, but that's the case. You know, when people heard him play, they'd say I want to play like that, you know. Don't forget, you know, I didn't even think about doodle-tonguing until I was well into the profession. You know, it's not the case of you can't teach an old dog new tricks, because on occasion, I have used doodle-tonguing for about 4 notes when it's a line that's the only way your gonna do it, or sort of a soft double-tongue, you know or a triple tongue. To tell you the truth, as Andy said, I use the break, and I'm basically a single-tonguer. But that's not what your talking about, it's Carl. But what I said there is pretty true. He's had more influence on more trombone players who want to play jazz solos than anybody in the last 35 years, or 40 maybe. Carl's sound is a lovely soft, articulated, jazz sound. And it's great, it's absolutely fantastic.

WP: Do you have anything you would like to add about Carl?

IM: I'll reiterate: He's influenced in the last 40 years, more trombone players who want to play jazz music. He's been the biggest influence. And I would say other than that, it might be, Frank might have had some, a little bit too, but Carl has

been the main influence. If you've got that much influence. Well I hope you do well with this project, it's an interesting topic. Good luck with it and everything.

WP: Thank you for your time.

end of interview

APPENDIX E

INTERVIEW WITH HARRY WATTERS, MARCH 4, 2010

WP: What is your exposure to Carl's playing?

HW: Well, I actually had the privilege of performing with him, when I started my doctorate at LSU, I did not finish my doctorate because I started working with the Army Band shortly thereafter. But he came to LSU, and he had invited me on stage to play with him on a tune called Baby It's Cold Outside, which is something he had done with Bill Watrous a couple of years earlier. And he couldn't have been more gracious, just very relaxed, laid back. And again this was in 1992, he was playing so well, the height of his powers. And what I was really impressed with, and I'm sure you hear this from everybody, is his sense of time. His time, you could set your watch to his time. And he was really fond of as you know doing acapella trombone solos following the form of the piece, and you could just close your eyes and imagine the rhythm section being with him, but his time was impeccable, absolutely impeccable. And I think first he was heard doing that on the Hanna Fontana Band Live at Concord, I believe it was I found a new baby. But that worked for him throughout his career, the use of just great, great time, and the vehicle lots of times of doing the acapella improv.

WP: Did you know him more personally or professionally?

HW: Professionally, professionally. A couple of years before he came to LSU, he was playing at a jazz club in Vegas, where I was working in Vegas for a year, and he was playing at a small jazz club with a trio. It might have been where Andy Martin did his recordings with him. And, it was tremendous, what I was very surprised about was that the place wasn't absolutely packed. I mean, here's the great Carl Fontana, and I think that was a crime, I just remember walking out just completely astonished by the fact that it wasn't standing room only, because this giant of jazz certainly deserved that.

WP: In what ways did Carl influence your playing, if at all?

HW: Oh, big time! The fact that he never really talked about his own playing, I don't believe, based on my experiences with talking with him. He seemed just to be, he went through life in an almost effortless way. And, his playing seemed effortless. And I learned through watching and listening to him. I learned through watching and hearing him, just to try and incorporate how important it was to always stay relaxed with any aspect of playing the trombone. Because, if your body gets tight, it's very difficult to make good, good music. And with Carl, the trombone was simply an extension of his body. And you could hear that in his playing, you could also see it in the way he played. He chewed gum, I'm sure you've probably heard a lot of this, he chewed gum when he played, he certainly did when he came

to LSU. And I was just astonished at how he could do that, and it was part of his matter of fact demeanor. “Well, yeah, I’m chewing gum, I’m gonna pick up my trombone now and do some doodle-tonguing...” But his upper body stayed completely relaxed. And that was a tremendous learning experience for me. Because prior to watching Carl in action live, I had a tendency to get rather tight, especially if I’ve been playing for quite a while, or if I was playing something extremely loudly, something with a lot of dynamic range. But watching Carl, it was like an epiphany, I had to stay relaxed the entire time.

WP: He definitely was a relaxed player, didn’t practice much either. He was just so laid back about his whole approach to playing trombone.

HW: Yeah I know, I know, and I don’t think he was terribly analytical either, he said this comes easy for me. And he was almost, you could tell that he didn’t take himself too seriously, but that shows what a giant he was, because I really do hope that he knew what a great influence he was on all of us.

WP: How do you approach your fast playing requirements? I’ve listened to you on many occasions, and your technical ability is impressive

HW: As far as jazz playing, I do not doodle-tongue, I wish I did do that like Carl, I wish I could. What I do is a fast single tongue, a combination of that, and going against the grain, similar to what JJ did. And, believe me, if I could doodle-tongue like Bob McChesney or Carl Fontana or Watrous, I’d be doing it because life would be a hell of a lot easier.

WP: I’ve tried myself many a time, and I end up just going back to a softer double-tongue or triple-tongue sometimes. That’s even kind of how Carl explained it.

HW: Right, right. Basically the same sort of muscle action.

WP: So you play across the grain (using the natural breaks) a lot and do a fast single tongue?

HW: And I try to do it all in a very legato way. But I do a lot of recording of myself, listening back to find if what I’m doing sounds even. And I think that’s very, very helpful. Recording myself has been one of the most beneficial things, and I try to encourage all of my students to try to do that. Record gigs, record practice sessions, record rehearsals, and always listen back in an almost detached, non-judgmental way. So your not too tied to the person that your hearing, you’re just analyzing what your hearing, almost like you’re a record producer, and the standard used to be is what I’m hearing good enough to be on the CD, and if it’s not, why not. So you listen back while you’re resting your chops with a pencil in hand and just make very detailed notes about the next take. You know take in

quotes. And it is very, very helpful, not only to myself, but I find for my students as well.

WP: It's really hard to listen back to yourself in a detached way I've found.

HW: It is, it is. And you just have to check your emotions at the door. Sometimes I'll listen to myself and it sounds far better than I thought or sometimes, it sounds a lot worse. And I try not to congratulate myself or kick myself in the butt either. It's just, somebody has handed me a sound file and I need to prepare it to be released by summit records or whoever, so what am I gonna do to pimp it up to make it right.

WP: It is very telling, recordings do not lie.

HW: No, it's the best teacher ever I think.

WP: How do you feel Carl's playing influenced the jazz trombone community as a whole, and maybe even in a broader sense, the entire jazz community?

HW: Well he was one of the few guys, who really put the trombone on a technical par with the saxophone. Prior to Carl and Bill Watrous and JJ, the trombone was not viewed as a, facile as the trumpet or the saxophone. And Carl just said well I'll show you, and he just picked it up and just made it happen. And he did that effortlessly all the way since the beginning of his career when he was going to school at LSU. People just didn't know about it. And I'm really looking forward to reading Ken's book because I'd like to trace some of his career decisions, get inside his head via Ken, and also through you just to find out why he choose to toil away in relative anonymity for all of those years in Vegas doing the show band. I guess he had a family to support, but it wasn't until relatively later in his career that he really got a lot of notoriety I think.

WP: Do you feel that he's influenced the whole jazz community in some way?

HW: Oh gosh yes. This generation right now, we all owe a great debt to Carl. Because before Carl, a lot of this was not possible, not even dreamt of. Now anything can be played on the trombone, anything. And it's in a large part due to Carl, to Bill, and now to Bob and Andy Martin and you know a new generation of trombone players. They're the ones that really hold Carl really high up in his rightful place.

WP: When I listen to your playing, it's hard to believe that you don't use a multiple tongue because it's so clean

HW: I think probably a lot of that is probably just obsessive compulsive disorder. You really have to, Carl was blessed with talent, unbelievable talent, more than mere mortals, and some guys have to really, really work hard. Unfortunately, I'm one

of those guys, so I have to just sit and just practice, practice. Sometimes it drives me mad, but feel like if I had [a good practice session], the rest of the day is gonna go just fine. And that's really what I talk about in my clinics, effective use of practice time, I call it "Power Practicing," where you achieve a heightened state of awareness, and everything in the world is blocked out except the task at hand of playing music.

WP: Do you have anything else you would like to add about Carl?

HW: I really just want to say what a gracious gentleman he was. I met him on three separate occasions, spent a lot of time with him on two separate occasions. Every time I met him, each time, he was just completely genuine. A matter of fact, but very engaging. I was just a kid, he never talked down to me, he was never condescending, he was always extremely encouraging. And that's the mark of a true giant, someone who really is so secure in their rightful place that they are so encouraging of every up and coming and ambitious musician. I am very grateful for what he shared.

WP: Thank you for your comments.

end of interview

APPENDIX F

INTERVIEW WITH JIGGS WHIGHAM, MARCH 4, 2010

WP: Could you briefly describe your exposure to Carl's playing?

JW: The first I think I ever heard of him was with Al Belletto's band back in the 50's. And then of course he played with the Kai Winding's band, quartet. And then Stan Kenton stuff and he did that record Kenton in Hi-Fi, the famous intermission riff solo. And he was, you know, the time I heard him, of course the stuff he recorded back in the early 60's with the Jimmy Cook band in Las Vegas, Polka Dot and Moonbeams recording, and it was always spectacular, just you know, something like how do you do that. And it was just, it was always swinging, and it was always, just very tasteful. And even though he had an incredible facility he never used it to be blatantly showing off and that's something. It was always just spectacular.

WP: In what ways did you know Carl best? Professionally?

JW: Well I'll go back on that cause you know Carl is a quite a bit older than I was or than I am. And he was, there are a few guys that are the major heroes in my life and Carl was one of them along with JJ, and Stravinsky, and just a mixed up bunch of people; Thelonious Monk, Urbie Green, Tommy Dorsey, Teagarden, the obvious trombone people, but Carl had this unique voice and of course I tried to copy all of his solos as much as I could, as I did JJ, and as I did Frank, and you know all the great players and you know tried to get it down so I could play it and use it to my benefit. I didn't want to sound like him, you know, but I wanted to copy him as well as I could so I could use that in my developing into whatever it is I became, so. Or am still becoming actually.

WP: Did you know him professionally pretty well, besides the recording or personally?

JW: Yeah I knew him. Carl was a very quiet, I would say distant, but he was a quiet guy, typical southern boy. And he didn't talk very much. Didn't need to, he spoke through his horn. But he was a very sweet guy, very gentle. And I knew him with Woody's band and we hung out together a little bit but we became actually friends through the recordings. And one of the things that, you know, there's little pieces in everybody's life when your heroes come to you and say something really nice and I remember when I did the recording, don't know if you're aware of, I did a recording of Bill Holman in Mellow, was called The Third Stone in Cologne with the WDR Big Band in '82, and Carl made a point to get a hold of me, I don't know how he called me or something, I don't even know how that came about. And I recorded Emily and he made a point to say, "You know I've heard a lot of music in my day but I've never heard a better, ever a better version of Emily from anybody." And that was like, hey man, wow how about that. That was one of those legs up on life that you get once in a while from your heroes.

And Carl being a hero, always will be, always was and always will be but it became deeper than just a hero. It was like, became a friend and a colleague and all those things so.

WP: What ways did he influence your playing? I know you said you listened to him a lot.

JW: Well, yeah, I mean he always, swing always swinging, always, always swinging. And his, the way, in a way also the way Urbie approached the instrument, very, also a southern boy from Mobile, with a very light, light way of approaching the instrument rather than blowing hard on it, you know, Al Grey blew hard, JJ to a point blew pretty hard, but he had a real light approach to playing the instrument and didn't play very loudly. Nor did actually, nor did Frank either. You know Frank's recordings sound a whole lot louder but Frank was very light. And there was a, that made a special impression on me. The way he played, the swinging, the notes he chose, the way he made everything he played, this is I think the true trademark of a giant. You know, you could hear, like within two beats you knew it was Carl, or you knew it was Frank, or you knew it was Jay, or you knew it was Dexter Gordon. You know these people instantly by the sound and by the whole approach. And they made every tune their own. Everything that they played, oh that's the way it's supposed to be done. You know this is like somebody else would play somebody else a person would play their version of it and oh, that can be done that way too. That's also great. But they made, they actually owned the tune. Whatever they're playing it was theirs.

WP: Obviously Carl was considered to be one of the first people to ever use the 'doodle' tonguing technique.....

JW: I don't think so actually. And I'm not even sure about, I hate to contradict you, but I'm gonna.

WP: No, that's fine.

JW: Because you know a lot of this stuff that he called, well people say "doodling." Actually it sounds like sometimes when he's playing very fast, like almost like a soft double, double tongue. Instead of going 'doodle doodle doodle' it sounds like going daga daga daga... Sometimes a little like, and of course if you analyze what happens with the tongue and the throat and the process there's not a whole lot of difference between 'doodle doodle doodle' and daga daga daga. It's very, very close.

WP: Well he actually describes it that way, like a double tongue or triple tongue with a softer articulation, instead of a hard 't.'

JW: Right, right. And I think there were guys before him, if you hear a little bit of like, even of Bill Harris you'll hear some of that approach. It wasn't quite as polished as Carl, you know Carl spent, I guess a lot of time getting that together, but he, I think there were other people aside from Bill Harris that, I can't think of anybody at the moment, that does, but you know, a lot of guys actually if you think about like the way Clark Terry would also articulate. There's some 'doodling' going on there too. So, and of course Clark was before Carl. So, check out some of Clark's recordings and you'll hear that sort of approach, on the trumpet of course or flugel horn.

WP: Do you use the doodle-tonguing technique?

JW: Oh yeah, oh yeah. But I don't use it exclusively, I mean I don't just go "doodle-deedle-daddle-doodle..." Because, and the reason for that, I've given this a lot of thought, you know how do you want to sound like yourself. This is my advice to anybody is to try to be yourself, try to find your own little niche that you can through your own diamond into the pot. And, um, you know, I love these other guys, you know all of their playing, Carl and Jay, and these people that are great, great trombone players. And I owe my own career a lot to these people, tons of stuff, because I did copy them so much, but I didn't want to sound like them, not really, I mean I wanted to try to find what I'm all about. Without sounding egotistical, it's just you know I think, you want to sound like yourself. So, what I tried to do is, I play drums, so I think like a drummer. I even tell my students, you know try to think of a snare drum solo, and all you got is a snare drum or a practice pad, (Jiggs demonstrates a snare drum solo with syncopated accents etc...). So in that you hear [syncopated accents etc..] see what I mean. So I mix the doodle up with single and some hard articulation and stuff. That's how I hear stuff.

WP: I've never heard anyone describe it as they think as a drummer.

JW: Well, I do. If you hear my solos. I just came about this one time. You know, I was listening to myself, which I hardly ever do. It's too depressing. But, if you do it, you know, I was actually thinking like a drummer, with a choice of different notes of course.

WP: Could you discuss your experience performing with Carl?

JW: Great, I mean Carl was really, very, very accommodating, very easy. I'd say you know "what do you want to play?" He'd say "I don't know man... what key you want to do it in?" I don't care. So we would pick on recordings, we'd pick you know probably half the stuff we did at least, was just like ad hoc. So ok, let's do Sweet Lorraine, cool what key? I don't care, let's do it in C, I don't ever remember what key we did it in, and that was it. So, it was very, very easy, very loose, and not a whole lot of static involved with anything. We'd decide, what do

you feel, about doing, ok we'll do that. And that was the way it was. And, I think that's the wonderful thing about playing with people like that, they're so versatile in their approach, you know let's go there, you know anywhere you want to.

- WP: Yeah, I've talked to a lot of people, I talked to Andy Martin for a while about him, and he said one of the biggest impressions Carl left on him was that he was so encouraging. He said you can hear that, and it's true on his recordings with Frank, you can hear him encouraging Frank the whole time.
- JW: You know, that's funny because the two of them were in lots of ways similar, because they had incredible facility. But they, it was never a competition, you never had the feeling like, I'm gonna try to out do you. You know, it's just like, ok man I love you so much, let's just make music together. So it was a matter of some really serious love making rather than war. That's an important part of music. Music is not a competition you know, it's just stupid you know, who plays higher and faster that's crazy who cares. You got like a guy like Chet Baker who could play one note and break your heart. And, you know, other people that have different approaches and it's just beautiful. So, and I know that Carl told me one time that one of the hardest things he had to do was slowing down. And if you listen to a couple of his ballads on the Big Fontana, he does slow down. And he said, in fact I think he said, thank you for showing me how to slow down.
- WP: From what I have heard, if you asked him, he would have said he preferred to play ballads.
- JW: Yeah. Well, anybody else, most people get kind of labeled with some kind of a stick you in some drawer, you know, because he could play up-tempo like nobody's business. And so people kind look at Fontana, he plays fast, and he did, but not necessarily what he really wanted to do all of the time.
- WP: And you know, he didn't play a whole lot in the extreme upper-range, but a couple of times you hear him play some high F's like it's really not all that difficult for him.
- JW: Oh yeah, the chops yeah. Well, he could play the trombone beautifully. I remember the first time I ever played with Urbie, in NY, and Urbie had this wonderful fluid style, or has, this fluid style, very soft and really, really pretty sound and everything. And we were doing a beer commercial or something, and I was sitting next to him and we had to play a couple of notes really loud you know, and I was sitting next to him, Urbie Green, and it sounded like a freight train. I couldn't believe this noise coming out of the end of the trombone, it was really loud, and it was Urbie. And I said what was that all about, he could just play the trombone really well, besides being know for a certain style, and it worked, and but really well versed in playing the instrument.

WP: How do you feel that Carl's playing has influenced the trombone community, and even broader, the entire jazz community, if you feel that way?

JW: I think, I know, in the trombone community there's, I don't know of any trombonist that has not been influenced by his, just by listening to him. And even though they don't want to sound like that, maybe there's different camps, and they say ok, I don't subscribe to that, style so much, ok that's cool. Like a guy like Ray Anderson, who you know plays a totally different style. But, how can you not be influenced by the beauty of that, it's just, you know, so wonderful. The fact of the matter is that he did influence, and this is the danger, and I'm gonna have to say this really, very clearly, in that unfortunately there's quite a few, I think, far too many Fontana clones, and far too many JJ clones, and far too many, in lots of ways, Frank Rosolino clones. You know because they are great! But, I would like to hear more younger players, you know people who are studying with you right know, as a matter of fact. I'd like to hear them use that material, for their own development, but try to find their own thing. I've said this a couple of times now in this interview, already about being original. Because if you listen to all the great trombonist, musicians, forget trombonists, in the 20's and 30's and 40's and 50's, the 60's, you hear an individual voice, every one of them has their own voice. You know you might like this guy better or this person, I'm not so crazy about that, but they have a voice. And there's a lot of stuff out there that's available to do, besides sounding like somebody else. I don't mean to be disrespectful to anybody, but I think that's, to use Carl and Frank and all these people to the advantage of making, finding what's your own, yourself. What I want to do? How do I want to sound? I want to be, I want to try to be original. You know there's only one Stravinsky, and there's only one Tchaikovsky, and there's only one, and so forth, and great giants. But, it doesn't make any sense to me to just try to copy somebody, just for the sake of sounding like them, because their recordings are there. You know, back a hundred years ago there were no recordings, so nobody really knew what these people sounded like, so you could probably, you know get by with sounding like somebody else for a long time. But, this is no longer the case. And so I'd much rather hear an original somebody else, than hear somebody really trying to sound like Carl, or anybody you know for that matter. And again, I don't mean to be disrespectful, but I hope you know what I'm talking about.

WP: I've always tried to find a delicate balance of transcribing, and just locking yourself in a room and finding your own sound.

JW: Yeah, I think you can actually find it even by locking yourself outside the room an living a little bit you know. Experiencing life, you know going out, hanging out and talking to people, and reading some philosophers, and read a book or two, you know about what life's all about. Because that's how you get your perspective on music is through, through life. And experiencing life, you know the ups of it, and the downs of it, you know and everywhere in between. That's

why you hear these people and they affect you in different ways. You know, and at different times too, I don't want to eat, you know I love Chinese food, but I don't want to have it everyday, I want to have a steak someday and a pork chop, and some good BBQ. Depends on the mood I'm in. So that's the whole thing, and I think that's also one of my, for whatever it's worth, one of my own kind of philosophies of playing is to try to be as versatile as possible. You know I can sound like Carl, I can sound like Tommy, I can sound like Teagarden, pretty close, you know, I really can, I can fool you. But when I do me, I want to sound like me. Then again, I'm not making it sound like a big ego trip, it's not about that, but it's hard to be original.

You continue developing throughout your whole life. I mean this is what happens. I think this is the mark of a, this sounds kind of corny, of a true artist. You do continue to develop. I don't want to sound like I did two years ago. No way, I want to continue to do, I want to sound like, you know somehow there will be stuff come out but, human beings are basically sharks, we have to keep moving forward or we die. We need that, if we stay and play a certain way, too long, then you just shrivel up and there's no more, it gets boring. If I played the same, you know I hate playing blues in Bb anymore, you know I really don't like it too much. Let's play a blues in B or E or some other kind of key because it's interesting. You know what I mean? Instead of just playing the same old same old, doing the same old same old. And I love playing with a different, playing with a drum. Just a drummer and me. Let's do something. I remember Peter Erskine and I get together at one of those IAJE's a couple of years ago, and he says "come on let's play" I went over to the Yamaha stand and we'll play a little bit. Sure cool, so we, just drums and trombone, we had a ball, you know, we just blew, it was fun.

WP: Do you have anything else you would like to add?

JW: The accolades that I could bestow upon the guy wouldn't be anywhere near enough. And the deep respect and love that I have for him, I would say had, but have. That's everlasting, and I'm totally grateful for his influence on not only myself, but on thousands of other musicians all over the world, that have been blessed with his music. You know, that's gonna be there for a long time. This is also something that's interesting, just as an aside in a way, but you know, I think it's like a, we're all doing a rally race, you know a running race. Not a race that we're trying to win, but you have the scepter for a while and you do your thing with it for a while, you know 20, 30, 50 years who knows what. And then it's time to pass it on to somebody else so they can go with that too. And I think this is how I see the development of music and, specifically the jazz trombone over the years. You have the Miff Moles and they go on, you have the Teagardens and Dorseys and the whole tradition gets passed on and somebody else will take that baton, but the thing is that those people that take those batons have to be worthy to hold them. And that's the thing that they have to earn the right to do that. And

I think that's something that goes with really hard work. So your students, a lot of the students I'm hearing, need to really get serious about this. I just judged a JJ competition, and I heard some people on this thing I was thinking, you know, hey, you know you really ought to get back to the woodshed and learn to play your instrument, play in tune. Play, you know, get your chops together, get your, get some articulation together, you know so it sounds good. These guys are, you know, some of them sounded ok, but a lot of them, they really shouldn't have submitted those tapes. Sorry. I'm just being very candid, you know I'm not trying to be mean, but that's, you know, you have to earn that right to do that. It's not gonna just happen by itself, because you got a pretty, you know, a pretty face, or got a nice pair of shoes. It don't work that way.

WP: Thank you for your comments.

end of interview

APPENDIX G

MICHAEL DAVIS E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

I was introduced to Carl's playing when I was in high school and it changed the way I approached jazz trombone playing. The first record of Carl's that I got was the live album he did with Jake Hanna at the Concord Pavilion. Still one of my favorites.

2. In what ways, if any, did Carl influence your playing? (ie phrasing, articulation, rhythm, etc...)

All of the things you just mentioned have been an influence on me. His overall fluidity is second to none. His smoothness and general eighth note feel are probably the most influential aspects of his playing on me.

3. Did you know Carl? If so, was it on a personal or professional level?

I met Carl a couple times in Las Vegas, but didn't really know him, regrettably. I remember hearing him in the lounge at the Four Queens in downtown L.V. where he was playing a two trombone gig with Bill Watrous. It was absolutely amazing to hear him live! Talk about a different era though.....two trombone players playing in the lounge of a casino!

4. Do you use the "doodle tonguing" technique? How much influence do you think Carl had on this technique?

I don't use the doodle tongue technique, but there's no question that Carl set the standard for doodle tonguing. He was a true virtuoso in every way, especially with regards to his tonguing and articulation.

5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?

I use a fast single tongue.

6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

Carl is one of my two absolute favorite trombone players, Frank Rosolino being the other, and unquestionably one of the most important figures in the history of jazz trombone playing. He took the instrument to a new level in every regard.

You can certainly hear his influence in almost all of the great players who followed him.

Despite the admiration we all have for Carl, I always felt he was underrated in the jazz world. I sometimes feel that if he had moved to New York, instead of staying in Las Vegas, his influence and stature would have been even greater. Either way, Carl was a gift to all of us.

APPENDIX H

TOM EVERETT E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

My first experience hearing Carl on record was in the early 60's when I heard a late 50's composite LP (sampler) of selected trombone features all taken from various recordings available on the Bethlehem record label. I tracked down the original LP from which the selected cuts were taken (it was a small group session of mostly X-Kentonites under the leadership of bassist Max Bennett). Carl was heard on the ballad "Polka Dots and Moonbeams," I believe the medium tempo "My Heart Belongs to Daddy," and the burner "Strike Up The Band." Carl had a distinctive and personal sound. His feel (playing more than just machine gun sixteenths), vibrato (a bit slower), melodic lines (turns and uncanny sense of time), and sheer facility blew me away. The two performances, "Polka Dots and Moonbeams" featured different aspects of Carl's phrasing, ideas, technique, articulation, and swing (rhythmic feel). It was remarkable how warm and personal he interpreted the ballad, and then swung through a ridiculous fast "Strike Up The Band" demonstrating the cleanest, most relaxed up-tempo technique I'd ever heard. Unlike most other trombonist I had heard to that time, his articulation (later I realized it was called "doodle tongue") produced a clarity of individual notes (creating a rhythmic forward motion), all with a legato delivery. Seemingly, he could do it all! (Shortly thereafter I heard Carl's most famous early recorded solo- "Intermission Riff" with the Stan Kenton Band).

2. In what ways did Carl influence your playing?

Specializing on the bass trombone, and being a lousy improviser, Carl didn't affect my own playing, but did influence my listening to, and taste in jazz.

3. Did you know Carl on a personal or professional level?

I was fortunate enough to get to know Carl in both a professional and personal level.

4. How much influence do you think Carl had on the "doodle-tonguing" technique?

There were so many wonderful trombonists heard during the 50's, but for me, Carl was the individual who best created a balance between getting around the horn quickly without awkwardness, and being able to swing.

5. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

Just listen to all the fine trombonists playing today who have incorporated some aspect of doodle tonguing into their playing! In building upon JJ Johnson's innovations of the 40's and 50's, I believe Carl's facility on the trombone has been influential in the refinement of trombonist's slide technique (both speed and agility) and "rhythmic legato" (a type of "double-legato tongue"). I currently hear many contemporary players, who have mastered and personalized elements of Carl Fontana's playing, creating new approaches to jazz incorporating their own style of music expressed through their own individual voice.

APPENDIX I

ANTONIO GARCIA E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

I probably first heard him in my later high school or early college years, initially through recordings, then live at the Loyola University Jazz Ensemble Festival in my hometown of New Orleans, where I also attended college. In March 1980 he was in residence at Loyola for several days of workshops, rehearsals, and a performance for which I accompanied him as a member of the college jazz band.

In undergrad and then later in grad school (Eastman) years I transcribed many of his solos, performing some of them vocally and on the trombone. I turned one of them into a published solo transcription/analysis (see "Frank Rosolino and Carl Fontana: Together on 'Rock Bottom'," ITA Journal, International Trombone Association, Vol. 32, No. 3, July 2004, archived without the printed music at <<http://www.garciamusic.com/educator/articles/articles.html>>), for which Carl gave me permission.

When I then became a full-time professor at Northern Illinois University, I co-hosted him there around 1990 for a couple of days, which was a marvelous musical experience. When I moved on to Northwestern University, I wanted to have him with my students again; so with a colleague we engaged him for a visit around the spring of 2000. But his health took a turn for the worse, and he was unable to come.

2. In what ways, if any, did Carl influence your playing? (ie phrasing, articulation, rhythm, etc...)

My two strongest influences are probably Carl Fontana and Bob Brookmeyer. I'm not embarrassed to say that I likely try to phrase more like Carl than I do any other trombonist (while Bob's use of dissonance and rhythmic sequence influences me strongly as well). I crave his legato phrasing and the touch of syncopation and cross-rhythm that are his hallmarks. And what a personal tone!

I make sure my trombone students are exposed to his playing as one very important style within the vast possibilities of the jazz trombone.

3. Did you know Carl? If so, was it on a personal or professional level?

Only professionally.

4. Do you use the "doodle tonguing" technique?

Because of Carl, I wanted to learn it; and eventually I did, though not through Carl's instruction. Carl's workshops on doodle-tonguing were always short because he never could say much about it that would really help someone figure out how to do what he did so well. Conrad Herwig's instruction greatly assisted my learning the technique. However, since I have a pretty fast single tongue, I rarely use the doodle.

- 4a. How much influence do you think Carl had on this technique?

Huge! No instrument needs it as much as the trombone for fastest playing, and no trombonist did it better than Carl.

5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?

As mentioned, a really fast and light single tongue. I call on the doodle every now and then but not for sustained lines.

6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

Carl swings like no one else, with a profound blend of bebop and blues vocabulary. He even influenced trombonists who heard his style and decided they did not want to emulate his legato approach!

APPENDIX J

CONRAD HERWIG E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

I started listening to Carl in 8th grade in Hawaii when my teacher, Les Benedict, gave me the Louis Bellson album "Thunderbird". There is a "rhythm changes" solo on "Back on the Scene" which really influenced me. Later I collected more recordings and heard him live at Disneyworld in Florida and in Texas with Frank Rosolino.

2. In what ways, if any, did Carl influence your playing? (ie phrasing, articulation, rhythm, etc...)

I transcribed many solos. I learned basic jazz eighth note concept, use of space, melodic improvising, approaches to Bebop changes, altered dominants (especially half/whole diminished scales), symmetry of ideas (beginning-middle-recap-ending), using quotes of other tunes, alternate positions and against the grain, and ultimately how to doodle tongue and use technique in a controlled and tasteful way.

3. Did you know Carl? If so, was it on a personal or professional level?

I heard Carl perform many nights when I was a teenager working at Disneyworld, and for a 3 night engagement in Dallas with Frank Rosolino and the Freddie Crane Trio in 1978. Later when I worked with Frank Sinatra we would both be in the section together and hang out after gigs. He was a great person and really fun to be with.

4. Do you use the "doodle tonguing" technique? How much influence do you think Carl had on this technique?

Yes, I "Doodle Tongue". Carl was a huge influence on me, and all of my students are required to listen and study Carl's technique. Carl's style is a bridge into Post-Bop modal-chromatic improvisation on the trombone. Fontana played with a light, articulate style that lends itself to more recent developments in jazz musical language like Wayne Shorter, Joe Henderson, and John Coltrane.

5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?

NO ANSWER

6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

Carl was a melodic improvising master, with no wasted notes. He outlined the changes and guide tone lines in a relaxed stream of consciousness style. He mixed in quotes from other tunes and pet licks from other players he admired like Clark Terry, Stan Getz, Dizzy, Bird, and many others. He was always listening and feeding off what other bandstand mates were playing. He had a repertoire of literally thousands of tunes and jazz standards. Carl was a technical virtuoso, but the musical line always came first. His style was mainstream bebop with an incredible knowledge of swing and Dixie land (from his Louisiana musical upbringing). He was the coolest Dixie land trombonist on the planet, without the sliding, smearing or gutbucket histrionics. I feel that Carl Fontana does not get the credit and esteem he deserves (from non-trombonists especially) as an influence on Modern Jazz trombone playing. I place him in the top 5 with JJ Johnson, Curtis Fuller, Slide Hampton, and Frank Rosolino.

APPENDIX K

BOB MCCHESENEY E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

My first exposure to Carl was actually not until college when someone played me a tape of one of his clinics. By that time, I had already developed my doodle tongue technique on my own. After hearing that tape I sought out some of Carl's recordings. There weren't that many. I recall listening to the Colorado Jazz Party record many times. Of course I was very impressed with Carl and his technique from the beginning. I met Carl many years later when I was on the road with Paul Anka. We regularly spent many weeks in Las Vegas and I heard him at the Four Queens almost every Monday night.

2. In what ways, if any, did Carl influence your playing? (ie phrasing, articulation, rhythm, etc...)

Carl was always impressive, with great technique - fast, clean, smooth and clear. I was most impressed by Carl's seemingly limitless flow of ideas in his solos. He never stuttered - chorus after chorus. He was always right there with another musical thought, and played with extraordinary accurate and swinging time feel.

3. Did you know Carl? If so, was it on a personal or professional level?

Unfortunately, I never had the chance to play with Carl in a small group setting, but I did some big bands jobs with him where we got to play a bit. Carl was also generous enough to write me a nice quote for my doodle tongue method book. I understand he was very generous to other musicians and trombonists, always giving them space to play at jam sessions and his gigs.

4. Do you use the "doodle tonguing" technique? How much influence do you think Carl had on this technique?

NO ANSWER

5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?

NO ANSWER

6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

Its hard to imagine having a discussion about great jazz trombonists without mentioning Carl Fontana. I believe that the trombone community respected Carl as one of the greatest jazz trombonists of all time, and he has had a tremendous influence, especially in the area of fast clean playing.

APPENDIX L

JAMES MORRISON E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

I listened to Carl on record a lot as I was learning trombone. I also had the chance to play with him at a jazz festival in Las Vegas in the mid 1980's.

2. In what ways, if any, did Carl influence your playing? (ie phrasing, articulation, rhythm, etc...)

Carl opened my ears to the fact that the trombone could do things I didn't know it could do. His technical facility was inspiring, particularly the articulation - it was so 'clean'.

3. Did you know Carl? If so, was it on a personal or professional level?

I just met him the once at the above mentioned festival.

4. Do you use the "doodle tonguing" technique? How much influence do you think Carl had on this technique?

No, I don't use doodle tonguing but I think Carl's influence on the doodle method was very large as he seemed to be the greatest exponent of it.

5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?

I single tongue everything that I want to tongue and play 'against the grain' as well (going up when the slide is going down and vice versa). A combination of these handles all my articulation requirements.

6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

I think Carl opened up possibilities for many bone players around the world by showing us what was possible.

APPENDIX M

MARK NIGHTINGAL E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

My first exposure to Carl was in 1979 when I was 12 years old. My dad picked up the album ' Bobby Knight and the GATC - Cream of the Crop' not really knowing what it was about, simply because it had trombones on it and I was learning the trombone. Both Carl and Frank's improvising on that album were inspirational. Despite my lack of knowledge at the time I knew that these guys were playing in a way that I wanted to be able to do, so I used to play along with the record incessantly until I'd memorised all the solos.

2. In what ways, if any, did Carl influence your playing? (ie phrasing, articulation, rhythm, etc...)

Carl's beautiful sense of time, the odd cheeky but sweet turn of phrase, playing interesting lines at tempos that were supposed to be reserved for sax players, a fast tongue that was soft and swinging, etc

3. Did you know Carl? If so, was it on a personal or professional level?

I only met Carl a couple of times. In 1989 he and Jiggs guested with my 5 trombone band 'Bonestructure' at Ronnie Scott's Club in London, just after the Eton ITF. He also played in London a year or so before he passed away and I went to see all his gigs then too.

4. Do you use the "doodle tonguing" technique? How much influence do you think Carl had on this technique?

I can't doodle. To my ear Carl made the doodle his own. Other players did it but it sounded hard or uneven. With Carl you never really noticed he was doodling, it was just a way of letting the music out.

5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?

I use a combination of fast single tongue and 'against the grain' (no tongue required) I think. I've always found it difficult to analyse because I never thought about it till much later on. Originally I just played along with Carl on records and tried to make it sound as like him as possible, not knowing how I was achieving it.

6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

Although JJ is rightly lauded by all the critics, I've found that amongst the top jazz trombonists of today whose playing I love, they ALL cite Carl and Frank as their chief influences. My personal opinion is the same. Carl and Frank both had amazing technical fluency and flexibility, yet they always chose to use it with taste and musicality. They had their priorities right! Furthermore, they always sounded like they were having fun whilst playing, which left you feeling uplifted. Fantastic!

APPENDIX N

BOBBY SHEW E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

I first heard him play on Kenton's CUBAN FIRE. The connection was immediate.

2. In what ways, if any, did Carl influence your playing?

He always had such a great eighth-note feel which inspired me to do the same. He couldn't play without "swinging." I also thought his melodic style was a goal to shoot for.

3. Did you know Carl more on a personal or professional level?

Both really. I first met and played with him in various bands in Las Vegas, probably around 1963 or 1964. They were both house bands as well as "kicks" bands for fun.

4. Can you describe the experience of recording an album with Carl? What was he like in the studio?

Carl was always "spot on" but he had a lot of self-doubt as to whether or not he sounded good. He often wanted to do more takes to get the ideal solo. When we did HEAVYWEIGHTS, he had several extra trombones in the studio. I think they were Earl Williams. He kept switching instruments on each take which totally confused the engineer who didn't know about his changing of horns. Apparently, there were sound differences but I personally didn't really notice anything. One time he sat me down to hear him try mouthpieces. He had a handful of new PHD pieces from NYC so I pulled up a chair. He played all over the horn on each one and each one sounded terrific to me with basically no difference in sound. He always sounded like himself on whatever he played. The only differences would have been what he might have felt from within. Sometimes I felt like he might have been "back-peddling" or holding himself back a bit on his solos as he had once said he didn't want to "put his best shit on someone else's album!" I felt a little of this with HEAVEYWEIGHTS but I also knew that he was playing tribute to Herbie Phillips who had done a lot of the charts and who had passed away just before we recorded. Carl and Herbie had been extremely close buddies for decades.

5. Please give a brief statement about how you feel Carl's playing has influenced the trombone community, as well as the jazz community as a whole.

There have been a great many great trombone players over the years and I almost hesitate to start listing as I know I'll forget someone meaningful. Early on, Jack Teagarden set the first standard for my ears. After him it was JJ Johnson, who I felt really modernized the approach to playing. His "doodle-tonguing" revolutionized the instrument's personality. People along that line were Jimmy Cleveland, Urbie Green, Wayne Andre, etc... Carl's entry period was right in that era and his soloing with Kenton, Kai Winding, Woody Herman, etc..., all reflected his mastery of the style. Of ALL of those, the 2 standouts for me are Carl and JJ with Jimmy Cleveland and Urbie shadowing them. Of course I always loved Bob Brookmeyer's playing and writing and the valve section gave another personality to the horn, being able to hear the valve movements instead of the doodling.

In the army attached to the NORAD band, I met and played a lot with Phil Wilson who I consider an innovator in many ways but who never rightly got his due. Since those days, all of the plethora of excellent trombone players who have become a part of our scene, I feel all owe a deep reverence to Carl for the standard he set. I'm referring to Bill Watrous, Jim Pugh, Tom Malone, Andy Martin (Carl's stated favorite), Bob McChesney, John Fedchock, etc... Carl rates to trombone players as Clifford Brown would relate to trumpeters! Enough said!

APPENDIX O

RICK SIMERLY E-MAIL RESPONSE

1. Briefly describe your exposure to Carl Fontana's playing.

I've been a fan of Carl Fontana's playing since my freshman year of college. I had a few recordings and was always amazed by his smooth approach and incredible technique.

2. In what ways, if any, did Carl influence your playing? (ie phrasing, articulation, rhythm, etc...)

Carl was a huge influence both in phrasing and technique but also melodically by his use of the diminished scale.

3. Did you know Carl? If so, was it on a personal or professional level?

I met Carl in Chicago at the Jazz Showcase. We had a mutual friend, Al Thompson, who was a saxophonist and legend among Carl, Zoot, Jake Hanna and others. I spent a lot of time with Carl that evening and he got me into the showcase and bought me a drink along with Bill Porter, a great trombonist from Chicago. Carl was very genuine and a little "down" on the music scene but I had a great hang with him that evening and a lot of stories were told!

4. Do you use the "doodle tonguing" technique? How much influence do you think Carl had on this technique?

Yes - I use doodle tonguing along with other combinations in every solo. I never use doodle "exclusively" but with combinations of many varieties of tonguing. Carl influenced the doodle tonguing technical aspect.

5. If you do not use the "doodle tonguing" technique, how do you approach your fast tonguing requirements?

My combinations of tonguing include: doodle; double tonguing; triple doodle; triple tonguing; soft single; hard single; staccato; etc. (the list goes on and on).

6. Please give a brief statement about how you feel Carl's playing has influenced the jazz trombone community.

Carl was an innovator. He is the father of doodle tonguing and was the very first to implement this technique. He paved the way for trombonists to play fast jazz lines in the same way saxophonists and trumpets do. His innovations made it possible to stand "toe to toe" with other instruments and have the ability to play as

fast as they do. However, Carl should not be singled out for his technique. His ideas and jazz lines were creative and innovative. His “melodicism” is still a standard in jazz trombone playing. He was truly a "jazz trombonist's trombonist".

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