



Fact Sheet

"DIXIELAND BLUES" Musicians

Matty Matlock: clarinet (1907 - 1978)

Matty (Julian Clifton) Matlock joined Ben Pollack's band in 1929, replacing Benny Goodman as clarinetist. He developed his arranging style from contemporaries such as Fud Livingston. He left Pollack in 1934 and joined Bob Crosby's Bobcats in 1935 as a clarinetist, writer and arranger. When Crosby's group broke up in 1942, Matlock became a busy studio musician and arranger. His creations include the series Pete Kelly's Blues, which started on radio, went to TV, and in 1955 became a feature film. He also led the Rampart Street Paraders in the 1950s, and recorded some great Dixieland albums under his own name for the X, Columbia, Tops, and Warner Bros. labels in the 1950s, all of which are unfortunately out of print.

Mannie Klein: trumpet (1908 - 1994)

Mannie was a student of trumpet guru Max Schlossberg. He started out with Paul Whiteman in 1928 taking a solo on "Making Whoopee" that would normally have been taken by the indisposed Bix Beiderbecke. From early on, he was in constant demand playing on records and performing live with virtually every important band of the period. He moved to Los Angeles in 1937 where his trumpet was featured in countless film soundtracks including "From Here To Eternity" and "The Benny Goodman Story". In the 1970's a series of strokes rendered him dyslexic and unable to read music, but his playing was unaffected. In the 1990's he was given the nickname "GOMOTS" (Grand Old Man Of The Trumpet Section).

Moe Schneider: trombone (1919 - 1970)

Moe (Elmer Reuben) Schneider worked with Ben Pollack's band and with Bob Crosby from 1949 on. Schneider combined the tone of Jack Teagarden with the athletic range of Abe Lincoln. Some of his best work turns up on the recorded music from Pete Kelly's Blues in which he played with Nick Fatool and Matty Matlock. Jack Webb directed, produced and starred in the film as Pete Kelley, cornet player and leader of "Pete Kelly and his Big Seven" (really Matty Matlock's Dixielanders). Moe also recorded with Pete Fountain, Gene Krupa, and Ben Pollack.

Nappy LaMare: banjo (1907 - 1988)

Nappy (Hilton Napoleon) LaMare played banjo in bands led by Sharkey Bonano, Monk Hazel and Johnny Wiggs. The nickname "Nappy" came from his childhood habit of oversleeping. In 1935, Nappy joined Bob Crosby's band of Ben Pollack refugees and for eight years was an irreplaceable part of his rhythm section. LaMare settled in Los Angeles in the '40s where he became a Dixieland fixture for decades. He's the only one of Johnny's Dixie Boys who was actually born in New Orleans.

Nick Fatool: drums (1915 - 2000)

Johnny Maddox's favorite drummer started out in big bands led by Benny Goodman, Artie Shaw, Les Brown, Alvino Rey, and Eddie Miller. A great example of his early performing style can be found on the famous Spirituals to Swing concert at Carnegie Hall with Goodman's Sextet in December, 1938. Recording engineer John Hammond meticulously captured Fatool's swing patterns and sharp hi-hat accents for posterity. Fatool had a second career working in LA studios and on countless Dixieland sessions. He also continued performing, taking Ray Bauduc's seat with Bob Crosby's Bobcats in the late 1940's and continuing with them off and on for the next three decades.

Red Callender: tuba (1918 - 1992)

Red came to Los Angeles with a road show in the late 1930's. He joined the booming Central Avenue jazz scene working with such artists as Louis Armstrong, Billie Holliday, Charlie Parker, Lester Young, Errol Garner, Lionel Hampton, Nat "King" Cole, Buck Clayton, Ben Webster, Dexter Gordon, and Art Tatum. Red was one of the most recorded bassists in the history of music. By 1956, he'd recorded over 5000 sides and was on so many hit records, colleagues called him, "The Hitmaker". His 1957 Pioneer album Callender Speaks Low, was the first time jazz tuba was featured as the central melodic instrument for an entire album. His tuba playing can also be heard on records with everyone from Frank Sinatra and Stan Kenton to Stevie Wonder. Throughout his career, Red taught bass and tuba. His first bass student was Charles Mingus.

Bobby Hammack: rhythm piano (1922 – 1990)

Hammack got his first break playing piano for Red Nichols as one of his post-war Five Pennies, appearing with Nichols in a number of film shorts in the early 1950s. Hammack also worked as a freelance arranger and writer for Bob Crosby, Lawrence Welk, and Tony Osborne, and as musical director for ABC-Paramount Records from 1958 to 1963. His version of Raymond Scott's "Powerhouse" is featured on several space age pop compilations, and he also recorded with Esquivel.

Arrangements by Beasley Smith and Matty Matlock

Beasley Smith (1901-1968) led his own orchestra (with Matty Matlock on clarinet) in hotels, nightclubs, and Vaudeville from 1925-32. He broke up the band when his eyesight degenerated, and became a pianist on radio, eventually becoming Music Director at WSM, Nashville for 20 years. A five year stint as A&R director and arranger for Dot Records followed. He wrote the classic "That Lucky Old Sun," and his credits include records by Louis Armstrong, Roy Acuff, and the Beach Boys legendary unreleased record, "Smile".

Recording Engineer: Tom Mack

Tom Mack was the house engineer for Dot Records. He organized the session and engineered the record. Mack played trombone in Glenn Miller's orchestra, and was related to baseball immortal Connie Mack. He produced LPs for Steve Allen, The Andrews Sisters, Henry Mancini, Count Basie, Wanda Jackson, Glenn Miller, and Liberace.