



An Article by Frank Daniels  
**Album label styles through 1951**  
**Album Listings Part 1**

## Label Styles

### 78 RPM Records

#### Label 48

Discovery at top; Hollywood California across the middle  
 Backdrop may be blue, black, or red.  
 Years: 1948 to 1951



### 78 RPM Records

#### Label 49

Discovery across the top; Hollywood California across the middle  
 Backdrop may be black, blue, or gold. Issued from 1949 through 1951.



**Albert Marx**, born in 1911 in New York, was the son of a textile manufacturer who developed an early interest in jazz music. In 1929, he went to work for the American Recording Corporation in New York, and through his professional associations, he wound up making the acquaintance of the jazz musicians themselves. He met and later married Helen Ward, who toured and recorded with Benny Goodman. In agreement with Goodman's publicist, Marx was among those who believed that it would be significant if Goodman were to perform at Carnegie Hall, for he would be the first jazz musician to do so. That concert came to fruition on January 16, 1938. Marx was on hand to record the performance, reportedly as a keepsake for his wife. Three acetates of the concert were made, one of which went to Goodman himself, and with that, Marx entered jazz history for the first time.

In 1943, Oliver Sabin and his partners organized as Century Distributors. Among other things, they marketed Sabin's patented design for a rack to hold records. They also patented a new substance – which they called Luckite – that was intended to be a synthetic substitute for shellac. Albert Marx went to work for Century Distributors in 1944, and the company merged with Musicraft Records in November 1944, at which time Albert Marx became a corporate vice president of Musicraft. This gave him the opportunity to learn more about the operations of a record label.

By 1947, Marx was engaged to Harriet Clark (a former wife of Charlie Barnet). Having left Musicraft with stock, he sold his stock shortly before the company became subject to reorganization. This gave him the capital to begin setting up his own record label. Unfortunately, 1948 was the year of one of the musicians' strikes, but by late August it was clear that the strike would soon be over. Albert Marx announced that he was forming a new record label in Hollywood to market jazz and modern classical recordings. So was founded Discovery Records.

## MARX NEW DISKERY BOSS

**HOLLYWOOD, Aug. 28.**—Albert Marx, former Musicraft Records exec, will head the newly formed Discovery Records plattery, with headquarters in Hollywood. Diskery will concentrate on modern jazz as well as longhair etchings. First release, skedded to hit the market in October, will feature Phil Moore and a 52-piece ork in *Concerto for Trombone*.

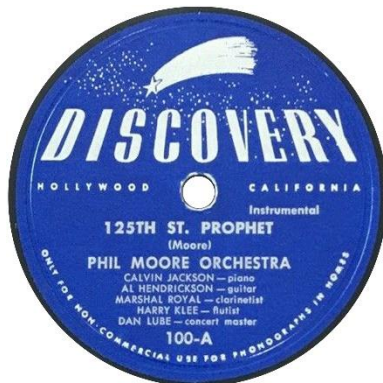
Marx leaves here September 5 to set up distributing and pressing facilities in New York. Dick Bock, vee-pee of new firm, will handle promotion, advertising and exploitation.

POPULAR				
<b>PHIL MOORE ORK</b> (Discovery 100) <i>125th Street Prophet</i> Some superb music gushes forth from the 52-piece ork specially assembled by Moore to cut a series of jazz sides with classical innuendos; ork is made up of top flight Hollywood studio men.	77	84	70	NS
<i>Cornucopia</i> Harry Shukman's oboe solo steals the spotlight on this side; these sides should prove to be an aesthete's holiday.	77	84	70	NS
<b>PHIL MOORE ORK</b> (Discovery 1200 (12")) <i>Concerto for Trombone, Parts I and II</i> Moore and Nat Shilkret collaborated to turn out this effective showcase for Murray McEachern's tram; overall a highly pleasing and impressive chunk of modern music; particularly good is a short waltz section; scoring, ork performance and recording are superior.	78	85	70	NS





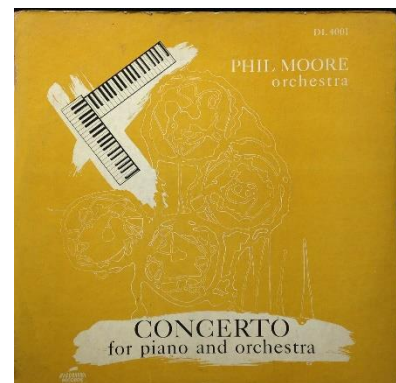
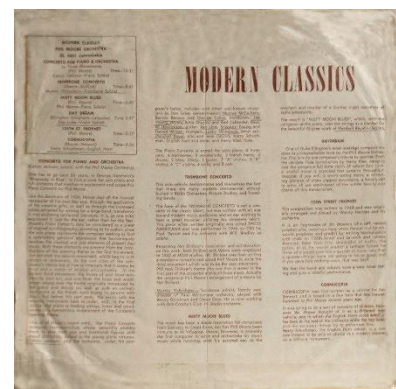
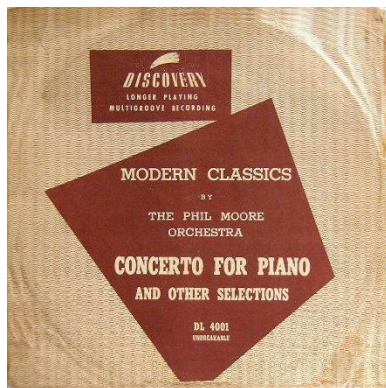
The first **Discovery** singles appeared for sale in late September. Both by Phil Moore, these were shorter songs on ten-inch singles and longer classical pieces in the twelve-inch size.



In January 1949, Discovery announced that they were about to release their first 78-RPM album and their first LP. Both associating with and distancing from Columbia's "Long Playing" LP trademark, Discovery decided to use the words "Longer Playing Multigroove" rather than "Long Playing Microgroove."

Discovery's first album was numbered DM-10, it being Phil Moore's *Fantasy for Girl and Orchestra*. The first long-player was tentatively labeled as DM-11, but likely due to the fact that the singles were of different sizes, the first LP did not have a 78-RPM album counterpart. Being in the 4000 series, it was a twelve-inch album.

**DL-4001**      **Phil Moore**      **Modern Classics**  
Approximate Release Date:      January 1949

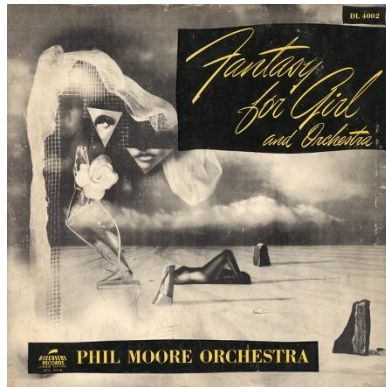


## Phil Moore

Approximate Release Date:

## ***Fantasy for Girl and Orchestra***

February 1949

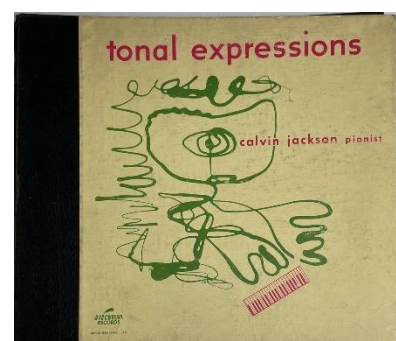
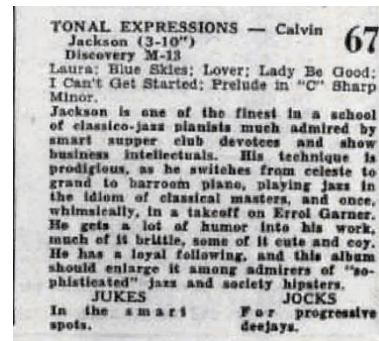
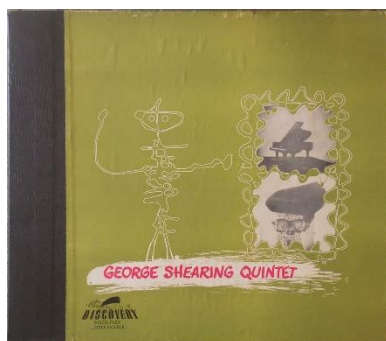


**FANTASY FOR GIRL AND ORCHESTRA**—Phil Moore Orchestra with Annette Warren, narrator (2-12")  
Discovery DM-16  
Phil Moore offers something off-the-beaten track in this first album from the new Hollywood diskery. It's a full-length serious work which fuses elements of jazz composition with modern classicism. The opus, which employs a femme narrator, tells the story of a gal who has just lost her guy, and who depicts her interior and exterior thoughts. Random thoughts could hardly take solid form and therefore this work rightfully observes no traditional form. It's beautifully performed by a big group of movie studio musicians, recording has too much echo. This is effective, but the music on it is not particularly soothing for ork sessions. Fourth side is taken up with a very pretty reading of Duke Ellington's "Day Dream."

**JUKES**  
Not suitable

**JOCKS**  
Different type of  
fare for all types  
of spinner shows.

Discovery's first ten-inch album at the 78 RPM speed was *The George Shearing Quintet* (album M-12), which appeared in early summer. This was followed in the fall by Calvin Jackson's *Tonal Expressions* (album M-13).





Both albums appeared on the market shortly afterward as ten-inch LPs.

**DL-3001 Calvin Jackson**

Approximate Release Date: late 1949

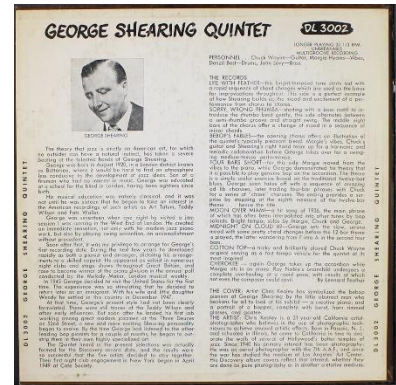
**Tonal Expressions**



**DL-3002 George Shearing Quintet**

Approximate Release Date: late 1949

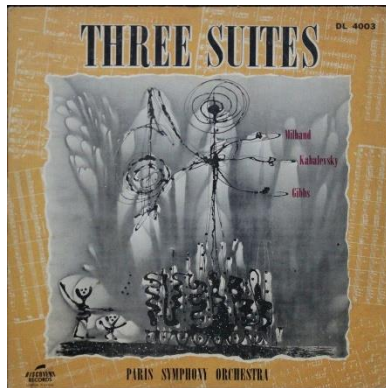
**George Shearing Quintet**





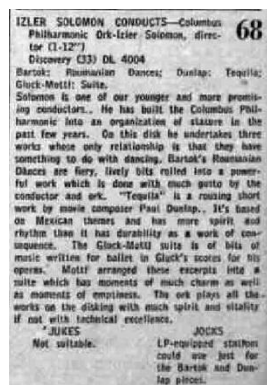
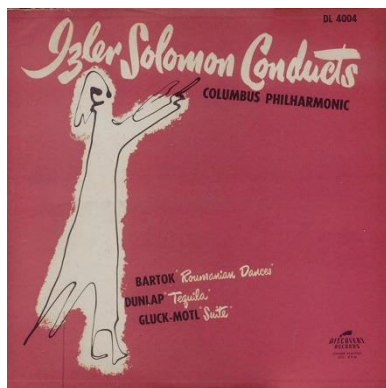
**DL-4003 Paris Symphony Orchestra**  
Approximate Release Date: May 1949

**Three Suites**



**DL-4004 Columbus Symphony Orchestra**  
Approximate Release Date: December 3, 1949

**Izler Solomon Conducts**



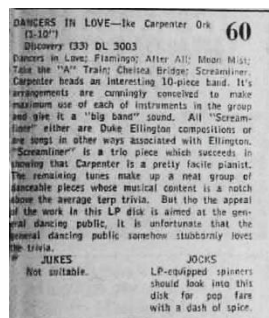
**Discovery Gets ST Longhair for LP's**

HOLLYWOOD, Feb. 5.—Discovery Records this week acquired a series of longhair masters from Standard Transcriptions, which the indie commercial platter will release as "longer playing" 45-minute records. Masters were etched by the Paris Symphony Ork during Standard's recent European recording junket and include enough longhair material for four sides. Standard will get an undisclosed royalty on all sales under a deal set between Discovery head Albert Marx and Jerry King, of Standard.

Discovery will use the trade name of "Longer Playing, Multigroove" records, thus patterning promotion to reap benefits from Columbia Records' LP platters. Platters will retail for \$4 and are to be pressed on vinylite.

Diskery this week reduced price of its standard 10-inch, 78 r.p.m. pop platters from \$1 to 75 cents.

**DL-3003      Ike Carpenter Orchestra      *Dancers in Love***  
 Approximate Release Date:      December 10, 1949



**DL-3004      Pat O'Brien      *The Little Door Mat***  
 Approximate Release Date:      early December 1949

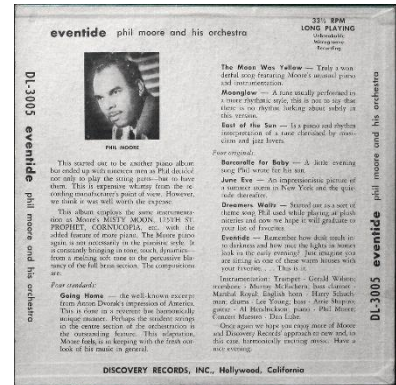
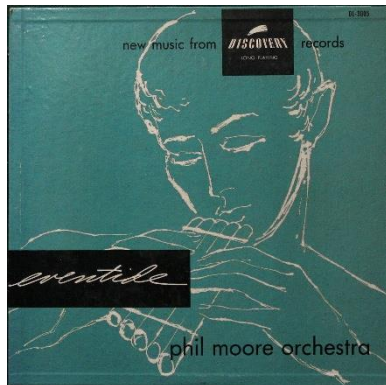
*\*no copies online*





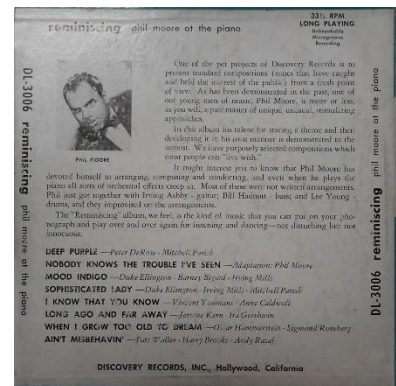
**DL-3005 Phil Moore**  
Approximate Release Date:

**Eventide**  
April 15, 1950



**DL-3006 Phil Moore**  
Approximate Release Date:

**Reminiscing**  
April 15, 1950



**DL-3007 Georgie Auld**  
Approximate Release Date:

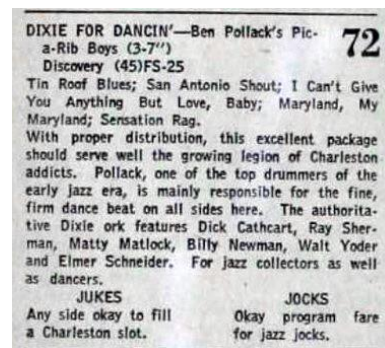
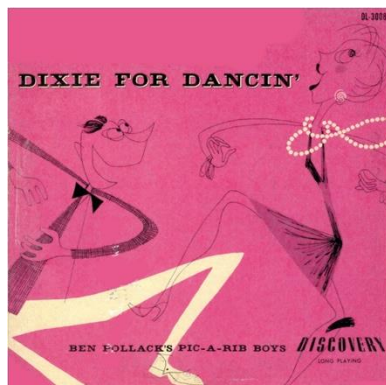
**That's Auld!**  
April 15, 1950



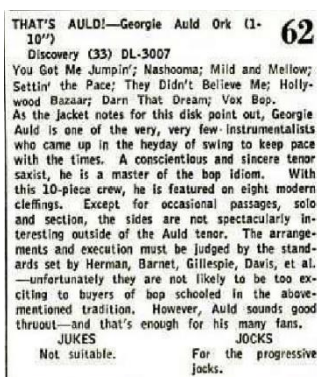
The first front covers read "new music from..." and the first back covers give the company's location as Hollywood, California. Second covers read "the best modern jazz is on..." and show the city as NY. The newer back cover also lacks the artist's photograph.



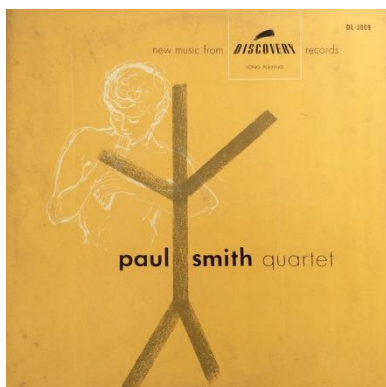
Approximate Release Date: June 24, 1950



This album appears to have been released as a 45-RPM boxed set a few months before it came out as an LP.



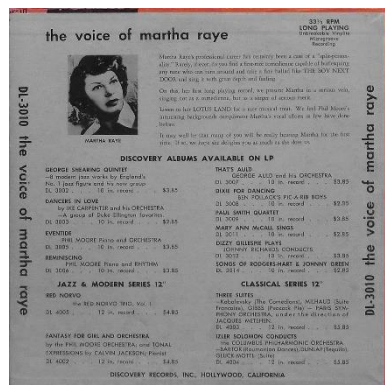
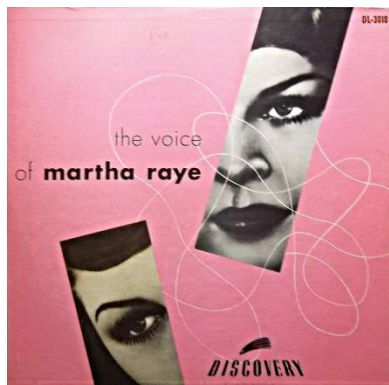
Approximate Release Date: January 20, 1951



Later copies have a gold label.

**DL-3010 Martha Raye**

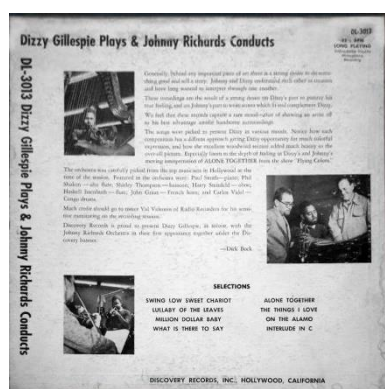
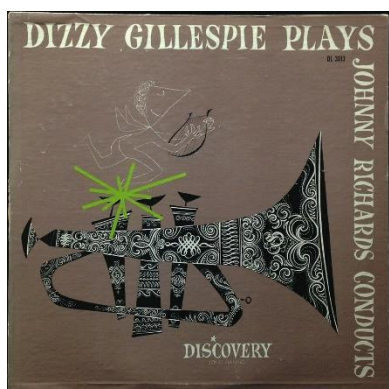
Approximate Release Date: January 20, 1951

***The Voice of Martha Raye*****DL-3011 Mary Ann McCall**

Approximate Release Date: January 20, 1951

***Sings*****DL-3013 Dizzy Gillespie With Johnny Richards**

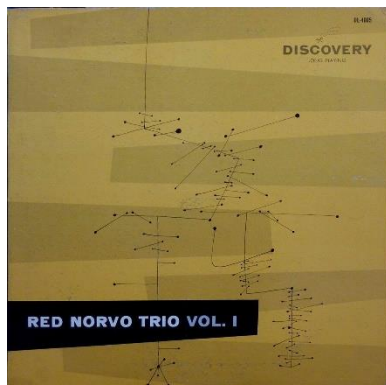
Approximate Release Date: January 20, 1951

***Dizzy Gillespie Plays, Johnny Richards Conducts***

The 78-RPM release (M-16) followed the release of M-15, the Red Norvo Trio. However, Norvo was not released as a 10" album but was held back slightly, coming out instead in the twelve-inch series.

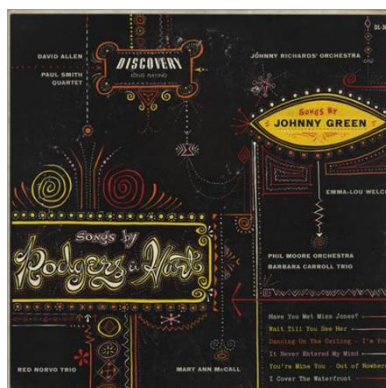


**DL-4005      Red Norvo Trio      *Red Norvo Trio, Vol. 1***  
 Approximate Release Date:      March 3, 1951

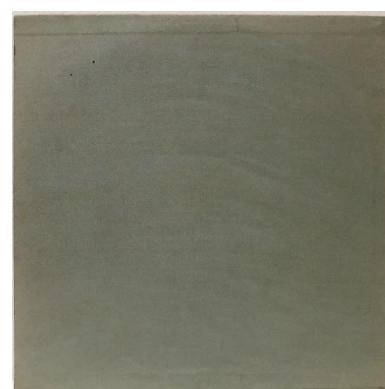
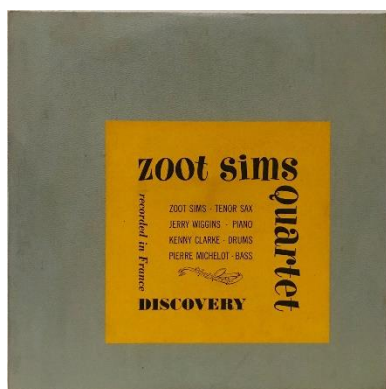


Discovery released this album in the twelve-inch size in 1951, holding back the number 3012 for one of two Norvo albums in 1952.

**DL-3014      Various Artists      *Songs by Rodgers and Hart / Songs by Johnny Green***  
 Approximate Release Date:      April 14, 1951



**DL-3015      Zoot Sims Quartet      *Zoot Sims Quartet***  
 Approximate Release Date:      May 12, 1951



**SONGS BY RODGERS & HART AND  
SONGS BY JOHNNY GREEN**—David  
Allen, Paul Smith Quartet, Johnny  
Richards Ork, Emma-Lou Welch, Phil  
Moore Ork, Barbara Carroll Trio, Red Norvo Trio, Mary  
Ann McCall (1-10")  
Discovery (33) DL-3014

Wait Till You See Her; Have You Met Miss Jones;  
It Never Entered My Mind; Dancing on the Ceiling;  
I Cover the Waterfront; You're Mine, You; Out  
of Nowhere; I'm Yours.

A miscellaneous collection of singles by different  
performers has been assembled on an LP. It lacks  
the unity and continuity one expects in an album.  
Neither is any of the single sides an especially  
commercial entry. The tone is modern, with bop-  
pish instrumentals and vocals on the advanced  
kick, too. The fact that the eight tunes are split  
among Rodgers and Hart and Johnny Green just  
isn't enough reason for an album. Hipsters and  
extreme show-tune fanciers may like the perform-  
ances, which are okay from the modernist view.

**ZOOT SIMS QUARTET (1-10")**  
Discovery (33) DL-3015 **58**

Don't Worry About Me; Crystals; Tenderly;  
Night and Day; I Understand; Singin' Bach.

Zoot Sims probably is the most underrated tenor  
man in the jazz business. He is considerably  
more versatile an instrumentalist than many better-  
known tenors. In this set, Sims is afforded an  
opportunity to shine on his own. He blows here  
in the "cool" style, a development of the Lester  
Young school. His work here is typical of the guy,  
soft-spoken but considered, artfully conceived and  
swinging. Perhaps these recordings will help bring  
Sims some of the attention he deserves in his field.  
The good recordings were made in France while  
Sims was there as a member of the Benny Good-  
man Sextet. The foursome is rounded out with  
Jerry Wiggins at the piano, drummer Kenny Clarke  
and bassist Pierre Michelot.

<b>JUKES</b>	<b>JOCKS</b>
Singly, the standards will do where jazz sells.	Modern jazz segs will want this LP.

## Discovery-Contrepoint Deal for Schoenberg Wax . . .

Discovery Records, Hollywood indie, is negotiating with Contrepoint Records, of Paris, for **Arnold Schoenberg** masters never before released in this country. Deal would consist of an exchange of masters, with Contrepoint choosing from Discovery's entire catalog. Actual selections for release on LP, which would have their disk preem on Discovery, were not available. Contrepoint is owned by **Leon Kaba**, Jazz Disques of France prexy.

In October 1951, Discovery hired Ray Boorman as an office manager to work on refinancing Discovery's debts. By November 10, *Billboard* was announcing an impending sale of the label to Vernon Brown. That sale fell through, and Harry Weber wound up buying the label in late November.

Weber's intention was to continue working with Discovery's creditors in order to keep the label in operation. To that end, meetings were held in December. However, by January 12, it had become apparent that Discovery would be unable to bail itself out. The company made plans to sell off the masters. *Billboard* reported on March 15<sup>th</sup> that Discovery sold 150 masters to Saul Boltin and Herb Silverman. They had already begun recording Art Pepper (March 4<sup>th</sup>), who would appear on the new Discovery label. The new Discovery hired Jack Bergman to oversee operations, and in the issue dated May 24<sup>th</sup>, *Billboard* announced that the new Discovery label — of New York, had just released sides by Art Pepper.

Albert Marx went on to other things, eventually returning to a revived Discovery label to release a sizable number of jazz recordings on compact disc format in the middle and late 1980s. Marx passed away in 1991, after which time the Warner Music Group bought Discovery.

## Discovery Label Gets New Owner

Hollywood — Discovery records has been sold to Harry L. Weber, a Hollywood businessman. It's Weber's first association with a music enterprise. Albert Marx, founder and former owner of Discovery, will remain with the firm in an advisory capacity for three months.

## Discovery Disks Toss in Towel

**HOLLYWOOD, Jan. 12**—Discovery Records here threw in the towel this week following almost a year of stormy going, with Ray Boorman, general manager, announcing that F. F. Quittner, Los Angeles attorney, had been appointed to oversee liquidation of its tangible assets to satisfy creditors. Assets, according to Boorman, include from 200 to 300 masters, approximately 50 of which are unreleased, \$9,000 worth of Discovery records and perhaps some artist contracts which will stand up under American Federation of Musicians' scrutiny. These facts will be investigated next week as to whether they will hold thru the liquidation action. When firms such as Vitacoustic and Majestic were liquidated in Chicago, the AFM ruled that all artists were free agents, but these actions were bankruptcy actions under the Chandler Act. Included in the master stockpile are eight Red Norvo Trio sides; Dizzy Gillespie, 8; George Shearing, 8; Phil Moore, 16; George Auld, 8; Ben Pollack, 6, plus sides by Mary Ann McCall, Martha Raye and others.