

## Philo Records

The first concert labeled as Jazz at the Philharmonic occurred in July 1944 at Los Angeles Philharmonic Auditorium. The Philharmonic Orchestra was the main attraction to the building, but Norman Granz's jazz concerts were soon to be regarded as historic by jazz aficionados.

The Philharmonic Record Shop, owned by Leo and Edward Mesner, occupied the same building as the famous concert hall, and they were thrilled to hear the jazz that was happening at the auditorium — so thrilled that they decided to start a record label. In late spring 1945, Philo Recordings was born. Naturally, it was named after the record store and the auditorium that housed them.

**Philo Records** got started slowly, but soon the new label released popular blues and jazz hits. Before the end of the year, Norman Granz was on board, reeling in new artists for Philo and bringing the label some of his recordings — such as the famous 1942 concert featuring Nat King Cole, Lester Young, and Red Callender. By the end of the year, the west-coast label was releasing several new singles every month, but they were having problems with their name.

As the Mesners tried to register the Philo name as a trademark, they faced resistance from the Philco Radio Corporation, who indicated that the Philo name may cause confusion. After over a month of discussion, the Mesner brothers decided to change their business to Medlee (= M + Ed + Lee). They dropped that idea within a week or two, however, in favor of another name: Aladdin. With that name, the label would be popular throughout the R&B scene during the early 1950s.

*To Our Dealer and  
Distributor Friends:*

BECAUSE OUR NAME  
"PHILO"

is easily confused with another trade name, we feel compelled  
to make a change.

HEREAFTER WE WILL BE KNOWN AS  
"MEDLEE RECORDINGS"

Our Numbers, our Label, our Policy,  
the Supervision, the Ownership remain the same

May we thank you for your past patronage and assure you that  
we will continue to serve you to the very best of our ability.

Cordially,  
MESNER AND MESNER

ORDER YOUR "PHILO HITS" FROM  
MEDLEE RECORDINGS

423 1/2 W. 5th St. Los Angeles, Calif.

by Frank Daniels

## Two New Firms Try Disking Biz

HOLLYWOOD, Sept. 10.—A couple more new recording firms have recently come to life here. Leo and Edward Mesner, owners of the Philco Record Shop, which takes its name from the next door Philharmonic Auditorium, are bringing out a new jazz label. Also called Philco, the label has already taken a foothold with several releases by Helen Humes, the blues singer; Johnny Otis' band; Wynonie Harris' Illinois Jacquets band, and a session by sidemen from name bands under the heading, Bill Doggett's Octet.

The Mesner brothers are, of course, selling their Philco label in their own record shop and expect to handle nationwide distribution on their own for the time being. They say they are currently handling sales of their record wares in over 60 cities.

### Philo, Not Philco

HOLLYWOOD, Sept. 22.—Wire gremlins crept into story in *The Billboard* (September 15) about Hollywood disk retailers, Leo and Edward Mesner, bringing out a new jazz label. Gremlins juggled a letter "C" and inserted it into the label name, making it Philco instead of Philo, the correct name of the recording firm. There is no connection between the Mesners and the well-known firm making radio sets.

### Philo Records Settles Tiff With Philco Corp.

HOLLYWOOD, Feb. 2. — The name muddle between Philo Records and Philco Radio Corporation has been settled at a peace table and Philo records will change its label to Medlee Records on March 1.

Near tempest in teapot brewed when Philo tried to have label registered with U. S. Patent Office. Government researchers discovered that Philco was in biz of making record blanks for recording purposes and therefore refused to register Philo moniker.

In December, Philco filed an injunction on the grounds that similarity of names was too great. Philo agreed to change label and Medlee was born—a combination of first names of Ed and Lee Mesner, firm owners. Patent office agreed to register new label.

Squabble of names rekindles rumor that Philco has eye on record biz and wanted the similar trade label killed before it became too popular.

ERROR REARS ITS UGLY HEAD

APOLOGIES—MANY OF THEM

PHILO

IS CHANGING ITS NAME

BUT NOT TO

MEDLEE

AS INADVERTENTLY ANNOUNCED LAST WEEK, BUT TO

ALLADIN

ORDER YOUR

PHILO HITS FROM

ALLADIN RECORDINGS

427 W. 5TH STREET LOS ANGELES 13, CALIF.

## Philo 100 Series



Philo 101

“Flying Home, Part I”/ “Flying Home, Part II”

Illinois Jacquet

First Mentioned in Trade Magazines: June 23, 1945 (Advance)

First pressing. Made by Presto Recording Corporation.



Philo 101

“Flying Home, Part I”/ “Flying Home, Part 2”

Illinois Jacquet

Second pressing, maroon label



Philo 102

“Uptown Boogie”/ “Throw it Out Your Mind, Baby”

Illinois Jacquet

First Mentioned in Trade Magazines: August 4, 1945 (Advance)

First pressing. Likely made by Presto Recording Corporation.



**Philo 102**

**Illinois Jacquet**

Second Pressing, blue label.

**"Uptown Boogie" / "Throw it Out Your Mind, Baby"**

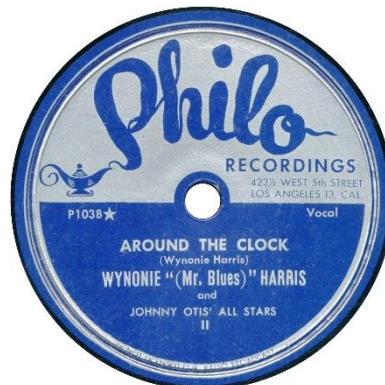


**Philo 102**

**Illinois Jacquet**

Third pressing, red label.

**"Uptown Boogie" / "Throw it Out Your Mind, Baby"**



**Philo 103**

**Wynonie "Mr. Blues" Harris**

First Mentioned in Trade Magazines: Advance on August 4; Ad on September 29, 1945  
First pressing. Artist's name in tall, thin print.

**"Around the Clock, Part I" / "Around the Clock, Part II"**





Philo 103

"Around the Clock, Part I" / "Around the Clock, Part II"

Wynonie "Mr. Blues" Harris

Second pressing. Artist's name in the same typeface as the title.



Philo 104

"Cock-a-Doodle-Do" / "Yonder Goes My Baby"

Wynonie "Mr. Blues" Harris

First Mentioned in Trade Magazines: Ad on September 29, 1945

First pressing. Artist's name in tall, thin print.



Philo 104

"Cock-a-Doodle-Do" / "Yonder Goes My Baby"

Wynonie "Mr. Blues" Harris

Second pressing. Artist's name in the same typeface as the title.

Observe that the second pressings list the names of Johnny Otis' All-Stars.



**Philo PV-105**

**“He May Be Your Man”/ “Blue Prelude”**

**Helen Humes**

First Mentioned in Trade Magazines: Ad on September 29, 1945

First pressing, blue label.



**Philo PV-105**

**“He May Be Your Man”/ “Blue Prelude”**

**Helen Humes**

Second pressing, maroon label.



**Philo PV-106**

**“Every Now and Then”/ “Be-Baba-Leba”**

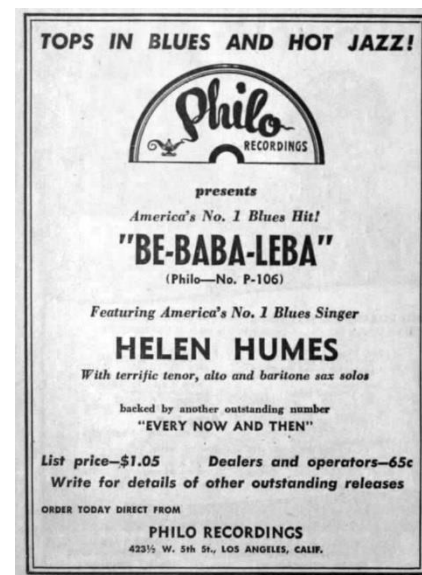
**Helen Humes**

First Mentioned in Trade Magazines: Ad on September 29, 1945

First pressing, blue label with misspelling of “Be-Baba-Leba.”

The title is very similar to the later song by Gene Vincent, “Be-Bop-a-Lula.”





Philo PV-106

"Every Now and Then"/ "Be-Baba-Leba"

Helen Humes

Second pressing, maroon label with corrected spelling. Buyers preferred the B-side and made it a top blues hit.



Philo 107

"Unlucky Woman"/ "McShann's Boogie-Blues"

Helen Humes/Jay McShann's Trio

First Mentioned in Trade Magazines: November 3, 1945

First pressing, blue label.

Humes originally recorded the song in early 1942 with Pete Brown and his band.



Philo 107

"Unlucky Woman"/ "McShann's Boogie-Blues"

Helen Humes/Jay McShann's Trio

Second pressing, maroon label. The typesetting is slightly different than on the blue label but the same as on the bright red label.



**Philo 107** "Unlucky Woman"/ "McShann's Boogie-Blues"  
**Helen Humes/Jay McShann's Trio**  
 Second (?) pressing, red label.



**Philo 108** "Confessing the Blues"/ "Walking"  
**Jay McShann's Trio**  
 First Mentioned in Trade Magazines: December 1, 1945 (Advance)  
 First pressing, blue label.  
 A-side miscredited to Witherspoon. McShann had previously recorded the A-side for Decca.



**Philo 108** "Confessing the Blues"/ "Walking"  
**Jay McShann's Trio**  
 Second pressing, blue label. The A-side credit is correct.



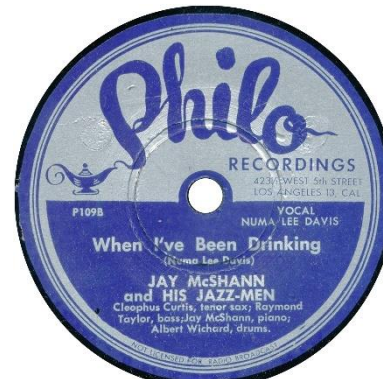


**Philo 108**

**Jay McShann's Trio**

Second pressing, maroon label.

**"Confessing the Blues"/ "Walking"**



**Philo 109**

**Jay McShann's Trio**

First Mentioned in Trade Magazines: December 1, 1945 (Advance)

First pressing, blue label.

**"Hard-Working Man's Blues"/ "When I've Been Drinking"**



**Philo 109**

**Jay McShann's Trio**

Second pressing, maroon label.

**"Hard-Working Man's Blues"/ "When I've Been Drinking"**





**Philo 110**

**"Merry-Go-Round Blues"/ "Bad Tale Boogie"**

**Jay McShann's Trio**

First Mentioned in Trade Magazines: December 1, 1945 (Advance)

First pressing, blue label.



**Philo 110**

**"Merry-Go-Round Blues"/ "Bad Tale Boogie"**

**Jay McShann's Trio**

Second pressing, maroon label.



**Philo 111**

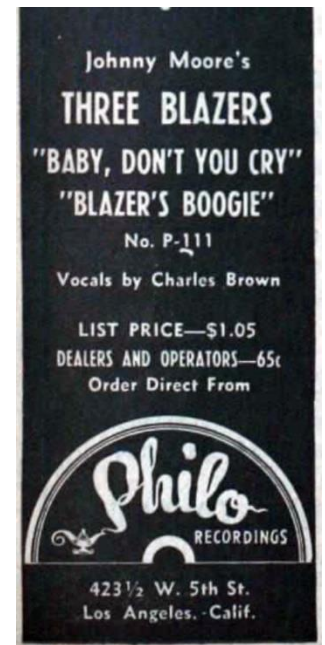
**"Baby, Don't You Cry"/ "Blazer's Boogie"**

**Johnny Moore's Three Blazers**

First Mentioned in Trade Magazines: November 10, 1945

First pressing, blue label.

This pressing credits the A-side to Charles Brown and the Three Blazers, and the B-side to The Three Blazers.





**Philo 111**

**"Baby, Don't You Cry" / "Blazer's Boogie"**

**Johnny Moore's Three Blazers**

Second pressing, maroon label.

A-side is now credited to Johnny Moore's Three Blazers.

B-side credit still reads The Three Blazers.



**Philo 111**

**"Baby, Don't You Cry" / "Blazer's Boogie"**

**Johnny Moore's Three Blazers**

Third pressing, maroon label.

Both sides are now credited to Johnny Moore's Three Blazers.



**Philo 111**

**"Baby, Don't You Cry" / "Blazer's Boogie"**

**Johnny Moore's Three Blazers**

Fourth pressing, black label.

Both sides are credited to Johnny Moore's Three Blazers.





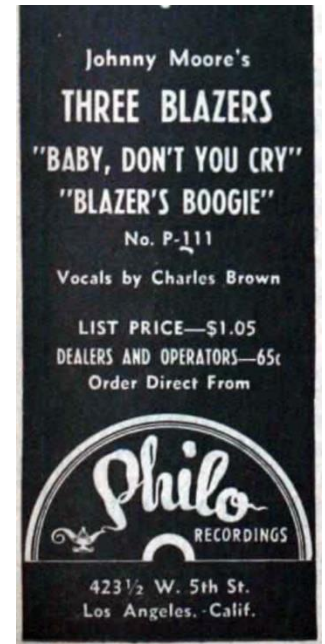
**Philo 112 "Drifting Blues" / "Groovy"**

**Johnny Moore's Three Blazers**

First Mentioned in Trade Magazines: December 1, 1945 (released November?)

First pressing, blue label.

This pressing credits the A-side to Charles Brown and the Three Blazers, and the B-side to Johnny Moore – Charles Brown and The Three Blazers.



**Philo 112 "Drifting Blues" / "Groovy"**

**Johnny Moore's Three Blazers**

Second pressing, maroon label.

Both sides are now credited to Johnny Moore's Three Blazers.



**Philo 112 "Drifting Blues" / "Groovy"**

**Johnny Moore's Three Blazers**

Third pressing, black label.

Both sides are credited to Johnny Moore's Three Blazers.

Second-run copies have different typesetting.





**Philo 112** "Drifting Blues" / "Groovy"

**Johnny Moore's Three Blazers**

Fourth pressing, red label.

Both sides are credited to Johnny Moore's Three Blazers.

**Philo 113 and Philo 114** are not known to exist.

Beginning in December 1945, Philo introduced the black label. This label style lasted until the label became Aladdin. Some releases were available on a bright red label during early 1946.



**Philo 115** "My Love Comes Tumbling" / "Stardust"

**Leonard Feather's Hiptet / Howard McGhee**

First pressing, black label. Released: December 1945.

The A-side was reissued as "My Love Comes Tumbling Down."



**Philo 116** "Larceny Hearted Woman" / "Lifestream"

**Leonard Feather's Hiptet / Howard McGhee**

First pressing, black label. Released: December 1945.





**Philo 117** "Just Another Woman" / "Intersection"  
**Leonard Feather's Hiptet / Howard McGhee**  
 First pressing, black label. Released: December 1945.



**Philo 118** "Post-War Future Blues" / "Mop-Mop"  
**Leonard Feather's Hiptet / Howard McGhee**  
 First pressing, black label. Released: December 1945.



**Philo 119** "I Blowed and Gone" / "Laura"  
**Harry Edison Quintet**  
 First pressing, black label. Released: January 1946.

**HARRY EDISON QUINTET (Philo)**  
*I Blowed and Gone*—FT. P-119  
*Laura*—FT. P-119

First side, *Blowed and Gone*, is an original by Harry Edison, trumpet man with Count Basie. Edison plays with exceptional taste on his muted trumpet and has some of the top musicians on the West Coast in his small group. Solos by Willie Smith on alto and Arnold Ross on piano are completely relaxed and very listenable. Reverse is Edison's conception of how *Laura* should be played, but it's certainly a contrast to the first side. He plays unrelaxed and sounds uncertain of himself at times. Intonation is poor and it's a mystery why this side should have been released at all. Norman Granz dreamed up this session, but how he could record two such completely different sides is difficult to understand. *Blowed* will send to the jazz fans and folks with a taste for quiet swing. Recording and balance are good. Jukes can use "Blowed" in race locations, malt shops, small cocktail bars and gathering places for young folks.

Second pressing, red label, c. February 1946.





**Philo 120** "Ain'tcha Gonna Do It"/ "Exit Virginia Blues"  
**Harry Edison Quintet**  
 First pressing, black label. Released: January 1946.



Second pressing, red label, c. February 1946.



**Philo 121** "Voo-It"/ "Did You Ever Love a Man"  
**Helen Humes**  
 First pressing, red label. Released: February 1946.



**Philo 122** "Central Avenue Boogie"/ "Please Let Me Forget"  
**Helen Humes**  
 First pressing, red label. Released: February 1946. Some copies of the A-side have different typesetting.





**Philo 123**  
**Lester Young**  
 First (?) pressing, black label. Released: February 1946.



**Philo 124**  
**Lester Young**  
 First pressing, black label. Released: February 1946.



Also pressed that same month on the red label.



**Philo 125**  
**Helen Humes**  
 First pressing, black label. Released: March 1946.

**HELEN HUMES (Philo 125)**  
*He Don't Love Me Anymore*—FT; V.  
*Pleasing Man Blues*—FT; V.  
 A deep shade of blue spins from these sides. Helen, former Count Basie canary, packs plenty of punch warbling in *He Don't Love Me Anymore*. Set gets a bright beat backing from small band, well-peppered by Dave Barbour's guitar work. Flipover finds La Humes giving a torrid touch to *Pleasing Man Blues*. Weak instrumental work is saved by a short hypo from Lester Young's sax and a sugary break from brother Snookie's trumpet. This complement should prove a hefty coin collector in race spots.





Philos 126

Helen Humes

First pressing, black label. Released: March 1946.

"It's Better to Give Than to Receive" / "See, See Rider"

#### HELEN HUMES (Philos 125)

*He Don't Love Me Anymore*—FT; V.  
*Pleasing Man Blues*—FT; V.

A deep shade of blue spins from these sides. Helen, former Count Basie canary, packs plenty of punch warbling in *He Don't Love Me Anymore*. Set gets a bright beat backing from small band, well-peppered by Dave Barbour's guitar work. Flipover finds La Humes giving a torrid touch to *Pleasing Man Blues*. Weak instrumental work is saved by a short hypo from Lester Young's sax and a sugary break from brother Snookie's trumpet. This couplet should prove a hefty coin collector in race spots.



Philos 127

Lester Young

First pressing, black label. Released: April 1946.

"It's Only a Paper Moon" / "After You've Gone"

#### HELEN HUMES (Philos 125)

*He Don't Love Me Anymore*—FT; V.  
*Pleasing Man Blues*—FT; V.

A deep shade of blue spins from these sides. Helen, former Count Basie canary, packs plenty of punch warbling in *He Don't Love Me Anymore*. Set gets a bright beat backing from small band, well-peppered by Dave Barbour's guitar work. Flipover finds La Humes giving a torrid touch to *Pleasing Man Blues*. Weak instrumental work is saved by a short hypo from Lester Young's sax and a sugary break from brother Snookie's trumpet. This couplet should prove a hefty coin collector in race spots.



Philos 128

Lester Young

First pressing, black label. Released: April 1946.

"Lover Come Back to Me" / "Jamming With Lester"

#### HELEN HUMES (Philos 125)

*He Don't Love Me Anymore*—FT; V.  
*Pleasing Man Blues*—FT; V.

A deep shade of blue spins from these sides. Helen, former Count Basie canary, packs plenty of punch warbling in *He Don't Love Me Anymore*. Set gets a bright beat backing from small band, well-peppered by Dave Barbour's guitar work. Flipover finds La Humes giving a torrid touch to *Pleasing Man Blues*. Weak instrumental work is saved by a short hypo from Lester Young's sax and a sugary break from brother Snookie's trumpet. This couplet should prove a hefty coin collector in race spots.



## Philo 1000 Series

The 1000 series of twelve-inch singles appeared only for one album. It was numbered P-1 collectively, containing singles 1000 and 1001.

### Philo P-1

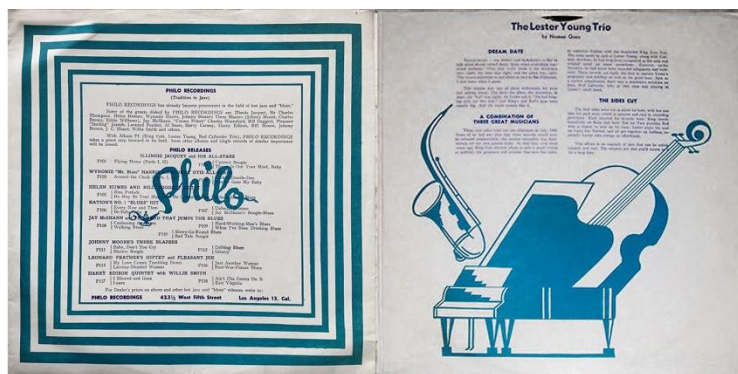
### *Lester Young Trio*

### **Lester Young Trio [(Nat) King Cole, Red Callender]**

First pressing, maroon label. Released c. November 1945.

Consists of twelve-inch singles 1000 and 1001 in a paper outer cover.

The trio recorded these songs in concert on July 15, 1942 – two weeks before the first strike by the musicians' union.



When the trade magazines reached May 11, 1946, the genie was out of the lamp. Aladdin had been born.

