CHICAGO—The phonograph record industry and its allied fields en masse hailed this past week's First Annual Convention of the Music Operators of America, (MOA) as a smash success, and emphatically applauded the organization for its wonderful work in making such a meeting possible.

Record executives from every company, both major and independent, were well satisfied with the results they individually met with at the meeting.

Virtually every recording company in the association was represented, in addition to many major music publishers, recording artists and record distributors. All came from every section of the nation to gather together with the music operators for this convention.

One of the highlights of the convention was the passing of a resolution at a meeting of the music operators and the executive committee was to add the names of all companies, music publishers, phonograph needle companies, record distributors and phonograph manufacturers as associate members. This associate membership would lend the support and cooperation of the MOA but would carry no voting powers.

The meeting also unanimously adopted upon barring the use of obscene or pornographic recordings from juke boxes. This latter plan in the MOA platform met with an immediate approval of the entire meeting.

Among the many topics of discussion that were widely applauded by all in attendance were the speeches on merchandising music, made by Hirsch de la Vies, chairman on the Washington Music Guild; and Dick Steinberg, chairman of the Music Guild of America, Newark, N.J. Record executives presented their mutual problems to the operators at open forum sessions.

The MOA meet, which played to the largest music operator attendance in the history of any similar show, evolved the following statement from Associated Operators in defense of advertising and promotion for the Leeds Music Publishing Company, and general music operators: "It was a revelation to see what the music industry is accomplishing by not attending conventions of this type heretofore."

The preview of the 20th Century-Fox production "Wabash Avenue," sponsored by 20th Century-Fox and Leo Feist, Inc., was received by music operators with wide approval and enthusiasm. Lester Cuss, manager of the Chicago branch of the Feist music firm, was responsible for the arrangements in the Windy City. The preview was topped off by a cocktail party tossed for the ops by Perino, Inc., manufacturers of Perino Point phonograph needles.

Myron Barg, dee-jay via WMOR, Chicago, had the Cash Box publisher Bill Gersh and Bob Austin of the music department on his show for an hour-long program over the station.

Coral and Decca Records set the pace for the show with their stunts. Models were walking around dressed in the latest fashions, wearing their Decca recorders of "Peter Cottontail." Still another model hoisted "Peter Cottontail" in addition to a shoe shine stand in the Decca room with a "Chattanooga Shoe Shine Boy", which was the hit of the room at the many parties to follow.

The party hummed all day and night long with Herb Hendler, Joe Celio, Dave Finn and others hosting the events. All of the former art attendants attending the show.

Half of Capitol Records brought in a large contingent of staff and recording artists from California. Capitol Records incidentally, was the first firm accepted for associate membership in the MOA.

Paul Southard, executive vice-president of Columbia Records was on hand to represent the latter firm.

Pete Doraine of Abbey Records stated, "I wouldn't have missed this show for a million bucks." Tremendous interest shown to Pete's "Piano Rolls" and "Why Do They Always Say No."

Art Nathan of King Records, and A. B. Green of National, flew in to meet the ops and distributors, with Green beaming as the terrific sales of "I've Baked A Cake" continues to climb, and Nathan likewise beaming due to the success of "Silver Dollar." The Bihari brothers, Saul and Jules, were on hand to represent Modern Records, and greet with their many friends of long standing in the recording business.

Rainbow and Derby Records made many new friends and renewed acquaintances with old ones via Mill Ross who went to Chi for the platter.

Among the many recording artists on hand to greet the music operators were: Red Foley, Eddy Arnold, Tennessee Ernie, Floyd Cramer, Sammy Davis, Jr., Eddy Howard, Johnny Desmond, Jimmy Wakely, Dick "Two Ton" Baker, Wayne King, Pee Wee King, Hank Thompson, Jack Haskell, Hank Williams, The Ames Brothers, and many others too numerous to mention.

Finale of the First Annual MOA Convention was the banquet, which played host to the entire entourage in the banquet room of the Palmer House. Top notch talent from every night club and cafe in Chicago played to the music ops, with the head billed by Jimmy Durante and Eddie Jackson.

If this First Convention of the Music Operators of America is an indication, following meetings are sure to progress and meet with further acceptance, and win for the organization a solid niche in the music operating field and in the recording and publishing fields as well.

CHICAGO—Candid highlights of the First Annual Convention of the Music Operators of America, (MOA) were caught by The Cash Box during the recent meet at The Palmer House, this city, this past week.

Pictured above, from left to right, down:

Right, down:
1) Hy Greenstein, Hy-G Music Co., Minneapolis, Minn. Mike Ross, general sales manager of Coral Records, and a member of the Hy-G staff. 2) Sol Silver, South Bend, Ind.; Mickey Katz, Capitol Records, and Jack Cohen, president of the Cleveland Phonograph Owners Association. 3) Gull Caster, sales manager of Perno, Inc.; Tennessee Ernie, famed for his Capitol Records rendition of "Cry Of The Wild Goose" trying to find out "what's in the barrel."

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