



PROJECT MUSE®

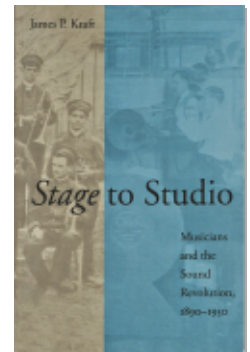
Stage to Studio

Published by Johns Hopkins University Press

Stage to Studio: Musicians and the Sound Revolution, 1890-1950.

Baltimore: Johns Hopkins University Press, 2003.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book

<https://muse.jhu.edu/book/60326>

Access provided at 15 Sep 2019 19:51 GMT with no institutional affiliation



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by-nc-nd/4.0/).

Index

Page numbers in italics denote figures; those in boldface type denote tables.

- African Americans: and American culture, 8, 16; and musical skills, 16, 101; prejudices against, 14, 76, 101, 229n. 60; as prominent musicians, 15–16, 60, 76, 100, 208n. 16; and record ban, 235n. 49; and studio work, 100–102, and unionization, 14–15, 30–31, 101, 102, 224n. 34, 235n. 49
- All-Industry Music Committee (AIMC), 178, 182, 190,
- Amateur musicians, 9, 207n. 13
- American Broadcasting Company (ABC), 71, 218n. 32
- American Federation of Labor (AFL), 21–22, 24–25, 107. *See also* Gompers, Samuel; Trade unionism in America
- American Federation of Musicians (AFM): artist vs. worker controversy, 26; compared to building trades organizations, 8, 26; and democracy, 24, 145, 185; early leaders, 210n. 42; and early radio, 66–67; established, 24–27; executive board members in 1940s, 129; FM and television, 165–67, 177–78, 187, 236n. 8; and foreign orchestras, 29–30; military bands, 28–29; proposals to regulate radio and recording:—1933–34, 83–84; —1937–38, 109, 112–16; —1941, 133; —1942, 153–54; proposes “tax” on films, 121; and race relations, 30, 101, 224n. 34; and remotes, 68, 129–30, 133–33; response to sound films, 51–54; retreats on National Plan, 126; structure of, 24, 33–35, 209nn. 33–35; and transcriptions, 225n. 36; traveling bands, 30; wins concessions: —in 1938, 116–17; —in 1943–44, 155, 158–59; —in 1948, 191. *See also* American Federation of Musicians, individual locals; American Federation of Musicians, membership patterns; Local 47, Los Angeles; Petrillo, James C.; Wages; Weber, Joseph N.; Work rules; Working conditions
- American Federation of Musicians, individual locals: Baltimore (Local 40), 26, 135; Boston (Local 9), 30, 40; Boston (Local 535), 31–32; Chicago (Local 10), 50, 52–53, 66, 84, 126, 173; Chicago (Local 208), 30; Columbus (Local 103), 40–41; Kansas City (Local 34), 66, 135; Los Angeles (Local 767), 101–2; Memphis (Local 71), 135; Milwaukee (Local 8), 52, 176–77; Minneapolis (Local 73); 135; New Orleans (Local 174), 52, 109; New York (Local 802), 109, 111, 176, 210n. 37; Philadelphia (Local 77), 26, 55, 77, 84, 221–22n. 6; Pittsburgh (Local 60), 133–34, 150; Richmond (Local 123), 129; Sacramento (Local 12), 177; Salinas (Local 616), 133; San Francisco (Local 6), 39, 52, 118, 135; St. Paul (Local 30), 129; Toledo (Local 176), 176; Washington (Local 161), 56–57, 83; Winona (Local 453), 133 *See also* American Federation of Musicians, membership patterns; Chicago; Local 47, Los Angeles; New York
- American Federation of Musicians, membership patterns: 1896–1956, 203–4; in 1900, 26; 1918–28, 39; 1928–34, 84; in 1936, 108–9; 1936–42, 135; 1944–48, 176–77; in selected locals, **39, 196**
- American Society of Composers, Authors, and Publishers (ASCAP): compared to AFM, 138; early history, 66; and NAB, 81; supports AFM, 111
- American Telephone and Telegraph (AT&T), 67, 104–5
- Armstrong, Edwin H., 13
- Arnold, Thurman: early career, 121, 227n. 31; files complaint against AFM, 141; and

- Arnold, Thurman: (*cont.*)
 film industry, 123; heads Antitrust Division, 121; and Sherman Act, 125; testifies against AFM practices, 143, 146, 233n. 21
- Atkins, Lenny, 98, 189
- Bagley, Charles, 113, 129
- Baldwin, James J., 114
- Baltimore, 11, 20
- Barnes, John P., 149
- Basie, William "Count," 103, 132
- Bernie, Ben, 73, 102
- Big bands: and AFM membership, 176; and jukebox, 78; rise of, 73-74; and transcriptions, 79-80; and vocalists, 75-76
- Bingham, Herbert M., 150
- Black, Hugo, 174
- Boren, Lyle H., 169
- Boston, 20, 31-32, 40
- Brady, Will, 138-39, 190
- Bremer, Alexander, 23-24
- Brenner, J. J., 133-34, 150
- Broadcast Music Incorporated (BMI), 138, 219n. 50
- Bushell, Garvin, 76
- Bushkin, Joe, 134-35
- Calloway, Cab, 76, 100
- Capehart, Homer E., 171
- Capitalism: and the future, 200; and musicians, 57, 148, 151, 194-95; two-sided nature of, 5; and unions, 11; welfare capitalism, 8-9. *See also* Technological change
- Capper, Arthur, 171
- Carter, Gaylord, 40, 51
- Caruso, Enrico, 62, 216n. 7
- Case, Theodore, 1
- Casey, Pat, 122
- Celler, Emanuel, 170
- Chicago: race relations, 30; and radio, 66, 173, 238n. 36; and record companies, 84, 126; and sound movies, 50-53; and theaters, 37-38, 56; and trade unionism, 80, 127
- Clark, D. Worth, 143, 150
- Cleveland, Ohio, 12, 14, 19, 72
- Cole, Nat "King," 75
- Columbia Broadcasting System (CBS): early history, 69-70, 218n. 30; and remote broadcasting, 129, 134. *See also* Paley, William S.; Radio industry
- Columbus, Ohio, 13, 18, 40-41
- Communications Act of 1934, 77, 108
- Composers and studios: and *King Kong*, 96; nature of work, 94-96, 223n. 19; well-known composers, 95-96
- Congress of Industrial Organizations (CIO), 118
- Consumers of music: and first record ban, 148-49; growing numbers of, 7-8; Petrillo recognizes preferences, 161; pressure musicians, 19; role in sound revolution, 198; and sound films, 49-50, 120-21
- Coontz, Edward C., 146-47
- Cooperation among employers: AIMC, 178; during record bans, 148, 156, 178, 182; in 1930s, 80-81, 111. *See also* Divisions among employers
- Copyright laws, 133, 190, 241n. 57
- Cox, Eugene, 171
- Crumit, Frank, 87
- Currier, Charles M., 21
- Davis, Elmer, 143
- Day, Doris, 75
- De Forest, Lee, 2
- Decca Records, 78, 102, 111, 153, 156-57
- Diamond, Milton, 113, 183-84, 191, 240n. 48
- Dickson, William, K. L., 2
- Divisions among employers: and first record ban, 152, 156; networks vs. affiliates, 115. *See also* Cooperation, among employers
- Divisions among musicians: big city vs. small town, 148; during second record ban, 188-89; lifestyles, 104; and NAPA 87; race, ethnicity, and gender, 14-19, 22-24, 101; studio work, 105-6. *See also* Solidarity among musicians
- Dollins, Al, 147
- Dondero, George, 169
- Dorsey, Jimmy, 105
- Dorsey, Tommy, 78, 129, 134
- Edison, Thomas, 1, 61
- Education, musical: and apprenticeship, 4, and recordings, 61, and women, 18, 212n. 9
- Ellington, Duke, 74, 100, 130
- Ellsworth, Harris, 169-70
- Employment patterns: centralization of jobs, 57, 71-72, 90, 148, 195; and film studios, 88-89, 164, 240n. 48; and future of musicianship, 54, 112; hotels, nightclubs, and restaurants, 31-32, 102, 212n. 10; in

- radio, 73, 104, 107, 144, 164, 188, **198**, **199**, 235–36n. 1; in recording, 102, 164; in theaters, 33, 37–39, 88
- Ethnicity: and studios, 100, 101–2; and unionization, 18–19, 208n. 22, 210n. 42
- Federal Communications Commission (FCC): and Blue Book, 168; on musical employment, 144–45, 232n. 17; and National Plan, 125; origins of, 77; reverses policy on AM-FM duplication, 165
- Federal Radio Commission (FRC), 77, 219n. 42
- Fessenden, Reginald, 1, 63
- Film industry: early history, 2, 34; and growing size of theaters, 56; profits: —in 1930s, 48, 55, 119, 121, 123; —in 1940s, 240n. 48; reliance on live music, 34–37, 88–89; and theater ownership, 227n. 28; transition to sound, 47–50, 214nn. 29–32. *See also* Employment patterns; Strikes; Unemployment among musicians; Wages; Working conditions
- Fischer, Phil, 179–80, 198
- Fleming, Bob, 104, 167, 190
- Fly, James L., 135, 143–45, 232n. 17
- Forbstein, Leo, 92
- Foreign orchestras, 29–30, 211nn. 46–47
- Frequency modulation (FM): in collective bargaining, 165–66, 177–78, 180, 187; in congressional debates, 169–70; developed, 132, 165; FCC reverses policy, 165
- Gabler, Milton, 156
- Galbraith, John Kenneth, 81
- Gamble, Thomas, 128–29
- Gardner, Samuel, 61
- Gillette, J. W., 90
- Gold, Ernest, 94–95
- Gompers, Samuel, 22, 24
- Goodman, Benny, 80, 134
- Government: antitrust laws, 112–13; early radio, 77, 83; and employer associations, 80; and Great Depression, 117–19; ideology, 173, 199; impact of congressional elections, 145–46, 163; injunctions against labor, 52–53; legislators criticize Pettrillo, 169–70, 182; NAPA, 86–87; proper role of, 3, 199–200; and radio ownership, 171–72, 237nn. 18–19; and record ban of 1942–44, 141, 155, 157–58
- Great Depression, 71, 85, 117–18, 119, 123
- Griffith, D. W., 94, 223n. 16
- Gruen, Henry, 98, 128
- Gurney, Chad, 171
- Hartley, Fred A., 174, 181, 182
- Hayden, A. C., 56, 83
- Heifetz, Jascha, 156
- Hendrickson, Al, 91, 93
- Herman, Woody, 80, 129
- Hierarchy in the workplace: sidemen and leaders, 11; in studios, 91, 94, 99; and technological change, 194, 200; in theaters, 45–46
- Hild, Oscar, 129
- Hilman, Roc, 167, 190
- Hinton, Milt, 76
- Hiring process: leader's role, 11–12; in studios, 91, 222n. 11, 224n. 27; in theaters, 40
- Hitchcock, Bill, 138–39, 232n. 18
- Hokanson, Nels, 9
- Holifield, Chet, 170
- Hoover, Herbert, 63, 211n. 47, 217n. 11
- Hubbard, Stanley E., 141
- Humphreys, Dorothy S., 64–65
- Identity: artist vs. worker controversy, 22–24, 26, 28; black musicians, 31, corporate psyche, 111–12, social alienation, 194; in studios, 100
- Ideology: communism, 172; irreconcilable positions, 154; labor's point of view, 114–15, 185; lawmakers' view, 173, 199; management's view, 111–12, 123. *See also* Language and labor
- Independent Radio Network Affiliates (IRNA), 124, 228n. 38
- Interlochen incident, 141–43
- International Alliance of Theatrical and Stage Employees (IATSE), 175
- Jensen, Peter L., 1
- Johnson, Lyndon B., 171
- Joplin, Scott, 8
- Jukeboxes: developed, 78, 225n. 2, 229n. 55; and first record ban, 147; impact on employment, 78, 107, 130; in late 1930s, 108, 130, 131, 232–33n. 20; profits from, 153, 240n. 48; “telephone” jukebox, 132. *See also* Record industry

- Kansas City, Mo., 25
 Kapp, Jack, 156
 Kaufman, Louis, 93-94, 222-23n. 15
 Kaye, Sidney, 113, 139, 153
 Kearns, Carroll D., 181
 Keough, Austin, 120
 Keppard, Freddie, 61
 Kesten, Paul, 153, 166-67
 Knowland, William F., 171
 Krupa, Gene, 129, 134
 Kyser, Kay, 98, 139, 224n. 26
- La Buy, Walter J., 174, 181, 237n. 24
 Language and labor: role in labor conflict, 6, 137, 149, 195; in studios, 100. *See also* Identity; Ideology
 Le Poidevin, Harry, 147
 Lea, Clarence, 171
 Lea Act: criticized by musicians, 171, 173; impact, 173, 198; signed by Truman, 171; terms of, 169
 Lee, Helen, 44-45
 Lewis, John, 118, 170, 176
 Local 47, Los Angeles: and casual work, 103; Central Labor Council, 89; efforts to spread work, 106; origins and growth, 89-90; 222n. 6; and radio work, 98-99, 223n. 23, 237-38n. 38; traveling bands, 106. *See also* Los Angeles
 Lombardo, Guy, 73, 86, 97
 Los Angeles: as media center, 88-90, 215n. 54; nightclubs, 102; and race relations, 100-102; radio, 97, 238-39n. 36; record companies, 102, 224n. 35; theaters and theater musicians, 40, 88. *See also* Local 47, Los Angeles
 Los Madrugadores, 102
- Marcantonio, Vito, 170-71, 237n. 16
 McPartland, Jimmy, 61
 McTammany, John, 35
 Mexican Americans, 100-102
 Military bands, 28-29
 Miller, Justin, 168, 171, 182
 Miller, Neville: on impact of record ban, 146, 233n. 22; supported by industry leaders, 153; testifies against AFM, 146, 233n. 22
 Miller, Owen, 23, 25, 27
 Milwaukee, 20, 37, 52, 176-77
 Moore, Colleen, 94
 Moore, H. P., 54
 Mullen, Frank E., 153, 238n. 35
 Music: 1880-1920, 8; in 1920s, 60; 1930s-40s, 73-74, 78, 103; and cultural hierarchy, 23; sideline work, 94; and silent films, 42-43; and sound films, 96
 Music Operators of America, 190
 Music Performance Trust Fund: established, 191; importance of, 191-92, 196-97, 242n. 4; and Taft-Hartley Act, 175-76, 191, 241n. 61. *See also* Record ban of 1948
 Musical Mutual Protective Union (MMPU), 11
 Musicians' National Protective Association (MNPA), 20-21
 Mutual Broadcasting System (MBS): established, 70; and remotes, 129, 134
 Muzak Corporation, 108, 153
- National Association of Broadcasters (NAB): and Blue Book, 168; and BMI, 219n. 50; in collective bargaining, 111-15; coordinates antilabor campaign, 139; IRNA, 112, 124; lobbies Congress, 141; origins and early structure, 80-82; and the press, 197; and public relations, 81, 139; rejects "fixed fee" proposal, 154-55; reorganized in 1939, 124, 228n. 38; structure in 1950, 219-20n. 51, 230-31n. 4
 National Association of Manufacturers (NAM), 80-81, 175, 197
 National Association of Performing Artists (NAPA), 86-87
 National Broadcasting Company (NBC): early history, 69; prepares for FM and television, 165; and remotes, 134; structure of, 71; and transcriptions, 79
 National Labor Relations Board (NLRB), 190-91, 241n. 56
 National League of Musicians (NLM): decline, 25-26, 210n. 37; origins, 20-21; and trade unionism, 21-24
 National Plan of Settlement, 115-16, 124-26
 New Orleans, 52, 109
 New York, Local 802 threatens strike, 111; as media center, 57-58, 72; and sound films, 56, 58; and theaters, 37-38, and unionization, 20-21, 30, 37, 210n. 37
 Newspapers: and campaign to save theater jobs, 54; owned by broadcasters, 140,

- 183, 231n. 6; and sound revolution, 197; vilify Petrillo, 139-40, 184, 197
- Nightclubs: in Boston, 31-32; casual vs. studio work, 103; drugs and alcohol, 103-4; in Los Angeles, 102
- Nixon, Richard M., 182
- Noble, Ray, 80, 87, 97
- O'Konski, Alvin E., 171
- Olsen, George, 73
- Padway, Joseph, 145, 172-73, 185
- Paley, William S., 70, 82, 172, 218n. 30, 220n. 52
- Petrillo, James C.: announces record bans, 135, 177; apologizes at 1948 convention, 190-91; appreciates union solidarity, 130; calls for strikes in radio, 128-30, 133-34, 150; Chicago years, 50-51, 66, 84, 113, 126; early life, 127; elected AFM president, 126; and FDR, 158-59, 230n. 64; FM and television, 166, 177-78, 187-88; on industrial change, 126-27, 151, 161; and Interlochen incident, 141-43; makes concessions to employers, 152, 187-88, 239n. 38; and patriotism, 140, 145, 151; praised, 128, 183-85; and the press, 139-40, 183-84, 197; on proper role of government, 199; testifies before House committee, 182-83; testifies before Senate committee, 150-52; threatens strikes, 52, 84, 150, 177; as viewed by lawmakers, 145, 169-70, 182
- Philadelphia, 20, 55, 77, 84, 221-22n. 6
- Phillips, John, 171
- Photoplayers, 34-37, 212n. 5
- Pittsburgh, 134-35, 150
- Player pianos, 35-37
- Porter, Paul, 165, 168
- Pressley, A. L., 147
- Pridham, Edwin S., 1
- Rabin, Benjamin J., 170
- Race relations. *See* African Americans
- Radio Act of 1927, 77
- Radio Corporation of America (RCA): buys Victor Records, 77; creates RCA-Thesaurus, 79; and first record ban, 156; in Los Angeles, 102; and NBC, 69; and organized labor, 119; prepares for second record ban (RCA-Victor), 179; promotes licensing plan, 115
- Radio industry: and commercial sponsorship, 67; cooperative vs. participating programs, 239n. 37; early development of, 1-2, 63, 67; nature of early programming, 64, 67, 70; and network broadcasting, 2, 69; prepares for FM and television, 165-67; profits: —in 1920s, 69, 217nn. 22; —in 1930s, 71, 125; —in 1940s, 240n. 48; and program directors, 99-100; and remotes, 68-69, 73; structural changes in 1930s, 71-72, 104, 115-16; sustaining vs. commercial programs, 98, 238-39n. 36. *See also* Employment patterns; Wages; Work rules; Working conditions
- Radio stations: KELW, 101; KFI, 190; KFWB, 75, 85, 99, 220n. 63; KHI, 64; KHJ, 71, 218n. 31; KLV, 237n. 18; KMPC, 99; KPAS, 237n. 18; KRNR, 237n. 18; KQV, 133-34; KTSP, 129, 141; WAAF, 173-74, 181; WABC, 70; WAGA, 181; WBAV, 64; WBEN, 124, 228n. 38; WCAH, 64; WCTS, 237n. 18; WDAS, 86; WEAJ, 67, 68, 69, 218nn. 27-28; WEAN, 64; WFAA, 67; WFI, 64; WFIL, 152; WGN, 71; WIBW, 237n. 18; WJAS, 133-34; WJEF, 237n. 18; WJZ, 65, 67, 69, 218n. 27; WKBW, 181; WKRZ, 237n. 187; WKZO, 237n. 18; WLIN, 237n. 18; WLW, 71; WNAC, 68; WNAX, 227n. 18; WOR, 71; WPEN, 181; WRVA, 129; WTAR, 147; WTMV, 181; WXYZ, 71
- Record ban (1942-44): capitulation of industry leaders, 158, 160; Decca capitulates, 155-56; international support, 234n. 38; NAB criticizes, 146, 233n. 22; Petrillo announces, 135; Petrillo's evaluation, 160; and the press, 139-40; resumption of production, 157; Roosevelt's involvement, 157-59; significance, 137, 157, 161; and small business, 146-47, 233n. 23; solidarity among musicians, 138-39; Supreme Court supports union, 155; terms of settlement, 155, 235n. 48; War Labor Board, 157
- Record ban (1948): and labor solidarity, 166-67, 179, 188-90; Petrillo announces, 178; pressures to end, 188-90; settlement

- Record ban (1948): (*cont.*)
 and terms, 191; significance, 191; and Taft-Hartley Act, 188, 238n. 26; and transcription companies, 241n. 56
- Record industry: early history, 1-2, 59-60; jukeboxes, 60, 108, 153, 232-33n. 20; in Los Angeles, 102; sales and profits: —1929-33, 77-78; —1935-42, 228n. 41; —in 1940s, 153, 240n. 48; and transcriptions, 78-79. *See also* Record ban (1942-44); Record ban (1948); Wages; Work rules; Working conditions
- Record and Transcription Fund: established, 155-56; importance, 157, 160-161, 192, 196-97. *See also* Record ban (1942-44)
- Remote broadcasting: beginnings, 68, 73; musicians' perspective, 128, 130; strikes, 129-30, 133-34, 150; and work rules, 133
- Rey, Alvino, 132
- Ringling Brothers' Circus, 133, 229-30n. 60
- Rivers, L. Mendel, 170
- Roosevelt, Franklin D.: appoints Arnold, 121; and AT&T, 105; New Deal, 85; and Petrillo, 158-59, 230n. 65
- Rosenbaum, Samuel R., 125, 152-53, 191, 234n. 35
- Ruhe, C. H., 24
- Sabath, Adolf J., 170
- Samuels, William Everett, 30
- San Francisco, 39, 52, 118, 135
- Sanjek, Russell, 179, 238n. 33
- Sarnoff, David, 66, 172
- Schenck, Nicholas, 120
- Schubert, J. J., 50
- Shapiro, Eudice, 92-93
- Shaw, Artie, 102, 130
- Sherman Act, 84, 112-13, 115, 125
- Sinatra, Frank, 74-75
- Skill levels: improvisation, 14, 101; sight-reading, 93; stage presence, 14, 45-46; and union rules, 14. *See also* Education, musical
- Smith, Art, 91, 222n. 13
- Solidarity among musicians: during record bans, 138-39, 166-67, 179, 188-90; race, gender, and ethnicity, 14-19; radio strikes, 130. *See also* Divisions among musicians
- Spitz, Leo B., 120
- Standby fees: in radio, 105, 167, 228-29n. 45; and Supreme Court, 231n. 10; and Taft-Hartley Act, 175, 238n. 26
- Steiner, Max, 96
- Stevens, Ernest L., 61
- Strikes: in Gilded Age, 22, 32; in radio, 129-30, 133-34, 150, 173-74; in theaters, 40, 50, 52-53; threatened by Local 802, 111; threatened by Petrillo, 52, 150, 177; threatened by Weber, 110, 113-14, 124; and World War II, 162. *See also* Record ban (1942-44); Record ban (1948)
- Studio Basic Agreement of 1926, 89
- Studio contractors, 90-91, 105
- Studio Producers Committee, 119-23
- Sweet, Blanche, 94
- Taft, David G., 172
- Taft, Hulbert, Jr., 172
- Taft, Robert A.: criticizes AFM practices, 175; introduces Taft-Hartley bill, 174; investments in radio, 171-72
- Taft-Hartley Act: background, 174-75; significance for musicians, 175-76, 188, 198, 238n. 26., 241n. 61; Truman vetoes, 175
- Technological change: and business history, 48, 197-98; employer's point of view, 122-23, 141, 182, 197, 200; and future of labor, 6, 200-201; identity and psychological impact, 57-58, 100, 194; lawmakers' point of view, 172-73, 199; and Luddism, 34, 53, 141, 146, 168; Petrillo's view, 126-27, 151, 154, 161; and the press, 141, 184; Weber's view, 51, 62-63, 69; and work, 3, 32, 61, 93, 194
- TeGroen, John, 101, 106
- Television: and AFM policy, 165-66, 177-78, 187; developed, 132; Petrillo accused of blocking, 182
- Theater organs, 43-45, 213nn. 18-19
- Thomas, Henry, 16
- Tiomkin, Dimitri, 164
- Trade unionism in America: during Great Depression, 117-19; in Gilded Age and Progressive Era, 11, 19-20, 22, 32; and "make-work" issue, 145-46; in 1940s, 140, 162-63, 172; and use of injunctions, 52-53; and women, 17
- Trammell, Niles, 166, 238n. 35
- Transcriptions: and AFM policy, 102, 225n.

- 36; big bands, 79–80; developed, 78–79, 219n. 46; leading companies, 79, 111, 155, 241n. 56. *See also* Record industry
- Traveling bands: big bands, 74–75; in Los Angeles, 105; and union rules, 30, 211nn. 48–49, 225n. 44. *See also* Big bands
- Tremaine, William B., 35
- Truman, Harry: attitude toward labor, 163; signs Lea bill, 171, 237n. 16; vetoes Case bill, 172; vetoes Taft-Hartley Act, 175
- Unemployment among musicians: FCC recognizes, 144–45, 232n. 17; losses in theaters after 1934, 107; in radio, 66, 181, 192, 198; in sound films, 33, 50, 56–58, 216n. 57
- Vandenberg, Arthur H., 142, 169, 171
- Velie, Lester, 190
- Vicor Records. *See* Radio Corporation of America
- Victory disks, 145, 151, 232n. 18
- Wages: and casual work:—in Gilded Age, 12–13, 28; —in 1930s, 102–3; in circuses (1940s), 133; in film studios (1930s), 91, 164; and gender, 18, 45, 93; and race, 15, 101; in radio: —in 1920s, 65–66; —in 1930s, 72–73, 98, 106; —in 1940s, 164, 188, 241n. 59; at record companies; —in Progressive Era, 61–62; —in 1930s, 102, 117; —in 1940s, 135, 164, 227n. 26; and sideline work (1930s), 94; and television (1940s), 166; in theaters (1920s), 40, 41, 45–46, 50, 57, 212n. 10
- Wagner Act, 118, 174, 190
- War Labor Board (WLB), 157–58, 234n. 45, 237n. 25
- Waring, Fred, 73, 86–87, 99
- Warner, Albert, 120
- Warner Bros.: profits (1930s), 119, 121, 123; and sound movies, 2, 47–48
- Warner, Harry, 48
- Washington, D.C., 12–13, 28, 56–57, 83
- Weaver, Chauncey, 113, 129
- Weber, Joseph N.: abandons ractics of accommodation, 110–14; and artist vs. worker controversy, 28; becomes AFM president, 27; criticized by rank and file, 109; early life, 27; failing health, 123; favors policies of accommodation, 84–85, 195; on impact of sound movies, 120; and Local 47, 91; proposes “tax” on films, 121; retreats on National Plan, 126; on role of government, 199; and segregation, 30; staggering employment, 85, 220n. 63; threatens strikes, 110, 113–14, 124; views on technological change, 51, 62–63, 84, 215n. 36, 216n. 59 and 69; warns CIO nor to “trespass,” 118
- Webster, Cliff, 106
- Wheeler, Burton K., 171
- Whiteman, Paul, 86–87, 96, 99
- Willard, A. D. Jess, 178
- Woll, J. Albert, 174
- Women: in big bands, 76; in film studios, 92–93; as music teachers, 18, 206n. 5; prejudices against, 16–17; professionalization: —in 1870, 206n. 5; —in 1890, 18; in radio, 64–65; and social expectations, 18; as theater musicians, 44–45; and trade unionism, 17–18
- Woods, Mark, 113, 150, 238n. 35
- Work culture: dress, 46, 94, 214n. 25; drugs and alcohol, 104; love of performing, 10, 64; pride in work, 45; stress, 61, 93; and unionization, 13–14. *See also* Solidarity among musicians
- Work rules: in Cleveland (1864), 12; in Columbus (1921), 41; and dress of musicians, 46, 94, 214n. 25; in film studios, 90; and gender, 18; in nightclubs and hotels, 102–3; nonunion musicians, 13, 21, 28, 207n. 12; race relations, 101; in radio, 66–67, 98; in theaters, 41, 46; traveling bands, 30, 211nn. 48–49, 225n. 44
- Working conditions: in big bands, 74, 76; casual vs. studio work, 103; in circuses, 9; in film studios, 91, 93, 222n. 13; leaders vs. sidemen, 11; in radio, 64, 73, 98–99; in recording, 61, 134–35; sideline work, 94; in theaters: 9–10, 39–41, 44–46
- Wurlitzer, Rudolf, 35. *See also* Theater organs

This page intentionally left blank

Library of Congress Cataloging-in-Publication Data

Kraft, James P.

Stage to studio : musicians and the sound revolution, 1890-1950 /

James P. Kraft.

p. cm. — (Studies in industry and society ; 9)

Includes bibliographical references and index.

ISBN 0-8018-5089-4 (alk. paper)

1. Musicians—Employment—United States. 2. Musicians—Effect of technological innovations on—United States.
3. Musicians—Legal status, laws, etc.—United States. 4. Industrial relations—United States. 5. Labor movement—United States.

I. Title. II. Series.

ML3795.K82 1996

331'.04178'0973—dc20

95-43923