

Index

- Academy of Music (New York City), 284
- Adams, Samuel Hopkins, 120
- Adorno, Theodor: on sight, 14; “On the Fetish-Character in Music and the Regression of Listening,” 255; “The Radio Symphony,” 255–256; on background music, 276
- Advertising, 11, 60; sound as, 11, 60, 73, 88; invasive, 14; and radio, 14, 265, 267, 278; and music publishers, 22, 25, 27, 41, 44, 49, 51–52, 60, 61, 67, 74–75; and player-pianos, 97, 98, 102, 194; and phonograph companies, 104, 106–107, 109–110, 111, 112–113, 114–117, 118, 119–121, 122, 123, 128–129, 130, 131, 133, 134, 135, 136, 137, 142–144, 146, 147, 148, 149, 179–183, 184, 185–189, 190, 191–195, 205, 213, 219–220, 223–229, 231, 232, 236, 262, 266, 267, 279; Red Seal as, 113, 122; and pianos, 114, 129, 130. *See also* Music education; Plugging
- Advertising Age*, 182
- Aeolian Co., 92, 96–99, 102, 165, 167, 189, 194, 231, 233, 244
- Aeolian Hall, 98
- African Americans: and spirituals, 19, 208, 214, 218, 221; pianos and organs among, 19–20; as compared with Jews, 37; discrimination against, 37–38, 39–40, 206, 207–208, 209–210, 212–213, 214–215, 220–221, 224, 225, 226, 275; and coon songs, 37–38, 54–55, 206, 209; as songwriters, 37–41; as musicians, 37–41, 48, 139, 145, 206, 207, 208, 209, 210, 212–216, 217–222, 223, 224, 230, 231, 235, 238, 263, 276; in Tin Pan Alley, 37–41, 274; and ragtime, 39–41, 54–55, 56, 207, 209, 219, 227; as consumers, 207, 208, 210, 213, 223, 224, 226–227, 232, 236, 237, 249; and World War I, 207–208, 209; attitudes toward black-owned businesses, 208–209, 215–216, 217, 226, 236–237; lynching of, 220–221. *See also* Black Swan Records
- “After the Ball,” 28–30, 31, 47–48, 55, 87
- “Ain’t My Baby Grand?” 65, 66
- Ajax Record Co., 225, 231
- Albee, E. F., 80, 81, 84
- “Alexander’s Ragtime Band,” 53–55, 202
- Alhambra (music hall), 71
- “Always Take Mother’s Advice,” 27
- Amateur music making, 275
- American Federation of Musicians (AFM), 162, 260, 264
- American Music Publishers Association, 165
- American Music Stores, 86
- American Piano Company (Ampico), 179, 194–195, 205
- American Record Corporation (ARC), 269
- American Society of Composers, Authors, and Publishers (ASCAP), 171–175, 176, 263, 266, 271
- Antheil, George, 244; *Ballet Mécanique*, 245, 246
- Anthology of American Folk Music, The*, 276
- Anti-Semitism, 32, 35

Index

- Aristotle, 12
Armour, Philip, 97
Armstrong, F. Wallis, 114
Armstrong, Louis, 231, 276
Arnoth, D. G., 32
Arrangers, 38–39, 41, 42–43
Art songs, 18
ASCAP. *See* American Society of Composers, Authors, and Publishers
Asch, Moses, 280. *See also* Folkways Records
AT&T, 251, 261, 267
Attali, Jacques, 5
Authors' and Composers' Copyright League of America, 162
Automobiles, 186, 240
Ayer, N. W., 114–115
- Bacon, Francis: *New Atlantis*, 264
Barnum, P. T.: humbug principle of, 60, 70; circus parades of, 79; and Lind, 129
Barraud, Francis: *His Master's Voice*, 119–120, 121
Barrel organs, 73, 74, 92, 96, 250
Barrymore, John, 261
Barthes, Roland, on consumption, 94
Baum, L. Frank: *Wonderful Wizard of Oz*, 188, 333n14
Beatles, the, 282
Bechet, Sidney, 126
Beck, Martin, 80
Beecher, Henry Ward, 185
Bell, Alexander Graham, 3
Bell, Chichester, 4
Bellamy, Edward: *Looking Backward*, 264
Bell Telephone, 201
Benjamin, Walter: on the senses, 13; on technology, 13; on mechanical reproduction, 111
Berlin, Irving, 35; and Tin Pan Alley, 21, 52; rules for writing a successful popular song, 45–46, 47; attitude toward novelty, 47; “Alexander’s Ragtime Band,” 53–55, 202; “That Mysterious Rag,” 55; on professional copies, 61; “The Popular Song,” 86–87; and ASCAP, 171; and copyright law, 174
Berliner, Emile, 16, 124; gramophone of, 4–6, 101–102; and Deutsche Grammophon, 269–270
Bernays, Edward, 129; on Caruso, 142–143
Bernstein, Louis, 32, 44, 45; on plugging, 72; on vaudeville, 82
Bingham, Walter Van Dyke, 256–257
Black Seal records. *See* Victor Talking Machine Co.
Black Swan Records, 205–206, 216–224, 233–239; and Du Bois, 206, 208, 209, 211, 213, 215–216; and Pace, 206, 208–209, 210, 216–217, 218–219, 221, 222–224, 230, 231, 233, 234, 236, 238–239; racial/cultural uplift promoted by, 207–209, 213, 214–215, 219, 220, 221–223, 226–228, 230, 231, 234–235, 236–237, 238–239, 280; advertising by, 213, 219, 220, 223–224, 225, 226–227, 228, 229, 230, 231, 232, 234–235; origin of name, 213–214, 216; and Fletcher Henderson, 216, 218, 220, 222, 235; board of directors, 216–217, 236; and Ethel Waters, 218–219, 220–221, 222, 224, 230, 235, 238; class conflict within, 218–219, 221–223, 238; and blues, 218–223, 224, 227, 231, 237, 238, 279; and Trixie Smith, 220; Black Swan Troubadours, 220–221; and Bessie Smith, 221; expansion of, 230–231, 234; impact of radio on, 231, 233–234; reissues of records by white musicians, 234–235; compared with Victor, 238
Blakeley, David, 129
Bleistein v. Donaldson, 157–158
Bloom, Benny, 64–65
Bloom, Sol, 82
Blues, 19, 169, 208, 212, 225, 226, 230, 236, 271; and Black Swan Records, 218–223, 224, 227, 231, 237, 238, 279
BMI, 176
Board of Music Trade, 25
Bonwit Teller, 202
Book-of-the-Month Club, 123
Bourseuil, Charles, 4
Bradford, Perry, 210, 213
Brecht, Bertolt, on radio, 271
British Invasion, 281
Broome Records, 208
Brownie cameras, 123
Brunswick-Balke-Collender, 267
Brunswick Co., 231, 233
Bryan, William Jennings, recordings of, 5, 289n5
Burkan, Nathan, 162, 167, 171, 172, 174
Burleigh, Harry T., 37, 171
Burr, Henry, 144
Bushell, Garvin, 222
Caesar, Irving, 35; on songwriting, 45; “Tea for Two,” 45; “Swanee,” 83
Cage, John, 276; *Imaginary Landscape No. 1*, 244

Index

- Cahill, Thaddeus, the telharmonium, 264
Calvé, Emma, 105
Camera Work, 112
Cameron, S. T., 162
Capitol Theatre (New York City), 260
Carl Fischer, 262
Carnegie Hall, 98, 202, 246
Carnegie Institute of Technology, 256
Carson, Fiddlin' John, 175
Carter Family, 175
Caruso, Dorothy, 145, 219
Caruso, Enrico: Victor recordings made by, 106, 107–110, 114, 115, 116, 124, 125–126, 128–132, 133, 134, 136, 137, 140–141, 142, 143, 145, 148–149, 182, 202, 227, 229, 280; recollections of, 113–114, 125–126, 140, 142–143, 144, 145; as celebrity, 125–126, 128–132, 133, 134, 135, 136, 137–142, 144–145, 148, 149, 168–169; and Helen Keller, 126, 127; royalties paid to, 130; personality of, 134, 137–140, 142, 144–145; Monkey House Incident, 138–139, 145; during World War I, 197; and “Vesti la Giubba” from *I Pagliacci*, 261
Castle, Vernon and Irene, 207
Castle Tremaine, Irene, 219, 220
Catchings, Waddill. *See* Muzak
Celebrity, 110, 115, 125–130, 135, 137–139, 142–148; Hollywood star system, 128
Cell phones: musical ring tones for, 8; and copyright law, 176
Chaliapin, Fyodor, 105
Charisma, 129, 142
Charivari, 13
Chennevière, Rudhyar D., 243
Chicago Defender, 208, 210, 220, 225, 230–231; “Jazzing Away Prejudice,” 214–215
Chickering, Jonas, 178–179
Child, Francis James, 50, 275
Chilton, Carroll Brent, 90; on the player-piano, 242
Choruses: importance in popular music, 49–50, 275, 277; chorus slips, 62, 63, 67, 72, 88; chorus slides, 67
Christian Science, 187, 188
Christie, Agatha, 121
Christmas songs, 279
Church, John, 32
Ciardi, John, on Caruso, 140
Cinema. *See* Motion pictures
Claques, 70, 73, 88
Clark, Alfred C., 105
Clark, Carroll, 207, 217–218, 227, 229
Clark, Frances Elliott, 191–192, 193, 195, 201
Cohan, George M.: “Over There,” 195
Cohen, Morris: “Property and Sovereignty,” 152
Cole-Talbert, Florence, 227
Collins, Arthur, 144
Columbia Broadcasting System (CBS), 265, 266, 269
Columbia Graphophone Co., 269
Columbian World Exposition (Chicago, 1893), 30, 87
Columbia Phonograph Co., 217–218, 221, 231, 268–269, 278–279; and National, 102, 104, 106, 153, 210, 267; and Victor, 104, 114, 145–146, 153, 162–163, 194, 210, 267; advertising by, 106, 114; and CBS, 265, 269
Comic songs, 45, 49, 208, 215, 218, 227, 228–229
Commodification of music, 9–17, 240–242; consumer credit, 11, 186; attitudes toward songwriting, 20, 21–22, 23, 44–45; and local advertising, 179–183; professional musical salesmanship, 180, 182–183, 185; commodity fetishism, 204–205; and multidimensional character of music, 280. *See also* Music publishers; Plugging; Tin Pan Alley; Victor Talking Machine Co.
Community music movement, 201–202, 203
Computers, 282–283
Computer software, 16
Condorcet, marquis de, 155
Conreid, Heinrich, 139
Consolidated Film Industries, 269
Consumer capitalism: novelty in, 10; role of consumer desires in, 10, 15, 51–52, 57–58, 60; production of consumer desires in, 10, 57–58, 60; advertising in, 11; consumer credit, 11, 186; and women, 46; role of large corporations in, 153, 204–206, 259, 268–269, 270, 271, 274–275; invisibility of music industry, 204–206; centralization of cultural production, 241–242, 263; development of, 253–254. *See also* Commodification of music; Popular music
Cook, Will Marion, 37, 171; “Clorindy, or the Origin of the Cakewalk,” 38
Coolidge, Calvin, 202, 203; on music and democracy, 178–179
Coon songs, 37–38, 40, 54, 106, 206, 207, 209, 277
Copland, Aaron: *Appalachian Spring*, 7
Copyleft movement, 157

Index

- Copyright law: and music as intellectual property, 3, 8, 9, 150–153, 154–177, 280; and music publishers, 3, 8, 159–160, 163–164, 167, 175–177, 280; performance right in, 3, 159, 160, 162, 167, 170–175, 176; Copyright Act of 1891, 25; enforcement of, 27–28, 157–159, 170, 172–175, 283–284; mechanical right in, 75, 167, 168, 175, 176; defined, 151; and U.S. Constitution, 151–152, 162, 165; contrasted with patent law, 153–154; and private versus common property debate, 154–155, 156–158; and *Donaldson v. Becket*, 155; and Statute of Anne (England), 155; Copyright Act of 1790, 155–156, 157; copyright law of 1831, 156; and sheet music, 156, 159, 160–162; and foreign copyrights, 156–157; and Berne Convention of 1886, 157; and Copyleft movement, 157; and *Bleistein v. Donaldson*, 157–158; relation to technology, 157–158; Copyright Act of 1909, 159–165, 166–177; and Victor, 162–163, 175; as protecting expression of ideas rather than ideas themselves, 163; and *White-Smith v. Apollo*, 165, 166, 167; compulsory license in, 167; copyright term, 167, 177; amendment of 1971, 168; music as product rather than process in, 168–169; and originality, 169; dramatic works as product rather than process in, 169–170; and revenue of licensing organizations, 176; and public domain, 177; international agreements regarding, 270; Digital Millennium Copyright Act of 1998, 282–283
- Corbin, Arthur L., 152
- Corbusier, Le: *Towards a New Architecture*, 245, 247
- Corporations and consumer capitalism, 153, 259, 270, 271, 274–275; invisibility of corporations, 204–206; mergers of corporations, 268–269
- Cover songs, 167
- Cowboy songs, 19
- Cowell, Henry, 245; *Aeolian Harp*, 276
- Crisis*, 211, 215, 226, 228, 229, 231, 232
- Cros, Charles, 4
- Crosby, Bing, 272
- Cultural capital, 104, 111, 148
- Cultural hierarchy, 110–111, 123
- Damrosch, Leopold, 20, 34
- Damrosch, Walter, 20, 34, 214
- Dance halls, 10, 64, 71, 79, 158, 160, 250
- Davis, Gussie, 38
- Debussy, Claude, 99
- De Koven, Reginald, 23
- DeMille, Cecil B., 67
- Democratic values, 123–124, 178, 182, 195, 238, 240, 242, 271, 282
- Department stores: music in, 10, 14, 46, 64–65, 66, 75, 76, 77–78, 80, 85, 88–89, 110, 181, 189, 250; Macy's, 64, 85, 119, 191, 202; Siegel-Cooper's, 64–65, 78, 85, 110; Wanamaker's, 75, 76, 77, 78, 115; Gimbel's, 78; Montgomery Ward, 115; Bamburger's, 174–175; Fair Department Store, 189
- Depew, Chauncey, 109
- De Sylva, Brown & Henderson, 262
- Dett, R. Nathaniel, 218
- Deutsche Grammophon, 269–270
- Dewey, John, 192
- Diderot, Denis, 155
- Digitization, 282
- Dippel, Andreas, 141
- Ditson, Oliver A., 32
- Division of labor, 41–44, 49; at M. Witmark and Sons, 3
- Dizikes, John, on Caruso, 141, 144
- Dogiel, Johann, 258
- Donaldson v. Becket*, 155
- Don Juan* (motion picture), 261
- Douglass, Leon, 113, 115
- Doyle, Arthur Conan, 121
- Dreams, popular songs about, 47
- Dreiser, Theodore, 34; on music industry, 38, 73
- Dresser, Paul, 34, 36
- Dreyfus, Max, 32, 33; on copyrights, 176–177
- Dry Goods Economist*, 77
- Du Bois, W. E. B.: relations with Pace and Black Swan Records, 206, 208, 209, 211, 213, 215–216; *The Souls of Black Folk*, 210, 214; on art and public opinion, 215–216; “Phonograph Records,” 215–216
- Dunbar, Paul Lawrence, 37; “Clorindy, or the Origin of the Cakewalk,” 38
- Dwight, John Sullivan, 20
- Dwight's Journal of Music*, 214
- Dyer, Frank L., 113
- Dylan, Bob, 276
- Eastman, George, 123
- Easton, Edward, 102
- Edison, Thomas: phonograph of, 4–6, 91, 102, 104, 106, 128; as celebrity, 146; and studies on the psychological effects of music, 256–257. *See also* National Phonograph Co.
- Egypt, phonograph record sales in, 16

Index

- Eisler, Hanns, on sight, 14
Electrical and Musical Instruments Ltd. (EMI), 269
Ellington, Duke, 276
Elman, Mischa, 197
Emerson, Ralph Waldo, 185
Emotion and music. *See* Feeling and music
England: *Donaldson v. Becket*, 155; Statute of Anne, 155; Copyright Act of 1911, 171; Performing Rights Society (PRS), 171. *See also* United Kingdom
English songs, 19, 20, 23, 27
Erb, J. Lawrence, 254
Europe, James Reese, 207, 214–215
- F. A. Mills, 30
Farrar, Geraldine, 115
“Fatal Night of the Ball, The,” 47–48
Faulkner, William: *As I Lay Dying*, 249–250
Feeling and music, 11–12, 14–15, 45, 51, 140, 143, 144, 149, 192, 256–258, 270, 277, 280
Feist, Leo, 32, 33, 53, 74–75, 167, 176, 195
Feist, Leonard, 176
Fichte, Johann Gottlieb, 155
Finland, phonograph record sales in, 16
Firth, Thaddeus, 32
Fisher, William Arms, on song sharking, 51
Fletcher, Alexander, 150
Folk songs, 169, 176, 275–276, 280; compared with popular songs, 18, 50, 57
Folkways Records, 276, 280
Formulas, in popular song, 48–50, 51–52
Forster, E. M.: “The Machine Stops,” 247, 249, 264
Foster, Stephen C., 7, 49, 59, 87; “Old Folks at Home” (“Way Down upon the Swanee River”), 22, 23, 24, 54; income of, 22–23, 24
France, 256; copyright law of 1783, 155
Franklin Institute, 4, 7
Freund, John C., 46
Futures markets, 152–153
Futurists, 245
- Gabler, Milt, 189
Gaddis, William, 244
Gaisberg, Frederick, 105–106, 107–108, 109, 197
Garnes, Antoinette, 227
Garvey, Marcus, 209, 213, 217, 223
General Electric, 251
Gennett Records, 231
George Steck & Co., 98
German Americans, 33–36
Germany: phonograph record sales in, 16; player-pianos in, 98
Gershwin, George, 35, 176; “Rhapsody in Blue,” 7; and Tin Pan Alley, 21, 52; as plugger, 61, 64; “Swanee,” 83
Gershwin, Ira, 35
“Get on the Raft with Taft,” 75
Gilbert, L. Wolfe, 35, 44
Girdner, J. H.: “The Plague of City Noises,” 73
Goldberg, Isaac, 255; on filling the air with music, 11; on arrangers, 43; on influence of women, 46; on music publishing before 1893, 58; on marketing of songs, 58–59
Goldberg, Rube, 247, 248, 249
Gospel music, 221, 279
Gotham-Attucks Music Publishing Co., 39
Gould, Glenn, 282
Gounod, Charles, 218
Gramophone Co. Ltd., 102; and Victor, 104–107, 109, 112–113, 114, 119, 121, 122, 123, 125–126, 131–132, 203, 268–269, 270; and EMI, 269
Gramophones versus phonographs, 4–6
Great Depression, 241, 252–253, 263, 266, 267, 281
Greenfield, Elizabeth Taylor, 213–214, 216
Griffith, D. W., 67
Grigsby-Grunow Co., 269
Gulbrandsen Co., 98, 100, 205
Gurney, Edmund: *The Power of Sound*, 12–13
Guthrie, Woody, 7
- Hager, Fred, 210
Haggard, Merle: “An Okie from Muskogee,” 7
Hall, G. Stanley, 192
Hall, William, 32
Hammerstein, Oscar, II, on ASCAP, 172
Hand, Learned, 172; *Fred Fisher v. Dillingham*, 169
Handy, W. C., 212–213, 215, 217
Hansen, Ellis, 183
“Happy Birthday to You,” 8
Hardin, Lil, 72–73
Harding, Frank, 27
Harding, Warren G., 178, 202
Harlem, 214, 218–220; blues contest at Manhattan Casino, 219–220
“Harlem Hellfighters” regiment, 207
Harms, Alex, 27
Harms, Tom, 27
Harriman, Mrs. Oliver, 219

Index

- Harris, Charles K., 22, 33, 36, 274; "After the Ball," 28–30, 31, 47–48, 55, 87; on musical structure, 49; on song titles, 49; on song choruses, 50; on song slides, 65, 67; on paid plants, 70
- Haviland, Frederick Benjamin, 33
- Hawthorne, Nathaniel, 13
- Hayes, Roland, 139, 145
- Hearst, William Randolph, 128
- Hedgeland, F. W., 163
- Hein, Silvio, 171
- Helmholtz, Hermann, 4
- "He May Be Your Man (But He Comes to See Me Sometimes)," 222
- Henderson, Fletcher, 216, 218, 220, 222, 235
- "Henrietta! Have You Met Her?" 26
- Herbert, Victor, 34, 171; and copyright law, 162, 163, 172–173, 174; "Sweethearts," 172–173
- Herrel, Kemper, 227
- Herzog, Werner: *Fitzcarraldo*, 126
- Higginson, Henry Lee, 20
- Hindemith, Paul, 244
- Hip-hop, 281
- Hirsch, Louis A., 171
- Hit songs, 15–16, 44, 58, 89; "After the Ball," 28–30, 31, 47–48, 55, 87; "All Coons Look Alike to Me," 38; "Alexander's Ragtime Band," 53–55, 202
- H. J. Heinz Co., 201
- Hobbies*, 143–144
- Hogan, Ernest: "All Coons Look Alike to Me," 38
- Holiday, Billie: "Strange Fruit," 7
- Holmes, Oliver Wendell, Jr.: on performing rights and *Shanley* decision, 14, 172–174, 175, 176; majority opinion in *Bleistein v. Donaldson*, 158; concurring opinion in *White-Smith v. Apollo*, 167
- Homer, Winslow, 59
- "Honey You Sho' Looks Bad," 228, 230
- Hoover, Herbert, 153; and "The Star Spangled Banner," 202–203
- Howley, Patrick, 33
- Howley, Haviland Co., 30
- Hubbard, W. L.: *History of American Music*, 28, 43
- Hubbell, Raymond, 171
- Hughes, Charles Evans, 165, 189
- Hughes, Revella, 217, 219
- Hume, David, on induction, 237–238
- Hunter, Alberta, 221, 235
- Hymns, 19, 279
- Immigrants, 107, 145, 207, 241, 270
- Independent*, 90
- Industrialization, 52, 270–272, 280; and volume of sound, 12, 13, 240–241, 245, 247, 248–250, 251–254
- Industrial music movement. *See* Music-in-industry movement
- Industrial Workers of the World (IWW), 278; *The Little Red Song Book*, 278–279
- Internationalization of music industry, 203, 269–270, 272
- Internet, the, 282
- iPods, 8
- Ireland, 23
- Irwin, May, 30
- Ives, Charles, 87–88, 176, 276
- Jackson, Aunt Molly: "Kentucky Miner's Wife," 279
- Jazz, 56, 169, 214–215, 218, 230, 231, 236, 276, 279, 281
- Jazz Singer, The*, 261–262
- Jerome, William, 174
- Jerome H. Remick & Co., 30, 32, 33, 64–65, 85, 262
- Jews: anti-Semitism, 32, 35; in Tin Pan Alley, 32–35, 37, 241; in Hollywood, 35; as compared with African Americans, 37
- John Church & Co., 172
- "John Henry," 176
- Johnson, Charles S., 249
- Johnson, Eldridge Reeves, 101–102, 119, 130, 189, 268; attitudes toward music, 104, 114, 124, 238; and Red Seal series, 106–107, 113, 114; on *Leeds & Catlin Company v. Victor Talking Machine Company*, 154
- Johnson, James P., 219; "Desperate Blues," 220
- Johnson, James Weldon, 37, 171; *Black Manhattan*, 236–237
- Johnson, J. Rosamond, 37, 171
- Johnson, Nicholas, 52
- Jolson, Al, 202, 272; and "Swanee," 83; relations with music publishers, 83, 84; as celebrity, 168–169; "My Mammy," 261; in *The Jazz Singer*, 261–262
- Jones, LeRoi: *Blues People*, 237
- Joplin, Scott, 40
- Jose, Dick, 30
- Journal of American Folklore*, 50
- Jukeboxes, 96, 281
- J. & W. Seligman, 268

Index

- Kapp, Dave, 186
Keith and Albee's Circuit, 80, 81, 84, 284
Keller, Helen, 126, 127
Kerker, Gustave, 171
Kern, Jerome, 176; at Tin Pan Alley, 21; as plugger, 61; and ASCAP, 171
Kinetoscopes, 95, 264
Komar and Melamid, *People's Choice Music, The*, 273–274
Krehbiel, Henry, 20, 34; on Caruso, 141
- La Guardia, Fiorello, 219
Lambert, Constant: *Music Ho! A Study of Music in Decline*, 252–253, 255
Leeds & Catlin Company v. Victor Talking Machine Company, 153–154
Leo Feist Publishing Co., 30, 61, 74–75, 195, 262; slogan “You Can't Go Wrong with a Feist Song,” 75
Lessing, Gotthold, 155
Libbey, James Aldrich, 30, 31
Liebling, A. J., on Caruso, 125–126, 144
“Lift Ev'ry Voice and Sing,” 218
Lincoln, Abraham, 185
Lind, Jenny, 129, 131
Lippmann, Walter: *Public Opinion*, 215
Listening versus hearing, 255–259
Liszt, Franz, 129
“Little Annie Rooney,” 20
Locke, John, on property, 154–155, 156
Lomax, Alan, 281
Lomax, John, 281; *Cowboy Songs and Other Frontier Ballads*, 50
Lomb, Henry C., on standardization of music, 242–243
Lord & Taylor, 78
Loudspeakers, electrical, 241, 250, 251, 252, 253, 264, 267
Louisiana Purchase Exposition (Saint Louis, 1904), 39–40, 87
Lynd, Robert and Helen Merrell: *Middletown*, 249, 254
Lyon & Healy, 113
Lyricists, 41, 45, 49, 171
- MacDonough, Glenn, 171
Mack, Cecil. *See* McPherson, R. C.
Macy's, 64, 85, 119, 191, 202
Magnetic tape, 123, 282
Mahler, Gustav, 99
Malaya, phonograph record sales in, 16
Mannes, David, 214
- Marconi, Guglielmo, 251
Marks, Edward, 32, 33, 42, 53, 80, 84; on songwriting for the market, 44; on plugging, 59, 71, 72, 81–82, 86; and song slides, 65; on nickelodeons, 67; on vaudeville, 81–82
Marshall Field, 201
Martens, Frederick H., 243
Martin, Riccardo, 148
Martinelli, Giovanni, 261
Marx, Groucho, 126
Marx, Karl: on the senses, 12; on commodity fetishism, 204
Mason, Daniel Gregory: “The Depreciation of Music,” 240–242; on mechanical music, 243, 255; on radio, 252, 253
Mason, Lowell, 191, 241
Mason & Hamlin, 241
Maxwell, George, 171
Maxwell, William, 256
McCall's Magazine, 202
McCormack, John, 132, 135, 144–145
McPhail, Lindsay, 234
McPherson, R. C., 171; “Teasing,” 38; and Gotham-Attucks Music Publishing Co., 39
Mechanical Organette Co., 96
“Meet Me Tonight in Dreamland,” 47
Melba, Nellie, 97, 98, 115
Mencken, H. L.: *The American Credo*, 254
Messenger, The, 226, 228
Metro-Goldwyn-Mayer, 262, 263
Metropolitan Opera, 119, 128, 139, 141, 145, 261
MICC. *See* Music Industries Chamber of Commerce
Middle class, 25, 40, 91, 154, 201, 237; contrasted with working class, 12, 19–20, 35, 113–114, 145, 221–223, 249
Milhaud, Darius, 235
Miller, Nathan L., 219
Miller, Robert, 62, 83
Mills, F. A., 167
Mind cure groups, 187–188
Minstrel shows, 3, 36, 40, 54, 79–80, 207, 209, 261, 284
Modernism, 88, 263, 269; and mechanical music, 244–245, 246, 247. *See also* Ives, Charles
Modern Methods, 182
Moholy-Nagy, László, 244
Moody and Sankey hymns, 19
Moon Illustrated Weekly, 211
Mora, Helen, 30
Morgan, J. P., 97, 269

- Morton, Jelly Roll, 231, 276
- “Most Wanted Song, The,” versus “The Most Unwanted Song,” 273–274
- Motion pictures: music in, 10, 16; talking pictures, 16, 142, 261–263; Hollywood, 21, 35, 43, 53, 128, 261–263, 284; versus song slides, 67, 70; stars, 139, 142; and patent pools, 153; and copyright law, 157, 158, 176; and phonographs, 259–260, 262, 270; and live musicians, 259–261, 263, 264; Vitaphone technology, 261; *The Jazz Singer*, 261–262; musicals, 262–263, 281; and radio, 263–264
- Movie theaters: plugging in, 64, 65, 67, 250; and ASCAP, 175
- MTV music videos, 67
- Murdock, John J., 80
- Murray, Billy, 144
- Music, as intrinsic to community and nation, 7, 178–179, 191–192, 195, 197–203
- Music, as property: and copyright law, 3, 8, 9, 150–153, 154–177, 280; relation to financial stakes, 151; versus physicalist conceptions of property, 152–153; versus writing, 155–156, 162, 165, 166, 168
- Musical improvisation, 169, 275
- Musical notation, 91
- Musical theater, 19, 158, 250, 277
- Music appreciation movement, 241, 254–255
- Music boxes, 92
- Music education, 180, 191–195, 203, 214, 238, 241, 254
- Music halls: in England, 20, 27, 62; in New York, 71
- Musicians, 49; payment of, 5, 23, 27, 29, 30, 38, 40, 43–44, 130; relations with music publishers, 15, 29–30, 43–44, 61; African Americans as, 37–41, 48, 139, 145, 206, 207, 208, 209, 210, 212–216, 217–222, 223, 224, 230, 231, 235, 238, 263, 276; contracts, 38, 44, 45, 84, 116, 130, 132, 219, 220, 231; arrangers, 38–39, 41, 42–43; street musicians, 73, 74, 88, 250; inspiration of, 154; American Federation of Musicians (AFM), 162, 260, 264; demand for, 259–260, 263, 264–265, 266, 277; audiences, 277
- Music Industries Chamber of Commerce (MICC), 179, 199–200, 250
- Music-in-industry movement, 201, 257, 258
- Music memory contests, 201–202, 203
- Music publishers: and copyright law, 3, 8, 159–160, 163–164, 167, 175–177; separation of music production and consumption by, 5–6, 10, 15, 17, 282; advertising and promotion by, 11, 13–14, 25, 27, 29, 31, 41, 42, 56–89, 160, 205; relations with musicians, 15, 29–30, 43–44, 61; revenue of, 16; in New York City, 20–22, 27, 30, 32, 53, 64–65, 70–72; in Philadelphia, 22; in Chicago, 25, 27, 82; and ragtime, 39–41; role in Tin Pan Alley, 41–42, 43, 53; and song sharking, 51; and prices for sheet music, 85–86; and ASCAP, 171; and radio, 266. *See also* Hit songs; M. Witmark and Sons; Popular music; Tin Pan Alley
- Music Publishers’ Association (MPA), 162, 163
- Music Publishers’ Protective Association, 84
- Music Publishing Holding Corp., 262
- Music School Settlement for Colored People, 214
- Mutoscopes, 95
- Muzak, 257–259
- M. Witmark and Sons, 1–3, 27–28, 32, 44, 70, 262, 283–284; Minstrel Department, 36–37; coon songs published by, 37, 38; advertising by, 46, 65, 74; Chicago office, 82; and copyright law, 164, 167; and ASCAP, 171, 175
- “My Mammy,” 261
- “My Man Rocks Me (with One Steady Roll),” 222
- NAACP. *See* National Association for the Advancement of Colored People
- Nail, John, 236
- Nancarrow, Conlon, 244
- Nast, Thomas, 59
- Nathan, George Jean: *The American Credo*, 254
- National Association for the Advancement of Colored People (NAACP), 208, 212; *Crisis*, 211, 215, 226, 228, 229, 231, 232
- National Association of Negro Musicians (NANM), 222, 227
- National Broadcasting Corporation (NBC), 265
- National Music Show, 202
- National Music Week, 179, 202
- National Phonograph Co., 113; and Columbia, 102, 104, 106, 153, 210, 267; and Victor, 104, 106, 121–122, 146, 181, 210, 267; advertising by, 106, 146, 147, 148; and patents, 153. *See also* Edison, Thomas
- National Phonograph Records Recruiting Corps, 197–198
- Nesbit, Evelyn, 138
- Newell, William Wells: *Games and Songs of American Children*, 50
- Newman, Ernest, on mechanical music, 242
- Newspapers, 74–75; African American, 232, 236
- New Thought, 187, 188

Index

- New York Recording Co., 236
Nickelodeons, 65, 67
Night at the Opera, A, 126
Noise: environmental, 73, 240, 245, 247–248, 253; phonograph record surface, 108, 141
N. W. Ayer & Son, 114–115
- Ohio Federation of Colored Women’s Clubs, 40
OKeh Records, 210, 224, 231
Olman, Adolph, 45, 64; on pluggers, 71
Olympic Disc Record Corp., 230–231, 234
Opera, 10, 16, 123; and Gaisberg, 105–106, 107–110; and quality of sound recordings, 107–109, 271; *Victor Book of the Opera*, 117; Metropolitan Opera, 119, 128, 139, 141, 145, 261. *See also* Caruso, Enrico; McCormack, John; Tamagno, Francesco
Operettas, 19
Organs, 19–20
Ornstein, Leo, 202
Ossman, Vess, 144
Ostendorf, Berndt, 33, 34
“Over There,” 195
Owen, Chandler, 226, 228, 236
Owen, William Barry, 102, 112, 119, 122
- Pace, Harry H.: relationship with Handy, 39, 212–213, 217; relationship with Du Bois, 206, 208, 209, 211, 213, 215–216; and Black Swan Records, 206, 208–209, 210, 216–217, 218–219, 221, 222–224, 230, 231, 233, 234, 236, 238–239; “Public Opinion and the Negro,” 215; relationship with Garvey, 217; on racial uplift, 222–223, 227; on impact of radio, 233
Pace & Handy Music Co., 39, 212–213, 217
Paderewski, Ignacy Jan, 97, 98, 99, 108, 131; and Steinway, 129, 130
Paramount Records, 236
Paramount Studios, 263
Pastor, Tony, 25, 27
Patent law, 153–154, 189, 200, 210, 280
Pathé Frères, 106, 233
Patten, Simon, 188
Payola, 83–84, 281. *See also* Plugging
Peer, Ralph, 175
Periodical Publishers Association of America, 120
Personality, 126, 129, 134, 137, 139–140, 312n22
Peru, phonograph record sales in, 16
Pettit, Horace, 162–163
Phonograph records: cylinders versus discs, 4–5, 101–102, 146; sales of, 16, 95, 104, 200, 231, 233, 266–267, 270, 281; versus musical instruments, 90–96, 276–277; repetition with, 91, 111, 149, 277; sound quality, 104, 107–109, 128, 146, 267, 272, 277, 278; prices of, 105, 112–113, 114, 122, 189, 191; of Caruso, 106, 107–110, 114, 115, 116, 124, 125, 126, 128–132, 133, 134, 136, 137, 140–141, 142, 143, 145, 148–149, 182, 202, 227, 229, 280; royalties for, 130, 162, 164–165, 167; and copyright law, 151, 158, 159–160, 161–163, 164, 167–168, 170, 175; sleeves of, 205; orthophonic recordings, 267–268; export of, 270; 45 rpm singles, 282; long-playing records, 282; sound recordings as artificial, 282. *See also* Columbia Phonograph Co.; National Phonograph Co.; Victor Talking Machine Co.
Phonographs: Edison’s, 4–6, 91, 102, 104, 106, 128; Berliner’s gramophone, 4–6, 101–102; versus radio, 5, 250–251, 266–268, 270, 271; sales of, 16, 122, 200, 231, 233, 249–250, 270, 271, 281; versus player-pianos, 90–101, 113; the Victrola, 92, 94, 121, 126, 154, 179, 185–186, 188, 200, 278; horns of, 94, 119, 120, 125, 251, 257, 270–271; prices of, 189, 191; in schools, 191–195, 203; attitudes of critics toward, 242–244, 247, 248, 254–255; rate of ownership, 249; versus motion pictures, 259–260, 262, 270. *See also* Columbia Phonograph Co.; National Phonograph Co.; Victor Talking Machine Co.
Photography, 112, 123, 157, 158, 263
Pianolas, 92, 96, 244. *See also* Player-pianos
Pianos: in parlors, 10, 40, 94; manufacture of, 16–17, 19–20, 74, 153, 178–179, 203, 241, 269, 281; in homes, 19–20, 178–179, 249; and ragtime, 40; sales in department stores, 77, 78; rate of ownership, 249. *See also* Player-pianos
“Picture Turned toward the Wall, The,” 27
Plançon, Pol, 105
Plants, paid, 70, 73, 88
Player-pianos, 10, 29, 123, 151, 202, 207, 242, 266; manufacture of, 16–17, 148, 203, 281; versus phonographs, 90–101, 113; Aeolian Co., 92, 96–99, 102, 165, 167, 189, 194, 231, 233, 244; reproducing player-pianos, 93, 99–100, 148, 244; advertising of, 97–98, 102; Gulbrandsen, 98, 100, 205; piano rolls and copyright law, 158, 159–160, 161, 164, 165, 166, 167–168, 170, 175; American Piano Company (Ampico), 179, 194–195, 205; in schools, 195; packaging of, 205; attitudes

- Player-pianos (*continued*)
of critics toward, 242–244, 247, 248, 254–255;
and modernist composers, 244, 246
- Plessy v. Ferguson*, 37
- Pleyel, 244
- Plugging, 59, 78, 81–84, 88–89, 160; pluggers,
41, 60–62, 64–65, 70–72, 73, 77, 79, 250;
chorus slips, 62, 63, 67, 72, 88; song slides, 65,
67, 68, 69, 70, 75; versus print advertising,
74–75; payments to vaudeville performers,
83–84; on radio, 86, 266
- Pond, William A., 32
- Popular music, 3, 6–7, 18, 26; ubiquity of, 8–9,
10, 11, 12, 13–14, 17, 56, 57, 72–73, 78–79,
88–89, 240–242, 249–250, 251–253, 255,
257–259, 274; as opposed to classical or
“serious music,” 10, 19–20, 57, 87–88, 90–91,
110–111, 123–124, 241, 242, 244, 255;
catchiness of, 10, 41, 49, 50; contrasted with
folk music, 18, 50, 57; styles and genres, 19,
21–22, 39–41, 223, 277; as ephemeral, 20, 50,
58, 60, 86–87, 110, 275; simplicity of, 23, 28,
29, 45, 46, 49, 51, 54, 57, 58, 277; song
popularity, 23, 28–30, 36, 45–46, 56–89;
syncopation in, 41, 54; as impersonal, 43–44;
song lyrics, 45, 46; comic songs, 45, 49, 208,
215, 218, 227, 228–229; Berlin’s rules for
popular songs, 45–46, 47; musical structure,
49, 255; song titles, 49–50; as chorus-oriented,
49–50, 62, 63, 277, 278; national market for,
58, 60, 79–85, 89; duration of songs, 123–124,
277, 279; *The People’s Choice Music* project,
273–274. *See also* Hit songs; Music publishers;
Songwriters; Tin Pan Alley
- Porter, Eleanor: *Pollyanna*, 188
- Powers & Armstrong, 114
- “President Cleveland’s Wedding March,” 1, 7
- Printers’ Ink*, 75, 188
- Proctor & Gamble, 115
- Production of music versus consumption of
music, 5–6, 10, 15, 17, 60, 282
- Pryor, Arthur, 83
- Public parks and music, 62, 79, 96, 250
- Pulitzer, Joseph, 128
- Rachmaninoff, Sergei, 145
- Radio, 10, 16, 64, 221, 247, 248; versus
phonographs, 5, 250–251, 266–268, 270, 271;
advertising on, 14, 73, 278; oldies on, 57;
plugging on, 86, 266; determination of content
on, 94; and patent pools, 153; and copyright
law, 174–175, 176; impact on phonograph
business, 230, 231, 233–234; commercial
development of, 231, 233–234, 250–253;
electrical loudspeakers, 241, 250, 251, 252,
253, 264, 267; rate of ownership, 249; sales of
radio sets, 251, 281; musical content on,
251–253, 264–267, 270, 277–278; attitudes of
critics toward, 252–253; and live musicians,
259, 264–265, 266; versus motion pictures,
263–264; NBC, 264–265; CBS, 265, 266;
sound quality, 267, 272, 278; Roosevelt’s
Fireside Chats, 272; standardization in
programming, 278; transistor, 282
- Radio Corporation of America (RCA), 251,
264–265, 268, 269
- Ragtime, 39–41, 53–55, 56, 207, 208, 209, 219,
227
- Railroads, 95, 153, 154
- Rainey, Ma, 223, 231
- Randolph, A. Philip, 226, 228
- Ravel, Maurice, 99
- Recording Industry Association of America
(RIAA), 282
- Red Seal records. *See* Victor Talking Machine Co.
- Red Star Publishing Co., 262
- Religious songs, 18, 19, 208, 214, 218, 221, 279
- Remick, Jerome, 30, 32, 33, 64–65, 85, 262
- Remington Phonograph Corp., 230–231
- Reproducing player-pianos, 93, 99–100, 148
- Restaurants: music in, 10, 14, 64, 71, 79, 88–89,
172–174, 175, 176, 250, 276; and copyright
law and *Shanley* decision, 14, 172–174, 175,
176
- Revenue Act of 1921, 200
- Rhythm and blues, 237
- Ricordi, 171
- RKO, 262
- Robbins, 262
- Robeson, Paul, 139
- Rock and roll, 277
- Rodgers, Jimmy, 175
- Rodgers, Richard: as plugger, 61; on Dreyfus, 177
- “Roll, Jordan, Roll,” 7
- Rolls-Royce, 115
- Ronald, Sir Landon, 105
- Roosevelt, Franklin, 53; Fireside Chats, 272
- Roosevelt, Theodore: recordings of, 5; on
copyright law, 158–159; music programs of,
202
- Root, George Frederick, 23, 32
- Rosenfeld, Monroe, 21
- Rosenthal, Moriz, 97
- Rossiter, Will, 25, 27, 33

Index

- Roxy Theatre (New York City), 260
Royalties, 5, 23, 27; for public performance, 3, 159, 160, 162, 167, 170–175, 176; for songwriters, 23, 38, 40, 44; for mechanical reproduction, 75, 162, 164–165, 167, 168, 175, 176; for phonograph records, 130, 162, 164–165, 167
Rubicam, Raymond, 114
Rubinstein, Arthur, 202
Russia, 105–106
Russolo, Luigi: *The Art of Noises*, 245
- Saint Louis World's Fair, 39–40, 87
Saint-Saëns, Camille, 99
Sarnoff, David, 251
Saroyan, William, 244
Satie, Erik, and *musique d'ameublement*, 256, 268
Saturday Evening Post, 115, 116
Schafer, R. Murray, 249, 291n28, 333n14
Schauffler, Robert Haven: on popular songs, 51–52; on machine-made music, 90, 91
Schivelbusch, Wolfgang, on machine ensembles, 95
Schools, music education in, 180, 191–195, 203, 214, 238, 241, 254
Schumann-Heink, Ernestine, 115
Scott de Martinville, Edouard-Léon, 4
Scotti, Antonio, 105, 109, 133
Scriabin, Alexander, 99
Seidl, Anton, 20, 98
Seldes, Gilbert, 52
Senses, 12–13; hearing versus sight, 14
Shanley's Restaurant, and performing rights, 172–174, 175, 176
Shapiro, Maurice, 32, 33
Shapiro, Bernstein & Co., 30, 65, 82
Sheathing, 94
Sheet music: sales of, 22, 44, 176, 207, 266; covers of, 24, 26, 27, 30, 31, 37, 41, 44, 59–60, 65, 66, 67, 205; prices for, 57–58, 85–86; versus phonograph records, 93–94, 134–135; and copyright law, 156, 159, 160–162. *See also* Music publishers; Plugging
Siegel-Cooper's, 64–65, 78, 85, 110
Silverman, Sime, 84
Sing-alongs, 62, 63, 67, 79
“Singer in the Gallery, A,” 70
Singer sewing machines, 115
Sissle, Noble, 219
Small phonograph companies, 279–280
Smith, Bessie, 221, 222, 223, 231
Smith, Harry, 276
Smith, Mamie, 210, 213, 220, 225
Smith, Trixie, 220, 235
Snyder, Ted, 32, 54
Société des Auteurs, Compositeurs, et Editeurs de Musique (SACEM), 170–171
Society of European Stage Authors and Composers (SESAC), 176
Solberg, Thorvald: *Copyright in Congress*, 158
Soldier, Dave: “The Most Unwanted Song,” 273–274; “The Most Wanted Song,” 273–274
Song sharking, 51
Song slides, 65, 67, 68, 69, 70, 75
Songwriters, 18, 20, 21–24, 27, 28–30; payment of, 22–23, 24, 38, 40, 43–44; royalties for, 23, 38, 40, 44; Jews as, 32, 36; African Americans as, 37–41; staff songwriters, 38–39, 43–45; as unknown, 43–44; relations with music publishers, 43–44; attitudes toward songwriting among, 44–52; women as, 46–47; amateurs as, 51; and song slides, 67; and copyright law, 163, 164; and ASCAP, 171. *See also* Berlin, Irving; Harris, Charles K.; Kern, Jerome; Tin Pan Alley; Von Tilzer, Harry
Sonneck, Oscar, 34
Sony, 269
Sousa, John Philip, 34, 98, 104, 106, 161; and “After the Ball,” 30; at Columbian World Exposition in Chicago, 30; as celebrity, 129, 130; on laws, 150; and copyright law, 162, 163, 164–165, 172, 174; and Victor, 164; “The Menace of Mechanical Music,” 164–165; “From Maine to Oregon,” 172
Speyer & Co., 268
Spirituals, 19, 208, 214, 218, 221
Squier, George Owens. *See* Wired Music
“Stagger Lee,” 176
Standard Life Insurance Co., 212
Stanley, Aileen, 234
Stark, John, 40
“Star Spangled Banner, The,” 202–203
Steinway Hall, 98, 284
Steinway & Sons, 97, 98, 115, 129, 130, 269
Sterling, Louis, 269
Stern, Joseph, 30, 32, 33, 46, 65, 80
Stieglitz, Alfred, 112
Still, William Grant, 216, 235
Stokowski, Leopold, 77, 235
Story, Joseph, 152
Strauss, Richard, 75, 99
Stravinsky, Igor, on the player-piano, 244
Street musicians, 73, 74, 88, 250
Stuckenschmidt, H. H., 243

Index

- Successful Farming*, 115
Swayne, Noah H., 152
“Sweetheart of My Dreams,” 47
- Taft, William Howard, 202, 289n5
Tainter, Charles Sumner, 4
Tamagno, Francesco, 109, 112–113
Tape recorders, 123, 282
“Ta-ra-ra Boom-de-ay,” 20
Taylor, Deems, on the player-piano, 242
Taylor, Frederick Winslow, 53
T. B. Harms and Co., 27, 42, 65, 262
Ted Snyder, Inc., 53–54
Telegraph, 93, 153, 263–264
Telephone, 93, 153, 247, 248
Television, 16, 52, 247; and copyright law, 176
Terkel, Studs, on Caruso, 113–114, 126
Theater Exhibitors’ Chamber of Commerce, 260
Theosophists, 187
Thomas, Theodore, 34
Tindale, J. L., 163
Tin Pan Alley: and Hollywood, 21, 35, 43, 53, 262–263, 284; origins of, 21–22, 28, 30, 32, 284; Jews in, 32–35, 37, 241; and minstrel shows, 36–37; and coon songs, 37, 38, 206; African Americans in, 37–41; division of labor in, 41–44, 49; as song factory, 41–55; Berlin’s rules for popular songs, 45–46, 47; and women, 46–47, 72; attitudes toward innovation and standardization in, 47–49, 163, 274, 275; and ragtime, 39–41, 56; and song titles, 49–50; attitudes toward consumers in, 51–52, 57–58, 60, 73; success of, 56–58; attitudes toward, 89, 90, 110–111, 156–157; and copyright law, 163; and ASCAP, 171; during World War I, 195, 197; and *The Jazz Singer*, 261. *See also* Music publishers; Popular music; Plugging
- Tivoli Dance Orchestra, 234
Toch, Ernst, 244
Tompkins, Gilbert, 57
Tremaine, Harry B., 96–98, 102
Tremaine, William B., 96
Twain, Mark, 121
Twentieth Century Fox, 262, 263
Tyers, Will H., 171
- Union Square (New York City), 283–284
United Kingdom, phonograph record sales in, 16. *See also* England
United Music Stores, 86
United States, 9, 16, 98, 155
- Universal Negro Improvement Association (UNIA), 209, 217
U.S. Patent Office, 153
U.S. Supreme Court: *Herbert v. Shanley Co.*, 14, 172–174, 175, 176; *Plessy v. Ferguson*, 37; *Leeds & Catlin Company v. Victor Talking Machine Company*, 153–154; *Bleistein v. Donaldson*, 157–158; *White-Smith v. Apollo*, 165, 166, 167; and Victor’s pricing policies, 191
- Valentino, Rudolph, 139
Vanderbilt, Cornelius, 97
Van Vechten, Carl, 254
Varèse, Edgard, 235; *Amériques*, 245; *Hyperprism*, 245
Vaudeville, 10, 29, 30, 34, 36, 79, 158, 202, 275; origin of, 25; role in promotion of popular songs, 42, 43, 60, 67, 70–71, 80–85, 250; in New York City, 80; Koster and Biel’s, 80; Martin Beck’s Orpheum Circuit, 80; Pastor’s, 80; Western Vaudeville Association, 80; Keith and Albee’s Circuit, 80, 81, 84, 284; big-time circuits versus small-time circuits, 80–81; Sun Circuit, 81; decline of, 86; and ASCAP, 175; and *The Jazz Singer*, 261
Veblen, Thorstein: on modern businesses, 21–22; on profit, 21–22
Verdi, Giuseppe, 218
Victorian values, 28–29, 53, 78, 85
Victor Talking Machine Co., 101–102, 104–117, 162, 251; the Victrola, 92, 94, 121, 126, 154, 179, 185–186, 188, 200, 278; and Johnson, 101–102, 104, 106–107, 113, 114, 119, 124, 130, 154, 189, 238, 268; picture of, 103; Red Seal series, 104, 105–114, 115, 117, 119–120, 121, 122, 123, 126, 131–132, 133, 134, 136, 144, 145, 146, 148, 192, 205, 262, 270, 277, 279; and National, 104, 106, 121–122, 146, 181, 210, 267; advertising by, 104, 106–107, 109–110, 111, 112–113, 114–117, 118, 119–121, 122, 123, 128–129, 130, 131, 133, 134, 135, 136, 137, 142–144, 146, 148, 149, 179–183, 184, 185–189, 190, 191–195, 205, 262, 266, 267, 279; and Columbia, 104, 114, 145–146, 153, 162–163, 194, 210, 267; trademark image “His Master’s Voice,” 104, 116, 118, 119, 205; and Gramophone Co. Ltd., 104–107, 109, 112–113, 114, 119, 121, 122, 123, 125–126, 131–132, 203, 268–269, 270; Caruso’s recordings, 106, 107–110, 114, 115, 116, 124, 125–126, 128–132, 133, 134,

Index

- 136, 137, 140–141, 142, 143, 145, 148–149, 182, 202, 227, 229, 280; and Douglass, 113, 115; *Victor Book of Opera*, 117; Black Seal series, 122, 144, 149; *Voice of the Victor*, 127, 133, 181–183, 184, 185–189, 190, 191, 192–193, 194, 196, 202, 203, 266; Victor News Service, 143; *Leeds & Catlin Company v. Victor Talking Machine Company*, 153–154; and patents, 153–154; and copyright law, 162–163, 175; and Sousa, 164; dominance of, 179, 203, 210, 233, 262; local influence of, 179–183, 184, 185; relations with dealers and retail stores, 180, 181–183, 184, 185–189, 190, 191, 192–194, 196, 197, 201–202, 203, 266, 267; Education Department, 180, 191–195, 201–202, 238; Window Display Service, 183; *How to Sell Victors on Installments*, 186; pricing policies, 189, 191; Traveling Department, 190, 191; *Music Appreciation for Little Children*, 193; *What We Hear in Music*, 193; during World War I, 195, 196, 197, 200; blues and jazz recordings, 231; compared with Black Swan, 238; and Warner Brothers, 262; and RCA, 265, 268, 269; orthophonic recordings introduced by, 267–268; the Victrola-Radiola, 268
- Victor Talking Machine Co. of Brazil, 268
Victor Talking Machine Co. of Canada, 268
Victor Talking Machine Co. of Chile, 268
Victor Talking Machine Co. of Japan, Ltd., 268
- Video games, and copyright law, 176
- Virgin Megastore (New York City), 283
- Vocco, Rocco, 82
- Vodery, Will, 219
- Von Sternberg, Constantin, 255
- Von Tilzer, Albert: “Teasing,” 38
- Von Tilzer, Harry, 21, 33, 36, 84, 171, 174, 274; on music as commodity, 20, 22, 23, 44–45; and Tin Pan Alley, 21
- Wagner, Richard, 109
- Wallace Downey Dance Orchestra, 234
- Walsh, Arthur, 146
- Walton, Lester, 220
- Wanamaker’s, 75, 76, 77, 78, 97, 202
- Warner Brothers, 261, 262, 264
- Warner Music Group, 8
- Warner Theater (New York City), 261
- War Revenue Act, 199–200
- Washington, Booker T., 20, 212, 230; recordings of, 5; Atlanta Compromise, 37; National Negro Business League (NNBL), 209
- Washington, George, 157
- Washington, Isabelle, 221–222
- Waters, Ethel, and Black Swan Records, 218–219, 220–221, 222, 224, 230, 235, 238
- Waterson, Henry, 54
- WEAF (New York City), 264–265
- Weber Piano Co., 98
- Weill, Kurt: “Tango-Angèle,” 244
- Wells, H. G.: *Tono-Bungay*, 243
- Western Electric, 261, 267
- Westinghouse, 251
- Whistler, James Abbott McNeill, 59
- White, Stanford, 138
- White, Walter, 212
- Whiteman, Paul: *Jazz*, 50
- Whiting, Arthur, on mechanical music, 243
- Whitman, Walt: “I Hear America Singing,” 7–8
- Williams, Bert, 37, 48, 207, 217; “Nobody,” 39
- Williams, Raymond, on structure of feeling, 12
- Willis Woodward & Co., 27
- Wilson, Woodrow, 202; on music during World War I, 199
- Window displays, 89, 117, 119, 181, 183, 184, 191, 267
- Winner, Septimus, 22
- Wired Music, 258
- Witmark, Eddie, 1–2, 27, 36. *See also* M. Witmark and Sons
- Witmark, Frank, 1–2, 27, 36. *See also* M. Witmark and Sons
- Witmark, Isidore, 1, 3, 7, 27, 30, 32, 33, 36, 38, 164, 167. *See also* M. Witmark and Sons
- Witmark, Jay, 1–2, 3, 27, 32, 171. *See also* M. Witmark and Sons
- Witmark, Julius, 1–2, 3, 16, 27, 32, 33, 36. *See also* M. Witmark and Sons
- Witmark, Marcus, 1
- Witmark Amateur Minstrel Guide and Burnt Cork Encyclopedia*, 36
- WJZ (New York City), 265
- Wolfson, Martin, on Caruso, 145
- Wood, Charles Winter, 228, 230
- Woodward, Willis, 27
- Woolworth’s, 86
- Working class: versus middle class, 12, 19–20, 35, 113–114, 145, 221–223, 249; and Black Swan Records, 221–223, 238; labor songs, 278–279
- Workplace music: Muzak, 257–259; work songs, 18, 19, 258. *See also* Music-in-industry movement
- World War I, 245, 251; pluggers during, 62; music and morale during, 178–179, 195,

Index

- World War I (*continued*)
197–200, 257–258; “Over There,” 195; Victor
during, 195, 196, 197, 200; Tin Pan Alley
during, 195, 197; Caruso during, 197; War
Revenue Act, 199–200; and African
Americans, 207–208, 209
- “Yankee Doodle,” 7
- Yellen, Jack, 44
- Youmans, Vincent, 61
- Young, Edward, 155
- Zanzig, Augustus: *Music in American Life*, 241
- Zonophone, 106