

CHAPTER 15

Professional and Entertainment Groups

ACTORS, AMERICAN FEDERATION OF

I. CHRONOLOGY

- 1900 Organized as White Rats' Union. Affiliated with AFL.
- 1910 Merged with Actors' International Union under name of White Rats Actors' Union of America.
- 1919 Withdrew from AFL. Merged with Actors' Equity Association (*q. v.*) to form Associated Actors and Artistes of America (*q. v.*). Became an autonomous branch of Associated Actors and Artistes of America under name of American Artistes Federation.
- 1930 After period of inactivity withdrew from Associated Actors and Artistes of America.
- 1934 Revived as autonomous branch of Associated Actors and Artistes of America, under name of American Federation of Actors.
- 1939 Charter revoked by Associated Actors and Artistes of America, and American Guild of Variety Artists established which absorbed most of membership of American Federation of Actors.

1939 *See JATSE!*

II. PUBLICATIONS

1. Constitutions.
1912; 1916
2. Journal.
Published as: (New York)
1907-1917?: *The Player* (Ceased publication)
1934-Aug 1939: *A. F. A. Reporter*
(Ceased publication. V. 7 omitted in numbering. NS, 1934.)

ACTORS AND ARTISTES OF AMERICA, ASSOCIATED

Address: 45 W. 47th St., New York

I. CHRONOLOGY

- 1919 Organized as result of merger of White Rats Actors' Union of America (*q. v.*) and Actors' Equity Association (*q. v.*). Affiliated with AFL.

Branches at end of 1941:

Actors' Equity Association (*q. v.*)
 American Federation of Radio Artists
 American Guild of Musical Artists
 American Guild of Variety Artists (*q. v.*)
 Brother Artists Association
 Chorus Equity Association
 Hebrew Chorus Union
 Hungarian Actors and Artists Association
 Italian Actors Union
 Screen Actors Guild (*q. v.*)

ACTORS' EQUITY ASSOCIATION

Address: 45 W. 47th St., New York

I. CHRONOLOGY

- 1913 Organized.
 1919 Merged with White Rats Actors' Union (*q. v.*) to form Associated Actors and Artistes of America (*q. v.*) remaining an autonomous branch of the Associated Actors and Artistes of America.
 1920 Absorbed Motion Picture Players' Union.

II. PUBLICATIONS

1. Constitutions.
 1913; 1926; 1928; 1931
2. Journal.
 Published as: (New York)
 Dec 1915-1941+ : *Equity*
 (Early volume enumeration irregular.)

ACTORS GUILD, SCREEN

Address: 7046 Hollywood Blvd., Hollywood

I. CHRONOLOGY

- 1933 Organized.
 1934 Affiliated with Associated Actors and Artistes of America (q. v.), as an autonomous branch.

II. PUBLICATIONS

1. Journal.

Published as: (Hollywood)

Mar-Jun 1934: *Screen Player*

Aug 1934-Jun 1936: *Screen Guilds' Magazine*

Jul 1936-Mar 1938: *Screen Guild Magazine*

Apr 1938-Apr 1940: *Official Bulletin* . . .

May 1940: *The Actor*

Jul 1940-1941+ : *Screen Actor*

(*Screen Guilds' Magazine* was published jointly with Screen Writers' Guild.)

ARCHITECTS' AND DRAFTSMEN'S UNIONS, INTERNATIONAL FEDERATION OF TECHNICAL ENGINEERS'

Address: 901 Massachusetts Ave., N. W., Washington

I. CHRONOLOGY

- 1918 Organized. Affiliated with AFL as International Federation of Draftsmen's Unions, although union has always included "Technical Engineers, Architects and" in name.

II. PUBLICATIONS

1. Constitutions.

1919; 1923; 1929; 1937; 1940

2. Journal.

Published as: (Washington)

Nov 1919- ? : . . . *Official Journal*

? -Aug 1924?: *Monthly Bulletin*

? : *Engineering Outlook*

**ARCHITECTS, ENGINEERS, CHEMISTS AND
TECHNICIANS, INTERNATIONAL
FEDERATION OF**

Address: 5 Beekman St., New York

I. CHRONOLOGY

- 1933 Organized.
1937 Affiliated with CIO.

II. PUBLICATIONS

1. Proceedings.
1st, 1934; 2nd, 1936; 3rd, 1937; 4th, 1938; 5th, 1940
2. Reports.
Officers: 1938; 1940
3. Constitutions.
1938
4. Journal.
Published as: (New York)
1934-1938: *Technical America*
1938-1941+: *CIO News. F. A. E. C. T. Edition*

**MUSICAL AND THEATRICAL UNION, AMERICAN
INTERNATIONAL**

I. CHRONOLOGY

- 1900 Organized as International Musical and Theatrical Union.
1905? Affiliated with Industrial Workers of the World (*q. v.*).
1909 Changed name to American International Musical and Theatrical Union.

II. PUBLICATIONS

1. Constitutions.
1910; 1914
2. Journal.
Published as: (New York)
Sep 1906-Aug 1912?: *The Bulletin*

MUSICIANS, AMERICAN FEDERATION OF

Address: 39 Division St., Newark

I. CHRONOLOGY

1896 Organized as trade union by branches of National League of Musicians of America, a professional society. Affiliated with AFL.

II. PUBLICATIONS (Code Number: M3)

1. Proceedings.
1st-5th ann., 1896-1900; [6th, 1901]; 7th-46th ann., 1902-1941
2. Constitutions.
1896; 1897; ann. 1901-1941 (1896, 1897 *with* proceedings)
3. Journal.

Published as: (Cincinnati; St. Louis; Newark)

1897-Nov 1899: *American Musician*

Dec 1899-Jun 1900: *Official Journal of the . . .*

Jul 1900-1941+: *International Musician*

(*American Musician*, 1897-1903, a privately published journal, was the official organ of the American Federation of Musicians up to Dec 1900. NS, Jul 1900.)

Editors:

1897-Nov 1899?: Stephe S. Bonbright

Dec 1899-1904: Executive Board

1905: No editor listed

1906-Feb 1919: Owen Miller

Mar-May 1919: Otto Ostendorf

Jun 1919-Jun 1936: William Herngood

Jul 1936-1941+: Fred W. Birnbach

III. CRITIQUE OF PUBLICATIONS

Organization of musicians in the United States began as early as 1850. During the next fifty years many local unions were organized throughout the country and one national organization, the National Association of Musicians, was formed. The leaders of this Association, drawn from the larger locals, steadfastly refused to affiliate with organized labor in spite of considerable sentiment for such action among the membership. In 1896 the American Federation of Musicians was founded under AFL auspices and at once took steps to merge the two organizations.

Conciliation of ideals proved impossible, however, and the National Association died a lingering death, many of its most active members transferring to the AFM.

The activities and problems of the new Federation were fully discussed in officers' reports and conventions and, until about 1918, in the union journal. The Federation was based on three main principles: affiliation with organized labor; a constitutional structure designed to prevent control of the organization by the larger locals; and free transferability of membership among locals. The necessity of this third principle arose from the increasingly migratory character of the musician's work. In the early days many local unions attempted to meet the competition of traveling bands by refusing membership to the newcomers. As the unions gained an increasing number of closed shop agreements this policy raised acute problems. Before 1900, therefore, the AFM established the principle of open membership, and restrictions which the locals attempted to impose in succeeding years were regularly overruled by the international. The union law also provided, however, that traveling musicians must pay in to the union a percentage of all income received above the local minimum, the money being divided between the international and the local concerned. This law naturally proved difficult to enforce and was amended and adjusted many times.

The policy of open membership provoked a serious crisis in the union in 1903. The New York local, perhaps the strongest in the country, continued to refuse transfers in direct disobedience of the international's laws and other locals complained to headquarters. The dispute resulted finally in reorganization of the local under direction of the international board and blacklisting of the local officers who had led the opposition. Disputes of this sort, and jurisdictional disputes with other musicians' groups, were frequent during the first fifteen years of the union's life.

In addition to regulating competition among its members, the Federation early undertook to combat the competition of Army and Navy bands, amateur musical organizations, and alien musicians. In 1908 it secured passage of a law prohibiting enlisted bands from competing with civilian musicians. An even more comprehensive law on this subject was passed in 1916, and the union has since been concerned largely with combating adverse interpretations of this law by government officials. Much less success has been achieved in controlling the competition of amateur musical organizations; this has remained a recurring problem and has been the source of many strikes and boycotts. Alien musicians

migrating individually to this country were welcomed into the union; but the musician who came already hired as a member of a band or orchestra was refused membership and put on the Federation blacklist. Attempts to meet this latter form of competition were made both *via* the immigration laws and *via* agreements with European musicians' unions for interchange of membership and mutual observance of each other's laws.

The Musicians early realized the necessity of a defense fund and of cooperative action with other unions. The general defense fund created at the inception of the union was found to operate inequitably; all musicians contributed to the fund but the theatre musicians derived most of the benefits, since a strike can occur only where there is a permanent engagement. A separate theatre defense fund was therefore opened, and has since formed one of the main elements in the union's strength. An agreement was also reached very early with the International Association of Theatrical Stage Employees, binding each union to assist the other in any controversy at any time. Individuals and locals in the AFM have frequently demurred at giving up employment opportunities when no personal advantage was in prospect, but these difficulties have almost always been adjusted by the district and international officers.

The Federation established a legislative representative in Washington during the twenties. The staff of this office was considerably expanded after 1933 to enable it to handle such problems as National Recovery Administration codes, application of the Social Security Act to musicians, and the management of federal music projects under the Works Progress Administration.

The most important problem facing the union in recent years has been technological unemployment caused by improvements in mechanical methods of reproducing and disseminating music. The moving-picture and radio industries at first provided greatly increased employment opportunities for musicians, but more recently the development of talking films and the growing use of recordings in radio studios has drastically curtailed these opportunities. The union's effort to preserve job opportunities for its members has taken such forms as limiting the use of recordings in radio broadcasting; requiring that studio orchestras be hired to stand by while recordings are played; requiring theatre managers to employ musicians even for shows which do not need them; opposing the use of "piped" and other mechanically-produced music in public places; opposing the spread of "juke boxes"; limiting the use of "dubbing"—a process whereby the sound track from one moving picture is used for a second to avoid hiring musicians;

and preventing the stealing of music through secret recordings. These policies have brought the union into continual conflict with the industries concerned.

An outstanding incident in this struggle was the three-way controversy in the early forties among the AFM, the radio networks, and the American Society of Composers, Authors, and Publishers. The AFM and ASCAP had long had an agreement under which the AFM, by paying a lump-sum royalty, secured for its members the right to play ASCAP music anywhere at any time. When, however, ASCAP and the radio networks became involved in a dispute over the royalties to be paid for using recordings of ASCAP music, the AFM also entered the fight in the hope of checking the growing use of recordings which was undermining its position in the radio industry. ASCAP demanded more money from the Musicians, and both demanded more money from the radio companies. The first phase of this struggle resulted in an inconclusive truce yielding some gains to ASCAP and the AFM, but the issue had not really been resolved at the close of the period studied.

The officers' reports and convention proceedings provided detailed information on all aspects of the union's business. A great deal of power to interpret and apply the regulations was vested from the beginning in the president and the executive board. The officers reported in detail to the annual convention on the exercise of these powers, including in their reports a large amount of correspondence and other supporting data; some of this supporting material was omitted after the middle thirties, possibly because of its increasing volume. The reports of the committees on officers' reports provided additional information on the management of the union. A certified accountant's report on union finances was also submitted to each convention.

In the early years of the union, the journal also provided a rather detailed discussion of union activities in editorials, correspondence, and monthly reports of union officers. Following the death of the first secretary and editor, however, it ceased to publish monthly reports, editorials, or any other significant commentary on union affairs. From about 1918 until 1932 the journal consisted largely of proverbs and anecdotes, unfair lists and notices from the president, and lengthy reports of members initiated, transferred, and suspended. To this was added in the early thirties columns covering various phases of the music business. Columns on the technique of playing various instruments and notices of job opportunities for musicians were also added, and by 1941 occupied three or four pages of each issue.

NEWSPAPER GUILD, AMERICAN

Address: 63 Park Row, New York

I. CHRONOLOGY

- 1933 Organized.
- 1936 Affiliated with AFL.
- 1937 Withdrew from AFL and affiliated with CIO.

II. PUBLICATIONS

- 1. Proceedings.
7th, 1940; 8th, 1941
- 2. Constitutions.
1933; ann. 1936-1940
- 3. Journal.
Published as: (New York)
1933-1941+ : *The Guild Reporter*

OFFICE AND PROFESSIONAL WORKERS OF AMERICA, UNITED

Address: 8 W. 40th St., New York

I. CHRONOLOGY

- 1937 Organized. Affiliated with CIO.

II. PUBLICATIONS

- 1. Proceedings.
1st, 1937; 2nd, 1938; 3rd, 1940
- 2. Constitutions.
1937; 1940
- 3. Journal.
Published as: (New York)
1938-Jan 1939: *The Ledger*
Feb 1939-Jan 1940: *UOPWA News*
Feb 1940-1941+ : *Office and Professional News*
(*The Ledger* was published Feb 1935-1937 by a local which later became a local of United Office and Professional Workers of America.)

**STAGE EMPLOYES AND MOVING PICTURE MACHINE
OPERATORS OF THE UNITED STATES AND CANADA,
INTERNATIONAL ALLIANCE OF THEATRICAL**

Address: 803 International Bldg., 630 Fifth Ave., New York

I. CHRONOLOGY.

- 1893 Organized as National Alliance of Theatrical Stage Employes of the United States.
- 1894 Affiliated with AFL.
- 1899 Words "and Canada" added to name.
- 1902 Changed name to International Alliance of Theatrical Stage Employes of the United States and Canada.
- 1915 Adopted present name.

II. PUBLICATIONS

- 1. Proceedings.
1st-21st ann., 1893-1913; 22nd-24th bien., 1915-1919; 25th-35th bien., 1920-1940
- 2. Constitutions.
1898; 1902; Jan 1906; Oct 1906; ann. 1907-1913; 1915; 1919; bien. 1920-1932; 1936; 1938
- 3. Journal.
Published as: (Chicago; New York)
Apr-Jul 1910?: *Journal of the . . .*
1915-May 1920?: *Official Trade Journal*
Dec 1935-1941+: *General Bulletin*

 TEACHERS, AMERICAN FEDERATION OF

Address: 506 S. Wabash Ave., Chicago

I. CHRONOLOGY

1916 Organized by group of AFL federal locals. Affiliated with AFL.

 II. PUBLICATIONS
 (Code Number: T4)

1. Proceedings.
6th-25th ann., 1922-1941 (7th, 10th, 11th, 16th, 17th, 19th with journal)
2. Constitutions.
ann. 1918-1920; 1922; 1925; 1933; 1936; 1938; 1940; 1941
3. Journal.

Published as: (New York; Chicago)

Sep 1916-Feb 1921: *The American Teacher*

Sep 1921-May 1926: *Monthly Bulletin*

Sep 1926-1941+: *The American Teacher*

(*The American Teacher* was published from 1912 to Sep 1916 by the New York Teachers' Union, which in 1916 became a local of American Federation of Teachers. *The American Teacher* was suspended Mar 1921-Aug 1926 during which period the *Bulletin*, which for a short time was called *Bulletin of the . . .*, was published.)

Editors:

1918?-Mar 1921: Henry R. Linville

Sep 1926-May 1930: Florence C. Hanson

Oct 1930-Jun 1931: Florence C. Hanson and Lucie W. Allen

Oct 1931-Feb 1932: Lucie W. Allen

Mar 1932-May/Jun 1935: Florence C. Hanson

Sep 1937-Jun 1938: Board of Editors

Nov 1938-1941+: George T. Guernsey

III. CRITIQUE OF PUBLICATIONS

The *American Teacher* was first published in 1912 by the New York Teachers' Union (later Local 5 of the American Federation of Teachers). When eight scattered locals amalgamated in 1916 to form a national federation, this journal became the official organ of the federation. The journal has been published as a monthly throughout most of the period since 1916, though it was suspended and replaced by a monthly bulletin from 1921 to 1926, and was issued bi-monthly from 1932 to 1935.

Until 1921, the greater part of each issue consisted of editorials, reports from locals, and correspondence from members. The nature and content of this material reflected the efforts of a new union to become established. National and local officers used the journal as a forum in which to discuss organizing drives and methods of consolidating their gains.

When the journal was revived in 1926 after a five-year suspension, its content was greatly changed. Correspondence and local news were given much less space, and the journal consisted primarily of articles, general news and material reprinted from other sources. Considerable space was given to articles on educational techniques and methods, written partly by union members and partly by educators outside the labor movement. There was an increase also in articles and news notes on legislation, political movements, foreign affairs, school conditions, workers' education, and other problems facing teachers and the labor movement in general. During 1927-1928 several issues were devoted exclusively to articles by union members from a particular area on the problems faced by local unions in their area. The areas covered included the South, the Pacific Coast, Chicago, New York, and the Twin Cities. A considerable amount of reprinted material was included, particularly between 1926 and 1934, drawn largely from other union or educational journals. Throughout its publication the journal has carried a page or two of general news pertaining to teachers, education and the labor movement, and a book review section.

In the years before 1921, the leading issue in editorials, articles, and correspondence was: "Should members of professions organize, and if so, should they affiliate with organized labor?" Discussion of this issue continued at intervals throughout the later years, but became less prominent after 1928. Much space was given also to two other issues of special concern to teachers: promotion of workers' education, and protection of teachers' rights to tenure and freedom of speech. Case histories of discharged teachers frequently appeared, and the problem of securing and enforcing tenure legislation received special attention.

Between 1931 and 1934 the Federation was much concerned with the campaigns to reduce public school budgets, which were going on in many areas, and in the period 1934-37 there were extensive discussions of the necessity for federal and state aid for schools. During 1937 and 1938 the Federation was considering whether to affiliate with the CIO or to remain in the AFL, and letters from members defending both points of view appeared in the journal.

Between 1939 and 1941, entire issues were devoted to special topics—race discrimination, the operation of federal relief agencies, communism and fascism, and the expulsion of certain locals from the international after a factional conflict.

Verbatim reports have been published for only a few of the union's twenty-five conventions. More frequently, condensed accounts of the conventions have been given either in subsequent issues of the journal (7th, 10th, 11th, 17th, 19th) or in separate mimeographed reports (20th-24th). The condensed accounts of proceedings summarize most of the speeches and committee reports but record virtually none of the discussion. The bulk of these proceedings is devoted to resolutions adopted at the convention.

In the verbatim accounts of convention proceedings, the most extensive committee reports were those dealing with legislation. The report of the legislative representative dealt with legislation under consideration by Congress and the efforts of the union to support or defeat particular measures. The report of the legislative committee stated the Federation's policies on specific subjects which can be affected by legislation, such as tenure, wages, pensions, and workmen's compensation. The report of this committee dealt also with the activities of local unions with respect to state legislation. Problems involving legislation were also considered by the committees on academic freedom and tenure, pensions, and education.