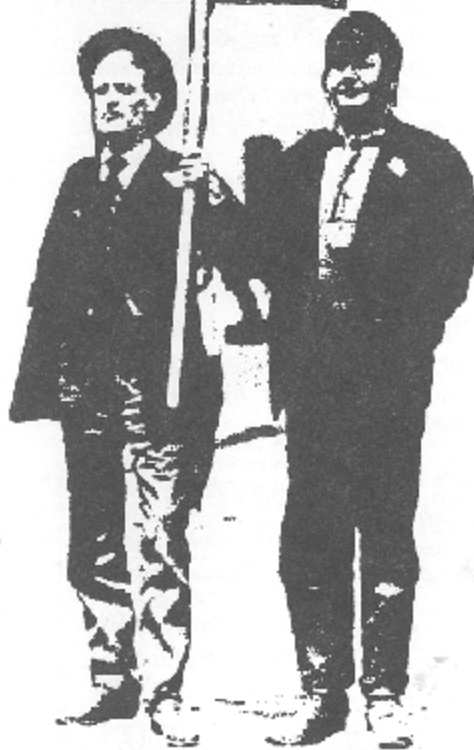


1886 ★★★★★★★★★★★★ 1986

# HAYMARKET CENTENNIAL

THE RIGHT TO WORK  
SHALL BE GUARANTEED  
TO ALL CITIZENS  
REGARDLESS OF  
CREED, COLOR  
OR SEX.



ARE YOU  
NOW OR  
HAVE YOU  
EVER  
BEEN  
A  
MEMBER  
OF  
A UNION?



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1886 ★★★★★★★★★★ 1986

# HAYMARKET CENTENNIAL

This month, May 1986, marks the 100th anniversary of the Haymarket Affair. One hundred years ago workers were struggling for the eight-hour day and many lost their lives in this struggle, hanged as the Haymarket martyrs were, or shot down in the streets. This issue of BROADSIDE contains songs and articles that describe some of the difficulties of working people in the past and present. Larry Moore goes into detail about the organizing difficulties in his current office job and Bob Peterson describes the scene surrounding the murder of a child by the National Guard in the streets of Milwaukee in 1885.

Today, trade unions are very dependent on the mass media to inform the public about labor struggles. Unfortunately, the publicity generated by the 3M plant closing in Freehold, New Jersey, and the P-9 strike at Hormel in Austin, Minnesota has not served to clarify the complex issues presented by these struggles. It's amazing how, through song, complex issues can be demystified. The songs in this BROADSIDE can be used to reach and educate people about labor's past and present, in a way that is accessible. The material in this issue comes from all over the country in response to our request for labor songs, poetry and articles. Many thanks go out to those who responded, making this issue of current and past labor material directly reflective of the times.

Thanks for helping out goes to David Levine, Dan North, Howard Saunders. Extra thanks go to Judy Cohen for all the extra work she did for this issue.

## "ONE LITTLE ISSUE OF SING OUT!

*is worth more to this humanly race than any thousand tons of other dreamy, dopey junk dished out from the trees & forests along every Broadway in this world."*

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L. B. ...

# MILWAUKEE'S GENERAL STRIKE

by Rob Peterson

On May 5, 1886, Frank Nowarezyk, a twelve-year-old Milwaukee student was shot and killed by the Wisconsin National Guard while on his way to school. Two days later the Governor of Wisconsin, Jeremiah Rusk, who had given the order "shoot to kill," held a fancy banquet for the soldiers who had killed the boy and eight other Milwaukeeans. The only crime of these nine people was that they were fighting to make the eight hour day a reality.

One hundred years later, most Milwaukeeans, like many people throughout our country, are not aware of the state militia massacre, or the general strike which preceded it. A mention of May Day, 1886, might invoke memories of the Haymarket bombing, but little else.

Massive strikes swept the nation in the spring a century ago, with the midwestern cities of Chicago and Milwaukee the centers of agitation for a shorter work day.

Milwaukee was the world leader in tanning, and also had major brewing, cigar manufacturing, steel rolling, and shoe and clothing production. It was these large industrial concerns, which employed both skilled and unskilled workers, where the struggle for the eight hour day reached its most fevered pitch, ultimately ending with a two week occupation of the city by several divisions of the state militia, including a battalion of cavalry and artillery.

As early as 1848, when there was a public demonstration in Milwaukee in support of the French Revolution, the Milwaukee population had shown its support for progressive ideas. Before the civil war, the Abolitionist movement was strong in Milwaukee, while afterwards working class organizations gained in strength. Socialist and working class papers in German, English and Polish became popular and by 1868 the Milwaukee socialists won elected positions on the board of councilors. Twice, the labor movement backed successful democratic party mayoral candidates who ran for office on an eight hour day platform. Twice, however, the proposed legislation failed to pass in a meaningful form.

The Milwaukee working class did not give up. When the 1884 Federation of Organized Trades and Labor Unions of the United States and Canada attempted to revitalize itself by resolving "that from and after May 1, 1886, eight hours shall constitute a day's work," people in Milwaukee listened. Despite opposition to mass action by Terence Powderly, leader of the Knights of Labor, the Milwaukee branch of the Knights of Labor planned strikes and boycotts.

By the early spring of 1886, after a record setting 109 inches of snow, the city council had been pressured through a series of mass meetings, some as large as 3000 people, to pass an ordinance giving city employees eight hours of work at ten hours pay. This small victory galvanized further support for the eight hour struggle in Milwaukee. The Knights of Labor set up an Eight Hour League which soon after was joined by delegates from the left-wing Central Labor Union, which consisted mainly of foreign-born workers. Despite the fact that member unions from these two labor bodies were involved in a bitter jurisdictional battle among cigar workers, the working class's common interests won out over sectarian bickering. By the end of April, strikes and threats of strikes by clothing cutters, tailors, bakers, furniture workers and others forced twenty-one companies to adopt the eight hour day.

Alarmed industrialists did not sit by idly, but urged the Governor to act. He responded by sending 31,000 rounds of ammunition to Milwaukee marked "dry goods" and camouflaged with blankets and by putting the state militia on alert.

On Saturday, May 1, 1886, twelve thousand Milwaukeeans were in the streets joining hundreds of thousands of workers in many other cities to demand the eight hour day. The next day, Sunday, the militant Central Labor Union organized a massive parade, whose marchers carried placards reading "Capital is the product of labor; not its master," "Eight hours! Our password and battle-cry!" "Every shop in Milwaukee must be closed down!" "Cooperation must take the place of wage slavery," and "Political without economic freedom is a lie."

On Monday, May 3, over 16,000 workers were striking and threatening to close down every shop in the city. Governor Rusk came to Milwaukee with his military advisors and mobilized 17 different units of the state militia. By the next day every major factory and shop in Milwaukee was closed down except for the North Chicago Rolling Mill Co., where skilled workers remained on the job. Several thousand workers marched on this Bay View factory, determined to close it down. They were turned back by state militia firing into the air. That night, word arrived of the Haymarket bombing, and tension rose. Mounted militia patrolled the streets, taunted by groups of workers.



continued on page 7

1. Power, I say POWER to the people. (3X)  
We're gonna light up our own lives.
2. Power, I say POWER to the women....
3. Power, I say POWER to the children....
4. Power, I say POWER to the workers....
5. Power, I say POWER to the prisoners....
6. Etc....

Final line:  
We're gonna light up (3X) our own lives.

## POWER TO THE PEOPLE

Pow-er, I say POW-er to the people,  
Pow-er, I say POW-er to the people,  
Pow-er, I say POW-er to the people,  
We've gon-na light up Our own lives.  
last time;  
We've gon-na light up, We've gon-na light up, We've gon-na light up  
Our own lives.

Carole B. Livingston  
82 Washington Place  
New York, NY 10011

words & tune by  
Carole Rose Livingston  
© 1981 (June 5th)

FALL IN LINE  
MAKE WAY FOR  
BROTHERHOOD  
ESTABLISH JUSTICE



## PICKET LINE LOVE

©1985 Travis Jeffrey

We didn't need negoti... a... tion that day you won this heart of  
 mine I still can feel the jubili... la... tion When you  
 turned and said "Honey, what's your sign?" You struck me as someone with  
 whom I'd like to share all the benefits of being with some-  
 one who really cares and... We're getting married in the spring time  
 ding-dong the bells are gonna chime...  
 we've got a lifetime to remember... bar when we  
 fell in love on the picket line.  
 (instrument) When we fell in love on the picket line.

Chorus A  
 We're getting married in the spring time  
 ding-dong the bells are gonna chime  
 we've got a lifetime to remember  
 when we fell in love on the picket line

They say a raise will cause inflation  
 that our demands are out of line  
 the boss says it's infatuation  
 but I'll be yours even when the contract's signed  
 we'll take our paid vacation on some lovely little isle  
 we'll be in love as long as we both remain rank and file

When management begins to overtake you  
 and you find you must take to the streets  
 just keep in mind what may await you  
 a special kind of solidarity  
 and if we need a cost of living raise, well then  
 we'll spend our anniversary out on the line again

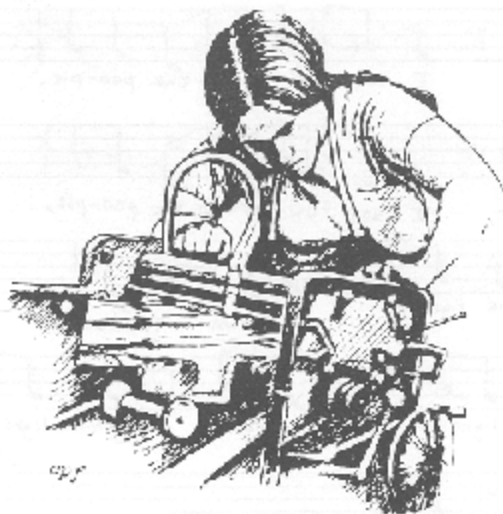
Picket Line Love by Travis Jeffrey

We didn't need negotiation  
that day you won this heart of mine  
I can still feel the jubilation  
when you turned around and said, "Honey, what's your sign?"  
you struck me as someone with whom I'd like to share  
all the benefits of being with someone who really cares

Chorus:  
We're getting married in the spring time  
ding-dong the bells are gonna chime  
we've got a lifetime to remember  
when we fell in love on the picket line

They say a raise will cause inflation  
that our demands are out of line  
the boss says it's infatuation  
but I'll be yours even when the contract's signed  
we'll take our paid vacation on some lovely little isle  
we'll be in love as long as we both remain rank and file

When management begins to overtake you  
and you find you must take to the streets  
just keep in mind what may await you  
a special kind of solidarity  
and if we need a cost of living raise, well then  
we'll spend our anniversary out on the line again



# IF IT HADN'T OF BEEN FOR BROTHER JIM

moderate tempo

Larry Penn

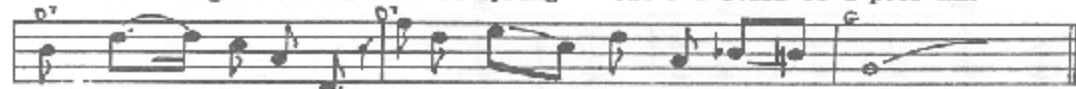
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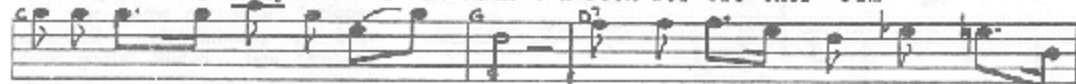
I've Trav-eled 'roun the coun-try I've been a-cross the sea



I've seen the gulf of Mex-i-co in spring but I'd still be a poor man



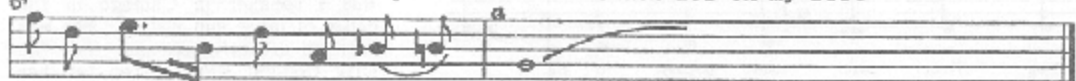
with shack-les on my feet if it hadn't-a-been for bro-ther Jim



If it hadn't-a-been for bro-ther Jim ain't no tel-lin' how things might-a



been but I'd have been a poor man with shack-les on my feet



If it hadn't of been for bro-ther Jim

I've labored for a dollar  
I've labored for the dream  
Once I was a soldier for the King  
But I'd have been a poor man  
Without a gift to give  
If it hadn't of been for brother  
Jim

He told me not to worry  
He told me not to care  
He told me stop and watch the roses bloom  
But I'd have been a poor man  
Without a song to sing  
If it hadn't of been for brother  
Jim

They told me I was lazy  
They said He was a bum  
They told me that my friend was just a thief  
But I'd have been a poor man  
With nothing else to teach  
If it hadn't of been for brother  
Jim



## Love struck them on the picket line

New Haven (UPI)—A grounds keeper and a secretary who worked on the Yale University campus for 10 years without meeting each other fell in love after they crossed paths while walking a picket line.

A bitter strike that devastated Yale had a happy ending for Julie Hovey and Gary Lavorgna, who plan to be married in April.

"We met on the picket line and fell in love while we were on strike, so we call ourselves lovestruck," Lavorgna said.

The couple met when Hovey's union, Local 34 of the Federation of University Employees, went on strike and was supported by its sister union, Local 35, of which Lavorgna is a member.

Lavorgna, 38, said many of the women members of Local 34 had never been on strike and were "nervous," so he would walk the picket lines with them and

entertain them with jokes and pranks.

Hovey, 42, assistant to the master of Yale's Berkeley College, said she couldn't help but notice Lavorgna and that their relationship started to grow.

"It wasn't exactly love at first sight, but it was pretty quick for me. It didn't take me long to discover he was somebody special," she said.

The two had worked at Yale for 10 years without crossing paths, even though Lavorgna often plowed snow and raked leaves outside the window of the office where Hovey works.

About 1,600 clerical and technical workers represented by Local 34 walked off the job last fall but suspended a 10-week strike in December for the holidays. Local 35 had refused to cross the picket lines during the strike.

Both locals approved new contracts last month.

words and music by  
Allen Schwartz ©1984

Have you seen her, Lucy Parsons  
She's down on State Street again  
Have you heard the speech she's making?  
Shakin' up the world for every woman, child and man  
Can you believe her, Lucy Parsons,  
She must be eighty, if she's a day  
Did you say that she was bound to be  
Thinking of her Albert and that life of liberty  
God, she's always asking, "Why can't we  
Move every thing in our way?"

Have you seen her, Lucy Parsons?  
Down on State Street again  
Have you heard the speech she's making?  
Shaking up the world for every woman, child and man  
Do you believe her, Lucy Parson?  
She must be eighty if she's a day.  
Did you say that she was bound to be  
thinking of her Albert and that life of liberty?  
and God, she's always asking  
"Why can't we  
Be movin' everything in our way?"

Do you remember Lucy Parsons?  
It was Thanksgiving of '84.  
Marchin' hungry women and children  
Down the streets of the rich,  
she was knockin' on their doors.  
And two years later on the first of May,  
Oh, we were 80 thousand strong  
Down Chicago city streets  
With the Parsons in the lead  
We said eight hours for work, eight hours for rest,  
and eight for what we will,  
Eight hours for work, and eight hours for rest,  
and eight hours for what we will,  
and we'll be  
movin' everything in our way.

# LUCY PARSONS

words and music by  
Allen Schwartz

This song is about Lucy Parsons, her family, and the 50 years of peoples' history in which she figured so prominently. Captains Bonfield and Schak, along with Judge Gary, mentioned in the song, were responsible for the famous 1886 Haymarket massacre and the ensuing frame-up and execution of four labor leaders, among them Albert Parsons, Lucy's husband. For nearly half a century after the execution, Lucy, a former slave, was a speaker in Chicago in the cause of labor and justice. She was such an effective speaker that the City Council would often ban her from speaking on the streets. The final verse of the song tells of a time in the '30s when Lucy, blind and nearly 80 years old, was asked to speak to striking workers. The City Council banned her appearance on the streets, but the workers rented a barge, put Lucy on it, and dragged it down the Chicago River with Lucy speaking to "her people" on both shores!



They shot the strikers down at McCormick  
How many, how many I don't know  
Cause the wounded are afraid to report it  
They're afraid to find the Red Squad  
knockin' at their door.  
So in their front rooms, they lie bleedin'  
To cry out, they won't dare  
Then Engles calls a meeting  
To raise our voice in anger out at Haymarket Square.

But they call Bonfield, Shack and Gary  
When there's killin' to be done  
in their unholy marriage of the gavel and the gun  
They're open for business when there's business to be done  
With their special brand of justice  
The gavel and the gun.



In the square we spoke in anger  
 But we did not speak in blood  
 But the blood that flowed from workers  
 Came to make a mighty flood  
 Hey, we raised our cry for justice  
 And the people started home  
 But the cops they plotted murder  
 With the rifle, rope and bomb.

Albert Parsons lay in prison  
 They knew he did no wrong  
 But Pullman had sworn to get him  
 Now they've got him but he told them  
 that he wouldn't go along  
 Well, they built that Statue of Liberty  
 But, oh, that statue lies  
 And Albert wrote a note to Lucy  
 And this is what he said  
 The night before he died, he said

Freedom is a promise  
 I won't be there to keep  
 But you're a woman of the people  
 And you'll be wakin' up the world  
 when they're walkin' in their sleep.

Well, every year they try to stop her  
 and every year she speaks again  
 Now they've banned her from the city streets  
 and from shakin' up the world  
 for every woman, child and man.  
 You won't find her down on State Street  
 out on Michigan, or up on Grand  
 Hey, but what's that on a boat  
 Down the river come afloat  
 with one arm raised up high  
 and that darkness in her eye  
 Miss Lucy speaks once more to her people on the shore  
 Movin' everything in her way.

And did you say that she was bound to be  
 thinkin' of her Albert and that life of liberty  
 And God, she's still askin'  
 "Why can't we be  
 movin' everything in our way?"

And you could say that we  
 are bound to be  
 thinking of the Parsons  
 and that life of Liberty  
 And you could say that we  
 are gonna be  
 Movin' everything  
 Movin' everything  
 Movin' everything  
 Movin' everything in our way

But they called Bonfield, Schak, and Geary  
 When there's killing to be done  
 In their unholy marriage, of the gavel and the gun  
 They're open for business when there's business to be done  
 With their special brand of justice  
 of the gavel and the gun.  
 Freedom is a promise  
 I won't be there to keep  
 But you're a woman of the people  
 And you'll be wakin' up the world

Chords: Em, D, Em, G, D, Em, G, D, Em, Em, D, Em, G, D, Em, G, Emaj7, C, G, Emaj7, C, G, Emaj7, C, Em, Em



cont. from page 3

Early the following morning a group of 2000, mainly Polish workers, marched again on the Rolling Mills to make sure it was closed down. Armed with clubs, rocks and scythes they reached the intersection of South Bay Street and Lincoln Avenue. Without warning, the guards opened fire. Nine people were killed, including a 69-year-old resident of the area and Frank Nowaczyk, the 12-year-old school boy. Later in the day, the police and militia broke up two mass rallies and within a week arrested 37 strike leaders.

The movement was crushed. The two labor organizations crumbled. Within two weeks most workers were back at their jobs. Several large companies publicly proclaimed they would not hire Poles. The city council rescinded the eight hour ordinance. But mass sentiment remained solidly pro-eight hour day, impelling some shops to make concessions even after the strike was crushed. The Polish community organized an effective boycott against those shopkeepers who were members of the state militia, destroying several businesses. Most importantly, the pro-working class People's Party swept the November elections.

The story doesn't end here of course. Nationally the AFL went on to use the eight hour day issue to build itself into a powerful union, ultimately gaining the shorter day among several trades.



## TALKIN' UNION

**M**USIC AND CULTURE HAVE always accompanied hard times and struggle in the labor movement. The struggles of the IWW, the bloody wars in Marlan County and the formation of the CIO spawned the music and working-class culture we have come to associate with the labor movement.

The boom times of the 1950s and 1960s fostered a kind of quiet unionism that seemed more interested in improving the image of unions in middle-class eyes than in expressing working-class culture. The music and cultural artifacts that did express that culture came from outside the labor movement proper, most notably from the civil rights and women's move-

The recent wave of hard times, however, is bringing music of working-class culture back into the labor movement. Unemployed steelworkers like Mike Pickering have been making records to raise money for unemployment projects, women's music has become increasingly interested in working women's themes, and rock singers like Billy Joel and Bruce Springsteen have focused on working-class topics.

This resurgence has also spawned *Talkin' Union*, an independent magazine dedicated to the music, history and folklore of the labor movement. Taking its name from the classic labor ballad written in the 1940s by Almanac Singers, (a group containing Pete Seeger and Woody Guthrie) *Talkin' Union's* focus is on labor music.

The magazine grew out of a 1981 gathering of labor singers in Washington, D.C. According to editor Saul Schneiderman, "Invited participants of that event to write down their experiences and when 20 people responded the first issue of the magazine was born."

By the third issue, *TU* settled into a format and style of presentation that has become its norm and its strength: stylistic diversity. *Talkin' Union* could have become merely a publication of

left folk songs about labor's past, and although this heritage is an important part of the magazine's concerns, editor Schneiderman strives hard to integrate the past and present, in addition to presenting a multitude of musical styles.

For example, he uses the voice of Con Carbon, a legendary 19th century labor singer from the anthracite region of Pennsylvania, to report on current happenings. A recent issue's cover photo and lead story about Bruce Springsteen may have offended some labor music purists, but it is part of Schneiderman's ongoing strategy of diversity. Reports on union singing in South Africa, on Paul Robeson and Latin American folklore remind us of the multi-cultural nature of the labor movement.

Even with this focus on music, *TU* is not only for singers and musicians. Issues often contain essays on labor art in general, as well as occasional pieces on labor history written in an accessible style.

In keeping with its cultural focus, it is also peppered with art, photographs, cartoons and poetry. Most striking are its covers which are always full-page photographs, often historical gems.

Despite the magazine's growing popularity and circulation, it is facing an uphill financial battle. Because it is not officially sponsored by a single union or a group of unions, it relies solely on income from subscriptions. Schneiderman has recently sent out an appeal for funds and hopes that donations and increasing subscriptions will help him keep *Talkin' Union* alive as one of the few sources of working-class culture available today. *Talkin' Union* is available from Box 5369, Takoma Park, MD 20912. Subscriptions are \$7.50 for individuals and \$12.00 for libraries and unions. ■

**Tom Juravich** teaches labor studies at Penn State University, and his album *Rising Again* was produced by the United Auto Workers.

By  
Tom Juravich



***Talkin' Union* is perhaps this country's only magazine dedicated to promoting the music, history and folklore of the labor movement.**





### Attention Workingmen!

## MASS MEETING

TO-NIGHT, at 7.30 o'clock,

**HAYMARKET, Randolph St. Bet. Desplandes and Halsted.**

Good Speakers will be present to denounce the latest atrocious act of the police the shooting of our fellow workmen yesterday afternoon

THE EXECUTIVE COMMITTEE

## Achtung Arbeiter!

Größe

## Massen-Versammlung

Deute Abend, halb 8 Uhr, auf dem  
**Neumarkt, Randolph-Strasse, zwischen  
Desplandes- u. Halsted-Str.**

Good Speakers will be present to denounce the latest atrocious act of the police the shooting of our fellow workmen yesterday afternoon

THE EXECUTIVE COMMITTEE

## Springsteen Asks 3M to Keep Plant

**FREEHOLD, N.J., Dec. 4 (UPI)** — The rock singer Bruce Springsteen and the country singer Willie Nelson asked executives of the Minnesota Mining and Manufacturing Company yesterday to reconsider a decision to shut down a plant in Mr. Springsteen's hometown that employs more than 350 people.

"We know these decisions are always difficult to make," the singers said in ads placed in The New York Times and three other newspapers, "but we believe that people of goodwill should be able to sit down and come up with a humane program that will keep those jobs and those workers in Freehold."

Officials at 3M, said they planned to start layoffs at the plant, which manufactures audio tape and videotape, on March 1 because of "intense and growing competition nationwide."

The plant is too small to modernize, said a 3M spokesman, John Lively. He said that 330 people would be laid off and that about 30 employees would be relocated to Minnesota or North Dakota.

# MILWAUKEE DAILY JOURNAL

WEDNESDAY, MAY 5, 1968

TWO CENTS

FOURTH YEAR

### RIOT OF DEATH

The Mounds Fire (Spec. Use) at Bay View Today

Men and Boys Die in Their Trucks

Six or Eight Rioters Fatally Injured

Various Operators at the Mounds Fire

Woman's Injured With a Fractured Arm in the Red Sea

Soberly Treated at the Mounds Fire

At least four people were killed and several others injured in a riot that broke out in the Mounds Fire area today. The rioters, who were seen running through the streets, were seen in various parts of the area. The rioters were seen in various parts of the area. The rioters were seen in various parts of the area.

The rioters were seen in various parts of the area. The rioters were seen in various parts of the area. The rioters were seen in various parts of the area. The rioters were seen in various parts of the area.

Results of the Anarchist Outbreak. Police and Rioters Who Fall Together. Today's Rioters in Tearing Down the Red Sea.

DEAD AND DYING. Viewing the Field of the Terrible Slaughter in Chicago.

A NIGHT IN THE BOYS' CAMP. A Journal Reporter's Day With the Rioters.

Various operators at the Mounds Fire. The rioters were seen in various parts of the area.

# The Attack of the Company Lawyers

by Barney Rebel

The musical score is handwritten on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of several lines of music with lyrics written below. The lyrics are: 'They crept on in from some lowdown place / Breathing fire, fumes and lies, / Arrogance upon their faces, dollars in their eyes, / Dumpin' burn bombs on the desks of the toilin' mass below, / Their mission: The Revolt-Suppress, before it starts to grow... / The attack of the company lawyers, / Brannie union destroyers, / There's no tactic from which they'll shirk, / Except ethical conduct and honest work... / The bossin' brass was filled with fright, when the workers made a fuss, / They throw their money left and right, / That they could have spent on us, / And just like flies on rotting fruit, that fast, stiff firm flew in, / Battle-clad in three-piece suits, so sure that they would win... / The attack of the company lawyers, / TROOPAX! Mean mothers for yes, / I don't care what you might say, / I'll take Godzilla anyway... / Their weapons were superior, at least that's what they think, / But their campaign just got smearier, until it really stunk, / Only that which can be bought, was all that they could use, / They developed a beam to cloud our thoughts, / But it kept on blowing a fuse... / The attack of the company lawyers, / Backroom hacks of the employers, / But all the ploys and poison gas, / Won't stop us, we're holding fast... / I guess they didn't get the hint from us down on the ground, / They can twist everything 'til it's totally bent, / But they won't turn us around, / Although we may be somewhat short on cons and currency, / We got support of a better sort, that solidarity... / And the attack of the company lawyers, / We keep driving back, yeah, we're the spoilers, / I don't know what they'll do next, / But I'd love to send them to Planet X...

Handwritten musical notation, including a treble clef, a key signature of one flat, and a time signature of 4/4. The notation shows a sequence of notes and rests, with some annotations like '(F#)' and 'G F# B1 G Bb A'.

I work at one of the oldest steamship agencies in the country: Kerr Steamship based in Cranford, New Jersey. The Long Beach office has about fifty employees, not counting sales and management. Last June, a small group of employees, in secret, started signing people up to petition an election over representation by the ILWU, which has been broadening its organizing in the last few years, to include more of the paper pushing sector of the shipping industry. Since conditions at Kerr had been worsening steadily, the response was encouraging.

After the initial shock wore off, the company counter attack began. They hired one of the most notorious labor management law firms around, which proceeded to attempt to stall and delay the NLRB eligibility hearings that were called, claiming that several workers were actually "management" and otherwise obstructing things. After weeks of delay, the Kerr employees took their predicament to the local, and after one of Kerr's vessels encountered delays at the pier, the election date was finally set. Ah, the power of solidarity...

Next came the mandatory meetings at work. Management flew in one of their smoothest talking oxes from somewhere, and he proceeded to graphically describe the horrors of unionization to us. You know, lay-offs, hoodlumism, strikes, fines and dues, etc. etc. Just give them another chance.

Other aspects of the campaign included registered letters to each individual's address, inexplicable raises for some employees, "fact sheets" on every desk, and to top it off, a party on the night before the election. I might add that the propagandizing continued on election day, which is illegal.

In the meantime, the union was having backyard meetings at a union business agent's house every couple of weeks, where real issues were discussed: pay, benefits, security. Union clerical workers at other companies came to the meetings to tell their stories and to describe the positive effects of being unionized. And, at the workplace, a (not so) mysterious songwriter would plant his lyrics in strategic desks. He (I) also sang at a meeting with the help of Paul and his guitar.

continued on page 11

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We keep driving back, yeah, we're the spoilers,  
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But I'd love to send them to Planet X...



# Nicolia

**CHORUS** D A

If Ni - co - li - a had a boat, \_\_\_\_\_ If Ni - co - li - a made it her home, \_\_\_\_\_

A D

\_\_\_\_\_ If Ni - co - li - a sang a song, \_\_\_\_\_ She would sing \_\_\_\_\_

F G G/A D A

\_\_\_\_\_ "Oh, \_\_\_\_\_ har - bor - me!" \_\_\_\_\_

**VERSES** D A

1. Ni - co - li - a girl \_\_\_\_\_ worked in - side a fac - to - ry, \_\_\_\_\_

D

\_\_\_\_\_ She nev - er saw the sun, \_\_\_\_\_ nev - er felt the

A G D

sun - mer sea, \_\_\_\_\_ She dreamt some - day she'd meet \_\_\_\_\_

D G D A

\_\_\_\_\_ a prince, but she's been \_\_\_\_\_ real dis - ap - point - ed \_\_\_\_\_ since \_\_\_\_\_

D A

Ni - co - li - a girl \_\_\_\_\_ got a big i - dea some - how, \_\_\_\_\_

A F G G/A D

\_\_\_\_\_ and she's sail - ing \_\_\_\_\_ sail - ing \_\_\_\_\_ now \_\_\_\_\_

1. 2. D A 1. 2. D A

Now

**CHORUS** D A

Ni - co - li - a has a boat, \_\_\_\_\_ Ni - co - li - a's made it her home \_\_\_\_\_

A D E

\_\_\_\_\_ Ni - co - li - a sings a song, \_\_\_\_\_ And she sings \_\_\_\_\_

F G G/A D

\_\_\_\_\_ "Oh, \_\_\_\_\_ har - bor - me!" \_\_\_\_\_

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**Chorus:**  
If Nicolía had a boat,  
If Nicolía made it her home,  
If Nicolía sang a song,  
She would sing, "Oh, harbor me."

Nicolía, girl  
worked inside a factory,  
She never saw the sun,  
never felt the summer sea,  
She dreamed someday  
she'd meet a prince,  
but she's been real disappointed since,  
Nicolía, girl  
Got a big idea somehow,  
she's sailing, sailing now.

Nicolía, girl,  
found a book called "Organize"  
And she understood  
all the words to her surprise,  
So with an old sail  
and a novice crew  
she made a wave on the ocean blue,  
Nicolía girl  
got a big idea somehow  
And she's sailing, sailing now.

Nicolía, girl  
sings her favorite working song,  
To let the people know  
now's the time to move along,  
Small boats on a mighty sea,  
small girls in a factory,  
Nicolía, girl  
got a big idea somehow,  
they're sailing, sailing now.

Words by  
Holly Near

Music by  
Jeff Langley



continued from page 10

Finally, in September, we voted. The company's tactics nearly worked. Of 42 votes, 18 were opposed to the union, with 24 yesses; not a huge margin.

Heartened by the closeness of the vote, and undoubtedly spurred on by their law firm, the company proceeded to file no less than 32 grievances against the union, charging bribery, fraud, intimidation, and (get this) threatened kidnapping! When that didn't work, they decided to just stall the negotiations, cancelling meetings and refusing to take the talks seriously. Finally the union called a special meeting, in which the negotiating team asked for strike authorization. This time the vote was overwhelming: of 39 present, 37 voted in favor, with 2 abstentions. Needless to say, negotiations went much more smoothly after that.

With our retroactive checks, pay increases, and benefits, I'd like to see how we'd vote now. I'm sure it would be nearly unanimous.

# The Future of Folk City

by Maggie Jones

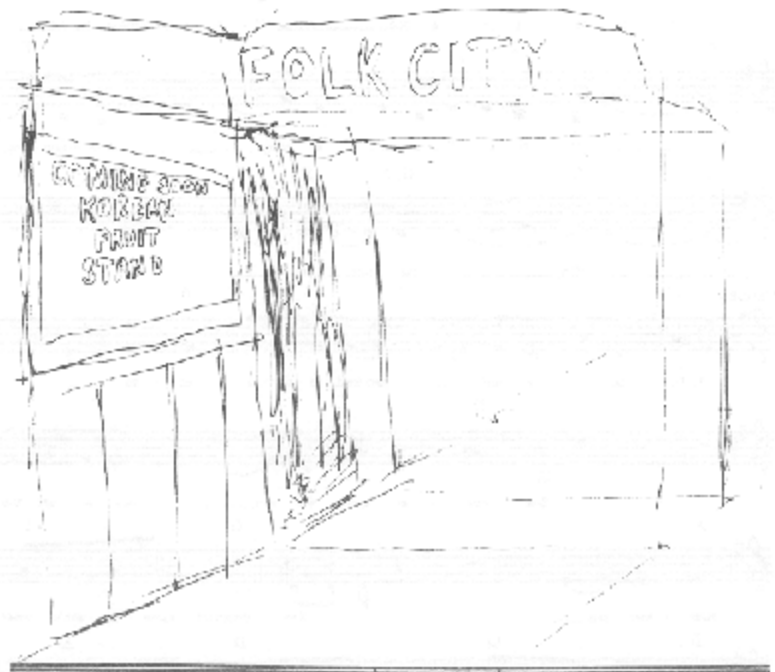
A few weeks ago the New York based music club, Folk City, ended its twenty five year reign in the West Village to move to a new home five avenues east. Amid The Saint, the Pyramid Club and CBGB's, the New Gardes Folk City expects to open on east 4th Street in May. The New Folk City could flourish in what has fast become the hip music/art neighborhood of Manhattan.

On a Saturday night, 2nd Avenue below 14th Street overflows with new wavers with spiked multi-colored hair and a uniform of black stretch pants, black tops and wicked-witch-of-the-west black boots. But there's also the mark of a neighborhood gone past chic-dom — New Jersey girls in black heels and sequins (imitating a tamed version of the locals) strolling up and down St. Marks Place and climbing out of Trans Ams with their boyfriends in half-way buttoned down button down shirts, snug jeans and Reeboks. Will these Saint and Palladium goers melt in with Folk City's old faithful clientele? Or will the regulars stay in the west village preferring the flavor of the less trendy Speak Easy?

Folk City didn't have much of a choice in moving from west to east: its rent had tripled in two years and the owners would have been forced to add expensive soundproofing to the west 3rd Street location. The more raucous East Village doesn't demand quiet; for years it has housed the latest in people, art and music — many of the west village's financial rejects. Perhaps folk music will fit in as well — especially "new wave folk" exemplified by Billy Bragg, the Violent Femmes, 10,000 Maniacs and others. This progressive strain of folk music creates more diversity in Folk City's line up — a diversity that could be well-matched with the character of the East Village. But will the popularity of these bands, coupled with the new location of the club, tempt Folk City into mimicking every other East Village night spot?

While there may be no planned format changes, Folk City's new location is twice as large. Double the space in the East Village could alter the intimate atmosphere that made listening to musicians such as Bob Dylan and Judy Collins, as well as lesser-known artists, particularly special. Now the owners may find it more financially savvy to cater to mainstream bands, get those Jersey kids in to dance, and melt into the neighborhood club phenomenon.

Or maybe Folk City will maintain its present format, bringing a down-to-earth flavor to the East Village and adding a new dimension to the self-congratulatory hip scene. The club will still be in the Village; after all, it's not moving up to Park Avenue where the residents would rather hear Julio Iglesias. It may make sense for the place where many folk singers got their start to be located in the hub of New York's creative music and art world. Let's just hope location, size and demands of the chic East Village don't eat up the intimacy that's allowed folk musicians such receptive audiences over the years.



## Punch it in is All We do

by Julie McCall

(Tune: "Breaking Up is Hard To Do")

Down, dooby doo, down down  
My computer's down, dooby doo, down, down  
My computer's down, dooby doo, down, down,  
Punch it in is all we do.

Right from the day we got those V.D.T.'s\*  
My life has been so full of misery  
No one knows what we've been through  
And punch it in is all we do.

Remember when you held that pencil tight  
And all you had to know was how to write  
Now there's fifty different screens to view  
And punch it in is all we do.

Chorus:  
They say that using software's hard to do  
Now I know, I know that it's true  
This program's blowing my mind  
I tried to enter EKG, it came up under valentine!

I wish I knew what switch to pull  
I think the situation's terminal  
The system's down, and I am too  
'Cause punch it in is all we do.

\*Video Display Terminal



# Mystic Lake Song

Note: Sing verses 2 and 3 to the second half of the tune, repeating the section beginning at ♪.

**MYSTIC LAKE SONG**  
by Roy Hartry

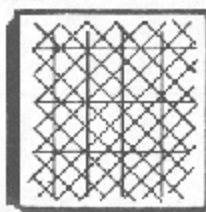
I am a free man.  
I am a human being.  
I am a heart beat,  
Not a cog in a machine.  
I have a free soul,  
Universal human rights,  
And I owe allegiance  
to no government but Life.

I am a whole man.  
I have a reverent heart.  
I have respect for  
Earth's each and every part.  
I am humble  
Before Life's magic flow,  
And I shall worship  
All creatures here below.

But I don't believe in  
The gods of tyranny.  
I reject nations  
And all supremacy.  
I am a new man,  
A citizen of the Earth,  
And I owe allegiance  
To no cause but to the Truth.

We are free souls.  
We are human beings.  
We are heart beats,  
Not slaves to a machine.  
We have free souls,  
Universal human rights,  
And we owe allegiance  
To no government but Life.

© 1985 by Roy Hartry



## HORMEL'S FAVORITE THINGS by Julie McCall

To the tune of "My Favorite Things"

Don't purchase Range Brand or Black Label bacon  
Of Countryside Sausage don't be partakin'  
Help us to keep P-9 going full swing  
It's time to boycott Hormel's favorite things

Don't buy Hormel Pillow Pack Pepperoni  
Don't eat Bram Ham Loaf, just serve macaroni  
Think of concession's Hormel's contract brings  
And help us to boycott Hormel's favorite things

Chorus:  
Keep these labels  
Off your table  
Please support our fight  
Remember to boycott Hormel's favorite things  
And help us to win this strike!

Don't eat Spam Lunchmeat and please tell your mommy  
Not to select Burgermeister Salami  
Golden-Lite Vegetables, Dinty Moore Stew  
Light and Lean Ham's on the boycott list too

Pass up Full Menu and Totem Pak Franks  
Boycott Old Smokehouse and you'll have our thanks  
Curemaster Ham to your home please don't bring  
Help us to boycott Hormel's favorite things

Chorus  
Please don't bring home Hormel Chili with Beans  
And no Wunderwurst, find some other cuisine  
Boycott Jade Corn Oil, you'll make our hearts sing  
These are just some of Hormel's favorite things

Casa Grande Taco Shells, Entree De-Light  
Don't put these foods on your table tonight  
Wrangler's Smoked Franks, Mary K Roast Beef Hash  
Don't buy these brands, don't give Hormel your cash

Chorus



## EVERYTHING CHANGES by Susan Doro

In '41 there were three women bolt cutters  
at the Milwaukee road machine shops.  
in the Menomonee River Valley  
underneath the 35th street viaduct

there was a women's bathroom in the wheel shop  
for the bolt cutters  
one in the back shop for the laborer  
that cleaned the offices  
and another in the warehouse  
for the female clerks

then World War Two ended  
and the men that were left alive  
came home to the women in the factories  
being swept away with the last shifts steel chips  
and their bathrooms were converted to store rooms  
and mens' locker space (Black separated from White, of course)  
and the women went home to have the babies that died in the Korean War

then in 1978  
thanks to civil rights and the womens movements  
(and a fire of unexplained origin  
that burned down the Black locker in the '60's)  
the segregated lockers had been integrated  
two female welders  
one machinist helper  
one laborer  
one machine apprentice  
and one machinist  
were hired  
to work with the 800 male employees in the Valley  
with one less toilet for the women to pee in  
than their sisters had in the '40's

now in '85  
after bankruptcy reorganization  
broken promises lies and lay-offs  
there are two factory women left at the "road"  
the laborer that survived the second world war  
and me  
both of us sharing a bathroom with two foremen  
one male clerk and whatever men walk in and out of the office  
proving once again that progress  
is not the same  
as revolution.



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## Women Recording Artists

At the recent conference on Women in Folk Music held at the YWCA of NYC, I ran across this list that someone had put together. It's nice that so many of the women songwriters whose songs have been kicking around BROADSIDE for years are getting on the major folk music labels and also creating labels of their own.

Linda Allen (Redwood)  
Rory Block (Rounder)  
Ginni Clemens (Open Door)  
Rita Falbel (Ruffled Feathers)  
Lydia Adams Davis (Three Feathers)  
Cathy Fink (Rounder)  
Ferron (Philo)  
Robin Flower (Flying Fish)  
Judy Gorman-Jacobs (Iceberg)  
Nanci Griffith (Philo)  
Priscilla Herdman (Flying Fish)  
Anne Hills (Flying Fish)  
Linda Hirschorn (Redwood)  
Christine Lavin (Rounder)  
Kristen Lems (Carolsdatter)  
Deidre McCalla (Olivia)  
Odette (Various)

Bobbi McGee (Collector)  
Holly Near (Redwood)  
Faith Potrie (Bay Records)  
Bonnie Phipps (Kicking Mule)  
Anne Romaine (Flying Fish)  
Sally Rogers (Flying Fish)  
Betsy Rose (Paper Crane)  
Sabie' (Redwood)  
Claudia Schmidt (Flying Fish)  
Judy Small (Redwood)  
Sweet Honey in the Rock (Flying Fish)  
Marcia Taylor (Rainbow Snake)  
Suzanne Vega (A & M)  
Kim Wallach (Black Socks Press)  
Cris Williamson (Olivia)



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(BMI)

I was listening to my radio, a news report from Louisville,  
 American Express thought it might build a factory,  
 To make and track their credit cards, two thousand jobs for honest and hard-  
 Working folks who'll never use the card they make all day,  
 But they wouldn't pick a city for their plant until they asked  
 A question I recall from way back when  
 To head off conflict and subversion they asked every working person  
 "Are you now or have you ever been..."

Chorus:  
 "Are you now or have you ever been a member of a union?"  
 Are you now or have you ever been...  
 I never thought I'd see the day I hear those words come round again,  
 Are you now or have you ever been...

Hard at work but "soft on unions," that's the average Louisvillian;  
 American Expressly stated in their press release,  
 Their site selection test committee recommends another city  
 (Where the) Bosses roll in profits and the unions rest in peace.  
 And every day the question sounds a little more familiar  
 As another union battle flag descends  
 Ask any airline traffic tracker, millwright, miner or meatpacker:  
 Are you now or have you ever been...

Chorus(w/new second line) Did your Father, Mother, Sister, Brother wear a union pin?

Corporate planners dutifully bought the folks of Louisville  
 A one way nowhere fare on the American Express.  
 Will we leave the driving to the bosses? Make concessions, take the losses?  
 This union's got the disappearing railroad blues unless...  
 We dare to use the power we've been sitting on for years,  
 We're strong enough to call their bluff, my friend.  
 (They can) take their lousy plant and shove it, yes I'm union, damn proud of it!  
 I am now and have always been

Chorus:  
 Are you now or have you ever been a member of a union?  
 With your brothers and your sisters will you struggle to be free?  
 When the question comes around...will you stand in solidarity:  
 I am now and I will always be. (Reprise lines 1 & 2 of first chorus.)

**NO MORE CONCESSIONS**

(To the tune of "So Long It's Been Good To Know You")

Chorus:  
 There'll be no more, no more concessions  
 No more, no more concessions  
 No more, no more concessions  
 It's time to stand up and start drawing the line  
 There'll be no more concessions this time

I'll tell you a story and it makes my blood boil  
 So listen you workers who labor and toil  
 There's something that's happening, a blind man can see  
 They call it concessions, but it's all bull to me...

This song was written for The Great Labor Song Exchange at the George Meany Center for Labor Studies, June 3-5, 1984 by Glenn R. Plummer, United Food and Commercial Workers, AFL-CIO

**Are You Now or Have You Ever Been A Member of A Union?**

by Charlie King

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First I went to my boss and asked please tell me why  
 Your salary and bonuses must be so high  
 You need but three meals and just sleep in one bed  
 But he wasn't impressed so I stepped up and said...

Next I wrote Ronald Reagan, he's such a nice man  
 I asked, Mr. President, are things as you planned  
 You've made lots of changes since you came to town  
 All the profits are up, workers wages are down...

So it's we and our unions and here's what we've said  
 We'd best take a stand now before we're all dead  
 We've made some concessions and pulled our belts tight  
 But enough is enough now we'll stand up and fight...

**Broadside**  
P. O. Box 1464  
New York, NY 10023



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