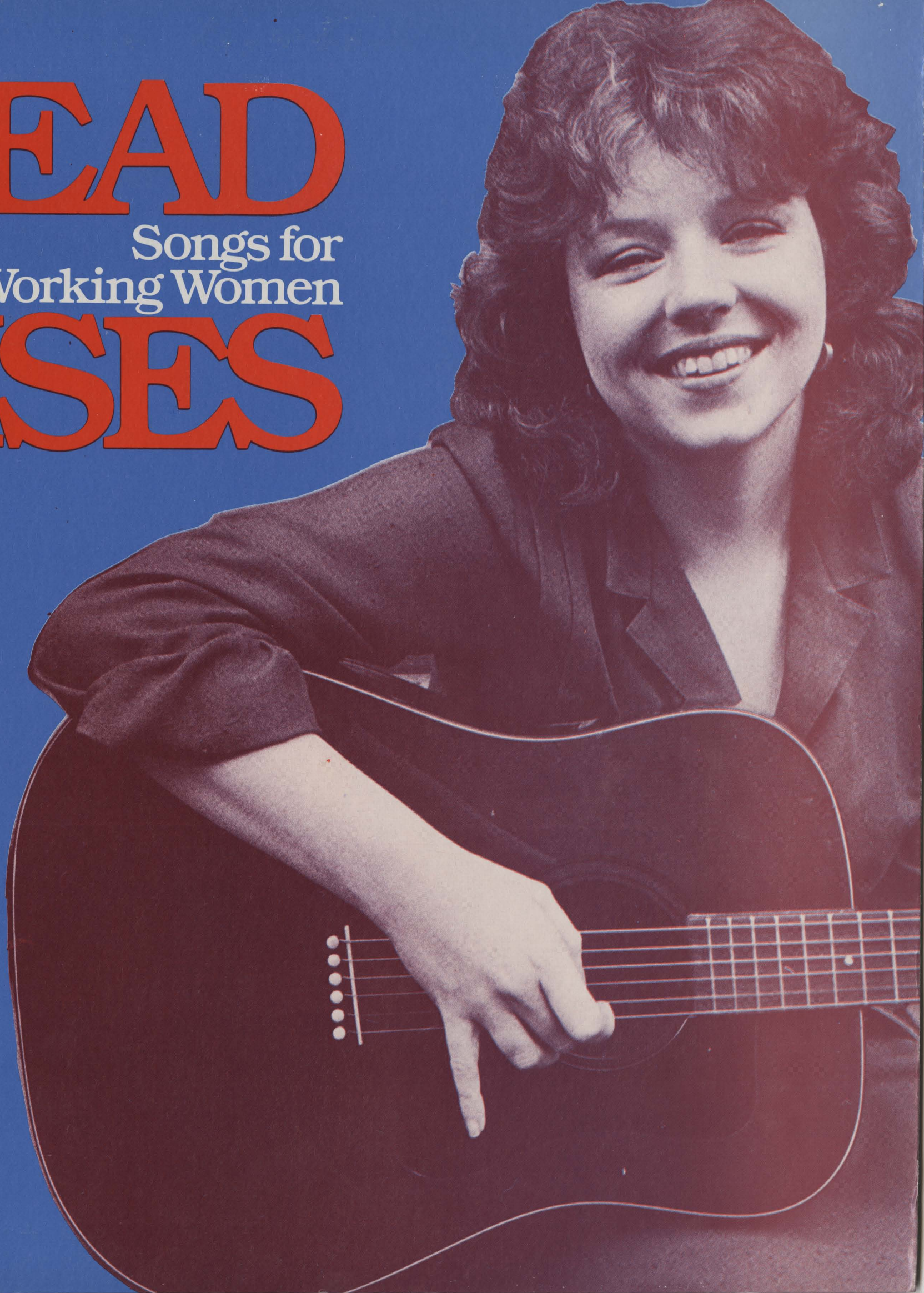


BREAD AND RAISES

Songs for
Working Women

SUNG
BY
BOBBIE
McGEE



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"Bobbie McGee sings songs that working women want to hear. This album gives a great spirit to the working women's movement."

Karen Nussbaum, President
District 925
Service Employees International Union

The origin of this album's title goes back to the great woolen strike of 1912 in Lawrence, Massachusetts, where young women workers carried a banner which read, "We want bread and roses too." This slogan was the inspiration for the moving song, *Bread and Roses*, sung by Bobbie McGee on this album.

More than half a century after the Lawrence strike, florists associations promoted the distribution of flowers, by employers, to office workers during "secretaries' week." But women workers countered with demands for "raises" to go with the "roses."

We have combined the old and the new slogans to get our title, *Bread and Raises*. But working women have a long way to go before they get the *bread* and the *raises* to which they are entitled. However, we in CLUW are convinced that working women through their labor unions, through the activities of women's organizations and with the help of effective legislation can finally achieve fair treatment and pay equity on their jobs.

Unionized women earn 30% more than their non-union sisters. Women, generally, are concentrated in female job ghettos—those jobs which have the least status, the least chance for advancement, are the lowest paid and the most poorly organized. That's a major reason women earn only 59 percent of what men earn, as Bobbie McGee points out in the song, *Fifty-nine Cents*.

Bobbie McGee deals with the plight of women office workers in two songs—*Nine to Five* and *The Bosses' Lament*, and with the job problems of a typical service worker in *Tip Your Waitress*.

Occupational segregation confines more than 2/3 of working women to such "traditional" jobs as clerical workers, light industry, nurses, elementary school teachers, sales clerks, and waitresses but women are beginning to move into previously all male types of work and Bobbie McGee sings about these recent developments in *Truck Driving Woman* and *I'm Gonna Be An Engineer*.

In *Ballad of a Working Mother* Bobbie touches an important nerve because more than 30 million children—half of all the nation's children—have working mothers today. A study by the non-profit Urban Institute says that by 1990—55 percent of American women over the age of 16 will be working... about 52 million. The study also shows that most women work out of necessity to raise their standard of living, to give their children an education and to help pay the rent or mortgage.

If women workers are to break out of that fifty-nine cents mold, they are going to have to get not only equal pay for equal work, but equal pay for "comparable" jobs. They are going to have to fight harder than ever for the ERA and affirmative action laws and they're going to have to join together in union with their sisters and brothers in factory and office, in mill and workshop, because as Bobbie McGee sings in that great labor anthem, *Solidarity Forever*, "We can build a new world from the ashes of the old, for the union makes us strong!"

We hope you enjoy these songs for working women.

(The notes above are from the statement by Joyce D. Miller, President of the Coalition of Labor Union Women — CLUW — which appeared on the back cover of the original edition of this album. This album was originally produced by Collector Records for CLUW. For more information about CLUW write to 15 Union Square, New York, NY 10003.)

A DYNAMIC NEW ALBUM . . .

Women workers have been writing and singing songs about their lives and their jobs ever since the first textile mills opened in New England in the 1870's with their work force made up largely of women and children.

As workers, women have had to struggle harder in some ways than men. Even today, women earn only 59¢ "for every man's dollar," a point forcefully made in the song by Fred Small in this dynamic new album.

This LP contains thirteen sparkling performances of traditional labor songs, some seldom-heard oldies like *The Death of Mother Jones*, and new songs by modern writers like Si Kahn, Jan Levine and Marilyn Major.

This collection of songs spans over 200 years and links women's struggles to some of the major events in union history such as the 1912 strike in Lawrence, Mass., and the great CIO organizing drives of the 1930's. Conflicts of working mothers and the struggle of a young woman to become an engineer are some of the more modern themes covered.

Bobbie McGee's voice on this record is powerful and confident. Her timing and intonation wring humor and irony from many of the situations described in the songs. The back up musicians are smooth and professional.

This record is an important contribution to American labor folk music.

(This review of BREAD AND RAISES is reprinted from LABOR UNITY, the monthly newspaper of the Amalgamated Clothing and Textile Workers Union.)

BOBBIE McGEE

Bobbie McGee has performed music of working women and other songs of social commentary at union meetings and rallies, colleges and universities, folk clubs and folk festivals, and at demonstrations for the women's movement, farm workers, and other good causes. She lives in New York City. She sang some of the songs featured on this album at the historic Solidarity Day march in Washington, D.C., September 19, 1981.

Jacket Design by DOROTHY FALL

COLLECTOR RECORDS 1981

STEREO

COLLECTOR 1933

SIDE ONE

1. FIFTY-NINE CENTS is one of the best of the new crop of songs about women workers. It was written by Fred Small, a singer and composer of topical and protest songs, to remind us that the average woman worker earns only 59% of the average man's wage. (2:25). Copyright by Pine Barrens Music (BMI).

2. BREAD AND ROSES comes out of the famous textile strike of 1912 in Lawrence, Massachusetts. During one of the strikers' parades, young women carried a banner with the slogan: "We want bread and roses too." This inspired the poem, *Bread and Roses*, which was later set to music. (2:25)

3. NINE TO FIVE—Before Dolly Parton wrote her fine song with the same title, Jan Levine composed this ballad for a group of women workers organizing in Boston. (2:28)

4. THE DEATH OF MOTHER JONES is the story of the most remarkable woman produced by the American labor movement. She inspired the coal miners with her fiery eloquence, her absolute fearlessness and her never-wavering devotion. This song appeared soon after death in 1930. (2:25)

5. BALLAD OF A WORKING MOTHER is a true story of Marilyn Major, a union activist with the Printing Specialties Union, District 1, of Oakland, California. She has been singing with the Solidarity Singers at union meetings and rallies in the San Francisco Bay area. She wrote the song in 1980.

6. I AM A UNION WOMAN comes out of the bitter labor battles of Kentucky coal miners in the early 1930s and was composed by the redoubtable Aunt Molly Jackson. Aunt Molly was one of three talented Kentucky coal miners' wives (the other two were her sister, Sarah Ogan Gunning, and Florence Reese) who made a major contribution with their ballads of the coal miners' struggles. (2:20)

7. TIP YOUR WAITRESS—In the best of all possible worlds, tipping would be unnecessary. However, today's pink-collar workers need these tips to get by. This song was written by Willie Sordill.

SIDE TWO

1. UNION MAID—This lively favorite was composed by the legendary Woody Guthrie in 1940. The original third verse smacked of male chauvinism and contemporary singers have been making up new words to fit the times. Bobbie McGee sings a composite third verse made up from various sources. (2:10)

2. THE BOSSES' LAMENT is a finely etched musical commentary on the boss who has his secretary do half of his job in addition to her own, and panics when his staff starts talking about a union. Written by Terri Dash. (2:30)

3. I'M GONNA BE AN ENGINEER is the widely sung song by Peggy Seeger about the trials and tribulations of the young woman who wanted to break out of the traditional mold and become an engineer. Ms. Seeger lives in Great Britain and the song is written from a British perspective. The term "engineer" refers to a mechanic in an engineering works such as the Vickers Company mentioned in the song. (5:10)

4. THE FACTORY GIRL is one of a group of nineteenth century songs that describe the harsh conditions under which women worked in the cotton mills of New England. Marriage seemed to be the only escape from the drudgery of the mill but that usually proved an illusion as the former mill workers found out that "woman's work is never done." (1:50)

5. TRUCK DRIVING WOMAN comes from the pen of Si Kahn, a prolific writer of fine songs about working people. Women are beginning to move into what were traditionally male jobs and this is the story of one woman proud of her skill as a trucker. (2:30)

6. SOLIDARITY FOREVER has become the unofficial anthem of the American labor movement. It was written in 1915 by Ralph Chaplin, a poet, writer and organizer for the Industrial Workers of the World (IWW), a militant, singing union, known as the Wobblies. Although this song has been associated with the traditional labor movement, wouldn't all working women agree that "without our brain and muscle not a single wheel could turn?"

THE PERFORMERS: Bobbie McGee sings all lead vocals. Back-up voices are Terry Leonino and Alice Gerrard. Mike Auldridge on dobro and pedal steel guitar; Phil Rosenthal on guitar, mandolin and banjo; Tom Gray on bass; Saul Schneiderman on autoharp; additional guitar back-up on various selections by Alan Bennett and Martin Burman. Producers, Joe Glazer & Bobbie McGee. Special thanks to Cindia Cameron for her contribution. Write for free brochure listing records on other labor/work themes.



COLLECTOR RECORDS
1604 Arbor View Rd., Silver Spring, Md. 20902

