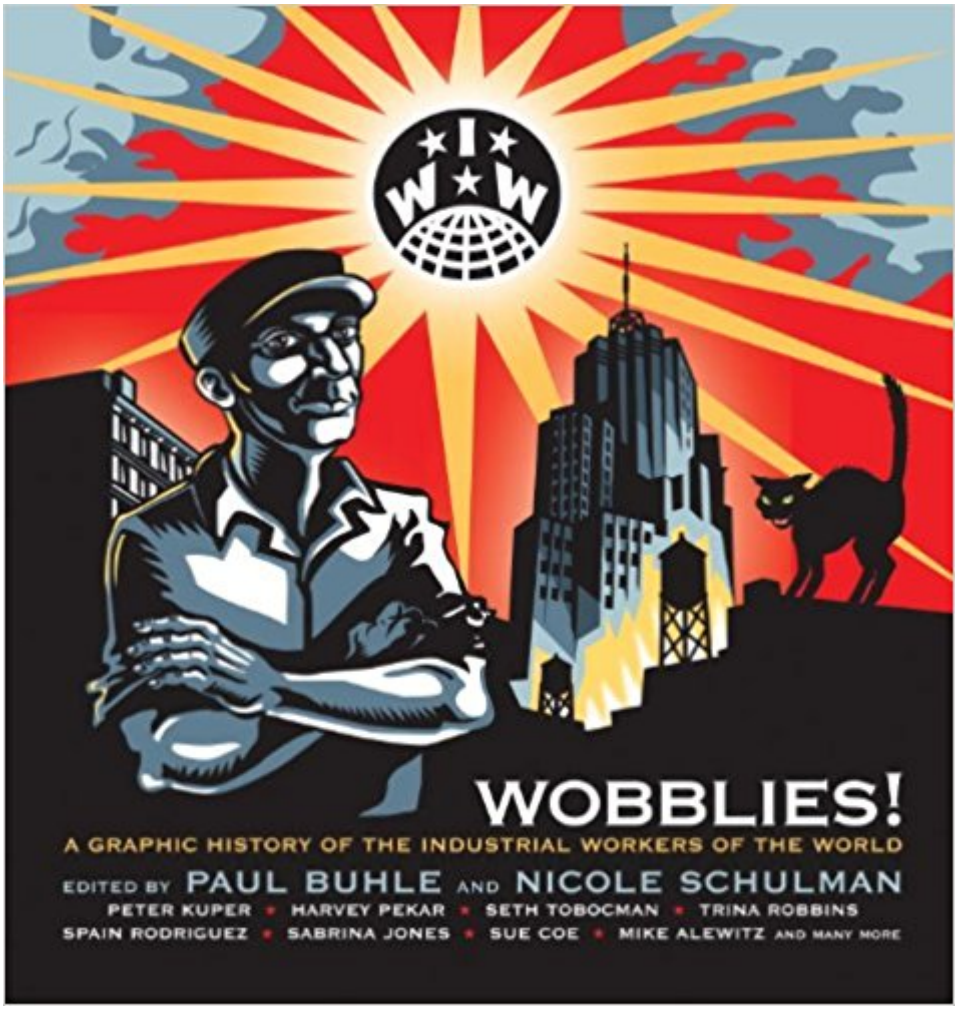
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Wobblies!: A Graphic History Of The Industrial Workers Of The World



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Synopsis

The stories of the hard-rock minersÃ¢â ¬â„¢ shooting wars, young Elizabeth Gurly Flynn (the Ã¢â ¬Å“Rebel GirlÃ¢â ¬Â• of contemporary sheet music), the first sit-down strikes and Free Speech fights, Emma Goldman and the struggle for birth control access, the Pageant for Paterson orchestrated in Madison Square Garden, bohemian radicals John Reed and Louise Bryant, field-hand revolts and lumber workersÃ¢â ¬â„¢ strikes, wartime witch hunts, government prosecutions and mob lynching, Mexican-American uprisings in Baja, and Mexican peasant revolts led by Wobblies, hilarious and sentimental songs created and later revivedÃ¢â ¬â •all are here, and much, much more. The IWW, which has been organizing workers since 1905, is often cited yet elusive to scholars because of its eclectic and controversial cultural and social character. Wobblies! presents the IWW whole, scripted and drawn by old-time and younger Wobbly and IWW-inspired artists. Contributors include Carlos Cortez (former editor of the Industrial Worker), Harvey Pekar (author of American Splendor), Peter Kuper (MADÃ¢â ¬â„¢s Spy vs. Spy), Sue Coe, Seth Tobocman, Chris Cardinale, Ryan Inzana, Spain Rodriques, Trina Robbins, Sharon Rudahl, and the circle of artists for World War 3 Illustrated.

Book Information

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Customer Reviews

Imagine being a workers' rights activist at the time of the Industrial Revolution. As shown in Wobblies!: A Graphic History of the Industrial Workers of the World, you had to have resolve as steely as anything produced on the factory floor. It's slightly ironic, then, to have these heroic,

life-and-death tales of class warfare captured in the ephemeral medium of a comic book. Created as a collaboration between historians and graphic novelists, it is an engaging, informative, and sometimes uneven look at a time of violent social upheaval. The editors of this collection assume that their readers are at least somewhat familiar with the history of the Wobblies--this is not a children's primer. Many entries are similar, filled with pedantic text, but two in particular are superb, harnessing the potential power of the graphic novel form to great emotional effect. "Strike! (Lawrence 1912)," by Seth Tobocman, tells of ruling-class cruelty against striking workers with a ghostly grace born from its wood-cut graphical style. Nicole Schulman's "Mourn Not the Dead" strikes the right balance between storytelling and artistry, bringing the terrible reality of the Cook County Prison--where Wobblies died from mistreatment behind bars--to unforgettable reality. These entries alone fulfill the promise of a book that seeks to make the often overlooked history of the Wobblies relevant again. --Jennifer Buckendorff

The Wobblies, as members of the Industrial Workers of the World were known, were influential in the labor movement at the dawn of the 20th century. A grassroots organization that fought for equality and safe working conditions, the Wobblies also had ties to women's rights and socialism. This book attempts to encapsulate the rich history of the movement through comics (and connective essays) by such contributors as Peter Kuper, Harvey Pekar and Seth Tobocman. It's a colorful story, from Chicago's Haymarket riot in 1886 through epic strikes in Lawrence, Mass., and Patterson, N.J., to the controversial 1915 execution of folk singer Joe Hill. Peripheral characters include a parade of activists, including Margaret Sanger and "Mother" Jones. Though the group was most active from the turn of the century through the 1920s, later chapters address the Wobbly influence up to the present-day (noting, for example, its protests against Starbucks). The materials are assembled in as anarchic a manner as the substance of the source material, and all the lynchings and riots can start to run together. The loose structure and sometimes crude artwork do succeed in capturing the energy and emotion of the movement, however, and its spirit of activism, which continues today. (Apr.) Copyright Ã Â© Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

This is one of the best books I've ever read and a great addition to anyone's library. The artwork is excellent and diverse. Many different styles of drawing are represented here. I especially like the comic about black IWW members. I got the impression that the color white is portrayed as a shade of black, instead of the opposite representation. At least, that's what it seemed to me, I'm not sure

that was the intention of the artist. There are also many original IWW cartoons from its heyday, I think many are drawn by Ralph Chaplin. But even if there were no pretty drawings, this book would be worth a read. The IWW have a rich and too often overlooked history. It is a passionate history. A history of people working together to achieve justice in a world that won't give it without a sacrifice. And it was there sacrifice that gave us some of the rights we have. But what was more important than the 8 hour work day, child labor laws, and other rights the IWW struggled to give us, was the inspiration and example of commitment to justice, love and solidarity for each other, and an uncompromising attitude in the face of brutal repression and persecution. This book really gave me an understanding of who the IWW was and what it could still be(maybe in another manifestation, although it would be great to see the revival of this labor union). I really felt a connection with them after reading this book and a sense of gratitude for them, too. I would love to see this book in school and public libraries, and whoever decides to buy it, share it with as many people as you can. This isn't just a dry, intellectual history. It is a vital history that awakens the heart to a sense of the possibilities of justice.

This is one of the most enjoyable books on the hidden and suppressed labor history of American workers. Made all the more enjoyable by the variety of people's artists/cartoonists that have contributed to what is surely a labor of love. This is not what you're going to be taught in schools or colleges. This book portrays clearly that long memorable struggle for dignity among the working class that continues to the present day.The Wobblies held to a grass roots approach of organizing workers, prefering "crude vigor to polished banality", a system of priorites too little seen in these waning days of capitalism. Each young person, parent and school should have this information available to them, for any soul not born with a silver spoon wedged in their mouth will come away from this history with a lump in your throat and a new spring in your step. In light of encroaching globalism (that is no friend to worker's anywhere) this is a handbook to inspire and encourage a new generation to take control of their own destiny.Solidarity Forever!P.S.- Check out the recordings of Utah Phillips, the modern troubadour/sage of the Wobblies.

Bought it as a gift for someone. They loved it

A great read and all American workers should read this book.

Great book and great service.

As a historian of the IWW, I bought this title hoping for something new and insightful. While the presentation is new, it really suggests what Henry Adams referred to as the devolution of America. The real IWW did some interesting things with the graphic arts -- none of which are cited or displayed by the author. While portrayed as a serious history, this is truly a comic book posing as history. I would not buy it again/

110 years and more after the IWW began, workers, increasingly non-unionized, yearn for solidarity and representation. At least those who may read this anthology of graphic narratives. Interspersed with short essays chronologically arranged, this gives you a fair idea of the basic set of struggles our forebears, not only in the US but Mexico as here documented, took part in against the bosses and the politicians. Sound familiar?While most of this drama hearkens back to the great strikes in the textile mills of Lawrence MA and the glove makers of Paterson NJ, these stories also give glimpses at such characters as Emma Goldman, Frank Little, Lucy Parsons, Joe Hill, Big Bill Haywood, the Magon brothers, and those whose names are less well-known. I learned of Fr. Hegarty who stood up for justice, of the wobbly who used to hang out in Santa Cruz for decades, and the agitators who came together in the first comprehensive inclusion here, to form the IWW itself from disparate campaigns.The later stories are less cohesive, and more idiosyncratic. Apparently as with many such movements, the IWW kept splintering. Informers and police spies were surely to blame for some of the lack of unity. But the workers also differed over the role of violence, and certainly WWI and the very harsh treatment meted out to conscientious objectors such as the Mennonites receives a powerful depiction here. Such tales are lesser known, as are the company towns my own ancestors had to live in as they worked in the mines from childhood on. So, this book provides a reminder of the injustice perpetuated then as now, and it may inspire another generation to agitate, educate, and organize, same as before.

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