

Interview with Rebecca [Becky] Coleman

Interviewed by Kathryn Brewer

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KB: Becky, what I'd like to start out with is to have you give me an overview of your past involvement with the Minnesota Women's Press.

BC: I joined the "Women's Press" sometime after the preliminary planning was done. I wasn't part of the focus group that met, and I wasn't part of the group that put out that prototype. That work was all done by the time I joined. I came--and I don't remember exactly--sometime just before the first issue came out. Whether I worked on that first issue or not, I don't even remember now at this point.

When I came to the "Women's Press", there was a collaborative way of working. There were so many people involved. I was used to jobs where there was just me and a couple others, so there were a lot of differences in that sense. [chuckling] At any rate my title then was one of the assistant editors, and there were certain free-lance writers assigned to me. We talked about what we wanted to cover, and who might be available to cover. Then I would contact the writer to make sure they understood what they were to write. I would edit their material when it came in, and that kind of thing.

As time went on other things popped up. When we first started we were working with the typesetter and a page designer. We were using photocopied material to lay out the pages, and take them to her office. She would physically paste it up from what we were doing. This was both expensive and time consuming. My previous experience was in other publications, and so I said at some point, "Why don't we do that, because that part is not difficult?" We were working with a typesetter out of the office, and then this designer additionally.

So that's what we did. We shifted then, and had some boards made that we could do paste up. Again, this was before the computer stuff was available. We weren't generating computer material in house; we were working with paste-up copy. So, we moved to doing production in house. I think that was one thing I helped push forward that seemed to make a lot of sense.

As our staff changed, jobs opened up and we became more aware of our needs. At some point, I moved into the advertising side of it. I worked on ads--sold ads, helped design ads and also worked on special sections that we developed. Some of those were

successful and some were not. [laughing] I also had an interest in sports so I was the sports editor--such as it was. We had the quarterly--or even more often--sports coverage, and I developed those ideas and laid out those sections.

KB: So you were there about seven years in total, and moved through all of those positions during that time?

BC: Yes. One other little project I did was organize an art trip to Chicago. It was a big exhibit in Chicago, and we put together an overnight bus trip. We tied it into Community Ed. [education] classes. It was successful. We ordered a bus, and we had to cancel that one and get a larger one for the Georgia O'Keefe exhibit. There were probably fifty people on the bus. That captured some people's interest that hadn't heard about the "Women's Press", or thought about it much. It brought attention to what was in it. It was also a really affordable trip, compared to some of the others that were being put together.

KB: At the "Women's Press" you mean, or...

BC: I mean at the Minneapolis Institute of Arts. [laughing] They were probably charting an airplane, or renting their own bus. So that was fun, and that was something that the "Press" was flexible enough about, that I could do that. It didn't really fall into any job description, and I had to come up with everything. It was my project. I wasn't left to do it all by myself, but I lined up the transportation company and travel agent. That was a lot of fun and very successful.

KB: You started pretty early on. What did the organization look like at that point? You mentioned earlier that it was collaborative. Can you expand on that?

BC: I came from the Suburban Sun Newspapers, which don't exist anymore. They merged with others. There we had a community editor--who might or might not have one or two other people to work with--who was generally responsible for filling the newspaper. That was pretty much a solo thing, [although] you might have some people working with you. When I came to the Minnesota Women's Press, there were three or four of us with these writers behind us. So you were looking at this big kind of wheel thing.

The staff meetings were, of course, much more democratic, free-ranging...

KB: How many people were at the Minnesota Women's Press when you started?

BC: I'd have to look. It wasn't a lot because it weren't a real big office. I suppose you can talk to other people. When we first started, we were all taking turns at the desk. After a while that didn't make a whole lot of sense.

KB: Well, talk about that period.

BC: It's been so long that I can't remember it clearly. It seems to me that maybe we even took turns being at the reception desk--but that may be a false memory.

KB: It was everybody being capable of taking on...?

BC: Or helping out, because people did have jobs, like advertising. In the beginning, the pay scale was going to be the same for everyone--no matter what her contribution. At some point that changed also. It had to, because it's a business; it's really in the business of delivering ads. [laughing] Other things were worked through--other issues about compensation. Sometimes we had a level of compensation, and it had to change like any business would.

KB: Do you think it was a more democratically operated business at that point? For example, how were decisions made? Were decisions made on a group basis? Was it a hierarchy at all?

BC: I don't think it was much of a hierarchy. [laughing] It's always really been clear that Mollie and Glenda...that that's where the decisions were being made. At the same time, they were very open to hearing things. We went through workshops about styles--to learn different people's styles.

KB: You mean like Meyers Briggs [personality assessment]?

BC: Yes. Mollie's style is that it takes a long time to come to closure. It's a process. Other people have different styles and mine's not [the same as Mollie's]. It was real clear that it was Mollie's decision--not that she was ever arbitrary about it--but that it was her decision to make. In terms of a hierarchy...no, I don't think so.

At some point as the business grew and it became more obvious there were people in management. They would meet together to make decisions, but they also made sense. [laughing] Not everybody needs to be involved in every decision. But there were many round tables that involved the whole staff.

KB: Do you remember what you talked about at those round tables?

BC: No....[laughing]

KB: What kinds of things you were given feedback on? Which environment did you like better? Did you like it as it became maybe more organized over time? Did you find that you liked the early days, or the better days--more comfortable [days]?

BC: I think that would probably have more to do with personal style. Sometime things are too open, and then there get to be some boundary issues, maybe where a little more

clear delineation helps protect those. Boundary issues are bigger things for some people than for others. [laughing] Some of us have a tendency to kind of blow over those boundaries--bump against the other folks--so it makes it interesting. [laughing]

KB: The interview I had this morning was with a woman who was here at roughly the same time you were. She talked about job descriptions. Did you function with a job description?

BC: I don't remember.

KB: You don't remember that particularly. Anything else you want to say about that very initial period of time? The space that you worked in...? The kind of interactions that you had...? I understand that it was a small...

BC: It wasn't a very big office. Things were pretty snugly joined. When we first walked in, there was a thing there that kept you from being constantly interrupted by people coming in the door. There were dividers or something. It was snug. The library was the bookshelf. [laughing] Then it grew, and it grew, and it grew. Once we got that second room, that became the library and that table in there was used for meetings and stuff.

KB: So you actually had two operating rooms at that point in time?

BC: I'm not sure if that big room was available right away or how it was used.

KB: Were you here when they moved over to this building? What difference did that make in the way that the place operated, if any?

BC: When they moved here is when the bookstore started, right?

KB: I think so.

BC: I worked--as many of us did--part-time. I had a baby in 1989, so moving into [unclear] so that became a bigger part of what we were about. That represented, in some ways, a differing focus--a good one, but a change. The advertising was maybe a little more separated from some of the other parts, in a way that hadn't been [true] in the previous operation. Physically, in the way the space was arranged, the advertising reps were back here and the bookstore was up front. Mollie's office was up front where the conference room was.

KB: Where did you sit then? Did you sit in that front room as well where Mollie was?

BC: My desk would have been back here--back where all the computers are. [Pause]. Once we got here was when we really started using the computers for paste up and layout.

KB: Were you involved in production at the time it flipped over to computers?

BC: No, not really.

KB: So you had moved beyond that into the sales department--to advertising at that point.

BC: Right.

KB: Was there ever a point during those early years that you thought that the Minnesota Women's Press would not survive?

BC: Not survive... Well, it was always kind of touch and go [laughter]. There was a woman, who was formally a Mormon, who ran for president...

KB: I don't remember that.

BC: I can't put my finger to her name. She came through on a whirlwind, and wanted to know if we ever thought we'd be successful. And it was: "Wait! We are in business. We are coming out every time." We didn't miss any issues.

KB: So she had a definition of success, which was someplace in the future--not where you were.

BC: It was a definition of success that was really out there. And [She] was supposed to be this great feminist person .

KB: Did everyone react that way?

BC: I don't know. I think there were a lot of other things about this woman...

At the time--and I don't know if this is still true or not--there were women's magazines and newspapers being published across the country. We did exchanges, so they were sent to our office. Some of them were very glossy and some of them were very sophisticated and some of them were kind of like us--down to earth. Most of them were monthlies and more like a magazine, even though they were a newspaper format. So we always seemed to be about something a little bit different. I'm kind of an optimistic person, so it was touch and go more than once I'm sure, but it seemed to me we were meeting a need.

KB: What do you think were its biggest problems at that time? I'm not, by the way, going to focus completely on negatives. I'm also going to ask about strengths.

BC: This is a really tough market for any media because there's so much media. So where are you going to be? The media is just really moving ads--the business part. So you have all these issues over ads that you're competing with. You're competing with neighborhood newspapers, you're competing with community newspapers, daily newspapers, and other "niche" publications. Mollie's vision, and her ability to inspire others with that vision, and invite others to share that vision, and help shape that vision is really what made the difference with "Women's Press".

KB: So if I can paraphrase, you were in an extremely competitive environment and that was one of...

BC: It was also something new. It was a new idea and a lot of folks said, "Why do we need this?" Or, "What is this all about?"

KB: I'd like to spend time talking about the different jobs that you had when you were there. Why don't we start with the job as assistant editor? How many writers did you work with? Four, five, six or something....?

BC: I don't know.

KB: Did you find them yourself?

BC: No, I don't think so. When they started up the "Women's Press" there were big placards. That's how I found out about the "Women's Press". There were signs everywhere about its being started-up, and to watch for it.

KB: That was like on a telephone poll or something?

BC: No, a bulletin board at the library is where I saw mine. I'm not sure where they all went. I don't even know what they said. There was going to be this "Women's Press". I was so excited. So I sent along my resume, and many, many other writers did the same thing--primarily women although not [unclear]. So when it was time to start the newspaper--the regular publication--there were all these writers who had sent in their resumes, and that was the on going [source of writers]. People would come in wanting to write for "Women's Press". I don't think we had to recruit very much.

KB: How did you come up with the stories that you wanted covered?

BC: There would be meetings that we would talk about what kinds of things we want to cover.

KB: Was it primarily people who were on staff that were at those meetings?

BC: Right, the other editors....

KB: Did you generally get the right kind of... an acceptable perspective from the writers? Would you call it a feminist press in the beginning? Or was it more of a woman's press?

BC: That's a good question. We did talk about that. Mollie's vision was really clear; she wanted it to be a paper for all women. I think primarily you would say it was feminist. Even in 1985, not everybody said they were feminist. In fact a lot of folks didn't. [laughter] Some people took this chunk--equal educational opportunities, equal employment--so that I don't think there was ever a description that said, "This feminist territory here is marked out for the "Women's Press".

KB: That's really a nice way of thinking about it.

BC: Mollie can speak better to that than I can, but that's how I remember it. I don't think I would have considered myself a feminist then. I had a lot of leaning that way, and a lot of ideas that meshed well, but I had other ideas.

I think it [Minnesota Women's Press] was really considered for all women because when you're working with women's publications.... Well, are we going to work with lesbians? Are we not going to? Is our paper going to cover those issues? It was a wide perspective--a wide vision for whom this newspaper was for. Some of the people on our staff were suburban moms. It was a good mix. We had suburban moms, we had folks that lived in the city, we had single women, we had lesbian women, and we had women who had successful professional lives. So we brought in all that mix. Yes, I think it was primarily feminist, but more for women.

KB: How about taking the other perspective on it? [You've said] that you wanted to cut a broad swath on what was acceptable. How about what wasn't acceptable? Is there any editorial content that you said, "This is not for the "Women's Press". Do you remember making distinctions on that negative side?

BC: I don't know that we did editorially. There were some decisions about not accepting tobacco advertising and alcohol advertising.

KB: When we talk about the ad stuff I'll ask you that question again.

BC: [Pause] We interviewed Sally Forth [cartoon character].

KB: You did or...?

BC: It was done as a profile--it's a woman but Greg Howard was the cartoonist. That's silly but again it's not.

Some things that we came to, we wrestled with. There was some hotshot advertising agency that sent a picture of a Dinka tribesman kissing the rear end of a cow, which stimulates milk production.

At any rate [we wrote about] a Professor at Mankato State in response to her remarks about advertising to women and what's good advertising--and so that was a big splash. We were one of the first papers [to cover it], and so it was: how should we cover this? How should we play this story?

KB: So that you could take into consideration this broad range of women and...

BC: Plus it was kind of a touchy story.

KB: You were in favor of running with it?

BC: Oh, absolutely. Absolutely, yes. It was a great story. We had it. Nobody else had it yet.

KB: Well what did you ultimately decide to do?

BC: We did run it. I think we ran it on the front page.

KB: Interesting. I will have to go back and look at that one.

BC: Well, that would tell you a lot too about what's there and what isn't there. I think we did early on make a decision to have the copies bound so that they'd be available. That's a big expense. Where I used to work that's what I was told anyway. It's really nice to have those. It's easy to forget what happened.

KB: Absolutely. You mentioned earlier, when we were talking about special sections, that some were successful, some were not successful. What did some of those special sections look like?

BC: Well, when I say special sections those would be--some of them still are being done--where you tie advertising and copy together. Where the copy supports what the advertisers are interested in. Education would be one. We did some car stuff. We did sports, although we really didn't want to have much advertising for a sports section. We did a joint wedding section, because of some contacts I had with another paper. That was probably [unclear] but we did it. Those are special sections that would primarily be ongoing and encourage advertisers.

The Directory we started as a one-page thing, and it grew and kept growing. So we expanded the idea for that. Part of it was we saw that being done in other papers. From my experience at the paper where I had worked, the Chamber of Commerce did some

sections where it would be a special insert into the paper. When we started "Women's Press" it [the Directory] wasn't big enough to be an insert in the paper. It is now.

KB: And you would define them as successful if it generated ad dollars?

BC: Yes, and if it was a good quality. I mean it's not hard to do schlock, so I think we tried real hard not to do that. Those special sections are a little iffy; it's not entirely the same as news. It's a little bit slanted, because you're looking at a certain area. But we didn't pander to the advertising. We made it relevant.

KB: Before we get off the editorial content, you said something about the fact that you were the sports editor. Can you talk about that? What kind of sports coverage did you do during the time period that you were involved in that? Do you recall?

BC: Not very well. I think we covered university sports at the University of Minnesota. I'm sure we wrote about other kinds of sports over time, but right now I can't really remember anything else. I'll just backtrack a little bit. There were two NCAA [National Collegiate Athletic Association] championships here during that time. One was in 1988--the volleyball championships were here, and later women's gymnastics were here. So those would have been some of the things we would have covered.

KB: What kind of coverage?

BC: The Minnesota Monarchs was the professional volleyball team; it played for two or three seasons. Minnesota was one of the best franchises. They were playing their games at the Edina Community Center--what used to be Edina East. All these people [unclear] and some of these other players who had been on the Olympic team were right there. So we covered the Monarchs.

KB: Now did other newspapers give these much coverage?

BC: The Monarchs got some coverage. The stuff at the University would have gotten coverage too, but I think we were probably one of the first to take it seriously. I think we might have had one of the first stories about the Monarchs. We tracked it down.

KB: All right, let's talk about ads. You started in 1985 and you worked until 1991, roughly. At what point in that would you have gone over...was it three years, or one year?

BC: Ah, let me see. Once I started working in advertising, I still did some writing. I still reviewed books sometimes. ...Probably about half way, around 1988 or 1989.

KB: Did you like that? Did you like that change?

BC: Advertising? I don't think so. [laughter]. You know it needed to be done and I could do it, but... I've thought about that a lot since I left. It's probably not my first choice and not the best choice for me. I just don't like calling people, so that's kind of a draw back. [laughing]

KB: This would have been after the newspaper was established. Did you have a stable of advertisers at that point that you were able to...?

BC: Advertising is dynamic, so there is constant turnover. Businesses come in, go out of business. People change their business, or situations change. So I don't know that there was a stable base. There have always been advertisers and certainly there have been enough to keep the paper going--somewhat. I'm not clear on whether there was always enough to keep the [unclear] ...other money goes into that. I don't know.

I guess I really don't know how to answer that question because I wasn't really in a position to see a number. My sense is that it was always a struggle--or at that time it certainly was still a struggle--to get enough advertising to keep the paper going. There were some years in there when the economy tightened up a little bit, and people cut back on their advertising budgets. So there was tension, and there was--as the paper grew--expectations of what people who were working in a particular position should be able to accomplish to keep that up.

KB: Did you find yourself having to sell the Minnesota Women's Press when you were working in advertising, as much as perhaps in the beginning? Or was it well established enough...? Did people regard it as a radical thing that was to be afraid of? Or, did people regard it as, "Here's another media avenue for us"?

BC: Probably a little bit of both. There weren't too many people scared off but there were a few--a very small percentage. For the most part, people are besieged by calls from media wanting them to advertise. They don't necessarily...it's not your particular publication.... Certainly there were people who came in and had a plan, and knew the "Women's Press" would be the right part of it. People did come in. But most of [the time] we had to go out and try to find those people for whom the "Women's Press" would be a good market.

KB: Did you have the surveys of what the readership looked like at the point, to use as a base?

BC: Yes. Having that information available was really a neat thing. It was like Christmastime when the surveys came in, and we'd all sit around and talk about them.

KB: Oh, talk about that a little more.

BC: I don't remember how many years we did it, but it was just fun. Read comments and...

KB: Good and bad I expect.

BC: I think people that take time to fill out surveys generally are a little more positive. [laughter].

KB: It would be interesting to get a profile of who on earth these readers are as well.

BC: Yes! Oh, it was wonderful for information and for selling, and it was just fun for us to know--to be able to say we had this. I suspect the first year we had no idea how many people would respond. It was just overwhelming--lots and lots and lots. I have a box at home. When they came in they were just thrown into this box. Eventually of course the box wasn't needed, so that's why it's at my house. I was just looking at it...

KB: We were talking earlier about editorial content, and how that might have been guided by a vision or not guided by a vision. How about advertising? Do you think advertising had any vision behind it? You mentioned that there might have been advertising that was not acceptable--I think tobacco.

BC: Tobacco and alcohol. I believe that the Lamaze Federation [Lamaze International; a group that advocates natural childbirth] wanted to advertise with us once and we decided to decline that. We just didn't see how that would...those are the folks that ran some anti-abortion ads.... I remember we chose not to do that. And then, I don't remember what the outcome was, but we did have long discussions about whether we would accept ads for surrogate mothers.

KB: Goodness, I hadn't heard about that. Those would be almost like personnel ads...

BC: Yes, like a classified ad. We talked about it but I don't remember now whether we decided that we would or would not, or whether it came to something, or whether anybody was interested. I think we must have seen the ads in other papers. We did accept ads from the Minnesota National Guard, and there were some people that didn't think that was appropriate.

KB: Now these were apparently some of the decisions you would sit around the table and talk about--the discussions.

BC: I think so.

KB: Ultimately everybody would give their feedback, and then either Mollie or Glenda or both would say okay this is it?

BC: Yes. In terms of advertising though, it might have been the advertising manager and maybe the business manager as well. I don't remember. I remember these discussions, but I don't think we really talked about the Minnesota National Guard. I don't think

there was really ever a problem from our staff. Some of our readers thought that was a bit much.

KB: Was the whole production and design piece kind of fit in between the advertising and the editorial, or was that kind of at the end? I somehow have that closer to the end on my list of questions here but I don't whether that's because...[Laughing]

BC: You mean from my personal self?

KB: From your perspective, yes.

BC: No, I think production was kind of slipped in the middle. Nobody else really had hands on experience--not that I had a great deal, but some. I worked on community papers for seven or eight years. We had a crew that pasted it up; we edited it right there in some cases--probably because I'm better than some of the folks. I had a lot of knowledge about that and I had laid out papers. So when we first started we all worked together, but then eventually as we kind of evolved the job descriptions, Susan then took that over and was responsible for doing production work.

KB: Susan Galeota?

BC: Yes.

KB: You mentioned a trip that you organized for Chicago for Georgia O'Keefe. Do you remember whether there were book club trips at this point, or was this one of the first trips of the "Women's Press"?

BC: This was one of the first trips we did.

KB: Was this your idea?

BC: It was my idea, yes.

KB: And so you just ran with it?

BC: That's kind of what it seems to me. I'm a paper person so I probably wrote a proposal and outlined everything and what I thought would be involved. Then I worked on it at the time I was in the office--so the time that I was really supposed to be working on ad sales, I was working on this. As I remember we cleared about between \$1500 and \$2000.

KB: My word! So that was very successful.

BC: Yes. We just advertised it through "Women's Press", and then we ran two Community Ed classes, and we sent out a lot of flyers.

KB: Now the two Community Ed classes, those were done to discuss Georgia O'Keefe's work?

BC: Yes.

KB: As a part of the...?

BC: Yes. It was a dual thing. People could just take the Community Ed class or if they took the trip, then they could come to the Community Ed class and get a background. One class was in Hopkins, because that's where I worked previously--as the Community Ed Director out there. The other class I think was through Northeast Community Ed in Minneapolis. Somebody from WARM [Women's Art Registry of Minnesota]--Sandra Taylor I think--taught the class and went along our kind of our...

KB: That was convenient.

BC: Yes. We had to work with the Chicago Institute of Art, because the tickets were sold in blocks of one hundred and fifty. So we would have had to order the tickets that way. We did work with an agency in Roseville that did the contract and the busses. The way the busses work: if you fill up a thirty-six foot bus, then you go to the next size up. So you're at a profit, and then you're sort of at a loss until you fill up the seats.

We stayed in a nice little place in Chicago. It was really a low key kind of thing--we went down one day, and then they were on their own for the night--we didn't really plan anything so they had to find someplace to eat on their own and whatever entertainment they'd want to do. Our tickets were like for the next day.

KB: Have you ever gone on any of the other trips that the "Women's Press" has organized?

BC: No.

KB: That's become kind of an interesting little sideline or not even little...a big sideline.

BC: The people that went on this trip were from all around the Metro areas.

KB: At least some of them were readers of the Minnesota Women's Press, I suspect. Over the course of your tenure here, what do you think were the most important changes that you observed?

BC: [Pause]. I don't know. It's a process and it keep evolving, so I don't know that I could single out something and say it was a most important...

KB: That's a very fair response.

BC: I think starting the bookstore [was important]--because there was some energy there. That popped up because newspaper work can be a real grind--not that the bookstores' will ever make you rich either.

KB: Did you get a lot of walk-ins in the bookstore when you first opened it up? Do you remember that?

BC: No, I don't know.

KB: It was just fun whether you had walk-ins or not--just to have the other business.

BC: Yes, and the book groups bring people in. What was memorable about my other jobs were the people in the community where I worked. But in "Women's Press", it was more the people that I worked with. There were just really interesting and neat people here.

KB: Well that's a nice perspective. What do you think are the most important values of the Minnesota Women's Press?

BC: That there's not just anyone view--there are these multiple stories. That it's so important to tell our stories and have others hear those stories. And the idea that the profiles continue--all those voices, all those stories that have been shared. That's a pretty strong thing.

KB: Anything else? Any other values?

BC: Yes. I think there was a lot of respect for other people no matter what their job was here.

KB: Do you think of Minnesota Women's Press as being a feminist business?

BC: Oh, probably. I'm not sure what a feminist business would be, but being responsible, and trying to put values into practice--however difficult that may be to do.

They really aren't profit driven people, and that that didn't really enter into the conversation at all--as in other kinds of business it might. There are hard decisions that have to be made in business to survive and to continue, but you do those with respect and care and consideration. You know that sometimes you just have to--the person you have in a position isn't the right person for that position--make that decision, and it's not an easy one. You wrestle with it but you make it so that things can go on, but you do it in a respectful way.

KB: I'm interested in talking about the impact of the Minnesota Women's Press in whatever way you think would be a reasonable way to talk about that. You know, the way it's affected your life perhaps is one approach. The way you think it's affected other

women in the community in general... Or journalism if you feel like talking about that... How has it affected journalism?

BC: Yeah, I'm not very comfortable because I don't know that I have any way to gauge the impact or measure that.

It has been interesting to see the Women's Press start to look at the number of bylines on front pages, or in sports pages of articles written by women, and coverage of women. That was not given much attention in the early years that those surveys were done, but now really gets recognized and announced and treated as news. That would be one impact of raising people's consciousness' about that.

I think an impact is just that the "Women's Press" has continued and grown, and other publications in this time span have come and have gone. By continuing to be a viable publication, that's an impact too. This is a resource that is continuing. It also demonstrates there's a market. If we weren't reaching our advertisers, there wouldn't be advertising in the "Women's Press"--if they weren't reaching people and getting business from it. I think that's probably all.

KB: You mentioned the point--and it's an interesting one--how Minnesota Women's Press has survived when so many other organizations have not, that are or were similar. What do you attribute that to?

BC: I don't know.

KB: Do you think there's something in the state of Minnesota? Because Minnesota is one of the few...

BC: ...that still has a women's paper?

KB: Yes.

BC: Well, it could be. It could be that Minnesotans are better educated. I don't think that you can really divorce that. I think that without the educated readership--primarily formal education--that it would be hard to do this, to do the kind of thoughtful newspaper that the "Women's Press" is. If you didn't have that kind of educated, thoughtful market, it would be a lot harder to do.

KB: Are you a reader of the Minnesota Women's Press at this point?

BC: Occasionally, yes. I don't think I would say I was a regular reader, but I try to pick it up at the library.

KB: Well, that covers most of the questions that I had...so is there anything that you can think of that should be a part of the record or that you think is important to say that I haven't asked you?

BC: No.

KB: Thank you very much.

Minnesota Women's Press Inc. Oral History Project
Minnesota Historical Society