

Interview with Emmy Lou Jacobson

Interviewed by Kathryn Brewer

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KB: Could you briefly describe how you got involved with the Minnesota Women's Press?

EJ: I was introduced to the "Press" through the May Sarton Group. When that was in the paper, my daughter came by here and said to me "Mom, you better try this! It should be good." And that started it. I've come to the book groups since 1992, that's as far back as I could look. I enjoyed them, just enjoyed them so much. That is the big highlight in my life. I love reading all these things that I wouldn't have read without the "Press", the book groups, and the people who inspire so much interest in things that I just wouldn't have done on my own. It makes you think about all kind of things. I love the "Press", I take the BookWomen, I go on the trips, the whole bit! [Both laugh]

KB: You are quite the enthusiast. Had you been a reader of May Sarton before you started?

EJ: No. I heard May Sarton speak at Unity Church. It was crowded and she was wonderful. She had been at the Acropolis for her fiftieth birthday. My daughter had been there. And I had been there after my fiftieth birthday. So was that was kind of an 'Aha!' right there. That sort of started the whole interest. But I hadn't read her before.

KB: Have you considered yourself a feminist?

EJ: Well, that's very interesting because many people here complain and talk about how they were put down--I thought of this a lot--and 'men did this to them' and 'men did that to them' and 'women are put down' and I never had that feeling. So I thought about it. I went to a girl's school through twelfth grade, then to a women's' college. The war was on. I had a father whom I adored. So I didn't have that background of put-down feelings.

So I have learned a lot, reading these books and seeing things. I have a friend who said, "You know, I could have been really something good in business, but my father didn't think it was important for me to do it." Close things and removed things that I now feel very strongly about, and I didn't when I came here originally. I think that's great because it's important.

KB: It opened your eyes. Well, I wonder if you could describe a typical book club. What happens?

EJ: What happens? Well, everybody comes in and sometimes they hate the book and they say, "I couldn't read it all, I couldn't read it all". But the good thing is that everybody seems to feel really comfortable and is able to say what they think. I think you go some places and you don't feel comfortable to say [what you think]. We choose the books and read some of them. The ones that we read the authors in order, then the publishing date determines the order.

KB: Maybe you could describe the book groups you've been in so far?

EJ: I've been involved in the May Sarton book group since the first one, from the very beginning. It was a very large group to start with, and got down to about twelve. It stayed that way for very many years. We read May Sarton's works from beginning to end. The first year after we had been reading her works, we celebrated her birthday and had a birthday party. We wrote her a note and took pictures. We sent it to her and she wrote back poems of hers. That was big time stuff!

KB: Oh, yes, I can imagine.Unpublished?

EJ: She would write a poem for Christmas that she would send to her friends, and that was what it was. We got a note back from her, and her writing was so tiny you hardly read it. You had to kind of imagine what she was saying. That was kind of neat, too. In her books she always complained, "Oh, I have those letters to write." She felt she has to respond to all her mail as her father had done in his work. He was studying writing about the outline of science in the world. [Laughs]

So it was a big, big thing. When she responded it was wonderful for us. She would describe her house. A lot of her writing is about her home and her dog and her cat, and about looking out at the water and her garden. She would write in the morning and garden in the afternoon. We all would say, " We should go there, just go and see this". One person in the group did. She was on a sabbatical and she was studying things. She was in the area, saw that the house was for sale--that May had lived in, that she had owned. She went to look at it.

KB: Were the gardens wonderful?

EJ: There were no gardens in that one. When we did go to Maine, May had already died. In her books....they are full of all these people she knew and saw. Kathleen, who had been there, hooked up with someone on what she was doing. But that person also knew the gardener. She had seen it, but when we were all there she took us to the gate of this house, but she didn't feel it was fair to go in there when May wasn't there. She had

already passed away, I am sure. We stood looking at this gate like it was the Taj Mahal. [Chuckles] That was just fun and some of the other people just laughed at us wondering what we were all about. We got out picture taken at the gate, because she was just so wonderful and we enjoyed her so much. Just a really bonding happened in that group.

I don't think people see each other necessarily when we are away from here, but when we are here get together it's just wonderful. Mary has a lake place in Wisconsin. We've had Camp Sarton there twice, when we stayed at her place and read Sarton and talked about it. It was another great experience.

My daughter, quite interestingly, was doing May Sarton for her book group--a group of women much older than she in Ohio. They talked all about May Sarton. The group she was in started when the women in the group were called Mrs. 'So and So'. They had to wear white gloves and hats to the meeting so she thought they had come along way since then. [Both laugh] She had to write something to get into her book group. She had to write about ten books that affected her the most in her life. She had to write this paper and give it to the group before they would accept her into the group. She chose to do May Sarton and she did her poetry.

KB: Her ten books were about May Sarton?

EJ: No, maybe one. But when she gave her book report to the group, it was about May Sarton. She did read some of her poetry as well. Sarton always wanted to think of herself as a poet. So that was fun. They asked her why didn't she marry, and all this stuff. It was a very different setting for her to be with these women than if she had been here. It was a good experience.

KB: So you belonged to the May Sarton group. Are there other book groups that you have belonged to as well?

EJ: Yes, after May Sarton we didn't want to disband. Now the group is called 'Reading across a Lifetime', because we read Willa Cather.

KB: All of Willa Cather?

EJ: As much of Willa Cather as the group could stand. [laughter] We had some people who were not coming because they didn't like it, so we switched. Now we are reading Barbara Kingsolver. Glenda said before we read Poisonwood Bible, "Well, everybody likes Barbara Kingsolver, so we won't have a good discussion, because it's good when people disagree and have different points of view. But the discussions have been wonderful.

KB: And does indeed everybody like Barbara Kingsolver?

EJ: Oh yes. Everybody liked her. When we did the first one the comment was, "Look at how many underlinings people have in their books--the places where she said something so clearly and so beautifully that you want to share that you like this." That's a lot of the book groups...people will quote a line or a paragraph or something saying, "Oh, listen to this...it just sounds so good." So Kingsolver is like that.

Someone in our group--I'm sure she must be in your interview--Marion lived in Africa like Kingsolver, and experienced the same life experiences as in Poisonwood Bible, so that was good. We read Alice Walker. I'm going to forget some. Anyway, we take an author and read it through. We would read a sample of someone to see if we liked them, and then read their books. Then whenever something comes out about May Sarton we slip back and read that. [laughter] We read her biography which all just hated. That woman was so 'picky', and unkind to Sarton.

Now I'm in the biography group--biography/autobiography--and in a couple months we're going to read Virginia Woolf's biography. I got it and I read it, so I could pass it on. She meets May Sarton, and thinks she's kind of a 'snip' and an upstart, and she said, "And May Sarton was in love with everybody!" [laughter] That's kind of the truth, you know, and her comments were...that was interesting.

KB: Wonderful to be able to think about somebody meeting her many years ago and reacting to her personality. That's great. So is it--the original people in the May Sarton group--is it still pretty much after all these years the same people?

EJ: Well, there are ten of us that have been in it all that time. It's great, just great. Oh, and another thing that one person thought--and I enjoyed that so much--she thought May Sarton was too uppity, because she'd have French comments, and stuff like that. ...But that was her. Then she kept talking about Virginia Woolf, Virginia Woolf, Virginia Woolf, and so I said, "Well I guess I better read Virginia Woolf!" And I read a couple of her books, but didn't fully get out of it what I will when I read them again, having just read her biography. So that was interesting.

You come here and you think, "Oh, I read all these books. I really know something about..." Then you read one, and you discuss it and probably go away with the names of at least five or six books that you can't live without, which is great. It's terrific stimulation, that's what I love. ...What other people think about it, and what I think about it. When you hear what others have to say it just, it's so much better, so much better than reading on your own.

KB: Well tell me about the women that are a part of your book groups. What are they like? I mean without, you know, describing individuals...

EJ: Well one is to me very young. She had her 40th birthday, and she specializes in the elderly at the University. She's getting her Ph.D. So her perspective is always

interesting about, “Yes, these things happen to older people”. The various ages....one’s a schoolteacher, and it’s always how this reading affects what she does in school.

KB: So there’s some diversity?

EJ: Oh, very much diversity. One is a stay at a home mom. She became a feminist from reading the Minnesota Women's Press and she’s always interested in all that stuff. One is someone who’s been here longer than I have, and loves the poetry, and will always find a poetic sentence in whatever we read. It’s really wonderful.

KB: Now do you always have a facilitator?

EJ: Glenda [Martin; Co-founder and Co-publisher] is the facilitator. But if she’s away then someone else...Barb [Clarke; Library coordinator] takes it and Betsy. It goes pretty well...but Glenda is essential. [Laughing].

KB: Tell me about what Glenda does that’s so essential. What she’s like as a facilitator? ...Seems like the wrong word to use...

EJ: What I like about this is I don’t have to be the one to give the speech. I’m happy to talk but... I have friends who go to other book groups and they just go crazy trying to get ready to give this book report, that nobody else has read the book, and it’s ridiculous...I mean it’s nonsense to me. And here Glenda...she’ll talk about what’s important, and which books she thinks are wonderful and why. That this [book] gives such a good insight into a person in this situation or that situation. I really agree with her.

Women have a lot to say, and haven’t been saying it for long in books. There is Virginia Woolf and there are a few, but as a whole... There’s so much out there, and so much reality that I think is now in women’s writing, and it’s so good. You don’t want to go back and read the old stuff that much, because it’s so different. Glenda is so excited about it all. She just loves it. I think getting people to read these books and think about them is just a tremendous gift to the whole group, because you know that’s her thing. She really does it well.

KB: How does she get people to participate? Of course you’ve all been around for so long and you’re all so comfortable with one another. But what does she do with people who don’t really feel comfortable in groups, to participate?

EJ: Well she doesn’t push you. She doesn’t go around and ask questions. She might pose a question, or someone else will, and then people will respond. And at the very end... There have been some times when there’s been someone in a group that’s real quiet and she’ll look at them and say, “Well, what did you think about it?” and they’ll say something. I brought a friend to trip to New Mexico. She read the books and she wanted to go. She’s really turned into a reader of all these books now. She’s joined a group. She read one book and she said, “I just didn’t get it.” And I said, “Well we’re doing it in

our book group, maybe you'd like to come." She did and that was it, but on the trip she was hesitant. She goes, "I don't have much to say." But now she does. It's a matter of becoming comfortable I think. There are a lot of wise people. One young gal was on our trip--that's where I first met her--to Scotland and she just is full of wonderful questions and wonderful insights and how that applies to what's going on now.

The first thing Glenda says, I'll never forget that, "This is not therapy; we're not here as a group..."--I don't know, what do you call the groups when you meet to discuss whatever the problem is....? But it is a kind of mental therapy. You think about things that you just wouldn't--I wouldn't anyway--before. And that's what I like about it, it keeps me thinking.

When I finished that book on Virginia Woolf just the other day--because it was sad at the end--my daughter said, "Well now do you know--because I wasn't [unclear]--now do you know Virginia Woolf? I said, "No, I'm not sure I really know her, but I sure do think about her and what she did for women and women's writing." She was a forerunner in feminism. A Room of One's Own is like big capital letters, you know. You have to have your own space, and be able to think about what you want to think about, and if you can write, write it. So, it just opens big doors for me anyway...all the "Press" and the book groups.

KB: Lets talk about the trips a little bit, because you've talked somewhat about the experiences on the trips. What trips have you participated in?

EJ: I went.... Because we kept saying, "Lets go there, lets go there...Nebraska, and see where Willa Cather lived." We didn't do that yet. I went on the first trip to New Mexico, and that one was called "Visual Journaling." We not only read books but we had a few lessons in how to paint pictures, because we were going to Ghost Ranch and that area. We were to draw pictures with our watercolors of the area. We were in the vans, and we went to see places that the books told about.

Ottoway Bridge was where the woman lived and fed the men who were working on the atom bomb. She told about those people and how she came to that area. She went home and got sick, and came back and said "I have to be in this spot in order to gain my health and my well being." We stood in the middle of nowhere on the bridge, because the house had been moved because the highway had come through. It was again another one of these moments where, "We're where she was!" [laughter] That was just good stuff.

So we had painting lessons; Robin was our teacher in that area. Some of the people were really good, and mine was terrible. We stayed at two different bed and breakfasts and we were at one...an old Spanish hacienda. It was wonderful, just wonderful. A woman who had been with Georgia O'Keefe as her cook, and kind of helped her with things, was there. The people that we were with there, knew her. One of them had bought her house--I think that's the story. She came for dinner that night. Of course that was a thrill because we had read all about her, and there she was. We had to show her our pictures.

Everybody did, and when I showed her mine, she said, "Aren't you brave to show me this picture!" [Both laugh]Because it was really bad. But it didn't bother me. I was there for a good time, you know. Several people got interested in watercolors from having--that's a whole new world--from having that experience. So that was very good.

We went to Georgia O'Keefe's house. That they had planned way ahead, because they only took half of us--there were fifteen of us and we had to go in two groups. That's a small group to go through this house. There you see 'The Door' that she paints in the picture. You stand in her bedroom where she painted a picture of the road, and how it goes. The whole house was very thrilling. This is wonderful stuff that maybe you could do it by yourself, but it would take a lot of doing, and I wouldn't even know what to do. Whereas Mollie and Glenda, they pursue it and we go and have a good time. It just is very meaningful.

We went to a dance where the whole tribe--it was a huge thing, and we took our little chairs and watched...these Native Americans doing their dances. The people had all come home to the reservation for this. I have never seen anything like that. It was just wonderful! So the trips are excellent.

KB: Where else have you gone besides [New Mexico]?

EJ: I went to Maine which I loved...just loved that.

KB: Now what books did you read for Maine, do you remember?

EJ: We read some novels by one woman, and then we saw her in her parlor. Again, it was a little house and we had to go in a small group...little by little go in....the story of these people....

KB: But she was alive.

EJ: She was alive, oh, yes. She talked to us and talked about her writing. I should have taken some notes.

KB: Oh, don't worry about it.

EJ: Then another woman, we went to her house on the edge of the lake. She was living with this other woman--they had been friends forever. The house was so tiny. We sat on the floor and it was like who would [unclear] when you're having company. I don't think she did, but it was so neat. She talked about the characters in her book and how wonderful they were. In the summer they go to the island, and she took us a quarter of a block down on her dock to look out at the island. They go on the island they have no electricity, no telephone, no anything...and she does her writing from there. She showed us her old typewriter that she wrote on. She's still alive too so...wonderful. It just means so much more.

We went there to a bookstore and the woman who owned the bookstore had us at her home for drinks and hors d'oeuvres. She had four authors come in there and talk to us about their books. They do a lot of publishing there. Then we all went out for dinner. I had the chance to talk to them some more. It was great! Of course we all read all those books afterwards, and found out that Maine has so many writers, and does a lot of publishing.

We went from one secondhand bookstore to the next, picking up old books. We had sort of an unwritten contest of who could send home the most books because we couldn't possibly take them in our suitcases. Fortunately our last stop was right by a post office, so that was good. Great fun. You share wonderful things with people when you do things like that. We read The Country of the Pointed Firs, and we were in her house where she sat and looked out at the world as she wrote the book. Good stuff.

KB: Well, now tell me about BookWomen. You've been a subscriber of BookWomen apparently for...

EJ: ...From the beginning. Yes. I enjoy that a lot. I like reading about the other people, and what books they like. Glenda's always got an article in there with lots of recommendations--things she's read. When we went to England, she had recommended a book to me. I was at the "Press", and she recommended this book and I bought it. She says it's very important that you read this book. I read some of it and I gave it back to the "Press" for the library. I said, "I don't want this; I can't read it, I don't like it." And then we went to England and we had to read it, so I bought it again and read it and really liked it. And I said, "Well there she was right." [laughter]

KB: Sometimes your not quite ready for a [book].

EJ: The impetus of, "I'm going to go there. I'm going to walk on that walk where those people went. I'm going to go to that town." Then you read it and you read with very different goals, I guess. When we were in Maine, we met with another book group that Mollie knew. We all met together and we talked about a book together there. One young woman said--and it was just such a great phrase--she said, "I read those books when I was fifteen years old, but I read with a different eye now." She's probably twenty-five now, maybe thirty. That was just right on. Because I think I read with a different eye now than I did before I came here and learned about all these books. It is a tremendous opportunity to share and hear what other people have to say.

BookWomen does that all the way around. I've sent it to a friend in New York, and I've sent it to a friend in California. Now I just sent it off to...my best friend's daughter-in-law is a reader so I'm sending it off to Nevada to her. So,get them going all over the place. It's wonderful to get something you like and be able to share it with people. I have friends here who take it too.

KB: Do you have any other way to set up a community like this? Would there be any other outlet to set up the kind of community that you have--

EJ: For me? No, this serves a marvelous purpose for me. It just means a lot to be able to be a part of this. Would I do it myself? I don't know...I don't have to...it's here, it's available. It's a tremendous job that they do and they do it so well. I wouldn't say it's effortless--it's a part of who they are, Mollie and Glenda, and it's just wonderful. I do recommend it to people--to come get involved.

We read biographies, and I'd never read biographies. But someone on one of the trips said, "How would you like a group like that?" I thought, well I never read biographies so yes, I'd like to try that. And we did. I've been in that for about a year. Someone I've known since I was a child wrote a book about her early childhood. It's called Growing Up Jewish in Minnesota. I knew her parents. I knew her--she and my brother were in the same class. I spent an evening with her and she talked about writing her memoirs and I thought, "Would I love to read it!" Well, I happened to see her when she had the first copy off the press. Obviously it got published, and right now, it's on the bookshelves. I called her up and I asked her if she would come and share with us when we read her book. I mentioned it to the group and they said yes, they'd like to read it. The book is very little...and we've been reading great big fat books. [laughter] It was very well accepted. They were very interested in her and her book and everything. And it was fun that she came and shared personal experiences.

KB: So you have the ability personally to affect the direction the book group goes.

EJ: Oh, yes. Yes. Everybody can recommend, and people come with, "Well, I'd like to..." Sometimes they say, "Well I'd like to read this author." So we pick a book from that author. I'm in the Sunday morning group too. The biography--we didn't want to just limit it to biography so we put in memoirs.... If you've read something, then you share it. "Let's read this." Or, "I hear it's good". So everybody has input and that's good.

KB: Are you a reader of the newspaper?

EJ: Yes, yes. I like the paper. I don't read it as much as I read the books but I love it because my daughter's first published piece was in the paper.

KB: Tell me about that.

EJ: I don't know where she saw the information, but she said, "I want to write this and see if I get it published" and they did. It was funny because it said Minnesota Women's Press and she had lived here, but she moved away. She said, "So Mom, I gave your address in case you had to be from Minnesota to write in the Minnesota Women's Press." They accepted it, and Mollie came over to get a picture of her. They still have that in the paper where someone writes a short essay.

KB: So it was in the editorial section, where it's a short essay about...

EJ:A short essay about this person themselves. So I went downstairs today to look for it and bring it...see if I could find it and I found it. I keep all the things that she's written--she now has jobs where she does a lot of writing. But she wanted to write and just the fact that the Minnesota Women's Press was willing to print something she wrote was...that was a terrific start for her. It's a terrific affirmation of ability.

I think they do that so well with the "Press". People...they're there, they're written about, they've written--it's an important thing in their lives to have that experience. They would never get anywhere near the recognition in the other papers. The "Press" really gives people a chance to express themselves and say things. Or people know about them or write about them. That's so important. You need an audience if you want to write, you know.

As you read these biographies you sense writers' insecurities about, "Would anybody want to read what I want to say?" I think that that's a terrific thing that they do for people that otherwise wouldn't be heard of, or heard from, and so forth. So that's good.

KB: Well, I'd like to talk about the value system that's behind all of this--the values of the Minnesota Women's Press. You've been able to observe them for a long time now. You participate in a bunch of different activities. What do you think the values of the Minnesota Women's Press are?

EJ: Well, the first value, or top priority I guess I'd say, is women's words. Women's words are important and need to be heard and need to be read. This is a place it can happen.

...And all people are respected. It isn't just the college professor and the lawyer, but everybody that's interested in women's achievements in one way or another are accepted and appreciated. That's so important. That's so important. We had one group where we were asked, "What woman has affected you the most as a mentor?" Some people said their mother, and some said their grandmothers, and a lot of them said the nuns at the schools that they hated.That the nuns or a special person gave them encouragement to be the best that they could be. I think that's a value that the "Press"...

KB: ...Just asking people to think about it and share that?

EJ: Think about it and also giving people a chance to do the things they want to do. ..And look at all aspects of 'feminine' life. I know there's a group now about feminism in business that meets while we have our biography group. It's a very much younger group than some of the others. But each avenue that opens up for whatever reason dealing with women, the "Press" is willing to go in there and take it on and see what can be shared, or how they can share it. So, it's wonderful.

I'm just thrilled that I know about this place. And I share it with people as much as I can. I have a very dear friend who sends BookWomen to her mom, who is in North Carolina. She's too busy, she's too busy... truly her life is too busy. So I said, "We're going to go to a retreat this fall" and signed up. And I just have the books we're going to read, because I know it will just mean a lot to here.

KB: Well, think if you could a little bit about the impact of the Minnesota Women's Press. You've talked about it already, but if you could spend a little time focusing on that especially...the impact on your life or the impact on other women within the community.

EJ: Oh, I think it's had a big impact on people. We have one person in our group who says she found feminism in reading the "Press". She reads all the books and comes to the book groups and talks about her children in school, and how she deals with even the spelling lists that school...that they don't choose the right words. [laughter] It is important. There's so much in our lives that relate to feminism, and some of us don't even see it, or don't understand it, or don't realize what it means. I think the "Press", they've climbed many mountains about those issues, that maybe could be done by someone else, but I don't know how. They know how to go after this stuff, and treat it with real dignity, and express things that need to be expressed.

KB: Great. Well, is there anything else you want to say about the impact on yourself that you haven't had a chance to say already?

EJ: I don't know if it comes through, or not but it's a big factor in my life. [Both laugh].

KB: No, it comes through.

EJ: It's given me lots of pleasure and knowledge, and a new kind of respect for myself. I think that's a value of the "Press"--that people see that the things they are interested in or deal with are important. ...And that's really good.More than that I don't know.

KB: Okay. Well, I mentioned to you before the interview that I was going to ask you the feminist business question. And that is, do you think the Minnesota Women's Press is a feminist business? And if so, what is a feminist business?

EJ: Well, I would say yes, I think it is. What is a feminist business? Well, it's run by women, decisions always are made by the women. For years women didn't have a chance to make any decisions except, what's for dinner. [Both laugh]. No, really...you read that history, and you go, "Oh my gosh that's true!" It's really true, these things we read in these books.

I have a good friend who flunked our last year in school. Her parents said they were not going to pay to send her back to that private school again for another senior year. Would the principal please find some college that would take her? So she went to college, and she graduated. She runs her family business. She's one of a group of women in the

country who's business' grosses over I don't know how many million a year. And she didn't make it out of high school. [laughter] She supports her whole family with it. It's very interesting.

She's very much a feminist, and trying to restart a school just for women. She says once they go with the fellows, then the girls don't get a sense that they can do the things they can do. That's a pretty good example of when a person thinks they can accomplish something, they should go after it. I think that feminist business...I think that's great, that it's brought to people's attention. Sure there are people out there that don't want anything to with it. But there are a lot of people who do. And I think it's important for those people to band together and achieve what they can and help each others, because I'm sure that's part of the situation. I think the "Press"...it's wonderful that it's all women. Wonderful.

KB: You mentioned that there are some people that just aren't interested in it. Do you ever get the sense that there are some people that think "*feminists*", and you see that today? I mean maybe ten years ago and also today?

EJ: Yes...well, I don't see it so much today. But I do bump into it at social events I guess I'd say. I don't go to those, because I don't like that kind of stuff. But I certainly think that there are men out there who think it's a nuisance.

KB: What about other women?

EJ: Oh, I don't know. I'm sure it's there but I don't get it. But again my association is with a lot of women who were educated in women's schools, and that makes a big difference. I'm going to my fiftieth college reunion in September, and that college out in California, they wanted to integrate men. The alum's just were up in arms, and they raised all kinds of money. There are no men at that school. You read about the accomplishments of the people who went there and what they do, and it's just thrilling, really thrilling. I think, well I could do something if I went to school with all those... So I've had a different background than some people.

KB: Yes. Interesting. Well, the last question I want to ask you about is, why Minnesota? Minnesota Women's Press is one of the few presses that has survived in the country. Why do you think it survived? And why do you think it survived here?

EJ: Well, I'm not sure I know, but I think Minnesota is very open to thoughts, and progress, and accepting of new things. It's not exactly the same, but I have a friend who lives in New York City. She thinks I live in the absolute boondocks, you know--like I'm out there in the jungle or something. She's in healthcare and she says, "You know Minnesota is the forerunner of healthcare." I think we just accept things here, and then give them a chance.

I'm not sure that's right but it's wonderful that the "Press" has been able to make a strong hold, and continue its presence because it's very important. For one thing you look at all the things they've done. You start with just the paper, and now there's so many other things. They see what's going on, and what needs to be done, and they go after it. ...And people recognize that. I think that's where it's at.

KB: Yes.Anything else that you haven't had a chance to say?

EJ: Just that I love the Minnesota Women's Press! [Both laugh]. Give me my box--my soapbox--and I'll stand up and tell my happy story. You know, I've really enjoyed everything about being here. So, it's very good.

KB: Well, thank you so much for the interview.

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