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Interviewer: Hannah Soukup
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Hannah Soukup: So today is November 16, 2017. I'm Hannah Soukup, and I'm interviewing Beth Judy about her work on *In Other Words*, which was a radio program that aired on KUFM in Missoula, Montana. It was started around 1984, '85 by Rita De Andrea and coordinated for many years by Linda Smith and also by Beth Judy. So hi, Beth.

Beth Judy: Hi.

HS: How are you?

BJ: I'm good. Thanks for having me here.

HS: Yeah, thank you. So we're just going to start out with some preliminary questions. Where were you born?

BJ: Aurora, Illinois.

HS: Okay, and what year?

BJ: 1961.

HS: Okay. Was there anything in your childhood that sort of, kind of drew you to radio?

BJ: Absolutely. When I was a kid I actually kind of grew up on classical music. I didn't think a lot of my peers knew much about classical music and I was always hankering to do a radio show that would be about classical music and would make them love it like I did. So I guess I was always drawn to radio. Then, before I moved to Missoula, I had an answering machine, and I'm not very good at reading instructions—which improved when I worked on radio so that's good—but at the time I didn't know that I could shorten the 30-second period that you had to say your message in, your outgoing message. So I decided to use it for a radio show. [laughs] I did a show on word origins, so that if anyone called me they had to listen to 30 seconds about a word. So that was my first radio show, and actually that's how I got into radio at public radio. I used that show...I made it into a real radio show later, after I had acquired my radio skills from *In Other Words*, but I can get to that later.

HS: Okay, great. So what brought you to Montana?

BJ: The creative writing program at the University of Montana. In 1992.

HS: Okay. And you studied nonfiction there?

BJ: I think I studied fiction, actually.

HS: Okay.

BJ: Yeah.

HS: With Bill Kittredge?

BJ: Bill Kittredge and others, yeah.

HS: Okay. Great. Did you do any radio work there while you were here as a student?

BJ: Yes. I think I started my radio work with *In Other Words*. No, it was not through...I mean, we didn't have a student radio program or station at the time, and I didn't do any radio journalism or anything as a student. But while I was a student, I started working on *In Other Words*, and that was about 1994. And then I graduated in 1995.

HS: How did you find out about *In Other Words*?

BJ: I think...That's a really good question and I don't remember, but I was already listening to Montana Public Radio or KUFM. When I first moved here, my landlady, who was my age, said you're going to really like the radio station here, and so I was listening. It was better than the one in Atlanta, actually, and then, yeah. I didn't dream that I would actually be working for the radio station.

HS: Do you remember the first time you heard an *In Other Words* broadcast?

BJ: I do not.

HS: Okay.

BJ: But I was really excited that I could do radio...that there was a way in to do radio. I was already a feminist, so that was really cool that it was women focused.

HS: Why were you a feminist?

BJ: I became a feminist when I was in college. I was in college...I graduated in 1983—'79 to '83. I had professors...I think my first feminist course was a course in French feminist literature. That was kind of my first introduction to that. I became sexually active and *Our Bodies, Ourselves*

was a fantastic resource, and I loved the feeling of that book. Where “we’re all in this together” and “knowledge is power” and “women need to stick together.” I worked on a rape crisis hotline when I was in college. I was raised a good Catholic, but that changed in college where I realized that, “Oh my god, what would happen if I got pregnant?” So it was just a time of awareness that I hadn’t had yet. Although my mom is a great woman, and I think she would call herself a feminist, but. Yeah.

HS: So then the idea of working for a radio program that’s “for women, by women” just was a natural fit then.

BJ: Yes it was a natural fit. It really was.

HS: Okay. What was the original format of *In Other Words*?

BJ: By the way, I guess I should mention, I’ve kind of forgotten about nine years. Which is that I graduated from college, I moved to Atlanta, Georgia, I worked for nine years before I went back to graduate school. While I was in Atlanta, I belonged to an activist group that was a secret activist group called the Girl Vigilantes. We did actions that had to do with...It was Reagan time, and we...Roe v. Wade was being threatened. So our group was all about reproductive freedom, and we believed that the majority of people felt that way also. We used humor and made our actions fun, and they were really cool. We did about, maybe nine or ten major actions while I was with them, and then I moved here.

HS: What kind of actions?

BJ: The first one that we did was...We were a bunch of artists, and actually at first there were only three of us and Georgia State University, I think has actually collected our materials, The Girl Vigilantes, so they are in Atlanta. But we projected a 100-foot slide onto the side of a building right by the highway, right downtown, that was a nude woman with the beauty pageant sash across her body that said “Mine.” We got shut down by the police, but it took them an hour to find us. I was a PR director for an organization at the time, and so even though there were only three of us—which was the guy who had the equipment, my friend Lil who was an artist, and me—we made ourselves sound like a big group. [laughs] I did the PR. I called a TV station and reported it, and then they came out. So it lived on after that hour for about three days, and that was our start. We did other things too.

HS: So you were well prepared to come in and work on *In Other Words*.

BJ: Yes, I was excited to have another venue for working on that issue.

HS: That’s great.

BJ: Yeah.

HS: What was the format of the show?

BJ: When I started it was a half hour, and we have used the same introductory music and outro—we call them intro and outro—music the whole time. We used it for 30 years, or however long the show went on for. So the music would play, we would have a short spoken intro, and then we usually interviewed somebody. The most amazing thing about *In Other Words* is that we produced, at first, a half hour of radio and later an hour of radio, which people who do radio or do sound know that all of that takes an incredible amount of time. We did that once a week for 30 years. I mean, there's not...There are very few shows, if any, on Montana Public Radio that have lasted that long. We did it—a group of people who were not professionals but who were volunteers—we did it without fail. One way that that was possible is that when we were just not feeling...if we didn't have enough energy or we needed an extra show, we had WINGS, which is the Women's International News Gathering Service. I don't know if Lin mentioned that. But it's an excellent Canadian production that covers news around the world, and somehow Lin—she was the one who, during my time with *In Other Words*—had the connection with them. They would send us cassettes—you know, that was the old days—and we could plug that in when needed. But other than that, we usually interviewed somebody or some people. Or we did a show about something.

HS: Around a theme?

BJ: Around a theme. There were anywhere from three to eight people working on *In Other Words*—we were called producers—at a time, over the years.

HS: And all volunteer.

BJ: All volunteer. Sometimes people weren't comfortable with being on the air. But we still encouraged them to help us technically. We worked at Montana Public Radio, KUFM, at night. We worked at night so that we wouldn't interfere with the news people during the day. So usually you needed a person to be recording you, especially at first. Later we all were very good at doing the recording ourselves—being both in the studio and at the board. [laughs] There was one woman who had been a NASA space engineer who loved...She came in doing the technical stuff. She was really good at that. Later, she got comfortable being on the air and did some of our best shows and became our stalwart. What would happen would be that people would start. Some people would do it for a while and fade away. Other people would kind of step up as others got burned out. So then they would become the pillars. Janet Scott is who I'm talking about, who now lives in California, and she was kind of a pillar after I got tired, after Lin got tired, so, yeah.

HS: Great.

BJ: And by the way, we had once a month—this was something that gave us a break also—is that we had music, a music show once a month. So it was just music by women, and we had certain people over the years who took care of that. Including, in the last few years, a woman up in Alaska who would send us the show that she would make. Yeah.

HS: What was your role on *In Other Words*, and what did that entail?

BJ: First, I was just a producer, and I was learning radio skills. I had never done radio except on my answering machine before. Then at some point, I became a co-coordinator. At first we were sponsored by WORD, which is the Women's Opportunity and Resource Development Center, and they actually paid us. I was co-coordinator with Lin, and maybe with Janet Scott, I can't remember. I got about 250 dollars twice a year [laughs] to do that. Then later there was no payment. WORD stopped sponsoring us. I don't know quite when or why, but they just didn't want to spend the money on us, I guess, anymore...What did you ask me?

HS: Oh, what your role was and what it entailed.

BJ: Oh yeah. Yeah. Then I think I stepped back from being co-coordinator. As co-coordinator, all that that meant was that when there was a problem, we were the ones in charge, to call. We were the people who would train people. We were in charge of being sure that we were at the meeting, keeping the calendar, just doing whatever administrative stuff needed to be done to help others who just wanted to be producers. And to liaise with the radio station as well.

HS: And you met at Bernice's [Bernice's Bakery] sometimes, was that?

BJ: Yeah, I think we always met at Bernice's. Maybe we moved around a little bit, but mostly Bernice's.

HS: A comfortable place that wasn't the radio station.

BJ: Yes. I think we met either once a month or once every two months, and we just would whip out our calendars, all of us, and just say, "Okay, I'll do this date, and I'll do this date."

"Oh, I can help with that."

"I'm thinking of doing a show on this."

"Oh, do you know this person? You should talk to that person."

So it was it was really fun, it was kind of a creative brainstorming session. We would figure out a lot, and pretty quickly, like within an hour.

HS: What was the focus of the show? It was produced by women, for women, but was it mainly a local focus on Missoula, or regional on the west, or did it also encompass national and international women's issues?

BJ: It could be all of those things. We figured because KUFM is the local Missoula station, but there have always been other, you know, KGPR is in Great Falls—that's part of the listening area too. So we actually don't think of ourselves as a Missoula station. We think of ourselves as a Western Montana station. So yes, we did focus mostly on our local Western Montana, but we figured that women and men in Western Montana are interested all the way out to the world. So we would focus on whatever was of interest to us.

I think that is the thing that was neat about *In Other Words* is that people brought all kinds of interests and skills, and that was okay. I am not that interested in politics unless I have to be, whereas someone like Jane Ragsdale, Linda Smith, Janet Scott were very interested in politics, and they did a lot of shows that focused on politics at all of those levels: local, state, national, and international. I am more interested in the arts, literature, et cetera. Well, there was room for that too. I sometimes did music shows. We did all kinds of...I did cooking shows. I mean, we just did anything we wanted to, which was great because it was a creative outlet as well. I always went by the rule of thumb that if I was interested in something someone else out there would be interested in it also. Being a feminist show, however, the main focus probably was politics and current events and political stuff in the past as well—past, future, present.

HS: What were the demographics of your listening audience?

BJ: I don't know. That is one thing that happened, is that the radio station changed over time. I think we might have started out at about eight o'clock at night, and then gradually we got pushed back later and later, maybe even to ten o'clock at night. Well at that time, our demographics changed because a lot of people just are early-to-bed people. However, somewhere along in there we started our own website and put our shows up on the website, so that was a way...that was a neat counter-move. We did that through WordPress, and it's still up. We still pay 18 dollars a year to keep it up.

HS: So podcasting before podcasting.

BJ: Yeah, right, right. I mean it's not exactly...it doesn't get delivered into your mail—

HS: Right.

BJ: But a person can go and listen. Click on it and listen.

HS: Still on-demand.

BJ: Yeah, yeah. I can't remember when we went to an hour. I would say...if I started working on it in '94, maybe about six years later, like around 2000 or 1999 or '98 or something like that, is when we went to an hour.

HS: What were the demographics of the people who worked on the show? Mostly women, or all women, or—

BJ: All women for a long time, and then about two years before our end which...I can't remember now, I think it was in 2015 or '14.

HS: I think the last show aired November 11, 2014.

BJ: Okay, 2014. Okay. Probably in about 2012 or so Clark Grant, who actually was an announcer at KUFM, started working on the show. So that was kind of a delight, because we had a policy at first—I don't know if Lin said this—where, for a long time, maybe ten years, we really strove to have just women's voices on our show because we felt like if you just looked at the numbers there were just probably way fewer women's voices and views out there in the media. So we were sticklers for that for a long time, and then we started to loosen up about that. We realized that we needed to have guests who were men, and that our views were still being put out there through the show, but you could have a man on sometimes. Then we often had men, and then we even had a man who was working on the show.

HS: What subjects...Well, we covered subjects. It sounds like the show ran the gamut of politics, education, art, music, international affairs, and you focused primarily...You liked to focus more on the arts. How did you find the stories that you included in the program?

BJ: [pauses] They were just from our daily lives and the newspaper. Yeah.

HS: Then you would have sort of like a pitch meeting at Bernice's where you'd say, "This is what I want to work on."

BJ: Yeah, yeah. It wasn't so much a pitch, because pretty much whatever anyone wanted to do...Except, there were a few times when we said no. We were pretty open to membership, but there were a few times when we said no. We could just tell that that something wasn't going to work out with the...and we had to operate under the parameter of the radio station too. So for example, when we did a political show, if we were interviewing a candidate, we had to try to be sure to interview the opposing candidate—fairness. We had to watch our language in the music and in what we said. I think we kind of looked at some content, like, "We better maybe not do that." Sex, sexual content, although we did shows on sex. Various other things that are touchy, so we would think about that.

I have my *In Other Words* file here for all the shows that I did. I mean I can just tell you, I did one on the flu with an herbalist. I did one on modern dance. I did one on bookbinding with a

woman book binder in town. I did a show on climate change—the kids' lawsuit that was going on for a while. I did one on a woman who works with bear safety, trying to mitigate problems between people and bears. I interviewed the author of the Maisie Dobbs series by phone in California.

I did a whole series about women and boats where I did readings, mostly from either women who had taken boat journeys, or one was the diary of a woman welder during the Second World War. She worked on giant boats—a lot of women were welders then. A book about a girl whose dad was a ship captain so she went to sea a lot with him. Interviewed a woman who'd been a fisherman, who'd made a living as a fisherman for a long time.

I interviewed a woman smokejumper. I interviewed two women who had trouble getting married up in Ovando. They planned a wedding up there, but the community turned against them. I interviewed an artist friend in Creston. [pauses] A woman police officer. I guess I'm hearing a theme of women who do various things for work. I did shows with friends. I tried to get other people involved in that way, and so I see here a show that I did with a friend who's very knowledgeable about music on girl groups from like the '50s and '60s. I did a show...One of my favorite shows was on a woman who won the sled dog race up in Seeley Lake, the Race to the Sky. She was this little woman who had won. She'd beat all the men and women. It wasn't a women's category. So it was so fun to do whatever the heck I wanted to do. [laughs]

HS: So you would just hear about something interesting and go—

BJ: Yes, and it was just an excuse to find out more about it.

HS: That's great.

BJ: Yeah.

HS: How did you guys find people to work on the show? Were there people lining up to work on it, or would you sort of recruit, or did it happen somewhat organically?

BJ: It happened organically, but we all kind of...Probably it was through people we knew, mostly. We didn't really want to announce it on the show just because we wanted it to be a little bit...We didn't want to have to deal with a lot of people who might not really work out. But I know that I definitely kept my ears open for people who would enjoy it, and who would be good at it. Another thing about our philosophy, or what we were doing this for, was to give women technical skills and practice and comfort with the media. So that we saw not only ourselves as benefiting from learning how to do radio, but we saw anyone that we interviewed as benefiting from being interviewed.

I heard that feedback, actually, because when I mentioned the couple that tried to get married in Ovando, later, they were part of the same lawsuit against the University, I think it was. It was

when a lesbian couple's house was burned down, here in Missoula. The couple that tried to get married in Ovando was part of the same lawsuit. So they were...All of a sudden, they had a microphone stuck in their faces, and they had to say things. They were grateful that they had been on *In Other Words* and had the experience of being interviewed already. So it wasn't a complete shock, and they could be somewhat articulate. Yeah.

What made me think of this is that, for example I knew a woman named Susan Israel at the time, somewhere along the line, and I thought, "Oh, I bet she'd be good at this." It turned out that actually she had worked in radio before. She was kind of new to Missoula. Now she works at the radio station, she programs the classical music. So she got her job through *In Other Words*. I also went on to a professional career in radio—I produced a show about medicinal plants for 18 years, and that was part of my livelihood. I was just thinking, there's somebody else. Oh, Ann Szalda-Petree, who was one of our recent producers, has now started a radio station here in Missoula. It's the Community Radio station [105.5 KGM-LP]. So now Missoula has three radio stations. She went on to start a radio station, and actually, also one in Butte, where Clark Grant works now, and Hot Springs. So we saw practical benefits in what we were doing for women.

HS: So because you wanted to give women opportunities to learn these technical skills, and also communication skills, what sorts of training did you give them when they came in to work on the show?

BJ: Well, first of all we had a handout that I always referred to anyway when I was producing shows, where all of our technical stuff that we needed to know was written down. So they would get that. We would meet with them three or four or five or six times. We would help them produce a show technically. One thing I liked to do is to get them involved first as just sort of a guest or like, what would you like...I would just help, I would be the technical person. "What would you like to do a show on?" Lots of people have ideas for shows that they would like to do, and so we would do that. It would be sort of a test to see whether they liked it so much. I mean when I started radio, I was hooked. It was for me. There were other people that were like that. But it takes some work to find them. So the training could be sort of a way to see if this was one of those people.

HS: If it was right for them?

BJ: By the way, this was also like—as with Susan, I mean—this was a venue for people who already had radio skills. Jane Ragsdale was a woman who came here because her children lived here, and she was probably in her 60s when she moved to Missoula. She had done radio in Madison, Wisconsin, so she immediately gravitated. I was the one who told her about it, because I knew her daughter Amy Ragsdale. So I told Jane about the radio station, thought she might be...or the radio show, and I thought she might be interested. Indeed, she ended up doing *In Other Words* for, I don't know, six years or something like that.

HS: Wow.

BJ: Yeah. We did start out cutting tape with a razor blade, and splicing with tape with big metal reels. After you did a show, you would have to erase it. You'd have to put it on the Degausser, which is an erasing machine. You'd erase the tape and use it over again. We went from that technology all the way up into the digital, editing on a computer. It was really cool to see how all the principles were the same. Everything you needed was still there. It was just different. But it was really good for us. But I have to say that now, I'm a little bit feeling like Jane Ragsdale did, because at a certain point she was like, "You know, this is over my head now." I'm sure I could get back into it—things have changed even in the past three years—and I'm sure I could get back into it quickly, but I'm just kind of...It's a little bit of an impediment for me now. Like I can't just slip back into it.

HS: Did you have a preference between the reel-to-reel or the digital?

BJ: I liked it all, I really did. And we used minidisc too which is a technology that I'm not even sure if the outside world...You know it because you work in this business, but I don't think the outside world maybe even knew about minidiscs. But I liked it all. I liked learning it. I love editing. I love being able to cut out someone's breath and move it to somewhere else if I need it. I'm an editing junkie. But yeah...I don't like how much time it all takes. [laughs]

HS: Right. [laughs]

BJ: Yeah.

HS: So you worked with a lot of women who were well known in Missoula, who were feminist activists for either a few years or many years, and some of them include, as you mentioned, Janet Scott and Jane Ragsdale and Linda Smith. What was it like to work with other women who also were feminists and who had a really strong sense of making sure that women have a program for them, about them?

BJ: It was very wonderful. It really was. I think that's why I look back fondly on those meetings at Bernice's, because there was a nice energy. We would also do some grouching about the world—the state of the world—or the state of things in Missoula, or just things that needed to be groused about. We would think of shows that way too. You know, it really was an activist thing to be doing. We were really trying to make a difference in women's lives and in men's lives too. And families. [pauses] We're not all close, but we all are quite fond of each other, because we worked together like that.

I mean I think that's why, even though it was a big pain in the butt...And the reason I say that is because it's just a lot of time to produce a show, and things don't work out, and you have to scramble around. We had a backup show in the cabinet, in case there were technical problems—and there were some times, whether it was our problem or the radio station's

problem. It's kind of a burden to have to produce something every week. I definitely, I took time off. Maybe two or three years, I didn't do a radio show. I got burnt out. But I came back. Then I was kind of one of the last ones, and kind of trying to keep going. Which was kind of a, in terms of the demise of *In Other Words*, when you're kind of dragging yourself to do something, that's not the best. We always did have ideas for how to kind of energize ourselves and the show more, but when it comes down to it, just producing that weekly show is sometimes all you really can do, and that's pretty great as it is. When I started working on the show, I was in my 30s, my young 30s, and that would have been the time. I had more energy then, and I did propose some changes. But anyway, yeah. I forget what you asked me. [laughs]

HS: [laughs] I think you answered it.

BJ: Okay, good. I hate to admit that, but it's true.

HS: So it ended in 2014. Was that decision of the volunteers to not continue, or—

BJ: No it was not. Even though it was difficult, I think we would have kept going. Until, for example, if everybody was just run into the ground and the volunteers just couldn't do it anymore. That might have happened, I don't know. I doubt it, somehow. What happened was that the radio station had been kind of changing all along. It had been a very much, an organic Missoula entity for so long and that's why people loved it so much, as reflected in fundraising—successful fundraising that it did for so many years. But our times have changed, and there was also pressure, I think, from people moving to Missoula, that the radio station sound more like radio stations that they were used to in the places that they came from. That a public radio station needed to sound more, quote professional, even though many Missoulians, I think, would argue that that isn't what they wanted. So its current troubles with fundraising may reflect that. They have been caught in between two goals, you could say maybe. But there were about...In 2014, there were about 16 shows that were just axed and canceled, and ours was one of them.

I mean one thing that is true about *In Other Words* is that, if you were to look at the production values of all the shows on Montana Public Radio, ours had the worst. [laughs] Even though we tried hard and we did a good job, we weren't professionals. There were many homemade sort of aspects of our show. That is part of, probably, why it got pushed later and later. I'm saying that as a radio professional. I mean, I know you know how hard it is to have high production values, and we just couldn't always meet that. So that was part of it too, I think, why our show was one of the ones that got axed.

HS: What kinds of homemade aspects?

BJ: Well, we did try to do things like voice training. We got training for ourselves. Storytelling, and we...But at the same time, we would not press the right button sometimes, or we would record too high. Some of the radio station staff that actually were paid people that helped us

hugely were Beth Anne Austein. She believed...I mean, there were people on the staff who really believed in our show. Joan Richarde was another one, John Myers was another one, who has since passed away. They would have to be called in to help us a fair amount. "John, I can't get this file to open." Actually, he was really bad at the computer. "Beth Anne, why is this not working?" Luckily, Beth Anne was a person who worked late at night, so she was often just there. But we were sort of a headache to the staff sometimes. [laughs] But I think a lot of people were actually kind of sad when we went.

Do you have any interest in some other names of people who worked on the show?

HS: Sure. I know that, again as you mentioned, Linda Smith and Janet Scott and Jane Ragsdale, and then I believe Christine Kauffman and Terry Kendrick were two people who—

BJ: Were founders.

HS: Founders with Lin or with Rita.

BJ: I think Lin was later, I'm not sure. But you'll know from her story. Margaret McCourt is a person who lives in town now, and her mother worked on the show. I think it started out called Feminist Forum, okay. Barbara Riley might have been another woman who worked on it in the beginning. When I first started working on *In Other Words*, or just before, Annie Garde was the person who did the music shows. She passed that on to Anne Binninger, who is a carpenter in town. Let's see. Then the last person who...I don't know if I can remember her name. The woman up in Alaska's first name was Erin. Erin Cork is who ended up doing the music shows, and she was like a friend of a friend or something and just wanted to do them. So that's how that happened. And we were all free to do the music show if we wanted to.

HS: But that's something someone can do remotely, which is nice. Because when I think of radio, I think that you kind of have to be right there.

BJ: Yeah, yeah. Yeah. But not anymore. Also at a certain point, we started to collaborate with WVE, Women's Voices for the Earth, and they did one show a month. The person who did that the most was Bryony Schwan. Bryony was amazing, because one way not to produce an hour of radio is to just come in and do it live. Every now and then, I would do a live show, but I didn't know how to run the board. Running the board live is different from producing a show. But Bryony would just...she was kind of amazing, because she would just sort of fly in ten minutes before the show and just do a show. She's a really busy person, so that really worked for her, and she wasn't intimidated by that at all. Whereas, I might have been intimidated. So there were all kinds.

HS: How did the other staff members—current and former staff members—feel about the fact that the show was ending? I mean I've talked to Linda Smith, so I know how she felt about it.

BJ: Do you mean *In Other Words* producers? Or KUFM staff?

HS: *In Other Words* producers.

BJ: Okay.

HS: How did they feel about the fact that it was ending?

BJ: We were bummed. We were bummed. I mean there was probably...If there was in me a little slight bit of relief, kind of like to have it ended for me when I couldn't end it myself—my own involvement in it—there was that. But we were all upset that an era had come to an end, basically. It felt like an era where women's issues were considered a thing of the past, and we just didn't think that they are. There was a way that it was done that was problematic, which also made us feel bad, in that we just kind of heard about it. Ann Szalda-Petree happened to run into Michael Marsolek [program director of MTPR] and asked him about a show, like, "Well, do I need to do this for the show next week?"

"Oh, I forgot to tell you, we're canceling you." That how it happened. So we didn't appreciate that. We thought we deserved much more respect than that, and he probably did too but he just is a busy guy. So yeah, we were very bummed.

Amy Cilimburg is another person who worked on *In Other Words* at the end. At the end it was Ann Szalda-Petree, Amy Cilimburg, me...That was basically it. I feel like there were a few other people. But Amy Cilimburg brought an environmentalist aspect into it. She worked with Audubon. Now she's in charge of Climate Smart Missoula. So that was her focus. Ann Szalda-Petree works as a social worker, and so she had social work kind of oriented shows. On transgender, on foster children, et cetera.

HS: So I know *In Other Words* has been a really important part, an integral part, of the feminist movement in Missoula. I mean Judy Smith was part of the show for a long time...was interviewed often on the show, I know, because she was Lin's sister, but also because she was a feminist activist. I know Bryony Schwan credits *In Other Words* with helping WVE sort of move forward and do outreach and make people aware of WVE. So how do you feel like the absence of *In Other Words* will impact the...Because the feminist movement never ends, right, so how do you think not having this critical part of Missoula feminist history and outreach is going to impact feminists here in Missoula?

BJ: [pauses] Michael Marsolek, when he cancelled the show, invited us to continue to make radio here and there. But I do lament that there isn't a focus. It was a reminder every week of women's experience and of many things in the world that need to be done, and it was from a feminist perspective is what we said—from a female perspective. Which is so varied. There's not one women's perspective, but still. So I am sorry that that weekly little window into women's experience is now gone, and that that was considered okay to do. I feel like we've

become more homogeneous as a radio station. Now we're part of the national...I mean, what we get is the whole national perspective. Which the same old problem is there. There's just not enough focus, really. But at the same time, we didn't change the world. [laughs] I mean, we did in some ways, but people will go on and there are wonderful opportunities now for women and men to listen to all kinds of wonderful programming via the Web. So I'm really happy that we existed, and I'm sure that that things will go on fine. I'm just trying to think here locally. I wouldn't say that anything has come up that has replaced it, that I know of.

HS: Yet.

BJ: I will say, yeah, that Ann Szalda-Petree is all about bringing *In Other Words* back on the Community Radio station.

HS: That's great.

BJ: Yeah, so who knows, maybe it will. I feel a little tired when I think about my own involvement in that. I think I might not be a participant in that. But that's great. I think that the impulse to do it, the interest in it, like you said, it doesn't go away.

HS: Do you have any final thoughts on how the program shaped you, influenced, changed, transformed?

BJ: Well, it definitely transformed my life in that it opened up a whole new venue for creative expression for me and for making a living. I really enjoyed working on it, and it was a big part of my life for a long time.

HS: Anything else you'd like to share?

BJ: Would you like to hear an intro?

HS: Yeah, I think that'd be great.

BJ: I think this is what we...I mean I'm just looking. Actually, you don't need to hear an intro because you have all those recordings.

HS: That's true, we do.

BJ: Yeah, so I don't think we need to do this.

HS: Okay, great. Well, thank you so much, Beth. It's been a pleasure talking to you.

BJ: I really appreciate the archives' [Archives and Special Collections] interest in this history.

[Break in audio]

HS: Okay.

BJ: Okay. I just wanted to say that WORD did sponsor us from the beginning because it was a way that they could...We were kind of a voice for them for a long time. Including bringing awareness about certain of their programs. So there was that. I mean, it wasn't as freewheeling when I first started as it became when they weren't sponsoring us anymore. Okay, that's all I wanted to say.

HS: Thank you.

BJ: Thank you.

[End of Interview]