

## Amazon Radio – Pam Smith

### Interview Transcript

Name of Interviewee: Pamela Smith

Date & How Recorded: January 9, 2025 via Zoom

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Last date edited: July 11, 2025

Mev Miller [MM] 0:00:20

We're going to talk about Amazon Radio. And if you feel like talking a little bit about NEMWR [New England Women's Musical Retreat], you can do that too, because we have a lot of NEMWR stuff in the collection as well. Let's focus on Amazon Radio mostly, I think. So, tell me, I know that there was an article about you in one of the Hot Wire very early on in 1992. And I have that, but I'm still going to ask you some questions anyway. How did you get involved in radio in the first place?

Pamela Smith [PS]

Uh-huh. WPKN lost funding from the University of Bridgeport that was funding it, and I used to listen to that station all the time. They wanted volunteers who would come in and answer the phone while the general manager was out soliciting funds. So, I volunteered. It so happens that the room that I answered the phones in had a glass wall. On one side was me; on the other side was the person on air. And after a while, I mean it's not like they were getting phone calls all the time. You know, it's like I'd be there for a couple of hours, maybe take four or five phone calls. After a while, I happened to notice I paid more attention to what was going on across the way. And I happened to notice that everything she had in front of her, I had in front of me.

[PS]: And then I started wondering what this stuff does, you know? And so I asked; I was talking to the general manager about it. And he said, "do you want to do a show? Because we'll teach you to do radio." And I said, "why not?" It came at a time in my life while I was sort of sick of [organizing for] NEMWR [New England Women's Musical Retreat] because it was a group process. And I sort of lost my patience with the group process.

[MM]: I was in that group. I know what you were going through.

[PS]: So, you know. That's nothing negative about NEWMR. I was bored. I was tired of the group process, and this was something that I could do by myself that still involved women's music. So, I said, why not? So, they taught me. I decided that I was just--when it first came up--I knew I was going to do women's music because you just don't hear those voices on the radio. I didn't hear the voices when I was in the station. So, I knew I was going to do women's voices. And so that's how it came about.

[MM]: And so, you called the show Amazon Radio. So, could you say, I mean, it was women's music, but could you say a little bit more about the focus of the show or what you were trying to accomplish or if you had a goal in mind?

[PS]: Well, that changed over time, but I started out doing strictly Lesbian folk. And then they gave me more time on the air. So now I had to expand my vision. And so I added-- at that time, there were several gay male groups, the Flirtations, that's the only one I can think of now, but there were several of them. Romanski and Phillips, that was another one. And so, I added them to the playlist. And then gradually I started adding other women's voices to it. So, it became primarily a women's voices show with emphasis on Lesbian folk. And maybe... during the course of a playlist, I might play one guy, but I didn't do that all the time.

[MM]: How often was your show? And how long?

[PS]: It was once a week.

[MM]: And how long?

[PS]: It wound up being four hours.

[MM]: Wow, that's a long time.

[PS]: Yeah, it's a long time.

[MM]: Yeah, I used to do 90 minutes and struggled with that.

[PS]: And then it got cut back to three. So, it started off at four. First it was two, then it went to four and then the last few years it was cut back to three.

[MM]: But it still was every week? In the middle of the day, as I recall.

[PS]: It had several different slots. I started off 2:00 to 6:00. I went from 6:00 to 10:00 and then I was 10:00 to 2:00.

[MM]: 10 to 2 in the daytime, not in the evening?

[PS]: Yeah, 10 to 2 in the daytime. Yeah, so yeah. Well, it was a lot of time to fill. I spent all my free time listening to music.

[MM]: Right. To prepare for it.

0:06:10

[PS]: To prepare for it, I'd sit at my computer and just listen to music and do stuff. Primarily listening to make sure there were no foul words.\*

[MM]: Right. Always an issue. You get into Bikini Kill and you're in trouble.

[PS]: Right. Yes. So, some artists I just knew I wasn't going to play because I didn't feel like listening to their music that closely all the time. So, some artists I didn't play. And then I finally learned how to bleep them. But that was still hit or miss with me. I never got that quite down perfectly.

[MM]: Yeah, you figure one word slides in there, you know.

[PS]: Yeah. And so, I had a few words slide in there, but not... not enough to get me in trouble.

[MM]: Right, right. So how did you go about structuring your shows in terms of, like, did you-- like when I was doing radio, I would do a theme or maybe I would do, if I was, if there was some political thing happening in the universe or if it was a special day like International Women's Day or something like that, did you do it that way or did you more just, like, play new music? How did you decide what to play?

[PS]: It was just what I felt like doing at the time. So, I'd take like 50 or 60 CDs with me. During the week, I would sort of say, oh, I want to play that. Oh, yeah, I want to play that because I'm listening to music all the time, making notes about what I wanted to play. Then I just gather up the CDs and go to the station and play them in any kind of order that I felt like at the time. So, mine was very undirected. Unprogrammed. And occasionally there would be something like International Women's Day I would do a lot of... international women. Sort of concentrate on that. But I could only do that for about maybe 45 minutes, hour and a half. You know, I'd have to go back to my regular stuff.

[MM]: Yeah, I've been looking through all of your playlists because you still have them up on the website. And I actually have somebody who is putting all of that onto an Excel spreadsheet so we could see how many times you played Jamie Anderson or Deirdre McCalla or whoever, you know, and what kind of, you know, what kind of rhythm you had to that, just partly because that's to help us be able to catalog what you've given us in terms of your CDs and albums. So, you said CDs, but I assume you played albums too since you--

[PS]: Yes, did I give you the albums?

[MM]: Yeah, you gave me a lot of albums.

[PS]: Oh, good.

[MM]: Yeah, I have the albums and the CDs. Whatever was in that closet came here.

[PS]: Yeah, and I didn't know what was in the closet, so... I think Sue put them in the closet. I had no idea what was in the closet.

[MM]: Yeah. Are you still listening to music now or no, not as much?

0:09:39

[PS]: I don't listen to radio. I listen to Spotify. They have a... primarily because on Spotify, they know that I like women's music so I get a lot on my playlist. There are a lot of women's voices. And then on the odd occasion, like when they do this Friday of new music I usually go through the list, and I delete all the men.

[MM]: Okay. Women's voices all the time.

[PS]: Women's voices all the time. Occasionally I don't do that. Occasionally I'll get some male voices and actually on my personal playlist I have a few male voices. But it depends on what they're saying. And there are some men who do political music with politics that I happen to agree with, and I would play them on the show, and I still listen to them.

[MM]: Okay. Yeah. Did you ever do... interviews or anything live like that?

[PS]: I did a few interviews, but... Primarily, the reason I was doing radio was to not interact with people. So I did do a few interviews, like I did Margie Adam via phone, I did... Katie Curtis in the studio. And I can't remember all the people I did, but I probably... Yeah, I did interviews but not that often.

[MM]: Right. And you didn't record any of them, I take it?

[PS]: No, I wasn't.... My idea of radio was that it should be done and now. NOW...it should be now. And so, I didn't... record anything.

[MM]: Okay. There was something else I was going to ask you about that. I don't know, it'll maybe come back to me. What was your favorite thing about doing radio? Why did you like it so much other than just listening to the women's music?

[PS]: I liked introducing the audience to my political view through music.

[MM]: And what was that political view? Could you describe it?

[PS]: It was, I would say it was feminist it was... [sigh] I once did an interview with... this pro-abortionist-- pro-abortion, pro-life person. No, pro-abortion. I don't know what they call that: anti-life? I don't know what they call-- what is that? It's pro-life, anti-life?

[MM]: Right. Pro-abortion. Pro-choice, how about that?

[PS]: Okay. So, I did an interview with a pro-choice woman and the best thing that came out of it from my point of view was that someone called me up after the interview and said they

couldn't tell what side I was on, and I like that. And I did a few other topics and I always try to keep myself neutral. And I don't know why I like that, but I did.

[MM]: Even though you were trying to do a show? Even if you're trying to do a political--

[PS]: Well, because I wanted to express the other side. I didn't want it to be just be one-sided. And the other side does have some, I found, did have some valid points that could be pointed out.

[MM]: Okay. So just trying to keep it in a way so that people can make up their own minds about it.

0:14:06

[PS]: Yes. So I would ask sometimes pointed questions or make pointed statements. Not often. Because again, I... didn't want to deal with people and their opinions.

[MM]: So mostly then you were telling the music through the story and telling the story through the music.

[PS]: Or through the music, yes.

[MM]: Right, right and because you were picking things that you liked, you were expressing yourself by what your song choices were.

[PS]: Yes. Yes, that's exactly it.

[MM]: Okay. Yeah, I think I found that too. I might have had a particular point of view, but I figured the music could say it a lot better than I could say it.

[PS]: Yes. And one time... Ah, shucks. I can't believe I forgot his name. But that beating out in California.

[MM]: Oh, I know. Yeah. Rodney, no. Rodney King?

[PS]: I can't think of his name. Huh?

[MM]: Rodney King?

[PS]: No, I don't... that doesn't strike a bell with me. And it's, like, blank. But that was one day that-- that happened, I think, the day before. And I went in and I did a lot of talking with primarily... I probably talked most on that show, did a little bit in music because I was very upset and I was expressing my feelings about Rodney King--you're right--about what had happened.

[MM]: Yeah. So, would you say then your least favorite thing about doing radio was talking?

[PS]: Yes. I would say that. Yeah, you know, I would... play music and then do a rundown of what I played and go back to music.

[MM]: Did you like pushing the buttons and all that kind of stuff, setting up the stuff and like the engineering part of it?

[PS]: I liked the segues. Sometimes I purposely picked segues. But also, segues were just sort of off my head. And off my head, I just made some that seemed logical to me at the time. Good segues-- but whether other people thought ...

[MM] 0:16:41

Did people ever call in and make requests?

[PS]: Yes, yes, they did, but since I was bringing my music from home—because, the reason I did that was because you could not depend on a CD to be in the station the day you wanted it. Somebody might have taken it, misfiled it, or borrowed it or, I don't know, it wouldn't be where I was looking for it. So that was the other thing I did. The other thing I did was I went to a lot of obscure music festivals. Obscure in that they weren't generally known or open to the public. Uh, like what was that? I can't think of the name of it. Like, I would go to Folk Alliance International where it was a scene. I mean it would be a scene. They start music at probably 12 or 1 o'clock. They would have blocks, people would have... music in their hotel rooms. They would take over a hotel and people would have setups in their hotel rooms for you to go listen to music and it would go to around three or four in the morning.

[PS]: Because there would be a main showcase [during which] no private showcases were allowed, which went from like 7 to 10. And then from 10 on, it was private showcases in people's rooms. And then, you know, occasionally we'd stay up that late and then, you know, you go in the hallway, just on the stairway there would be music there, because people were hanging out on the stairwells playing. You go in the main lounge of the hotel on the first floor, there would be music there. You know, there was just music everywhere all the time. And so, I would go there, and I would find artists who weren't well-known.

[MM]: So, there were a fair number of women at those things?

[PS]: There were a lot of [women], yeah. There were a lot of women at those things. Oh, Northeast Regional Folk Alliance. That was NERFA. That was a local one that happened in New York. Pennsylvania sometimes, but it was Northeast Folk Alliance. Northeast Regional Folk Alliance, NERFA. And Sue and I would go to those and that's how I found a lot of artists. I had to get beyond the top four: Margie, Holly... I can't think of who the fourth one was.

[MM]: Yeah. Ferron or Meg Christian or...

[PS]: Oh, yeah, Meg, yeah. I had to get beyond the-- I couldn't just do a show for her, right? I didn't have enough music.

[MM]: Right, right. Well, especially if you're doing four hours. WPKN was a university station, then it was a community station.

[PS]: That was the community station, yes.

[MM]: So, you had a lot of leeway to do whatever. So, whoever the programmer was could just do whatever they were going to do?

[PS]: Yes. So WPKN was one of those stations where you hear a song or you hear a type of music and then four hours later it's like completely different, you know?

[MM]: Right. Right. Yeah, I was doing one of the things; I remember, I was doing radio at KFAI in Minneapolis, St. Paul and same thing, community radio station. And one of their slogans that they came up with one year was "So many different programs, even we can't stand half of them!" Yeah, a lot of shows in different languages and different styles of music. There was one, I think, like Saturday night; it was this guy who would play this, like, weird hard rock noisy kind of stuff. And then the show that was immediately after him was a gospel show, I think. So, it's just like so discordant in terms of the switch from one show to another.

[PS]: Yeah. Right. That's community radio.

[MM]: Yep, yep. Oh, the show started in 1990-ish?

[PS] 0:22:00

I think so. I think it was 1990.

[MM]: And then when did you stop?

[PS]: What's 25 years from 1990?

[MM]: Okay, I'll do that. I'll do that math. 1990. For 25 years. And why did you stop?

[PS]: The music all started to sound the same to me. You know? And that's basically-- and what I did was I took a six-month leave of absence because the music just all started to blend into one mush, in my mind at least. And it became harder for me to program so I thought I'd take a six-month break and come back at it anew. But it turned out that I liked my break. So, I just stopped doing radio.

[MM]: Ah. Yeah, yeah. Well, it's a lot of work. I mean, especially if you're bringing your own stuff. I mean, if you can access whatever is in the station library, which you indicated is kind of

on again, off again, or hit or miss, you know, and so you're schlepping 50 CDs and albums, whatever, into the station. And plus all the planning; that's a significant commitment, really.

[PS]: Yes, yes. So that's what happened, was I needed a break. I took a break and I like my break.

[MM]: Has anybody complained about your show not being on the air anymore?

[PS]: When it first happened, there were complaints. There were questions about where I was. Not really complaints, but questions more about where I was. And I occasionally run into people who recognize my voice. And come up and say, did you used to be on the W? And I say, "Oh, yes". And then when I would go to... When I go to anything that Toshi Reagon was at, people would think that I was her. People would come up and say, "oh, you did a good show last night." I just keep on going, because, well, I didn't feel like telling them they had the wrong person. But I always found that interesting.

[MM]: Kind of an honor to be confused with Toshi, right?

[PS]: Yeah, it was. And I was wearing hats and she was wearing hats and one time we had the same style hat for a while. So, you know, it was easy to-- it was an easy mistake. You know, that happened a lot at the National Women's Music Festival.

[MM]: Yeah, yeah. Which would be another place where you'd hear and find a lot of new musicians, too, right?

[PS]: Yes, yes, that was a place.

[MM]: There was another thing I was going to ask you about. Oh, did you ever have... connection with any other Lesbian or Feminist DJs across the country or was there any... group that, you know, kind of coalesced around similar types of interests?

[PS]: Yes. Yes, we would meet at NERFRA, our Folk Alliance.

[MM]: Okay. What was the first one?

[PS] 0:25:35  
NERFA, Northeast Regional Folk Alliance.

[MM]: Okay. So how many DJs were there at that time that you can recall offhand?

[PS]: Well, at these things, there might have been five or six of us... That was it.

[MM]: Okay. Yeah. And swap any like stories about how do you--



0:26:12

[PS]: Oh, yeah, we would talk about, you know, we'd talk about our favorite artists and new music that we had found, discovered. Where to get it and stuff like that.

[MM]: Okay. Share resources and whatnot.

[PS]: Did you have as many CDs as I had?

[MM]: No, I don't. Well, there was two things that happened. One was that our station had a relatively good library that I could pull stuff out of. But I was also working at the Lesbian bookstore, the Feminist bookstore, Amazon Feminist Bookstore in Minneapolis and so we had sample CDs that people would send to us. I would borrow them for my show and bring them back because we would play music in the store. So, I had access that way and then I would start buying stuff of my own. So, I don't have... So, I had access from other places. So, I didn't always have to buy new stuff and so, I mean, I do have-- I don't have anywhere near what you have, but I do have-- and I was only doing it for 10 years. And I was also... really specific about only wanting to do Lesbian music.\*\* So, unless I could, you know-- sometimes I would play somebody as a Lesbian, even though I wasn't totally sure, but between Hot Wire and the bookstore and some other resources, I could sort of figure out who I knew was a Lesbian musician or not and kind of go there. So, my focus was only Lesbians, and I only had a 90-minute show. And I was okay with talking to people. I did a lot of interviews and that kind of stuff, especially, like, authors coming through town doing readings and that kind of stuff. So I didn't have to play as much music as you did. I didn't have that big of a collection, but yeah.

[PS]: Yeah, well, I used to haunt used record stores and love when we would-- you know, as Sue is from Chicago so we'd go there at least once a year, sometimes twice a year. And they had, like, ten used record stores and I would love--used CD stores, I mean--and I would haunt those and pick up music here and there.

[MM]: Yeah, your collection is pretty fabulous. I mean, it's like, how did you-- did you find yourself buying duplicates or getting duplicates of things or did anybody ever just send you something?

[PS]: People sent me stuff. A lot of people sent me stuff. A lot of people, yeah, a lot of people. I'd get stuff from Australia. I had about four artists [that] regularly supplied me from Australia. I have some stuff from Japan. Lesbians in Japan, Lesbians in Australia. I can't think of other countries, but, yeah, people would send me stuff. They'd hear about the show and they'd send me stuff. And because I attended a lot of, what I would call music conferences, you know a lot of people knew about me and so I got a lot of free stuff.

[MM]: Well, it's kind of the only way you can do it on some level because this stuff isn't cheap. Did you have to do the... obligatory every six-month fundraising show?

[PS]: Yes. God, I hated that. Yeah, you had to talk.

[MM]: Yeah. And raise money and wait for people to call in.

[PS]: Yes, yes. I didn't mind raising money. It was the talking that I really hated. You know it's like, oh, please, I'm tired of my voice myself, and I had Sue [Pam's wife] with me most of the time.

0:32:07

[MM]: Okay. So, would Sue do the talking then for those?

[PS]: Well, Sue would read the calendar which was basically [listing events in] a 75-mile radius of the station that I would go to. Sue read the calendar and then she'd also be my talking partner doing fundraising. Although, I'd usually have another programmer come in also, you know, to help with it. The more the merrier, the less I had to talk to people.

[MM]: I would say that for me, that was always the most challenging part. I didn't really mind talking on air, but doing fundraisers was just grueling, I thought.

[PS]: Well, you know...

[MM]: Necessary but grueling.

[PS]: Yeah, yeah. It was grueling, you know it was grueling. I didn't mind. For me, it was the talking. It was just... bleh. I get tired of my own voice. You know but--

[MM]: My show was late. It was like 9 to 10:30 or something like that on a Sunday night. And so, I had one person tell me one time, "you know, you have such a great radio voice. Like I just listened to your show and I fall asleep", and I'm like, "well, I don't know if that's a compliment or not." I thought it was a compliment, but then I got to thinking about it. I was like, okay. I feel like I just have this nice, calming, low sort of voice that I guess just sort of sent her into a trance or something, I don't know. Anyway, but yeah, I know what you mean about people recognizing your voice. Like, they don't ever see your face, you know, but... Because I was in the bookstore and I'd be talking to somebody and they'd be like, "are you that person on the radio?"

[PS]: Right. Yeah.

[MM]: So, okay. Well, I think... I think that was the last of my questions. I don't know if you have anything else you want to say or... You mentioned NEMWR [New England Women's Musical Retreat], like you mentioned NEMWR-- sorry?

[PS]: It was fun. It was fun while it lasted. And then all of a sudden it just wasn't fun anymore.

[MM]: Yeah. Well, 25 years is a long time, you know?

[PS]: It was a long time to do something, so yeah.

[MM]: Well, and nice that you had Sue to go with you because I would do the show and Nancy wanted nothing to do with it. So, she always figured she was a little widowed on Sundays, you know, because I'd spend the day, you know, I'd be thinking about the show during the week and listening to what music came into the store and what was new and that kind of stuff. But, I would spend some time before I went to the studio figuring out what my playlist was going to be because I knew-- on some level, I knew I only had 90 minutes. So, sometimes I would run out of time before I ran out of music.

[PS]: Oh, yeah, all the time.

[MM]: Yeah, you know. But she got more burnt out about it than I did because she was like, oh, you're going away or something again? Anyway.

0:35:36

[PS]: I liked it when burning CDs became available because then I could take four or five CDs and put the best songs on one CD. Then just take that with me instead of carrying four or five CDs. If you notice, I had a lot of plastic. Most of my Lesbian music was in plastic. Oh, no, no, that's not true. Yeah, most of the straight people were in plastic.

[MM]: Okay. No, I... Right, and sleeves.

[PS]: In sleeves, yeah. Right, yeah.

[MM]: [*Mev referring to organizing the collection Pam sent to Wanderground*] We got through the albums and got them kind of sorted out in terms of, you know, put the boys over here and, you know, so we kind of sorted that out a little bit, but I haven't really gotten into the CDs that much yet, partly because we're so new in the space. And we just haven't had time to get through them. I did find a box that said "holiday" on it. So, I used that to do a program that I did for the holidays called "Dyke the Halls." And so, I pulled some things, I borrowed some things out of that for that. So that was very helpful. But we're still--

[PS]: Are you still doing radio?

[MM]: No, I'm not doing radio at all. But what I did for Wanderground was I did a PowerPoint for a Zoom event for the holidays and I played Christmas and Hanukkah and Solstice and Kwanzaa [music]. You know, just some meditation, not really Christmas, more like anti-Christmas. It was like Venus Envy, you know, those kinds of things. So, I just did it as a way to-- and also because there were some items in the Wanderground collection that we had, you know, like Kathy Lewis had made some wooden snowflake ornaments and somebody else had made a goddess cookie cutter and I had some wool hats. And so, I just sort of did this winter kind of thing. I sort of was like radio on Zoom, basically, because I would like spin the tunes and then show some stuff and

you know, just kind of left it that way. So, it was sort of-- it was really fun. I miss doing radio sometimes, although... You know, mostly I don't.

[PS]: I miss doing radio. I understand that. I-- you know whenever I'm listening to Spotify and I hear a new tune and I go, "oh, I wish I could play that on air." Because it just strikes me as something that I should share with people. Yeah, so yeah, I miss it. Occasionally, I thought, I've thought about going back. But, nah.

[MM]: Well, especially if you have to do it every week. It's like, ugh.

[PS]: Yeah, yeah. Four hours a week was... strenuous.

[MM]: Well, and what I'm finding now too is that there's a lot of younger Lesbians who don't know that music that we had from back in the day. Completely clueless. And they're kind of interested in it a little bit, you know, and so I found myself at one point doing a show at KFAI where I was just sort of-- I called it "The Nostalgia Show" because I played all the old, really early '70s stuff that, you know, this was in the 1990s. So, it was 20 years ago, and some people were like, I never heard that one before. So, I was like, oh, my God, I'm a Lesbian with nostalgia. Who knew?

0:39:16

[PS]: And now I find that there are a lot of young Lesbians putting out music. You know, and they're-- they are putting [out] women-identified music also. You know and changing the pronouns or leaving the pronouns.

[MM]: Yeah, I have to say, since I don't do the radio and I don't have the access anymore, I don't really follow it as much as I used to, you know.

[PS]: Oh, well, I'll have to... send you a list of people who are doing very... who's singing about their love of women.

[MM]: Yeah. I would like that. Yeah. That'd be cool. So anyway. All right. Well, thank you so much for taking the time and if you think of anything else you want to send to me or a note or anything of something you thought about later on, I'll happily...

[PS]: Everything you have is thanks to Sue. She was... She took care of that. She was the one [inaudible].

[MM]: Yes, she did. Okay. Yeah. Well, I'll keep looking for that FCC license.

[Brief discussion of location of Pam's license]

[PS] I think that's the name of it. It was... the CD with "Every Woman" because that was my opening song.

0:41:16

[MM]: Oh, that's what I was going to ask you. "Every Woman." Did you have an intro and an outro song and your intro?

[PS]: Yes. I had an intro song which was "Every Woman" by Sweet Honey in the Rock. For a while, I had an outro song by Libby Roderick called "How Can Anyone," and then gradually I lost the outro song.... I stopped doing outros. I just did an intro.

[MM]: Yeah, I don't ever think I did an outro. I usually did an intro. And my show was called Lesbian Power Authority. And so, for a while I was using Alix's song, but it was so damn long. I was like, forget it. So, I eventually switched it to Alison Farrell's song, "I Like Being a Dyke." So, I used that as my intro for-- and every now and then I'd play Alix's song just because that felt like I should, since that was the name of the show, but yeah. Okay. Well, thank you. I'll let you know if I find that FCC license, I will go back and look again. Once we find the box where the Sweet Honey albums are-- the CDs are.

Organization of donation of Pam's music to Wanderground

[PS]: I never kept my CDs well. I had this big green cabinet that held 1,200 CDs in their cases and that was alphabetized. But then I had like a couple of bookshelves full of CDs that weren't alphabetized. I have one right next to my computer which was new music that I got, you know, and recent songs. Recent CDs would be right there.

[MM]: Yeah. Right. Yeah. Well, the boxes came and there was a whole group that were alphabetized, you know, like the box would say "A-C" or whatever and so, those actually were alphabetized. And then there was a whole bunch of other boxes that came A, B, C, D. And I was like, what's an ABCD? And then there was a bunch of other boxes that had those plastic sleeves that you were talking about. So, I was like, okay, so we'll get through this eventually.

[PS]: Well, the plastic sleeves were mostly straight women. I'll just tell you that.

[MM]: Well, that's good to know. Okay, that's helpful.

[PS]: Yeah. But the plastic sleeves were good for storage. I mean... You can only have so many bookshelves in one room.

[MM]: Right. I know that well. I have a whole closet of music at home. Nancy's like, when are we going to get rid of this? But yeah, not anywhere near the number you have, but still pretty significant for what it is. And, you know, it's funny because I keep thinking, oh, I'll take them over there [to Wanderground], but I'm still listening to some of them, you know, like when I do stuff, I still have CDs next to me, and I haven't quite put them all-- I don't want to put them all on my computer. That's just like way too much on my computer. It's just like, forget that. You know, so...

[PS]: Yeah. I had wanted to do that. That was an aim of mine once I stopped doing radio was to get them all digitized but that never came to be.

0:45:11

[MM]: Yeah. Well, I'm finding that there are a lot of things that are digitized either through Spotify or Pandora has some. YouTube, somebody's putting stuff up on YouTube. There's a lot of CD stuff up on YouTube. So, you know, some of them have videos and some of them don't but you know, it's just sort of like if you really want it bad enough, you can almost [always] find it now. Not so much the old, old stuff, but there's, you know, some of the albums are, especially the... I'm trying to think of it. It's like Linda Shear's album, you know. I think actually I heard somebody tell me recently that it had gone up on YouTube or Pandora or some--I don't think Pandora, but someplace--it was online somewhere. But, you know, some of the ones that were really rare, you know, we've just got the album.

[PS]: Well, when you go through my CDs, you will notice that a lot of them have this rainbow sticker on them, and I did that for maybe my first four or five years. Rainbow stickers on them, on the Lesbian ones, but then I couldn't find the stickers anymore.

[MM]: Darn it. But you did on your playlist, you did mark them "friends and family." I did notice you put pins in them on the, on the--

[PS]: Yes. Yes. "Friends and family," because if anybody was insulted--

[MM]: So, "friends and family," is it mostly Lesbians?

[PS]: Yes, "friends and family" is mostly Lesbians.

[MM]: Okay. All right. Good to know. I figured as much.

[PS]: But then there are people like Holly Near. I mean you know she's definitely family, but is she a Lesbian? I don't know.

[MM]: Yeah, well, and there's some controversy about that. I keep hearing back and forth whether or not she is. I mean... The last time I saw her, she sounded like she was a Lesbian, but I don't know. But she was really funny because it was at some-- the photographer... what's her name who did a lot of photography of the musicians and at the festivals and stuff?

[PS]: Oh, yes. I know what you're talking about. I just--

[MM]: So anyway, she did a book that has a lot of her photographs in it. They did a celebration for her in the book, and they had two days of staged music out in California someplace that they live-streamed. And so, I paid attention to it and Holly Near came on it at one point and said, well, you know, we always called it women's music, but, you know, 95% of it was lesbian. So, she made a point of saying, you know, we called it women's music, but it was really Lesbian music.

[PS]: Yeah.

[MM] 0:48:15

Anyway. Alright. Well, thank you so much, Pam. I really appreciate you taking the time.

*\*Editor's note: According to FCC regulations, it is forbidden to broadcast these words on the radio as they are considered indecent and profane: Shit, piss, fuck, cunt, cocksucker, motherfucker, and tits. A DJ could lose her broadcast license for violating this rule.*

*\*\* Interviewer, Mev Miller – Radio Show on KFAI 90.3 FM in Minneapolis/St. Paul, MN. The show aired on KFAI 90.3 FM in Minneapolis/St. Paul, MN and was called “The Lesbian Power Authority.” It aired from 1993-2002.*