

## From a Whisper to a Roar

Interview Summary	
<b>Name:</b> Sue Sanders	<b>Date:</b> 03.05.2019 <b>Age:</b> 60+
<b>Key issues:</b> 60s, 70s, 80s, Australia, London, Gateways, women's prisons, criminal justice system, drama/theatre, alcohol use, Greenham Common, Section 28, women's movement, Schools Out, initiating LGBT history month.	
<b>Narrative summary</b> <p>Grew up in Putney. She had a difficult time at school but was praised in English, started writing creatively and discovered drama. Her lifelong passion for equal rights showed it self early through her insistence on equal access to students submitting articles to the newspaper she ran at school. Went to New College to study drama and drama teaching. Although she had dated men before, began to realise she was primarily attracted to women.</p> <p>Worked as a teacher in London, then moved to Australia with her then partner. In Australia, she started working at an approved school, and in women's prisons. She also worked in a Catholic school and organised a performance at a women's prison. Ran the theatre attached to the University of New South Wales and did three radio programs for the Australian broadcasting company. Discovered socialism and feminism.</p> <p>After returning to the UK in the late 70s/80s, she ran the Oval House theatre however she resigned due to experiences of homophobia. Became involved in the UK theatre world again, directed theatre companies, and ran a creative writing course. Squatted in Brixton for over ten years. Trained as a therapist. She was an early driving force in the development of Schools Out, The Classroom, Outing the Past and the LGBT Advisory Group to the Metropolitan Police. She initiated LGBT history month, She also discusses her work with the police after the Stephen Lawrence Inquiry, and the importance of cultural change as well as legal change. Discusses Gateways, accessing and feeling welcome in LGBT spaces, alcohol and smoking in LGBT spaces, theatre/drama, being a lesbian in the women's movement, her alcohol use, women's movements, Greenham Common, section 28 activism and how it pulled the LGBT community together and impacted the arts community, progress and current issues in LGBT rights, and culture/attitudinal changes in the education and criminal justice systems.</p>	
	<b>Length of interview:</b> 2hrs 18 mins



- Evelyn: Okay, this is a recording for From a Whisper to a Roar, an oral history project conducted by Opening Doors, London, and supported by the Heritage Lottery Fund. Today is the 3rd of May 2019, and I am interviewing the wonderful Sue Sanders. So, could you start by telling me a little bit about your early life and how you came to an understanding of who you really are?
- Sue: I think that changes every day. I'm an only child and I was brought up in Putney, which given that I'm now 72, so I was born in '47, Putney was not like it is now. It was a very mixed area. Our street had about three owner occupied, solely owner occupied houses, of which ours was one, and next door was one. And next door was owned by the Asquiths. So although I was an only child, the next door, there was Conrad, and Ivan, and Ros Asquith. And Ros and I have remained friends, so we're like sort of non-biological sisters.
- Sue: My father was a primary school teacher, and my parents made the mistake of popping me into the school that he taught at, which was a disaster. There were other kids of teachers who were very bright, very good looking, and very popular, and I was none of those. I was fairly fat, struggling academically, and not very popular. I failed my 11-plus, my parents got me into a grammar school by the back door,

and I got kicked out the front door two years later. They then sent me to a private girl's school, and I managed to break a window within the first two weeks, because they set up a gym horse in such a way that when you came off the gym horse, you went on, your momentum carried on and I went through a window. And then went berserky-poos and said, "This is what happens when you take kids from state schools, and not ladies," and everything.

Sue: So I was really struggling, finding it very difficult. Found myself really frustrated, and not knowing who I was, what I was, what skills I had. Really not a happy bunny. The one thing that did happen in that private school was that I found myself doing some sort of poem about the Happy Prince, and performing it, and finding it absolutely electric. That was truly exciting. Fortuitously, across the road from us in rented rooms were two teachers, who to this day I think were dykes, but probably didn't know it, or hid it, or... because one of them went off and married somebody in the end. But anyway, Dorothy and Maureen were teaching, and they were teaching in the comprehensive school up the road, which was a mixed comprehensive school, and they used my mother like their mother, as it were, so they were often in and out of the house.

Sue: And they could see that I was struggling, and having difficulties, and they said to my mother, "Give Sue a chance in a comprehensive school. Let her come to our school." Well, their school was mixed, and had some pretty rough kids in it, my mother saw. So she got.. decided that there was an all girls comprehensive school, which potentially I could go to. So she took me down there, and Margaret Miles, the head, interviewed me, and then I was taken into this tiny room with an exam paper, with a bottle of ink and a pen. So you can really see how old all this is. And I tried to fill in this exam sheet, and in so doing, spilled the ink. And when the deputy head came in, or the senior mistress she was at this point, Miss Whale, tiny little women, she found all this ink on the floor and to my absolute embarrassment, got down on her hands and knees and cleaned up. I mean it was just appalling.

Sue: So off I went home, having done this, and then Margaret Miles rings up my mother and says, "Well, when you speak to her she seems quite intelligent, but on paper she's virtually illiterate. We'll take her, she's a challenge." So off I toddle, and I have had really unhappy times at schools. I mean I have not been popular, I have been bullied, I haven't been able to fit in, I haven't found my linkage with young women at all. There was one young woman at the private school who took me under her wing, and put make up on me, and tried to take me out on dates and things, and it's all very weird now.

Sue: But basically, I was not a happy bunny. So I walk into Mayfield, and they take me into this classroom to meet the class, and it's magic. I'm suddenly home. I'm suddenly meeting young women who like me, who I get on with, and I'm absolutely euphoric, and I can't believe that I'm suddenly in a place where I am liked, and appreciated, and it's all wonderful. So I go home, thrilled, go in the next day, and I'm greeted by Miss Whale to say, "Well we made a mistake. You're not in that class, you're in this one," and took me to this other classroom. Within five minutes I was being bullied. It was extraordinary.

Sue: So, I lose it, and go up to the head, who isn't available, Margaret isn't available, Miss Whale is. So I go in, and I tell her my tale of woe, and I say, "I can't be in that class. I want to be in the class you put me in yesterday." "No, no, no, no, you've got to be in that class.

You're not academically capable for that one." So I said, "I don't care, it's where I've got to be." Misselbrook, deputy head comes in, tell her that story. "No, no, no, no, no, you're wasting our time, this is what happens." Fortuitously, Margaret Miles comes in, hears my tale of woe, looks very sternly at me... and this is a life changing moment, in a sense... and she looks at me, and says, "It's going to be very hard." I said, "I don't care. If I can't be in that class, I don't want to be in this school." "Okay," she said, "be it on your own head."

Sue: I don't know what would have happened if she had said no, because in that class I didn't exactly fly. I did five O levels, and I failed two, and I had to take another two. I did A levels, I failed my A levels and I got O level passes. But what was interesting was that all the teachers said I was a brilliant analysis of English literature, and I was doing religious studies. Because it was a combination of English and RI, and of course what do you do for RI, study the Bible. Well, that's history and literature. It's magic. All the teachers said they loved my essays, they found them difficult, but they try to teach me how to answer exams... I don't know whether it was my dyslexia, whether it was... who knows. But I failed my A levels. I got O level passes.

Sue: But what was happening in that school, and it was a gigantic school, 2000 kids in there, and there was a drama club which I immediately joined. There were brilliant woman called Rosemary Trimble who was the drama teacher, and we had all sorts of drama productions that I was involved in. I started running the drama clubs for the first years and second years. I just blossomed, I discovered drama, and it just did me so much good. I was also very interested, obviously, in literature and writing, and I was doing a lot of creative writing myself. I was writing endless poems. I have them all. Some of them aren't bad, some of them are horrendous.

Sue: And my close friend was another woman called Susan, Susan Lloyd, and we were known as the terrible Sues. And Sue became the head girl, and a very prestigious job was the editor of the school magazine, and I got it. And Sue and I worked together on it, and the school magazine up until then had been a very small, A4 piece, which looked terribly old fashioned, and was rather twee, and probably had a few bits of writing from kids, but not a lot. I decided that we were a comprehensive school. This was very much left over... it was a switch from the grammar to comprehensive. Mayfield had been a grammar, it was now moving into being comprehensive, but a lot of the teachers who were there, including, I suspect, Margaret Miles, were still very much a grammar school head. Which, hence the streaming. Hence there was the stream that they put me in, and then the secondary modern stream that I should have been in.

Sue: So, I wanted it to reflect the diversity of the school. I mean, I didn't have that language at that point, but there was that recognition that we were a comprehensive school, our magazine should reflect the diversity of our school, didn't even know the word diversity at that point. So I went off, found a publisher, found a printer, changed it to A4, put the call out to the school that we wanted drawings, we wanted poetry, we wanted prose, we wanted everything to look at the school magazine. And then we looked at all the stuff that came in, and then we decided that we would put everything that we were given into the magazine. I'd found a cheap enough print that it would be in the budget to do that. I thought, "If a kid has made the

effort to send it in, let's publish it. Let's not have a criteria, what would be the criteria anyway?" So that's what we did.

Sue: Margaret Miles was furious. Not a happy woman. She was expecting a very prestigious document full of...

Evelyn: Polished.

Sue: Yes, exactly. But to this day I'm very proud that I did that, and I think it was very interesting. As they say, I wouldn't have had the word inclusion, or diversity, or any of those words, but there was something driving me to make sure that what we produced was a reflection of the diversity.

Evelyn: The start of a lifelong principle.

Sue: I think it was, yes. Without any... As they say, I mean I think what's fascinating is that it's easier to do that when you do have the language, but I somehow found a way to do that without the language. Without the analysis. And without the politics, because I had no knowledge of politics at all. My parents were very middle of the road if not... my mother always voted Tory, so did my aunt. I was brought up by three adults, my mother's sister lived with us as well, and she was working in the BBC.

Sue: My mother had worked during the war, had had an extraordinary war, where she had been often on the first site after a bomb had dropped, and looking after people and picking up bits of bodies, and goddess only knows what. Whereas my father had a very quiet war in intelligence in Britain, translating and working in... never really discovered what he was doing. But he had a lot of languages, so presumably he was much involved in that sort of stuff.

Sue: I had discovered that there were drama colleges that you could get into it, which gave you a teaching diploma at the end of the three years. They would give you a good rounding in drama and theatre, and everything else, but you would also be a teacher. By this stage, I knew I wanted to be involved in theatre and drama, but my parents being my parents felt that the theatre world was a very...

Evelyn: Uncertain.

Sue: Thank you. To say the least. So wanted me to have a profession. So, given that I had already been, in a sense been teaching, I'd been running drama clubs and all the rest of it, and I'd watched my father who was, I have to say, a brilliant teacher. I was actually in his class for a year. I felt that that was probably a good way to go. So I auditioned for the Central School of Speech and Drama, Rose Bruford, and the New College of Speech and Drama, and Guild Hall, and got into them all. I'm a good blagger.

Sue: But of course, then I failed my A levels, and they were obviously expecting me to get A levels, so I had to tell them all. And extraordinarily, they still wanted me. So then I had to choose where to go, and I made the decision to go to New College, and I think, looking back on it, it was because of my lack of confidence. I should have gone to Central, and if I'd gone to Central I would have met all sorts of amazing people who I met much later. But I think I chose New College, it was small, it wasn't as demanding as Central, and I think reflecting back on it, it was a mistake. I mean I did well, I got my diploma, teaching diploma, I taught, but I think it was definitely a decision made... And nobody was around me at that time to actually say, "Hang on, Sue, what are you doing here? Why aren't you going to Central?"

- Sue: Anyway, I didn't. So I turned up at New College of Speech and Drama, and by this stage I am beginning to recognize that my feelings around men and women are complex, and different. Ros has a few boyfriends, I'm having quite a bit, but there's quite more than her, I think. I think that we certainly talked about it later. And I think it's classic, you know, inside you, you're thinking, "What is this feeling? What am I doing here?" But you're going along the boyfriend route assuming that something will click at some point. And I had some quite long-term relationships.
- Sue: Interestingly enough, the thing that others is looking back on it and finding it quite interesting, is that at school, a teacher at the boy's school, Wandsworth Boys' School, which was the brother school to Mayfield, so it was an all boys comprehensive, we did work with them with drama, and we did two or three productions with them. And John Vockings, who was teaching there started dating me, which you kind of think now, "Wow, what was that about, Sanders?" I mean it wasn't very physical, but he just took me out on several occasions. I don't even know, remember, if we kissed. But we certainly went out, and we went to places together, and he spent time with me.
- Sue: And then when I was at New College, another lecturer, again it wasn't a physical relationship, but he took me out several times. And it's kind of interesting, you know, I didn't know whether John was also thinking about whether his sexuality was... we never had those conversations, nor did we have it with the teacher at New College, who was an Indian gentleman. So it was kind of interesting that that was happening. But I was also, by the time I got to New College I was beginning to think, "Hang on, I think I am mainly attracted to women." And I was desperately trying to find information, and I had discovered *The Well of Loneliness*, and read it, which was the biggest mistake.
- Sue: Really uncomfortable and horrendous book, and I can take you to the postbox, to the telephone box in Hampstead now, where I went and rang up the Gateways, and said, "Think I might be gay." (stuttering) And this deep, dark voice comes down, "That's all right darling, I'll look after you." Terrified, never went near it.
- Evelyn: So how did you hear about Gateways?
- Sue: Good question. I suspect that there was one, amazing young man who lived very locally to me, and there was a little coffee shop that he and I used to go to and have chats with. And he was an out gay man, he was wearing pink trousers in, we're talking mid-60s.
- Evelyn: Shocking.
- Sue: Absolutely shocking. I mean, very brave young man. I mean, I'd love to know where he is now. So he and I would have chats, and maybe he mentioned it, who knows. At some point, I'd heard about it.
- Evelyn: So for the benefit of listeners on the tape, who might not know-
- Sue: Know what Gateways is, yes, of course.
- Evelyn: Perhaps you'd enlighten them.
- Sue: Yes. Well the Gateways was the most amazing, as I discovered later when I did get down to it, a basement club in Chelsea, run by two women, Smithers was the one that I remember and there was another woman whose name I can't remember at the moment. And it was a club for lesbians, and it had been going for some considerable time, so this is pre the women's movement. There was quite a split

between butch and femme, in the room, so you can see very butch dykes, and you can see very femme dykes. In theory, you had to be a member to get in, although the door woman would be fairly...

Evelyn: Lenient.

Sue: Generous, yes. I think lenient or generous, depending on her mood that night. So you usually managed to get in without being a member. And it was a very safe and amazing space to meet other lesbians, and it was very special. It became infamous thanks to Frank Marcus' play *The Killing of Sister George*, which became a film, and they actually filmed a bit of it in the Gateways itself. The play I find extremely painful and difficult, the history of Frank Marcus' play is the fact that his wife left him for a lesbian, and this is his revenge piece. And it's a very vicious piece about lesbians, but lots of lesbians love it because I think at that stage, there were very little presentations of lesbians. So to have something on screen which actually showed lesbians. And Beryl Reed was one, and I can't remember who played the femme.

Evelyn: No, I can't remember.

Sue: Anyway, yeah.

Evelyn: So paint a picture of Gateways. Did we have a big flashy door?

Sue: No, no, it was a very tiny little door. You went downstairs and-

Evelyn: And so often it was basement at all the lesbian...

Sue: Oh, it was a basement. Yes, yes. Well either basements or up high.

Evelyn: Meeting places.

Sue: Yes, yes. Cheap spaces. So you'd go in and there'd be sort of a low ceiling, fairly dark my memory is, and music playing, and a big bar down the end, and lots of chairs, and people lounging, and dancing, and chatting, and talking. Your first experience going in, you know, I think everybody has that memory of the first time they go to a lesbian, or gay, or LGBT space for the first time, is that extraordinary combination of terror and excitement. I think what's interesting is, lots of people say, "Supposing I go down there, and I see somebody I know? That would be dreadful." I'm thinking, "That would be wonderful!" So often how people say, "No, it'd be dreadful," and I'm thinking, "No, why would it be dreadful? It'd be wonderful."

Sue: But I think it's that whole thing of being in the closet, and seeing somebody else who is in the closet, and then how do you both cope? The whole concept, I think, hasn't changed that much when I talk to youngsters. I mean I think there is still that fear of, will you be pounced on, will you be ignored, will you fit in, will you find the people that mean something to you? I mean this step into a known LGBT space, when you have been feeling isolated and an outsider for so long, will I feel an outsider, and isolated, when I move into this space? And if I do, then I'm fucked, because there's nowhere then.

Evelyn: You're really lost, yeah.

Sue: You know, you're really lost then. I think that's part of the terror. If I make that step, and I'm not accepted, then I am in a terrible space. And I think for that reason, I think, the fact that our spaces are frequently not accessible, upstairs or downstairs, so wheelchair users and people with disabilities have difficulties getting to it. So if you're an LGBT person with a disability, even those spaces aren't available to you often. And if you're an LGBT person of colour,

frequently you're not welcome in those spaces, or you're treated in a very different way.

Sue: So I think we have a long ways to go to make our LGBT spaces really, truly welcoming to everybody. And then of course, there's the age thing. And also the fact that they're also alcohol based. Now, I've been dry for... goddess, over 30 years now. So that whole process of most of our LGBT spaces are alcohol based is another big problem, it seems to me.

Evelyn: So at the Gateways, was it quite boozy?

Sue: Very drunk. Oh yeah, very. Very boozy. Yeah. I think most of our spaces were, and I mean it's an issue that obviously, having been dry now for 30 years, it became an issue for me, and I had to do something about it. But I think most of our LGBT spaces are boozy, and I think the whole process by which we need to deal with being an outsider often requires us to move to a state where we're not quite so in touch with our fear. So it's either drugs, or alcohol, that enable us to do that. So I think that's one of the reasons why. Dealing with our own internalized homophobia, misogyny, racism, disablism, often leads us to spaces where we will consume a lot of alcohol or drugs.

Sue: And the scene for LGBT people is generally... Look, for young people socializing, generally, whether you're heterosexual or LGBT, alcohol is-

Evelyn: The first.

Sue: To float the boat, isn't it. It's where most people go.

Evelyn: And so in Gateways there was a lot of drink, and I suppose it would have been really smokey then, as well? Because everybody...

Sue: Oh, goddess, yes. Absolutely. Everybody was smoking. Yes.

Evelyn: Everybody was smoking.

Sue: Yeah.

Evelyn: But if you put yourself back there, what was the emotional impact of seeing women dancing together?

Sue: Oh, amazing.

Evelyn: Women holding hands, women maybe kissing.

Sue: No, absolutely amazing, and I mean by the time I got to the Gateways, I had been around in other LGB, other gay spaces. I think one of the times that come up for me as one of the most exciting moments was when I was teaching, and I can't remember whether I was in a relationship at this point or not, but at that stage, the Inner London Education Authority was still running, and there was two drama inspectors who ran courses for drama teachers over Easter. Week long, residential, to develop our skills as drama teachers, to network and everything else. Fantastic, I think I went two years, three years, met some great people. Learnt a lot. And they were in Bristol.

Sue: And I'm getting, I think maybe the first year, maybe the second year, there was a gay guy on the course, and he and I would chat. And I was really getting fed up, and I said to him, "I'm really fed up with the heterosexuality," I mean, heteronormativity. I didn't have, we didn't have those words, either, but, "I'm getting fed up with being surrounded by heterosexuals. I want to get out." And I said, "We're in



a Bristol, it's a seed place, there must be a gay place here." He said, "Yes, there must be." So I said, "All right, I'm going to take myself off."

Sue: So I took myself off, and I thought, "Well how do I find it?" So I asked the taxi driver, wasn't very helpful. So then I saw this big advert for the Samaritans, and I thought, "They're bound to know." So I rang the Samaritans. I said, "I'm not suicidal, but I will be if I don't find a gay club." "Oh, oh I think we have somebody who knows about these things. Give me your number where you're at, and I'll ring you." I swear it was Derek Nimmo who rang me back, I mean it was really one of those voices.

Evelyn: So this is how it was done before the internet.

Sue: Exactly. Exactly. So bless his heart, he told me where to go, I got a taxi and off I went, and it had been an old swimming club, swimming pool place, and they turned it into a gay club. It was fucking enormous. It was incredible. And I think that was the first time, you know.... I'd been surrounded by heterosexuality, I've been working as a teacher, so all that stuff is in my head. But I'm suddenly walking into this enormous space full of lesbians and gays. Gigantic. And that was, I can remember that moment of walking in and saying, "Whoa! This is amazing!" And I met somebody that night, and we went off and I spent the night with her, and came back late to the course.

Sue: And the gay guy that I knew was worried, and he went to the inspector who was running it, and said, "Sue hasn't got back." And Jeffrey looked very wisely at him, and said, "I think she's old enough to look after herself, she'll be all right." Of course, he knew what I was up to. Jeffrey didn't, but I think Jeffrey put two and two together. I mean I wasn't exactly hiding it in those days. I was out in school, so I mean.

Evelyn: And what sort of year was this?

Sue: Goddess. This would be my second year of teaching... first or second year of teaching... so '47 I'm born, so I'm teaching by I'm 22, 23, because I'm a year behind. So at 24. So 24 on 47...

Evelyn: '67, '69? (1971)

Sue: Yeah.

Evelyn: Yeah. So we're almost Stonewall time.

Sue: Yeah. But I'm not knowing about this.

Evelyn: No, course not.

Sue: I don't get any knowledge of this at all. I'm not in the right circles, I don't pick up... I'm not picking up what's happening, although I'm teaching in Hammersmith. Because I hadn't learned my politics yet, I haven't picked up on-

Evelyn: Sexual Offences Act would have been '67, which partially decriminalized homosexuality.

Sue: Yes, exactly. What is interesting...

Evelyn: And that's not really on your radar.

Sue: No, it's not. But interestingly enough, what was on my radar, which I find fascinating, is that I knew that I had to buy a paper in 1957, to find out about the Wolfenden Report.

Evelyn: Wolfenden Report, yeah.

Sue: Which I find fascinating, looking back on. The paper I bought was the News of the World, which when my... And I knew I had to hide it, on two counts. One, because I knew my mother would hate the News of the World. That was what covered the Wolfenden Report. And two, because it was about the Wolfenden Report, and when my parents did find the article they were furious. My mother, because I had brought in this filthy rag, because she was a delightful middle class snob. And my father, "What do you care about the Wolfenden Report?" And I couldn't articulate it, I couldn't say why I cared. I just knew it was something important I needed to know about.

Sue: So looking back, I think that's fascinating, but yeah I was 10 years old.

Evelyn: You were very young. 10 years old, yeah.

Sue: 10 years old, and I knew I had to read about the Wolfenden Report.

Evelyn: Yeah. And I heard that the newspaper, if that's the only one that covered it, actually predicted it was going to take 10 years for the legislation to come through.

Sue: Who knows. Who knows. I mean that was the only one I found. I'm going to my little local news agent, and sort of very frighteningly looking around, trying to find it, and probably found the first paper that had it, and grabbed it, and ran out. But yes, I think it is fascinating that you look back at that, and you think, "10 years old I wanted to know that."

Evelyn: Yeah.

Sue: Intriguing.

Evelyn: Yes, yes. What was that?

Sue: And then, slow to really find the politics. So I'm teaching at Catford, Lewisham is doing some interesting stuff probably. No, it's a bit later and I am involved in that. Hammersmith, I teach two years in Lewisham and then I teach two years at Hammersmith College, and there I meet some socialists and communists, who begin to get me thinking about left wing politics. It's the first time I'm really thinking about it, because I haven't been at all. But interestingly enough, there they all are, very left wing, talking about communism and everything else, and challenging all sorts of stuff.

Sue: When I bring in the petition that the gay teachers group have put together to support John Warburton, who has been sacked by the Inner London Education Authority, because he has been seen on a very early gay pride march, of which I knew nothing about, by some of his students. And then on Monday morning they said, "Are you a gay man, sir?" And he said, "Yes." Inner London Education Authority suspended him and said, "We'll only give you your job if you promise never to come out to your students again." So the petition went around to say that if we were asked to sign such a letter, we wouldn't sign it either, because John said no, he wouldn't. And all these left wingers, who'd been teaching all this stuff about social justice and everything else, wouldn't sign it.

Evelyn: Yeah.

Sue: Now, I did. I knew by then, because I'd fallen in love with an Australian woman, that I was going to piss off to Australia. And I knew that teaching wasn't going to be my life. I mean I found it... Loved working with the students, but the bureaucracy around it was hell, which was very smart of Jeffrey to put me into this college,

because I was really stifled in Catford. But by this stage I'd met Tina, and I knew I was going out to Australia to spend some time with her. So it was no skin off my nose to sign that, but I was shocked that these people had been teaching me about left wing politics and everything else. Suddenly, their mortgages and their job was more important than their politics.

Sue: So that was a big wake up call. So when I get to Australia, the woman I fall in love with is much older than me. And my first relationship was with an older woman as well. She's actually quite big in the art world, so it's an interesting time, and she's much older. And we have... And I write an article, she's married, as well, so I meet her husband, it's all very interesting. They go off together for a weekend or something and leave me behind, and I discover a weekly Australian magazine which has got something about education and whatever the article was, it made me think about how drama can really augment education, and enable people to gain confidence and everything else.

Sue: So I write this very long letter explaining my philosophy of drama teaching, and what it does, and how it builds confidence, and everything else, and it gets published. And within that being published, I then get contacted by somebody in the criminal justice system in Australia, and... Goddess, I'm hoping that this is right. I probably should look at my CV. But anyway, definitely that article kicks things off, and I meet with somebody in the criminal justice system, and they get me to work in a, what we would call an approved school, and work with the staff, and try and free them up a bit to work more effectively with the kids.

Sue: I also apply for two jobs that are going that want... They say drama, but I go off to the Church of England school, which is this big private school on the north shore, overlooking the sea. Very high salary. I discover what they really want is a director. But by this stage... okay. So by this stage, I've done this work with the approved school and I've also met with some of the lesbians who are beginning to do some work around women in prison, because what's happening to women in prison is outrageous. And I have, on the back of the work that I've done with the approved school, blagged my way into teaching creative writing and drama to women once a week in Mulawa, the women's prison, which is amazing.

Sue: And I'm working with women in prison, which is predominantly a lesbian group, who are trying to challenge what's happening to women in prison. So when a man is in prison, and he's been on a very long sentence, there is this whole series of processes where he is allowed out for a day, he's put into a house where he begins to learn to be less institutionalised, et cetera and all the rest of it. So there's a process by which he can gradually get himself-

Evelyn: Back into society.

Sue: Back in society. Yes. Nothing like that for the women at all. And there's a very famous woman prisoner called Sandy Wilson in the prison, who was in my class, who was a lesbian, and who has gone through probably something like 25 years, I think, through psychiatric and prison. She's always been on Her Majesty's service. She actually did kill a man, because her lesbian lover left her for a man, and so she just flipped her lid, took a taxi, taxi guy drew her out, and she shot the taxi driver. So...

- Sue: So, yes, not a very pleasant thing to do. But clearly mentally unstable at the time and all the rest of it. So, she's been in the mental home, and she's now been transposed because they've decided she is now sane, and she's now in this prison, and she's now in my class.
- Sue: There's a big campaign to free Sandy Wilson. There's wonderful graffiti all around Sydney, which is something saying Free Sandy Wilson and et cetera. And eventually, we do actually begin to challenge the whole process.
- Sue: The medical bill for the women's prison was as high as all the male prisons in New South Wales. So they were using, it was a liquid cosh, basically. The wardens were horrendous. They would get me in to the prison, and then they would tell the prisoners that I hadn't arrived. So, they would delay our sessions for as long as possible, because it was clear that the prisoners were loving it, and thought it was fabulous.
- Sue: They did eventually get me sacked. They threatened to go on strike if I was still allowed to teach. So they got rid of me, but they put in a whole theatre company to work for them. So it was much more difficult to ... I was apparently allowing lesbian stimulatory and masturbatory practices.
- Evelyn: Oh.
- Sue: But we did get Sandy free. And the first person... Her first day out, which we managed to do, I was in charge of her, and what did she want to see, but, One Flew Over The Cuckoo's Nest. Which up until then I had avoided, because I knew it would be very painful. I'm sitting next to a woman who's gone through that process. It's extraordinary.
- Sue: So, when I go for the two jobs that are available in schools, there's one Roman Catholic school, and there's one Church of England school. So I go to the Church of England school, and as I say, it's very high salary, very posh school. And it turns out that, basically, what they want is a director, because they have always won the Shakespeare Prize of Production. So, they want a director.
- Sue: I said, "Well, I am a director. I've directed plenty of plays. Yeah. I can do that." But, I'm sitting there feeling very uncomfortable. The politics are not sitting easy with me. The money is not sitting easy with me. So, it's clear the job is mine, but I'm still sitting there thinking, "Do I want this?"
- Sue: So I just let it slip, that I'm working in the women's prison one night a week. Well, the door was shown to me a lot faster than you can believe. So, good. Pity about the job, but I clearly would not have been happy there.
- Sue: So, I then go off to my next interview, where they want a drama teacher, and it's the Roman Catholic school. The Mother Superior is interviewing me, and it's very clear, that she's not quite sure whether she wants me or not. So, I let it slip that I'm teaching in the women's prison. Well, I'm immediately welcomed, which is kind of interesting, and not what one would necessarily expect.
- Sue: So, what I did, when I was teaching in that school, was that I devised a show with the sixth form, looking at the whole concept of Inside Out and looking at the whole concept of prison and freedom and everything else. They researched poetry, and prose, and things that was available. Plus, I brought stuff that the women had written, and

brought that to the girls, and they worked on it. And then we took that show into the prison, and that was incredible.

Sue: I was ridiculously naïve about the security situation. I was supposed to produce this long list of who all the girls were, and my administration skills have never been brilliant, and so I hadn't done the job very well. So, at the last minute, I had to rush down the coach and say, "You're so-and-so, you're so-and-so." Hysterical.

Sue: So we get into the prison, and we get into the room. And the rules are that if there's entertainment, everything has to come to a halt. You can't watch television, you can't do pool, you can't do anything else. Everybody has to come into the hall and watch.

Evelyn: Be entertained.

Sue: Be entertained. Yes. Now, my women had tried to get the word out that it would be all right, but clearly, women prisoners thinking that they're going to be entertained by girls from a convent school doesn't exactly sound wonderful. The wardens, of course, thought this was hilarious. The grins on their faces, that their prisoners were going to have to suffer an hour's piece of nonsense from faith girls convent schools on the North Shore, which is the monied area, was great. They're going to suffer for an hour.

Sue: Well, there was unrest. The word had tried to be got out, but you know. So, there was this grins around the room of wardens, and unrest in the audience. And then, we started. And then, there was this magic moment, when the whole thing turned, when the audience were rapt and the wardens were furious.

Sue: Very exciting. I think a lot of stereotypes were blown that night. I think a lot of prisoners had to rethink their concept of class and youth, and outside attitudes to them. Those young women suddenly had to really rethink. They were beginning to rethink anyway, because looking at the stuff that I was bringing back that the women were writing. So, it was fascinating.

Evelyn: So, you were passing on your burgeoning political awareness in a dramatic form.

Sue: Yeah. Exactly. And using that fusion. I'd done some other drama work at Hammersmith. I think I did it at Catford as well, of actually not just using a script, but involving the students in enabling them to find material to perform. So, I wasn't just giving them a script and saying, "Learn your lines and do that," but I was trying to get them to be part of the process of producing something, and getting something onto the stage, and actually ...

Sue: So I did a combination. We did a whole thing on London, which was quite interesting because at Hammersmith, we had a lot of foreign students. So, it was an interesting process of them learning about the capital city that they were now finding themselves living in.

Sue: And students who... There was something that I found both in London and in Sydney, how extraordinarily ... I've lost the word. It begins with P. Parochial. Kids often are. That they don't travel that far. They don't actually go into London, so they're going into the centre of London and things. When I was in Sydney, there I was a Pom, when I was teaching people who were going to be drama teachers in a suburb in Ku-ring-gai. Some of them had never been to the centre of Sydney.

Evelyn: To the theatre.

- Sue: To the theatre or to the centre, into the area, the centre of Sydney. Hadn't been to Circular Key or anything. It was mind-blowing. You know, you think, Goddess, you're gonna be a drama teacher and you haven't been-
- Evelyn: Anywhere.
- Sue: Expand your brain. Anyway, so yeah. So that's very much... yes. I mean I think without having the theory. And because I'm not an academic, I don't have the theory. So I have always been exploring I suppose, methodology and processes instinctively without the theory. Often the theory comes later. Oh, that was what I was doing. Oh, I see. And the language then comes. And you think, Oh, yes. Well at least that does describe what I'm... yes."
- Sue: So fascinating. So when I came back to Britain, and I came back for a year and then we went back to Australia and then... , it's all very complicated. Anyway, when I finally resettled, I had to come back to... , Tina and I had broke up and I had another relationship with an Australian woman who was an academic. And I taught and I ran the theatre that was attached to New South Wales, University of New South Wales, which was very interesting. And brought kids into the theatre there and wrote a teacher's pack. Which was..
- Sue: We had a trilogy of Australian plays, I can't remember the author now, or the name of the plays, ridiculously, but they were really interesting in that they were very much ... the time that I was in Australia Whitlam had come into power, and Whitlam was a fascinating social ... probably the last socialist in the world because he was damned by America and England, because of his socialism and because he wouldn't have the nuclear bombs and the nuclear ships coming to Australia, and the rest of it. So, there he was, a totally appropriately elected man in the country, and America and Britain made sure he was deselected. The Government was brought down financially. America's worried about elections being fucked now, excuse me. We've been fiddling with elections, other people's elections. And this is a white, democratically elected, albeit the other side of the world, Western democracy, and they got rid of Whitlam.
- Sue: I mean, most people don't know about Whitlam and he was amazing. And the thing that was exciting about Whitlam when he was in power was, he was absolutely wanting to give energy to the concept of women's liberation, Aboriginal rights, first Australia rights, working to get Australia being proud of themselves.
- Sue: So, it was a very interesting time for me to be there as a pom. I really had to learn and take on board, yes I had ideas and knowledge which would be useful to people, because I come from England and we had this stuff. But, I had to learn how to offer it in a way that wasn't: "I'm a pom, and I know best". And find ways of sharing it, and working with people, which was offering ...not, not dumping it on them. So it was really useful, that whole process of how do you share stuff, and facilitate, without being arrogant, without assuming that you know best. Very useful, very useful.
- Sue: And plus, I found the women's movement there, and that was my absolute learning process. It was a very strong, powerful women's movement in Sydney at that time. And working with my working class sisters, looking at colonialism. I mean, the whole concept of colonialism, hadn't you know occurred to me at all. So, it was a

powerful learning process of looking at racism, looking at class and really learning with my sisters. And sisters at times aren't gentle.

Evelyn: So, you've been in Australia, and your socialist soul has been nurtured, and your feminist soul has been awakened.

Sue: Absolutely, yes. And I think the whole suddenly being a lesbian and being a feminist fuses and makes sense. I think the whole being a lesbian without being a feminist is quite a difficult place. Or it was quite a difficult place for me. When I found feminism, when I found women's liberation, all sorts of things clicked in a way they hadn't done before. So there was the sisterhood, there was the recognition of the work that needed to do to challenge patriarchy and to challenge capitalism, and to find ways of working, which was facilitative both politically but also very much through my drama. So, there was a group that did ... I can't remember the name of it now, I was just reading it before you came, but we did this amazing piece which was looking at the women's history, in history.

Sue: And then, the Australian broadcasting company was beginning to be much more aware of women, and I did three radio programs for them. Two were on women in prison, and talking about what was happening to women in prison. And some of the women that I had worked with were now out and could talk about what had happened to them. And one on women and madness, and there was a woman that I had met who had gone through an absolutely horrific process of being put into an asylum, and the process of what she had gone through. So all three programs were an attempt to look at what institutions were doing to women, and what patriarchy was doing to women, and how we could challenge that, and all the rest of it. And they were fascinating to do. And I mean we're back in the day, where you were literally cutting the tape, so I did all these long interviews. Like what you're going to have to go, except it will be easier with digitally.

Sue: I then went into a booth with an engineer and I had made masses of notes to say, "I want it stopped here, and put here." And, absolutely amazing guys there working with me, who just worked with me so cooperatively, and really helped to make those programs work. And so would know, "we can't cut it there because if we do that, the voice is going up, and the next time it's going down." Stunning. So, the finished product was really lovely.

Sue: But literally you watch the razor going down, and when I was in theatre doing stuff, you'd be cutting the tape and putting it together. So when I go in and see theatres now, and you see the array of different lights and decks, which are gigantic, which is just sound, you think wow, I was thinking the things have changed so fast. When you look at what I was working with, it was so primitive. I mean, at school, in my reception class, we had chalk and little tiny blackboard, and here I am now farting around on computers. The world has changed so fast.

Evelyn: So, when you came back from Australia you were in the women's movement then?

Sue: I was in the women's movement definitely, but I also got a job for the first year that I was there, running the Oval House.

Evelyn: And what year would this be, roughly?

Sue: We'd have to look at my CV, I can't remember. It's probably '79.

- Evelyn: We're moving into the eighties if we're talking about the women's movement. I'm interested because the lesbian contributions to the feminist movement, as you say you can't be a lesbian without being a feminist pretty much, and they sit together, and the lesbian contribution to the feminist movement was profound.
- Sue: Profound, but hidden.
- Evelyn: And yes, I'm interested in how it was hidden, and to bring those voices forward, but also sometimes welcome and sometimes tensions?
- Sue: Very often, yes. I mean, when I came back, as I say, my first job was running The Oval House. And that was seen, I mean Nancy Dogood, who was my very close friend -
- Evelyn: So, if you would just explain the Oval House for -
- Sue: The Oval House is a French theatre, opposite the Oval Cricket Ground, hence its name. Well known for doing French theatre and 'agitprop' as we call it, agitation propaganda. So, really experimental theatre, coming from a socialist aspect, challenging things, challenging the whole concept of theatre, the fourth wall, scripts, lots of improvisation, lots of challenge both for the theatre process and politics. So, very exciting times.
- Sue: I found the place quite difficult. I was shocked that I'd got the job, because one of the requirements was a knowledge of London theatre. Well, I had no knowledge. I'd been in Australia, so I didn't know a bloody thing. So I was kind of surprised they gave me the job. I began to realize they gave me the job because they thought then, the two people who owned the place or ran it or whatever, could mould me and tell me what to do. Well they could for a little while, and then I rebelled.
- Sue: I found it quite homophobic, and talked to Nancy about it, who knew it well. Gay Sweatshop was running at the time, and there was also The Drill Hall that Julie Parker and Mavis Simmon were running, which is just off Tottenham Court Road. So there were two dykes running that, and I became very friendly with Julie and Mavis. And, Nancy who's been my closest friend for sometime, before I went to Australia, was a theatre director. And they were slightly surprised that I found The Oval homophobic, because a fair number of gay stuff had been put on there. Gay Sweatshop had been on at The Oval, as well as Action Space, The Drill Hall. But I did.
- Sue: Interestingly enough, I mean I resigned and I was virtually ... they made my life untenable really, maybe they just didn't like me. Because who followed me was Kate Crutchley, who was an out dyke and who did amazing work and got on very well with them. And I got invited up to their flat immediately, whereas I had never been invited ever. So, it may have been a personality clash, it may have been who knows what, but it wasn't an easy year.
- Sue: But it did get me linked into a lot of the theatre that was going on, I reconnected with women I had known just before I left for Australia the last time. And I linked up with the women's group, whose name escapes me. But we did the most amazing work. It was a whole group of women who were beginning to challenge the whole concept of the patriarchy of theatre, trying to get to look at how theatre could be much more friendly to disabilities, around black issues around...



- Sue: We had this concept back then of black women playing parts that weren't necessarily black, women playing parts that weren't necessarily for women. You know, we were doing all this, we were doing around disability. It was 10-20 years later that ... Women in Entertainment, we were called. Yeah, all of this has come up much later, and I think bloody hell W.I.E. were talking about this in the 80s. Anyway, things can take a long time.
- Sue: So it certainly got me back into my world of theatre, which I loved, and then I did some more, I did some directing of theatre companies. One of which was specifically about, and we toured in school, looking at disability and doing a whole issue about using puppets, it was weird, but yeah, it was kind of interesting. I set up a women's theatre company, which didn't work out but it was interesting.
- Sue: So, it got me back into theatre, it got me back linked in and my roots were well and truly watered around theatre, and politics, and feminism. I directed a couple of lesbian plays with Siren Theatre company which was [inaudible 00:54:36], and also with Clean Break, a women's theatre company.
- Sue: So a lot of my ...theatre has been, I suppose, run through my life as a really facilitative space to work through ideas, and to push ideas, and to use theatre as a way of linking to people. Because I think one of the things that theatre does is that it enables people to respond to concepts emotionally, as well as head wise, you know, you get the two together. And you can be emotionally moved, as well as intellectually moved about ideas and things, so for me that's very powerful.
- Sue: So, then I had discovered a woman that I had known in Australia was teaching. Anne Cornblade and we'd known each other out in Oz. And when I came back to London, I was shocked in a sense, of how the scene in London, the women's scene in London, wasn't as ...
- Evelyn: Vibrant?
- Sue: No, and it wasn't as political. So, the issues around the environment, looking at our use of alcohol, looking at the politics around patriarchy, they may be happening but I wasn't finding it. So I met up with Annie, and we came up with this idea of doing a project in the school that she was teaching at, looking at anti-sexist initiatives. Now, Dale Spender had written a book, 'Women of Ideas: And What Men Have Done to Them', which was an Australian woman. So there was some interesting links to of course Germaine Greer another Australian. So there were some interesting ideas coming from Oz, and we found it a very interesting space.
- Sue: So we collectively got together and we produced this project. So we looked at anti sexist initiatives in the schools, and came up with..did workshops with staff looking at spaces, because at that point the girls generally weren't doing as well as boys, because it's changed now. Kind of interesting.
- Sue: So we were looking at, what was the issues there, what was the mindsets that were holding the girls back etc. and one of the things that we eventually come up with, I mean we did a report at the end of it, and all the workshops and everything else, but one of the things that we came up with, which I think is a shame in a sense that it hasn't happened, is that we felt that single sex schools are a real problem. Because everyone wants their girls to go to single sex

schools, and everyone wants their sons to go to mixed school because they want their sons to be influenced by the girls. They don't want their sons to go to all boys schools. So, all boys schools are small, mixed schools. The proportion of boys to girls, is the boys are much more than the girls, so the girls are in a very difficult position at mixed school because the parents don't want to send their girls to mixed schools. So you've got this real tension and problems around the set up.

Sue: So, our concept was: all schools should be mixed, but within the mixed schools there should be spaces for single sex work. Of course now, we're challenging the whole concept of binary gender. We would have to rejig that and rethink that, but at that point, that was our solution and that was our way, but it wasn't really picked up that much. And of course, as I say, what's happened to women's education has shifted. So that's quite interesting. It would be very interesting to look at why. Why are we in a situation now where the girls actually are doing academically better than they were back then?

Sue: Anyway, so that was a years project, and then I did more drama work. And by that stage, I was squatting in Brixton.

Evelyn: It's quite a big, lesbian thing in those days to.

Sue: Yes. I was squatting in Brixton when I was at The Oval House, and I was in a mixed house there, and eventually they said, "look Sue." Because the idea was that you were a bit of a group, and you'd been to work together and you did housework together

Evelyn: A collective philosophy

Sue: And of course, I was running a theatre. I'm out at eight o'clock in the morning, and not coming back until one o'clock at night sometimes. So it's not exactly easy for me to then mix in and do all that. So they eventually said, "look Sue, you know, this isn't going to work here." I said, "you're absolutely right, you know, I can't because of the work I'm doing." Ironically, by the time they'd clocked this and decided I should move on, I'd stopped being .. running the oval.

Sue: But they'd found me this space on Brixton Road, that I then squatted in for ten years, which was a stunning space. This big, big room on the ground floor, which was obviously the Victorian reception area and had these amazing panelled doors which opened and closed, you know. So my bedroom was in the back, and my living space was in the front and I had a little electric frying pan, and a telephone, and a typewriter, and a tiny little television. I loved it, I was there for over ten years. So it was an amazing space, and I really loved it. Because I was squatting, it facilitated me doing, you know, much more.

Sue: And of course, one of the things that you have to recognize, this was the Thatcher years. By the time that Cameron gets in, it's illegal to squat. And if you're on the dole, which I was for probably about 18 months, maybe longer, you have to turn up at least once, maybe twice a week. Its a full time job being unemployed now. Whereas at that time, I would just go up, once a fortnight maybe, and sign on. I'm squatting, I've got all this time to be creative, and do stuff, and volunteer, and I'd go every week to put the women's newsletter together, I'm running a group on alcohol, I'm doing all sorts of things, I'm doing all sorts of theatre.

Sue: People say Thatcher was bad, I actually think that where we're at now is much more appalling. You know, the fact that we can't squat

anymore, the whole area around unemployment and all the rest of it is so impossible.

Evelyn: So tell me something about the women's groups at that time, that you were involved with. So there would be some political presumably, maybe some others

Sue: Yeah, obviously. Yeah, when I began...When I finally clocked, which was after the anti-sexism project Daisy, the last night of the project when everybody was saying goodbye and nobody has really cottoned on to the fact that they were all full time workers and teachers. I was staring at unemployment. Nobody clocked the implications for that for me, in any way, shape, or form. And I was the outsider, and we had not been out.

Sue: Annie had felt that it would be unwise for us to be out as lesbians. Earlier, you were asking that question about how welcome lesbians were. And it was very much at a time when if you were doing work which was challenging patriarchy, it was better if you weren't seen as a lesbian because you would frighten the horses. It would confirm the stereotype that lesbians hate men, and it would frighten other heterosexual women. I was very uncomfortable with that, I have to say, but bowed to her, she was the full-time teacher in a school, I was the outsider. I had the privilege of being independent in a sense, but if my privilege and my independence put her at risk, then I had to bow to her.

Evelyn: And these were the decisions that had to be made all the time, in those days, because she was a teacher, she could lose her job very easily?

Sue: Well, I'm not sure that that's ... I'm never very confident, comfortable with that statement. I mean, I was out and proud in the 60s for heavens sake, I didn't lose my job.

Evelyn: Depended very much on the schools and ..

Sue: It depends on the schools, and I'm very aware that I used my white, middle class privilege. And a drama teacher, so any drama teachers are weird, aren't they?

Evelyn: Yeah.

Sue: So, you know, I did have privilege in being out and proud in those days, and both in the school and the college.

Evelyn: But it was a risk you had to consider, particularly for your friends and colleagues?

Sue: Yes. But because Annie felt that it could undermine the works, and obviously the work is what we were caring about, I agreed to it.

Sue: So that last night, when we were saying goodbye to each other and everything else, I really seriously over drank. I mean, I've been drinking very heavily all the time, I drank ridiculously heavily in Australia. I mean, I would drink wine, a whole jug of wine in a night with my partner. And we'd had a very famous women's conference where we turned up on Sunday morning completely hungover and shattered, and we all looked at each other and said, "what are we doing?" And we began to talk about our use of alcohol and everything else. And I'd come back to England thinking, well I won't be able to afford it so I'll be fine. Well, if you're an addict, you find ways, and I just switched to Whisky.

- Sue: So, that night I really did over imbibe, behaved badly, and got home and realised I had the most appalling night, and felt I had to do something. And I have written about it, there's a short story called 'If One Green Bottle', and I couldn't write it in the first person, which I find very interesting. I may be able to do it now, but when I wrote it, it had to be in the third person, so it's all about Becky, but it's my story. And I had tried to cut down, but there was the whole process of what me and alcohol was, if you're drinking alcohol, you drink to get drunk. You don't just drink for the taste, although I love the taste as well, but you know, two glasses just didn't do it for me, it had to be the whole whack.
- Sue: So it had to be cold turkey, and I chose not to use alcohol anonymous at that time because A: I knew it would be homophobic, and B: I had that feeling that I couldn't understand people who had been dry for five, six, seven years, still going to alcohol anonymous. I thought they'd just switched one addiction for another. If I get rid of alcohol out of my system, I don't want to be still thinking of it later, you know. It didn't make sense to me. So I did it on my own, I cold turkey'd and it was tough. The shop over the road, I didn't dare go in because I knew they would just pull the bottle out immediately without me even having to say anything. But I did it, and I have been dry now for over 30 years, and it's not an issue. I mean, we have alcohol in the house, I don't touch it. I just don't use it, and I don't think about it. I just don't drink, that's it.
- Sue: I did set up a group looking at lesbians and the use of alcohol, and ran it for a while. I was running a women's and creative writing course in Sutton, and we would do all sorts of stuff in there about looking at all the issues [crosstalk 01:06:31]
- Evelyn: And do you feel that largely the issues with alcohol were born of conflicted feelings about sexual identity?
- Sue: Yes, I think it was confliction, and I think it was.....it's an easy way out. As I say, a lot of socialisation is floated on alcohol. What was very interesting was when I first gave up and I went to social events, and I was offered alcohol, and I would say, "no, I don't drink." There was quite a bit of hostility. It was almost as if I was criticising the person who was offering me the alcohol, which I wasn't. I was simply stating, "no, I don't need it, I don't use it." So, that was very interesting, to see that reaction of people saying, "what's the matter with you?" You know, I'm fine, but you could see that there was hostility there and discomfort as if I was challenging them. I think its internalised misogynism as well.
- Sue: I think as lesbians, and as lesbians of colour, or lesbians of disability, are having to cope with so many internal prejudices, that we're having to work our way through. And I did..I mean, Nancy had been working with people in prison, had been looking at therapy, she was a brilliant theatre director.
- Sue: And, I began to get interested in therapy, and then I trained as a therapist, and I found the group very problematic. Goddess, it was a very difficult time. It was an all women's group, but I think there was a lot of homophobia going down. Or I'm a very difficult person to be in a group with. Could be either. But it was tough. I had a very difficult time training. But I'm not the only person who has said that their training, as a therapist, was difficult. The groups were frequently problematic, and not always facilitated well.

- Sue: And I think one of the things that I realized when I began using some of the ideas that I was playing with in therapy, and learning about with the creative writing women, was that it suddenly occurred to me that what happens is that when you're working with somebody, and everybody's watching you working, there is that desire to make sure that the person that you're working with does shift or change. And if she doesn't, then you as a demonstrator of the process is maybe failing, or can be seen as failing. So you push it, in a way. When I suddenly clocked that, I thought, "ah, maybe that was what was going on in the training sessions." Because as soon as I clocked it, I was like, "oh, hang on. I've just realised that something's happening here. Did you feel that?" And then we'd discuss that.
- Sue: And that was the way I worked when I was training people to be teachers, back in Oz. Actually what I did was I dumped all the stuff that I learned at New College, a fair bit, not all. But what I did was, I worked with the students, and had sessions with them, at their level, and then would stop the session and say, "okay, what has happened here? What have you watched me doing? How did you feel when I asked you to do that? Why did you do it? Why didn't you do it?" And -constantly got them to analyse what the processes were that I was using as a teacher for them to learn from, and to analyse their own processes as a student of how they felt, and therefore think about how they want ... Do you understand what I'm saying?
- Evelyn: Yeah, yeah.
- Sue: Which I think isn't ... I hadn't crossed anybody else who teaches teachers like that. The way we teach teachers is not terribly helpful. Anyway, I digress. So, yeah, I was teaching, I'd met up with a woman called Sian March who was a novelist, and she and I delivered a women's studies course at the Albany and predominantly it was lesbian history. A lot of it was women's history, but we packed it up with a lot of lesbian history in there because nobody else was doing it.
- Sue: I can remember one woman coming up to me, saying, "you know, I really don't understand why you have to constantly put all these lesbians in here and all the rest of it," and I said, "Well, you know, you don't have to come. Totally voluntary group. If you don't like it, I'm really sorry, but that's the way we're doing it. There are other women's studies groups you can go to, so feel free. No skin off my nose. I'm sorry you feel that way, but that's what we're doing."
- Sue: Then I met her about 18 months later, when she said, "You'll never guess." Internally, I said, "Oh, yes, I can." She said, "I've been on my first Lesbian March, now I'm ..." I think that moment of when you begin to realise you are-
- Evelyn: Can kick against it.
- Sue: Can kick against it and you really want to say, "No, no, no, no, no," until you suddenly make that click. So, I was teaching women's studies with a lot of lesbians in. And then I'd heard about women's studies courses that are just beginning to happen in universities, and I was looking at their syllabuses. No lesbians. Nothing.
- Evelyn: And do you think, within the feminist movement, do you think this is part of the hidden lesbian contribution?
- Sue: Yes, absolutely. And I wrote a paper, "Where Are The Dykes In Women's Studies?" And I delivered it at one of these conferences and it was very interesting. It was very well received by the dykes. Dale

Spender's book, *Women of Ideas and What Men Have Done to Them*. Brilliant book, absolutely stunning. But I said to her, "Where are the dykes?" She said, "Didn't you see my code?" I said, "Yes, I saw your code, but I was looking for it." And I had to look quite hard. "But why didn't you say you thought these were women loving women, or lesbians? What was your problem?" "Oh, well, it would be difficult and maybe academically I wouldn't be seen as kosher."

- Sue: And a lot of women who are working in setting up safe spaces for women who are suffering domestic violence were asked not to be out as lesbians because they would frighten the heterosexual women. So, there was a lot of-
- Evelyn: -And did it really frighten the heterosexual women when they found out?
- Sue: Well, precisely, who knows.
- Evelyn: Did they, you know, was it just so hidden that they didn't get the chance to say, "We don't like this."
- Sue: I don't know. I mean I think you'd need to ask those women, but that's certainly what I was hearing was that they were being asked not to. And my feeling is no, I think any woman who's being supported by another woman, whatever their sexual identity is, they'd be just so bloody grateful that there's space there.
- Evelyn: Although in terms of the larger political stage, it took quite a push at some of those feminist conferences to get the lesbians recognised.
- Sue: Yeah, I think so. And I mean we were delightfully hidden until Greenham. And then Greenham, we suddenly hit the headlines and we were ugly, we were aggressive, we were hairy legged, we were loud, we were difficult. All the things that ... ludicrous. What is so interesting is apparently we were aggressive and violent. Well, no, we weren't. We were the complete opposite, knitting cobwebs and putting them on the fences is not exactly violent. And of course we were demonstrating against the biggest violence of all, the nuclear bomb. I mean how can you be more violent than that?
- Sue: It was shocking that the Guardian wrote it, they had allowed an article which was absolutely viciously attacking the Greenham Women, and I didn't buy the Guardian for years afterwards.
- Evelyn: And did you go to Greenham?
- Sue: Yeah.
- Evelyn: Paint a picture, what was it like?
- Sue: I stayed there possibly a couple of times. I mean I wasn't a died in the wool Greenham woman by any means, but I certainly went down there. Nancy and I went down there for a weekend, and typical of both of us we'd been so busy doing theatre and other stuff that we had neglected to go to the training sessions which they set up so you would learn how to conduct yourself, the songs, and be told the rules and all the rest of it. Nancy said, "Don't worry, I can teach you because I've been on the anti-Vietnam marches in America." So, we talked about things.
- Sue: And we're in a tent, we spent the night there, and then we've got the big event. Well, because we hadn't been to the sessions, we hadn't been allocated a gate. Everybody else had a gate. We didn't, we were in the group that would be bussed off to whatever gate

needed us. So, suddenly the word went out that a particular gate needed us, so we were put into this bus and were driving off to it. And I can remember feeling ... the feeling was totally an inappropriate feeling of there we all were in this bus being rushed to this gate that had an emergency, and it felt like being in all the Vietnam anti-war things. Adrenaline getting up, "We're going into the battle." And thinking this is totally inappropriate, just calm down. This is not it.

Sue: But it was a moment of recognition of the total inappropriateness of the feelings you can have in these moments.

Evelyn: So, for a future student, what would an emergency comprise at a gate?

Sue: I think the words were ... probably what it meant was that the soldiers were moving in to arrest the women, or the police were down to rough the women up. The women would have a pretty rough time. The women who were living there full-time would have midnight raids, their tents would be pulled down, they'd be arrested in the middle of the night, they'd be roughed up by the police. On these very big demonstrations when thousands of women would be coming from all over the country for a weekend to have a big event, the police would try and not move into too fast, because obviously there was a lot of press there. But the press were predominantly against us.

Sue: I don't think people really understand what we were saying and what we were doing. And it was very interesting, there was a program just recently, on the Reunion, and there were women from Greenham talking to police officers who were still to this day quite sure that they did the right thing, and they would have done exactly the same thing. And the woman didn't win at all. And you think excuse me, are there bombs on the island now? No? I wonder why not? You know. Anyway.

Sue: So, we're bussed in, and whatever has happened, thought to be happened, hasn't happened, so we just join the group. And you've got this barbed wire and fencing all around the very big camp, and you've got these various gates for the lorries and people to get in and out. And there's probably about 10 of them I think, and we've given them all different colour names. And we've got a bonfire going outside, and we're in a big circle around the gate and we're singing and we're dancing. And there are soldiers and police looking on.

Sue: And there's an extraordinary moment where nobody says anything, but we all intuitively know to stop and to be completely silent and still. And that is so powerful, it really is extraordinary. And much later, when I'm training police officers after the Stephen Lawrence inquiry, and second day when we know each other a lot better, I come out as a Greenham Common woman. And there's usually someone in the room who's policed it. And I say, "Obviously alright for you." And he said, "The thing that terrified us was the silence."

Sue: So, all the screaming and shouting and wooing, they could cope with. But when we all feel silent ... and I can believe it, because it was palpable after all that noise and everything else. So, Greenham was I think, lesbians became visible at Greenham. So the press were looking at us. But they were painting us as very stereotypical butch, man hating, aggressive hairy legged, ugly. It was all those stuff, and day after day in the Daily Mail, and as I say there was a very vicious article in the Guardian.

Sue: So, I think that, that was quite interesting from lesbians being invisible both societally and within the women's movement, suddenly there we were, centre front. And I think that shifted things and moved things a bit. Then came Section 28, much later obviously, because '88 is Section 28, and I think the lesbians imagination in tackling Section 28 was phenomenal. I mean I'm in such awe of those women. I was doing the really boring stuff of writing endless screeds to tell the House of Lords how to do, and trying to tell teachers that actually Section 28 didn't affect schools, but nobody ever heard that.

Evelyn: It was a very creative process?

Sue: It was a stunning creative process.

Evelyn: So, you had the abseiling in the house?

Sue: Abseiling into the House of Lords. And hysterically I'm sitting in the House of Lords watching that debate, Sheila Hancock next to me who keeps telling me to shut up as I tut and scream and ... well, I don't scream, but I shout a couple of times because I'm so pissed off with the ridiculousness of what's been going down in the chamber. And I've noticed this bunch of dykes opposite me, because in the House of Lords you've got these two galleries that face each other, obviously, which mimic the downstairs where the MPs are. And I'd seen these dykes across from me and I'd waved at them.

Sue: And then when it had passed, and Section 28 had been passed by them, I'm dying for a pee and a cigarette. And I leave, and I suddenly hear this noise. And I come back and the dykes that I'd been waving at are not there, and there's a rope. And I look down, and I have just missed the most exciting moment in the House of Lords. (laughing) There you are, that'll teach you.

Sue: So, yes, I mean that was phenomenal. And when you talked to them, they're so clever, because what they were saying was what was happening, and certainly I can endorse that because all the television and radio programs I was on at the time, we were being flattened by very virulent Christians, very virulent right-wing people. It was very difficult to get our voice across and our views across. And as I was saying just recently, not only were the people that they brought along to debate with you against you, but often the people who were very much running the program would be against you as well. So, you were sort of having to box and cox. Whereas that's very different now, incredibly different now.

Sue: But what they were so clear about what they were doing was they were making the news.

Evelyn: Mm-hmm (affirmative), because they did actually invade the Six O'Clock News.

Sue: Yes, they invaded the Six O'Clock News.

Evelyn: Yeah, and the Ten O'Clock News said, "We have become the news today, because this happened earlier on."

Sue: Yes, exactly. And it was so clever of them because in the abseiling and in the news, and in kidnapping and painting a bus pink, they made the news. And suddenly they were in control, whereas the rest of us, who'd been doing all that stuff, were constantly not in control. We were attempting to get the information out there, but we weren't in the power position, which they, bless them.

Evelyn: They were in the driving seat.



Sue: They were in the driving seat, it was brilliant, absolutely brilliant.

Evelyn: So, it was an extraordinary decade, the '80's, because you had Section 28, which did fail ...

Sue: 15 years later.

Evelyn: Yeah, until 15 years later.[when it was repealed] Amongst the men in the LGBT community you had the rise of HIV and AIDS

Sue: Yes, exactly.

Evelyn: And prior to that, there'd been quite a schism really between the women's interests and the men's interests, partly through feminism and fighting patriarchy.

Sue: Yeah, 28 pulled us together. 28 [crosstalk 01:23:15]. And I think there were some brilliant women who did some amazing work in AIDS as well, and a lot of lesbians who really did a lot of support of the men in AIDS.

Evelyn: Yes.

Sue: But 28 I think was the wake up call, and I have actually done a speech, "What did Section 28 do for us?" And make the point, and I think Lisa Power said something similar, that we were forced, or maybe not forced, we chose to challenge Section 28 in a way which pulled in a lot of people. So, I was involved both with the education group in London, and linked to the other various groups around the country, and also the arts lobby.

Sue: So, Julie Parker and Mavis Seaman who were running what is now the Drill Hall, it's dead now, but had moved from Action Spaces and done this amazing women's festival that Nancy was involved in, and other things. And all the workers at the Metropolitan archive, of all the amazing stuff that was done in the Drill Hall, incredible, amazing lesbian and gay and fringe theatre, and women's theatre, and all sorts of ... black theatre. Fabulous place.

Sue: So, we met there. There was Michael Cashman, Ian Mckellan, Carol Wallace, Julie, Mavis, me, various other people would meet and work out how to use the arts to challenge it. Because we were totally unaware of, because it was local authority, local authorities couldn't promote, what did that mean? Promote was a word that had never been defined legally.

Evelyn: So, Section 28 precluded local authorities from promoting homosexuality or the 'pretend family relationships' implied by that?

Sue: Exactly. And I think that was their undoing, because the pretend family relationships really woke people up. Because I think a lot of people thought, "Bloody hell, if the Tories can define what a family is, okay it's lesbians and gays first, but then single mums? Divorced mums? Dads? Who's a family? What is this word family?" And I think for me, they really did disenable me to feel family as a word that I was comfortable with after 28 for years. I mean I just felt that family did not mean me.

Sue: And at that stage Jean, my current partner and I were looking after my mother. So, we weren't a family? Excuse me, what does that mean? And of course my friends who had kids, they're not families? Fuck off, how dare you define us. But I think as I say, a lot of people woke up and thought, "Gosh, we really do have to fight this." And it was interesting, Ian got his..Ian Mckellan came out because of 28.

Evelyn: The big concern in the arts community was that where will this lead to?

Sue: Exactly.

Evelyn: Will we not be able to teach Oscar Wilde? Will we not be able to [crosstalk 01:26:13]?

Sue: Not a question of teaching, but could we put an Oscar Wilde show on?

Evelyn: Put it on at all, yeah.

Sue: Given that a lot of theatres are funded, or then were funded by local authorities, I mean obviously this has changed massively because one of the biggest ... I mean Thatcher's attack was both on ... I mean she'd already gotten rid of the Inner London Education authority, and she had really made local authorities much more effective, ineffective rather. And that continue on now, I mean our local authorities have less and less control of everything. And of course less and less money.

Sue: So, I mean here we are today, yesterday voting down here for our local councils and things, but how much power do they actually have? Very little. But in those days, there would be theatres that would be run by local authorities. So would they be able to put on plays written by LGBT people? And we didn't know, we had no idea. We also thought it would affect schools. But I suddenly woke up and thought hang on a second, Thatcher's already passed the local management of schools. So, local authorities aren't in it so much now.

Sue: So, eventually I got the National Union of Teachers to write guidelines which did actually plainly state that Section 28 did not affect schools. But by then, everybody had bought into it.

Evelyn: It was already a grey area, and it was conscious of teachers.

Sue: Because of the 28, because of the massive media, and I mean all you've got to do is look at LAGNA [Lesbian and Gay News Archive, Bishopsgate Institute] and look at the stuff and look at the papers. I mean there was the horrific election, because initially when Wiltshire and others had gone to Thatcher and said they wanted 28, she said, "No, we don't need it." Then after the election, which was incredible racist and incredibly homophobic, she wanted to push other things through and she wanted that right wing's help. So, she then let them have 28.

Sue: But that election, there was, you may remember it, an election poster up North, it might even have been Haringey, where it said, "My name is ..." Betty Shepherd I think her name was, whatever, "My name is 'budoink' I will vote Tory because if Labour get in they'll turn my kids gay." And there were all sorts of posters looking at the little red book, and Jenny lives with Eric and what's his face. And I think it was another book, there were three books were they were trying to show how Labour was indoctrinating kids around politics and sexuality and probably race.

Sue: I'm sure I don't make this up, but I would need to check it. But I think there was an advert that actually said, "If you want a nigger for a neighbour, vote Labour." So, the level of hatred that was out there around gender and around ... well around sexual orientation and ethnicity was phenomenal. It was an incredibly horrific election. And of course, ironically, who were the local authorities who are

trying to do work? You've got Bernie Grant, you've got Linda Bellos, and you've got ... I always forget the guy in Islington. So, you have three leaders of councils in London who are really trying to do some interesting things.

Sue: The Labour Party aren't interested, and they completely call them loony-left. Some really important people in the Labour Party just say oh no, we're not touching the LGBT stuff, it's a real problem. Kinnock doesn't say anything about 28 until very late. The Labour Party are incredibly slow, really are appallingly slow. And a lot of the things the Labour Party claim that they did for LGBT people when they do get in, actually is done through Europe and not through them at all.

Sue: So, it's a worry that whole concept, and I mean Peter Tatchell and I have both been saying for years we cannot assume that what we've got now will be there later, we have to be virulent and vigilant I mean. And alas, I wish I hadn't, but we've been proved right. I mean we're seeing, and right is not the right word as it were, we are seeing a very viscous backlash. And we've got serious problems. All you've got to do is look across the pond and indeed in Europe. And the appalling thing is that, you know, colonialism made homosexuality illegal in the colonies, and the majority of countries which are still making lives very difficult for lesbian and gay people are commonwealth countries.

Sue: Plus, Section 28 has been exported to Russia and various other Eastern European countries. They've looked at 28 and they've played with it. So, we've moved on legally, but we've exported phenomenal legal homophobia. So, it's a terrible worry and we have to be vigilant, and we have to constantly challenge the institutions of our country, which promulgate that crap.

Evelyn: And that's why we need these sorts of recollections as to how things were and how they could be again.

Sue: Absolutely. Well, I think they are again.

Evelyn: Yeah, in many places.

Sue: I mean the extraordinary thing is that we're sitting here on the 3rd of May 2019, and we've just seen a Conservative government pass a law which we've been asking for for some considerable time, which is the relationships and sex bill, which actually requires schools to give decent sex education and relationship education, which would include LGBT. It's been passed.

Sue: However, what we've got now is a minister who's rolling it back and saying maybe it's not compulsory, and maybe there are this. And constantly using this word age appropriate. So, it's one step forward and two back, and we have to constantly be aware that we have to ... it's almost like a dance, we have to watch what's happening and grab the opportunities to then make sure that we can move forward, even though the institutions often want to pull us back, or they're very concerned about the right-wing push. And there is a right-wing push, there's no two ways about. And on one level I am absolutely amazed that we've got RSE [Relationships and Sex Education], it's extraordinary.

Evelyn: On the other hand it's not as strong as it might be.

Sue: It's nowhere near as strong as it might be, but we have got it, so we've got to grab it and use it.

- Evelyn: So, you've been involved for many years in educating children, in promoting LGBT issues in schools. So, you joined Schools Out in the early days?
- Sue: I joined Schools Out, it started off as the gay teacher's group, and I wasn't in that. I'd heard about it. That there was the gay teacher's group who'd bought this petition up for John, which I signed. And then I went off to Australia. Came back and to my shame I can't remember when I first met Paul Patrick, who was doing amazing work in the Inner London Education Authority at a school in Catford. And he and I became firm friends, and we did all sorts of work together.
- Sue: And he had produced for the Inner London Education Authority a bibliography of LGBT books that were available. Had done some videos, some very early videos with young LGBT people, et cetera. And Schools Out was being run by a couple of other people, and Paul and I were on the committee, and we worked together and produced stuff. When Steve left, I think, I mean it's ridiculous, I don't know my own history really, but at some point I became the chair, Paul and I became co-chairs. Steve Bonham was the last single guy, and then Paul and I took over and became co-chairs. So we wanted that whole concept of male and female, both white. But getting black teachers involved is very difficult, because if you're a black gay teacher, Goddess you've got a lot on your plate.
- Sue: We know some, but they don't usually come to our groups and work. So, it's always been an issue for me, I've always been concerned about it. But having said that, we have always been absolutely adamant that Schools Out should be working with the full diversity of the LGBT community. So, in those very early days we would have a list which would say LGBT people are old, young, black, white, gentile, Jew, gypsy. There was this long list. It wouldn't be everyone. So many places were just saying everyone welcome, et cetera. I never felt ... so many places I didn't feel welcome, because they didn't mention me. And I felt it was really crucial that we do actually, if we say LGBT, that we are actually more explicit and say these are the people who we see. And because we make a list, somebody might come and say, "I'm not on that list."
- Sue: Ah, why not? And we'd learn, and add them, and think what are we doing that we'd forgotten that? So, this was way before the word inter sexuality came out, thrilled when it did. But again, working without language in a sense, really interesting.
- Sue: So, Paul and I ... and I think when Paul and I got together it was the earlier times of the internet, and of course the internet began to make a massive difference. We had a very early website, so the word got out more. Although Schools Out had made some big links around the country, there were often these regional groups, Leicester was a big group, Jill Spraggs who I wrote the chapter with on Section 28 had been in the Leicester group. Leicester was a hotbed of wonderful radicalness for a while.
- Sue: So, Paul and I became chairs of Schools Out, and we began to make more materials. I was in Southwark and I discovered that there was an anti-homophobic group in Southwark which I joined, and we did a lot of work around hate crime and working with the police. And we set up a conference, Harriet Harman was there, various other people there, and I think it was one of the first big conferences that the local authority ran while Section 28 was still on, challenging

homophobia in schools. And we wrote a document Paul and I, which I had a look at it, a bit of tweaking and it's still totally relevant today.

Sue: Lots of work in schools, we did training. We got the website up a bit more. And then 2003, 28 goes, wow, and we also get the first piece of legislation which is actually beginning to outlaw discrimination on LGBT people. Plus the Labour Party are beginning to talk about having a single equality policy, and also talking about a public duty, which would actually say, "You must do this," not just, "You mustn't discriminate," but you actually must do positive things, which got me very excited.

Sue: So, I had been thinking for some time that we'd seen Black History month being used in schools, not always terribly well, often they would talk about American black history and not English black history people, which is always very frustrating. But we thought well, you know, maybe this is the time. So, we went to the Department of Education and we said we've got this idea of kicking off an LGBT history month, our idea is to have a website where we would have resources. And the crucial thing about this website would be an interactive calendar, so people can put their events on it, and everybody can see what everybody else is doing. So, everybody gets a change to not use that date, or be inspired, or whatever.

Sue: Well, they took forever to tell me that they were going to support us, and in the end I announced it at a LGBT Amnesty International event. And I just said, "Folks, we're doing it. Next February is going to LGBT history month!" What does that mean? Well, you know about Black history month? Oh yes. Well, it's the same sort of thing.

Sue: So, we all celebrate. And for me the big thing was celebration. We had been victims for so fucking long. And I'd been doing work around hate crime by then, and I probably ... had I set up ... this is where I get very vague. I may have been part of the group. I mean I set up the LGBT Advisory Group to the Metropolitan Police and I can't remember ... no, it would be before 2003. So, I'd already set that up, and that was a biggie. That was after the Admiral Duncan bombs had gone off.

Sue: And after the Stephen Lawrence inquiry John Greaves had set up a race advisory group, and then when this went off, they felt that they should have an LGBT advisory group. And he was going to get a bunch of people together. And he chose the people for the race advisory group, it wasn't independent at all. He said he wanted it independent, and I said, "Right, if you want an independent group, I'll get you one. But you don't choose anybody." And Linda Bellos and I and I can see her face, and I'll get her name in a minute, powerful disabled blind woman who's still in politics now.

Sue: We pulled together and we worked with the race advisory group, we worked with some guys who were already working with Scotland Yard. And we produced a model of how to set up an independent advisory group. And we had 25 people who had been chosen by us, not by the police, not vetted. We said, "You don't vet us." If we have people who've had a prison sentence in there, all to the good frankly. You don't tell people they can't be in an advisory group if they've been in prison. That's not on.

Sue: So, we got this group of people together and it's still going, the advisory group to Scotland Yard is still going. So, I'd been dealing with victim hood, and hate, and horrendous [inaudible 01:40:02] for

a long time. And I really wanted to move into celebration. So, the whole point of LGBT History Month was to celebrate, hence we actually have the word celebrate on there.

Sue: So, telling everybody what it was, I'd said to the Department of Education, who finally said yes, they would give us some money. I had .. Jill was standing by, and she was a historian, and she had a bit of knowledge about how to do a site. So, she put a very rudimentary site together. And we launched it in Southwark in the Tate Modern Cinema. And I had 13 people on the stage, on the panel. Bit mad. But my intention was to make it very clear from the very beginning that we were inclusive. So, I had three trans people. I had a Jewish person, I had a black person, I had a straight person, Anna Raeburn, I had the diversity of our community on that stage, very clearly saying from the outset it's LGBT, don't dare call it Gay History Month.

Sue: And we are inclusive. And I'd said to the DFE if we get 10 events in February [2004 - first year of LGBT history month], after our first one, I'll consider it a success. We had over 100.

Evelyn: Excellent.

Sue: So, people, the timing ... I was really lucky, the timing was right. It was in the ethos, people like me were beginning ... they wanted to move into celebration, they wanted to move into visibility. And now, this year, 2019, February we had nearly 2,000 events around the country. Plus of course we now have Out in the Past, which is another adjunct.

Sue: So, I think the beauty about the model that I used, that Paul and I came up with was very much: here's a resource, use it as you want. We will put some resources on the website, the calendar's there. It's up to you. We're not telling you what to do, make it your own. We got some really useful support, I mean the police were very good, the criminal justice system were very good at supporting us, because one of the things that they were concerned about, for good reason, because the police had been so homophobic, people weren't reporting homophobic crime, because they were going to the police station, report it, and they would be laughed at, disbelieved, nothing would happen.

Sue: And it was known throughout the community, don't bother because they don't care. So, the police really wanted to turn that around and we were doing work in Southwark with the police to do that, and we'd set up all sorts of things in Southwark to make reporting easier. So, when I went to the police and said, "Look, do you want to support LGBT History Month? This is a way for you to actually get the word out." They did, and in fact one year ... every year we have our launch in November, we might change this now because the world has changed, but in those days, and we did it last year, we'd have a big launch in November, which is wake up, smell the coffee. February's coming, if you wait until after Christmas it'll be too late. Although people throw things together very fast these days.

Sue: And one year we actually had the launch in the courts of justice. And we had the Attorney General there.

Evelyn: Fantastic.

Sue: Amazing.

Sue: So, we've been in some amazing places. We've been in the British Museum. We've been in a big police building, the second year was in this extraordinary big police building. We had police officers and fire

officers, uniforms everywhere. It was just mind boggling, mind boggling to see how institutions like the police, like the fire department and everything else were there and wanting to be seen to be there. This extraordinary shift from LGBT people are anathema, perverts, all that stuff that we'd had through 28. How disgusting we all were and everything else. Suddenly they wanted to be there. Suddenly they wanted to be seen to be supporting LGBT people. It's just mind boggling.

Evelyn: Yes, so you really felt the difference? Because I was thinking back '57, Wolfenden, '67 Sexual Offences Act. All the to-do's in the '80's, you really feel there's been a step change over time?

Sue: Oh yes, phenomenal step change. Phenomenal step change. And some of it is cosmetic, so I absolutely want to scream when I go into the Home Office and their building has got these rainbow colours on the outside, you go into the toilets and they're gender neutral. And they're treating LGBT people like shit. And one colleague of mine has waited 13 years to get her Asylum sorted out.

Sue: I went to the Department of Education two days ago. Again, rainbow flag up there and I'm saying, "Oh, is that leftover from LGBT History Month?" And the woman clearly doesn't know what I'm talking about. Gender neutral toilets again. And then we go into the meeting with all these people and they're all wearing rainbow lanyards.

Evelyn: Rainbow lanyards.

Sue: But they're not talking to the ... they're talking to me as if I know nothing. Clearly they've got the Parkfield situation sorted and they don't need [crosstalk 01:45:32]

Evelyn: That's the No Outsiders programme in (Birmingham).

Sue: Yeah. The big No Outsiders program, which I was involved in the very beginning. I mean, Andrew has built on projects that Elizabeth had set up probably in the early 80s. Stunning piece of work, which was all around the country and several books are on it. And I had been part of the whole thing because she was an academic setting it up with a university. So she came to me and Paul who'd been doing the work on the ground. So I've been there from the very beginning and then Andrew has built on that and that no outsiders project that he's running now is 35 books, which look at different families and setups, only four of which are LGBT books. So it's a storm in a tea cup, it's absolutely rubbish what is being said.

Sue: But it's endemic that it reminds me so much of 28 where parents were saying we want choice. Well, the world has changed. We now have laws in place and we now do have the public duty, which actually says advanced equality of opportunity between people who share a protected characteristic and those who do not. And foster good relationships between people who share protected characteristics and those who do not, that is your duty if you are receiving public money. Going to schools, lots of them have never heard of it. But those that have are using it effectively, it seems to me. But then we've got this massive backlash at the moment and the government is backpedalling, which is, which is.. what we then did.

Sue: So the LGBT History Months now has been going as we sit here in 29 (19), 15 years, grown massively, we've developed it. I mean, when I say we, it's an entirely voluntary group, nobody gets paid on Schools Out committee. All the work is done at home. I am lucky enough to have an office, but most of my committee members probably do it

on their kitchen table after a day's work. Tony's just had a stroke. Paul Patrick died. It's exhausting work. But after, well, let's finish LGBT History Month first. So LGBT History Month has taken off. We gradually came up with new ideas. So now when we had the run up to the Olympics, we decided we would focus on sport for two years. So we did lots of research and came up with people who were out in sport and all sorts of things. And the two launches were held in sports so we were at The Oval, cricket Oval in one and Twickenham them in the other. So we've been so many exciting places.

Sue: And after we did that, maybe what we can do then is a theme every year. So every year from that time we do, we have a theme, 2019 our theme is peace, reconciliation and activism. And we have four people who represent that, an L,G,B and a T, and they are as diverse as we can make them. And then next year we're doing English literature and poetry prose...poetry prose plays. And we've just chosen our four.

Sue: And we do lots of resources connected to those resources. So over the years there's all sorts of free resources and we've produced this chart of all sorts of different LGBT people and all the laws which have got us to the point where we are now probably a bit late now, probably something else we can add onto that. And that's all our resources are downloadable and all free. So once LGBT History Month began taking off, I think it was probably about 2006, 2007, I thought, okay, February is going very nicely, lots of schools are using it. Definitely museums and libraries are beginning to use it. But I don't want us to be stuck in February.

Sue: So I had been talking for some time about a concept that I had been playing with, which was usualising. I felt the term normalising was problematic that we just could not reclaim it. There's certain terms you can't reclaim and I think saying that we're normal or normalising just has too many problematic connotations. So I came up with this term usualising and my concept was that you don't do the gay lesson. What you do is you usualise this throughout the curriculum.

Evelyn: You thread throughout.

Sue: You thread throughout, the golden thread, talked about a lot in education. So I came up with this concept of usualising. We're way over time?

Evelyn: We're okay.

Sue: Okay. So there was a chap called David Watkins who was on our committee at the time who was a primary school teacher and he was having some real troubles with his school, quite a lot of homophobic stuff was going down. But he loved me talking about all this stuff and I said, well, I'm beginning to think that ... and there was another woman called Amy McMillan who was, I mean, it's terrifying when I realise this. I mean, Amy then, I had a whole day with Amy. She was doing an academic PHD around LGBT stuff. And we came up between us with this idea of having a website called The Classroom, which would have all these lesson plans on it.

Sue: She dropped out because she had health difficulties. I then worked with David who did masses amount of the work. Tony I, by that stage I thought I'm not the person to write lesson plans. I've never been a person to write lesson plans. I'm a drama teacher, I improvise, I do the moment. I mean, I would never, couldn't be a teacher these days where are you going to produce all this stuff. So Tony and David did



the bulk of the work and we brought other people in and Ellie did some work, Ellie Barnes who now runs Educate and Celebrate.

Sue: So we came up with this website which is now called The Classroom, which has over 80 lesson plans on it, which usualise LGBT throughout the curriculum, maths, English, biology, science, whatever, and for all ages, all free lesson plans. And that's incredibly popular. I mean, not all teachers know about it. It's one of the problems, we have to constantly find ways of getting it out there to people but it's there. And we're about to refresh it.

Sue: A company group called The Proud Trust, which is based in Manchester who do brilliant work and every year have done a pack for us based on the theme, and they've been getting better and better, this year's is stunning. So we're going to work together next year and they're going to bring in the teachers that they're working with to help us refresh it 'cause it's getting a bit old now. It's been there for 10 years longer. So it needs refreshing, it needs looking at and it needs more lesson plans. So I'm going to be working with them to do that, so that's very exciting, so that's The Classroom.

Sue: Then Jeff who is now a doctor and he left school because of homophobia and went back into academia and got his doctorship, came to me and said, "Sue, we've been running LGBT History Month now for 10 years, but where's our history?" And I said, "Good point, Jeff." I call it History Month because I modelled it on black History Month. But we're actually not getting any more, we're getting a bit of history, but we're not really getting it. He said, "No, precisely." He said, "I am now meeting people who are doing history and are beginning to think about it." And he said, "I have this idea for a festival." I said, "Great, what is it?"

Sue: So he came up with five years ago, he piloted it, small one that he did it entirely on his own without us. And then we came together and we produced this one in Manchester [2015]. So he put out a call for people to do presentations on history. And I think, I don't know whether we had the academic panel at that point. But we definitely had Jeffery Weeks, but probably some other people as well.

Sue: They chose the presentations and we had, over the weekend we had a big presentation on Friday night which was the ... I'll remember his name in a minute. Very important man who was working up North and did a lot of the work on getting the 67 act. His name has completely escaped me for the moment, but I'll get it. So we have this on a Friday night, we have the [inaudible 01:53:39] lecture. And we brought a guy over from America to give it, amazing research that he'd done. Not very well presented as often academics don't, but we learned. And then general presentations on the Saturday at the People's History Museum and on the Sunday at the Central Library. And then at the weekend, the academic presentations going on at the Manchester Foundation stuff.

Sue: People complained that they couldn't get to each other so I said, "Fine. Okay, we'll change that then." So over the years it's developed. The next year I think we had something like five or six hubs, the next year it grew. This year, 2019 we had 17 hubs. We had hubs both in Northern Ireland and Ireland, Norway, Sweden and New York, as well as England. And our academic conference was at the end of March because everything gets extended 'cause you can't do 18 hubs in February being the shortest month. Why I didn't clock that when I chose February, I don't know.

- Sue: I chose February because it was a half term. It was a quiet term for schools at that point. And the half term to me was important because I thought if libraries and museums begin to pick this up, teachers and parents and kids will see stuff and then feel brave enough to take it back to the schools. So there was method in my madness, but February isn't always the best of months of traveling. So this year as I say, 19 hubs, we had over a hundred offers of presentations just for the public stuff. And I think about 50 offers of papers for the academic conference, which we held at the end of March in Belfast. So Outing the Past has grown massively. So we now have this wealth of presentations, offers of presentation, some of which have not been done because we haven't been, haven't got the hubs.
- Sue: So my next job is to find a way of getting those presentations turned into lesson plans to augment The Classroom website and get them available to people, 'cause there's all sorts of fascinating information sitting there. So, Schools Out now has got these babies, so Schools Out is the mothership and she's given birth to LGBT History Month Outing the Past, which is the festival I've just talked to you about and The Classroom.
- Sue: And occasionally we have some sort of magazine, which we've worked with other people with them. We also have our newsletter, which we try and get out every couple of months, not always successful because we don't always have the person power to do it. So it's extraordinary wealth of free resources for people to utilise, to get to see the visibility of LGBT people in all their diversity, which is what I'm passionate about.
- Evelyn: And it's an extraordinary legacy.
- Sue: It is.
- Evelyn: An extraordinary legacy which you must be very proud of.
- Sue: I am gobsmacked really. I mean it never, and I'm incredibly sad that Paul hasn't seen it in its fruition. I mean, he saw, I think the last one he saw was at the Royal Courts of Justice. So he did see that one which was grand, Attorney General standing up there and clearly enjoying saying the word buggery rather a lot. But yes, but I mean the thing, what is extraordinary, and I think the celebrations that museums took on for the celebration of the 50 years of the Wolfenden report, which was phenomenal. I mean, many, several curators have said to me, bless their hearts, that they couldn't have done those exhibitions to the degree, to the success that they had done without LGBT History Month having paved the way, which was very nice to hear.
- Sue: And I think true, I mean I think we did warm the whole ethos up. And I mean any local authority worth its salt wouldn't dream of letting February go by without doing something. I mean, the number of LGBT flags that have been flown this month, I haven't been able to count them all. Swindon, bless their hearts, lit up an entire roundabout in rainbow lights.
- Evelyn: Wonderful.
- Sue: Extraordinary.
- Evelyn: So are there any issues that you thought you might like to talk about in the interview that haven't come up yet or wishes.

- Sue: Well, I suppose the Stephen Lawrence inquiry for me was an incredibly important landscape changer, that has been lost because of the way the conservatives have done cuts and because they really don't care about equality. And I think what was extraordinary was training police officers in training, working with the Crown Prosecution Service. I mean here am I a teacher, an educationalist. I have never been on any independent advisory group or advisory group for the Department of Education. I've lost count of the number of advisory groups I've been on for the criminal justice system and still am. I mean I've resigned from most of them because I'm 72 now. I'm here down in Broadstairs, I haven't got my finger on the pulse anywhere near as much as I used to. But I am still on the independent advisory group on hate crime to the government because I feel that that's a place where I still need to be and I can interlink in it. I wouldn't have got to the DFE, but for being on that group. And I've enabled that group to think much more effectively about education as well because when I first joined them, they were very much processed around victims and the police. And I said, "Well, if we're going to prevent hate crime, we've actually got to do the work in schools. That's where it all starts and if we don't get it right there then we've lost." So that, I continue to do that.
- Sue: And I think the work that I did with the police, both in Suffolk and with Scotland Yard was extraordinary, was weird. I mean, the first time I went into a police establishment was with Nancy Dogood. And she had produced this incredible film called Aftermath, which was looking at a woman coping with PTSD, post traumatic stress after being raped. And Jean, my partner and I had worked with Nancy, she did the film and then everything is in the editing. And we watched several cuts and eventually she cut it. So there was no words at all except no. So it became a very powerful piece. And then Jean and I worked together to produce a user pack so it could go into schools or prisons or anywhere and with ideas and exercises to go with it.
- Sue: And then because of my connections with the police, I said to Nancy, we're going ... or maybe I didn't have connections with the police at that time. I don't know how we managed it. But anyway, we went down to Hendon, which was the big training college for police, which doesn't exist anymore now. Which is this gigantic, was this gigantic space, which is right for the police. So there's innumerable buildings, masses of areas where they'd practice their marching and it's like a big army camp, but it's a police camp. And massive security to go through, to go into the whole thing. And for two dykes who had been, it was not long after or maybe still Greenham time, to walk into that space was extraordinary. It felt like we were infiltrating the enemy. It was really weird.
- Sue: So when I then start spending hours in the Scotland Yard, it feels really weird. I mean it still feels weird going into the Home Office and the Department of Education. Those institutional buildings just reek of Patriarchy and institutionalisation. And it's very odd, it's very odd. So being part of attempting to challenge and change the culture of the police after the Stephen Lawrence inquiry was an amazing privilege to be part of that and an incredible challenge. And I learned a lot, and one of the things that was incredibly useful was that Jean, my partner is a therapist or was therapist, I mean she's retired now. And was doing a neuro-linguistic programming course.
- Sue: And she would give me nuggets of usefulness around language and around how to phrase things and look at stuff. So she was the first

person to say to me, "The way we use language is really problematic around the whole hate crime thing. We get attacked because we're black. We get attacked because we're lesbian and gay, no we don't. We get attacked because of racism, we get attacked because of homophobia. Can we change that?" So I would take that back in and say, when posters would start coming up saying, I would try and change the language and I was learning that from Jean. So Jean's inputs around, I'd come back from meetings and I'd be beside myself with fury at some of the ridiculous things that the police had said or their ignorance. And she was, "That's why you're there. Yes, that's the whole point. If they knew that, they wouldn't need you."

Evelyn: Absolutely.

Sue: Yeah. That's why you're there, keep at it. So being, having that voice, being able to constantly say, "Yes, that's what you're doing." And being able to offer me some really useful insights around language and around therapy. The neuro-linguistic program stuff has been very useful around looking at how to train, how to enable people to reframe and to look at what language does and to try and avoid phrases which you'd all constantly have on posters, don't drink and drive, don't do this, don't do that. Well, as Jean was teaching me, the brain is constructed, so when you say don't think of a pink elephant, you've got to think of it to then get rid of it. So let's have language, which actually states what we positively want.

Sue: So I would take that back to the meetings and things. So that was incredibly useful. So I mean when Jane and I first got together, I was teaching assertion and we wrote a booklet together on assertion. And then when we were in Suffolk, she's a statistician, used to be a mathematic, her major was in maths. So when we did a survey in Suffolk on LGBT issues, she did all the donkey work around looking at the surveys and crunching the numbers and everything. So she's always been there as a support and somebody that I can knock heads with around ideas and say, what do you think of this and et cetera, which is incredibly useful.

Sue: And the fact that she has retired and I haven't visited is a bit of a thorn in the problems. But there you go, there's always something, isn't there in a relationship. But I think the Stephen Lawrence inquiry was a massively missed opportunity. And what's worrying now is that I was talking to the chair of the Home Office, the independent advisory group, and he was, he'd done some training with police officers and he was discovering that the police just, the institutional memory about the Lawrence Inquiry is gone. And that was so important. I mean, when I was training on the Stephen Lawrence inquiry and you might remember and for those of you who don't know, that there was a young black man called Stephen Lawrence who was walking home with his friend, Dwayne Brooks in Eltham and they were attacked and Steven was killed. And the police to say the least were careless in the way they followed it up and dealt with it. Locally in Eltham it was well known who the perpetrators were.

Sue: It took I think 15 years before one of them was successfully prosecuted. I mean it's a very long convoluted story to say the least. But what it shows is the inadequacy of the police dealing with racism. And the report that the Stephen Lawrence inquiry was one of the first things the Labour government did when they first came into power. They set up this very wide-ranging report inquiry, which not only took evidence and information in London but actually travelled around the country. And what they did was in the morning they

talked to black and ethnic minority people about how they felt they were being treated by not only the police but by other institutions. And then in the afternoon spoke to the institutions. And of course, what a surprise! It was two very different stories.

Sue: And the inquiry then came out with this definition of institutional racism, which a lot of us had already been talking about in different ways. But what it was basically saying was that institutions themselves were constructed in such a way that there was inbuilt prejudice against people of ethnicity of minority ethnic origin. I try and avoid to use the word race because as far as I'm concerned there is only one race, the human race. We have different ethnicities and I think that race is a problematic concept. So what had happened was that Stephen Lawrence's parents, Doreen and ... I've lost his name, [Neville] fought the police profoundly and constantly challenged their ineptitude, which meant that there was a report while the conservatives were still in, which was a whitewash. And then Labour did it and then it was much better.

Sue: And they came up with something like 75 different recommendations for institutions, not all of which have been still put in. But one of the things that the police did do was that everybody had to get two days equality training, predominantly around race. But I fortuitously discovered the company that was, had been given the job and through my work with the anti-homophobic forum in Suffolk, rang out the company and said, "I gather you're doing this work, what do you know about LGBT issues and homophobia?" And there was a silence on the other end and I said, "I think perhaps I ought to come in and have a chat with you." And to her credit she said, "Yes." And I sold her the idea of me coming on board and actually widening the concept because my statement has always been we can't just tackle racism, sexism, homophobia.

Sue: Because I don't know whether you've noticed, but black people are of different religions, of different sexualities, of different genders, able bodied, disabled. What is this concept of racism? It is more complicated than you know. So she agreed, she got me on board and then I began linking with some of the trainers who were there, some of whom were lesbian and gay and some of whom who weren't. Some of whom who totally understood what I was saying about let's actually talk about institutional prejudice. Yes, we want to talk about institutional racism clearly because we're all working on from the Stephen Lawrence report. But actually if ...we would be doing ourselves a disservice if all we looked at was black issues, what we need to be looking at is the whole thing of institutional prejudice.

Sue: And some of them warmed to that amazingly and some of them are still friends of mine now. And some of them are very uncomfortable with it, and Doreen initially was not comfortable but she's now understands, I think it was too near and everything. She just wanted things sorted and saw what I was trying to do was watering it down. But I think she now realises now it's enriching it.

Sue: So for me I think that work with the criminal justice system has been extraordinary. Not a thing that I would ever have dreamt. I mean nothing in my life I don't think I would ever have dreamt of. I mean, if I could whisper to my 18 year old self that some of the things I would've done I have done, it would be unimaginable because it ... words like homophobia didn't exist. The concept of so many of the things, I mean when I look back at some of the early television programs when, late 70s and early 80s, when we were trying to talk

about it, we didn't have the word homophobia. And we're trying to explain to people what prejudice against LGBT people or L&G, we didn't, weren't talking about B & T.

Sue: It's fascinating, I mean the shifts have been incredible. But goddess there's still work to be done, because there are still youngsters committing suicide, it's shocking in 2019. So many people partying away, we're sorted, all the laws are there. But actually if you look at what's happening with our youth, it ain't there. And if you look at what's happening with some of our older people who have been out and proud who then go into nursing homes and go back into the closet. So the cultural shift, and I think for me that whole, I guess my life has been a very interesting combination of both wanting to challenge the legal and deal with the legal but also passionate about the cultural.

Sue: So LGBT History Month is about cultural change, it ain't about legal change. It's about cultural change, as is The Classroom, as is Out in the Past. It's that recognition that you can have law, goddess we had law which outlawed discrimination on the grounds of race, disability and sex in the 70s, we still haven't got that sorted. Women are still not being paid equally. We still have rabid racism and disabled people are being killed by this government. So you can have the law but it doesn't necessarily translate into reality until you've changed the culture. And for me, I think that cultural change is ..so the two obviously need to go hand in hand or sometimes the culture can push the legal shift.

Evelyn: And so finally, you've almost pre-empted the final question I had in mind. So looking from your perspective now, what would you say to the young Sue Sanders.

Sue: Yes, the young Sue Sanders. Well, I suppose depending on how young, but if we go to the 10 year old who knew that she had to buy the Wolfenden report. I mean goddess alone knows what I'd say to her. Good on you kid. There's going to be a whole lot more work coming.

Evelyn: Lot more reading for you to do.

Sue: Lot more reading for me to do, goddess is there reading for me to do. I mean I would remember sort of, there would always be some big consultation the government would throw us. So your summer holidays were fucked because you had so much work to do on these bloody consultations. So, yes, a lot more reading to do. And I suppose to say, hang on in there. I mean that lost young woman who really had no concept of what her life should be, who didn't know until she discovered drama what her skills were, just felt completely... I mean some of those, my only poems are just so painful as I was just sort of trying desperately to try and work out who I was, what I was, what my skill was, what did I have to offer.

Sue: To say keep on this path and you'll be truly amazed at what you can achieve. That recognition that the young woman who wanted to make sure that everybody who offered something for the magazine could be included. That insight I had then was a really good insight to have and that would get developed and that would get recognized. And that would be on one level I suppose institutionalised with Equal Opportunity Act. But if only it was, it's there, but it's not there in practice yet by any means. But the fact that I had that passion at that point didn't have the language, didn't have the theory, but I had that inner spark, that inner passion to do

that. That it would get developed and that it would find a way to be utilised to actually put into practice in all sorts of different ways.

Evelyn: And it definitely sparked an extraordinary life.

Sue: It is a weird life. I do look back on it and think fucking hell that is the weirdest thing.

Evelyn: But an amazing legacy to the LGBT community.

Sue: I hope so. But I think the thing is that really all I did was make the space. I mean, Paul and I were lucky enough, and I mean there's disability month, but that hasn't taken off in anywhere near the same way. And it's shocking that it hasn't, we need a disability month. I mean, Richard Rieser puts out the month every year. He has the website, he has a theme. But it hasn't been grabbed anywhere near to the same way as LGBT. And I think my fantasy is that we have actually gained the advantage because of white patriarchy. Because within the LGBT movement, there are white gay patriarchs who have been able to push the process.

Sue: So you go into the Department of Education and see a rainbow flag and you think, bloody hell. Now why is that there? Because there are guys up there and they are predominantly guys, white guys who have found their state and to their credit are pushing the agenda, some don't of course. But the agenda should have, LGBT and disability History Month should be as popular as LGBT History Month. Why isn't it? Because of the prejudice against disability, which has not been challenged as effectively as the prejudice against LGBT people have. But of course at the moment, we're seeing massive prejudice against trans people. And we've just seen this extraordinary ruling against our intersex athlete. So we're not there yet by any means.

Evelyn: But you started us on the path.

Sue: I gave space for people to use, yeah. And continue to make sure that there is space for people to discover the amazing legacy that we have. I mean, when you start looking at all the amazing LGBT people that have been in our past, that have been hidden from us. I mean, we've been lied to by omission. And sometimes they're hidden in plain sight. People like Noel Coward, Benjamin Britten, and now they want to change the Benjamin Britten Peter Peers museum to just Benjamin Britten. They want to get rid of Peter Peers. Excuse me, we wouldn't have the music if he hadn't been. It's extraordinary how people want to do that.

Sue: And of course, what I've just mentioned is three white men. Why aren't the lesbians on the tip of my tongue? Why aren't the black people on the tip of my tongue? Barbara Burford amazing black woman who was a friend of mine, has alas died. Incredible woman who not only was a writer and a playwright and a poet, did amazing science and then went into the equalities world. So there are incredible people who we stand on the shoulders of who we've been denied the knowledge of, which I think is outrageous. Which is why I'm so keen to enable us to discover the people who we are standing on the shoulders of that we don't necessarily always know.

Evelyn: So I think the community have a debt of gratitude to you, as do I for your generous amount of time today. Thank you so much for talking to me and sharing, not only your life's achievements, but also your insights along the way.

Sue: You're very welcome. Thank you.

