Barbara Tombs

Okay, so Barbara Tombs thank you so much for agreeing to speak to us today about your time at Greenham. I know you've said it was a short time there, but you are still a Greenham woman. So can you tell us what drew you there in the first place?

Well, I was, I suppose I'm old enough - I was brought up in the '50s and '60s. So I can still remember a film that used to come on Dr. Strangelove. And it was years before I could actually bear to watch it, I really absolutely dreaded the idea of some kind of nuclear holocaust starting. And my parents were and were very political. I mean, they, for example, we all went on the demo in ’76, against, you know, the National Front marching through the streets. My Mum actively wanted to fight against fascism. We, when I was very young, when I was about 12, went to Europe to see the concentration camps in Germany, East Germany, and so on. So they were very interested in politics. And I think the other thing is my - they had very difficult times, I think they were under stress. My Dad was black, my Mum was white. And Dad had sort of permanent night shifts. So he was very stressed and bad tempered, I can remember once - and very easily irritated - he came, home with a machete, you know, that reminded him - I mean he worked on a farm when he was in Jamaica, when he was young, a young boy. And he was really delighted, he sort of sort of, waving it around and everything. And the second he'd gone out to work, Mum got up, we were living on a council estate, she went out to the public bins, and she disposed of it. And she said to me, ‘I don't think any of us would last the week, if Dad has a machete in the house.’ You know, god knows what happens in America with guns, but, and that's how I feel about nuclear weaponry. I think it's absolute madness. And the worst possible situation where it's, the Americans are able to outsource to have the nuclear weaponry and to make us the target if they kind of get on badly with the USSR, it's, you know, an absolutely nightmare scenario, where they have the power and no responsibility, and they'll survive, you know, probably, at least for what, longer than us. So I thought that was - I was very easily persuaded to go along. The, the, the only thing I, I now wonder about was really taking Ellen and I know that part of the whole thing about being feminist was that it wanted to be a sort of mothers protest the thing of - but er I, I now wonder about. But the thing was, actually, it was very peaceful the day I was there. And I'd been very much reassured by friends that it wasn't going to be kind of, you know, anything really terrifying. And that, I think, is a real strength of having a women’s er protesting. I've been on demos where, you know, the blokes are really edging towards doing something. And I just think, especially if you've got a child along, that you really aren't interested in that kind of thing. The, I can remember going on the poll tax one, and that actually got quite frightening, you know, you saw cars overturned, and so on. And that, and I'd taken Ellen on that because I was a single parent at that point, I divorced my husband. So that made me think I'm not going to do this with a child anymore, because I suppose I'd kind of gotten used to going to things and staying fairly civilised and them being - I mean, as far as I was

concerned, it's a real, what you wanted to do was to raise the flag, that this issue is happening and shouldn't be ignored. And it's real people are so happy to kind of brush things under the carpet, if they're, you know, they're horrible. And I wanted to deal with it in that way. But I, as I say, I wasn't like the people who were there day in, day out and braving the elements and putting themselves in real danger. So it feels a little bit disproportionate to be being interviewed about it really in some ways.

But you went along to show your support. And you know, lots of Greenham women have said that whether you were there from ’81 to 2000 and constantly lived there and went to prison and did lots of actions or if you went to do night watch or if you went for a day to show your support you're classed as a Greenham woman, you know you got involved you did what you could.

Well I think it's wonderful. Yeah, yeah.

Yeah. So Ellen did say she was about 11 or 12 months at the time?

I think so yeah. Looking at the picture she, she learned to walk when she was about one year and one month, and I'd completely left her Dad and was a single parent, by the time she was 15 months. So I think that was before then, because I was holding her and she got heavy. There's only so long that you can carry a baby around with you all day long.

Were there lots of other children now on the day you were there?

I didn't notice so many. I came from with a group of women from Hackney and they were fairly middle class and they were all white women and - as opposed to working class and black - I mean, I'm probably generalising. None of them had had kids yet. So I, I came with a kid.

Yeah. And so what did the day look like? Could you just talk us through, you know, did you all get a mini bus up there a coach up there and what, what did you do when you were there?

I honestly, can't remember, I mean, it's, what 40 years ago, or whatever I really can’t - I can remember hedges going past you know, looking at hedges going by, and the mud and just a huge amount of sky compared to London, and lots of people. I've never really gone to out of London festivals even so, you know, just that was kind of quite a - the last time, I think, I remember going hop picking once with a kid on the estate where I lived. And it was a bit like that it reminded me of that, again. It was very friendly. I felt safe there. I felt - but I didn't explore very much. I was just I mean, you know, I was there with a group of friends. So I can remember one of the friends I was with. It just felt - I’ll tell you, one of the things about going to that was in the time when I was growing up in the '50s and 60s. My, I think, I'd got used to a kind of fairly low opinion of what women were capable of. My mother, for example, always insisted that women couldn't drive buses. And you could point out a woman

driving a bus. And she said that, not when her periods happen and things like that. So very, very low. You know, there's this background thing, you know, imposter syndrome whenever I did anything - that women can't really do this. And it's - and that was going to Greenham Common, and the events of that - because I then left my partner and became independent, looked after myself, got a job and looked after us and everything and actually prospered, were - and I think taught my mother a lesson that women can do things by themselves and so on. That was something, that's something I carry away from it. But also as part of what I was learning then. I, I'd been working in a women's aid refuge. And afterwards, a group of women in the anti-natal group, we formed a childcare co-op. And we took it in turns, we all worked part time and took it in turns on our days off to look after the other kids so that we could afford childcare and so on. And I think, I mean, it was still going a couple of years ago, I don't know if it still is now it's called Stepping Stones Childcare Collective. But it was amazingly useful. And Ellen, my daughter is still friends with the kids, she actually went to university with some of the ones who were in our childcare group.

Oh wow.

And it was a a big thing. I kind of my - life totally changed from my expectations. When I was a kid on the council estate and my Mum, women's money was, you know, you, a woman earned enough money to buy food, maybe and groceries and things. But rent and bills and washing machines and things like that were men's wages kind of thing. And the idea of how you were going to live, I mean, this was in the 60s, and I should have outgrown it by the '70s and the feminist movements. But in the back of your mind is the idea that if you don't get married, you're going to have a life of poverty. You're never going to earn enough. My mother wanted to leave my father for a long time. But she said, 'Well, I couldn't afford to bring up kids.' And and you know, there weren't refuges at that sort of point. Though it was for the first couple of years when Ellen was little I was terrified that it was something I couldn't do on my own. And I - it was at the same time that the women's movement was kind of saying yes, we can do things on our own. We're not imposters we are equal in capacity and potential and so and so that was that was something that Greenham Common is kind of, is part of that kind of territory - you know.

Yeah.

And that day was part of that.

That's amazing that one day can have such an impact on your life.

Well, yes.

All the other factors as well.

The people I knew then at that time, and like Ginny, for example, who took, took the photo and so on - Ginny was amazingly supportive to me in a, you know, that kind of difficult time. And one of the things, although women didn't, at that time have much earning power - I mean, my earning power was much better because I'd gone to art school, and then I could get a teaching job after that. I, nobody in my family had ever graduated, as far as I know, before that. So I was in a very different situation. The other important thing, which I hadn't realised was I'd stayed in the same area that I'd grown up in. So I had loads of friends around. And whenever I needed help, I had loads of good women friends, you know, they put me up when I first left him. They kind of gave me contact suggestions and things, it was really good. The thing about my generation is your Mum's generation weren't very supportive. Like when I left my husband, my Mum said, 'Well, you've made your bed, you've got to lie on it.' And so on. She knew how bad it was but she still thought that that's exactly, that's reality for a woman and so on. Whereas it's so different now. It's amazing. It's I mean, it's that is something that makes me feel happy, even in these really dark times. That things that they don't seem it in the present, but things have improved on what they were very much.

Do you think your Mum ended up being proud of you and what you achieved?

She told me she did - yes, she said, I can remember her coming around to visit me. I managed to get another flat and everything. Because I was homeless for about nine months, something went wrong, they were supposed to rehouse women in my situation within nine weeks, but the person who filed my thing, broke their leg, apparently, and didn't put it on the computer - I had to actually get a counsellor involved. I had to go to erm, council meetings, and so on, to actually get the whole thing repaired and actually get on the system. But so after nine months, when I actually was rehoused, she came round and looked at my flat, she said, It's good, but you need somewhere bigger,' and 'the rent should be a bit lower.' And everything but I mean, she was, I could see, she was absolutely delighted visiting me in an independent - you know, she'd always relied on Dad, you know, to keep her and everything. And she absolutely loved it. And the thing was, when she was a girl, I mean, she told me that her ambition had been - she'd watched those Rosalind, those American films with quite independent women in them - Front Page and with Rosalind Russel and that. And she thought that's what she wants to be she wanted to be a journalist when she grew up. Well, my daughter is a journalist. So we did eventually get there. But it took kind of a leap. I mean, I got to a level where I could actually keep myself and be independent, and choose whether I wanted to be married or not. I am married now. But it was brilliant, actually, knowing I could pay my own bills, I could look after myself, and I wasn't frightened of anything, you know. Because I had a very supportive background and so on like that, and I could earn a living. But Ellen is doing even better. I think she's actually being able to be creative and do things that take, involve risk taking. For example, to get her career started up, she went off to America on her own, and was able to do some journalism from there having kind of put herself into - I've never been able to take that kind of

gamble or risk. I always need to know where my money is coming from from week to week. So there's a whole kind of leap up another level.

Yeah.

You know, to be in the world. And I suppose Greenham Common was being in the world and everything, but I was kind of a tiny part in that sort of particular thing.

So you said you think things have changed across the years. So how would, how would you compare what things were like then in terms of class? And now, do you think there's, there's more opportunities now really, is what you're saying with your daughter?

There's more opportunities, and there's a bit more understanding of - there's a lot more understanding of representation of having images of people that you might want to copy or kind of, to make you believe it's possible, rather than banging your head against a brick wall. The other, and the other kind of more understanding is the concept of micro aggressions. It's brilliant. I mean, whenever I would say, you know, I'd get, kind of my hackles would rise when someone asked me where I came from. Because as far as I was concerned, they were saying you don't belong here. You know, they - and if I mentioned that, they'd say you've got a chip on your shoulder. And it kind of fitted into this very negative idea of black women being stroppy and so on. Nowadays, there's a lot more understanding of those kind of, the difficulties of being I don't know, might, yeah, a minority I suppose. There's much more awareness of it generally. You're not kind of living that on your own. And you're, it's spoken of, people understand what you're talking, even if they don't agree with you. At least they understand what you're talking and it's not some kind of mental aberration that you're suffering, or grudge or whatever.

Did you notice the difference at the time at Greenham with where you were - whether you were in the city and then going to Greenham you know, with experiences of racism or anything like that?

I can remember, quite often in those sort of situations, people would say to me, 'Why aren't there more black people here?' You know, 'This should matter to you as much.' And I would say, and this is again, I think, not kind of - I, you don't want to be a kind of spokesperson for groups of people. But the thing is, among the women I was with, I think they were, they had a slightly more carefree life than I did. They had - I mean, when I started out before I got a degree and so on before. I had an art degree, by the way, which is really a lunatic thing to have if you're working class. But I mean, when I got a teaching degree, things were fine.

Yeah.

But at that time, they'd say, well, why are you here? And why aren't there more people? And I'd say, well, each day, someone in that position is probably doing a job where people talk down to them all day long, they're doing and doing it for less money than they actually need to live on. They're probably going to have to marry someone whether they like him or not, because they're going to need an extra income. They're going to have kids that they're going to do the, most of their looking after. And when they get a day off, and they're not working, they want to enjoy themselves. They don't see any prospect. I mean, it's not like you can defer pleasure, because it may never come. Watching your Mother's life, I could watch my Mum carrying huge bags being shouted at by my Dad because he was irritated and worn out. By being badly treated. Knowing that they, you'd have to, by some miracle, save money to not have to spend your weekend at the laundrette watching your washing go round ready for next week. You're not going to spend your time off going to a muddy field and Greenham. And if the bombs fall, let it happen kind of thing. It's not like it's going to make this huge difference. This wonderful prospect of your life ahead. I mean, I'm speaking from my from my own perspective. And probably other people have other - that some people would take the idea that life's hard, no one's going to look after me except myself, I'm not going to be take any, I don't have the ability to look after anyone other than me and mine. That's a real East End kind of, and quite a Jamaican kind of viewpoint as well. That I I've bitten off as much as I can to actually live my life and stay sane, and stay hopeful and hope for my children that things might be better. Things have been better for me very quickly, and, and for my daughter, but there are loads of people probably still in that situation, I - and going back to it now because it's going to be really expensive for people to go to university, or they're going to have a massive debt. Which I mean, I know I probably exaggerate the difference between a working class and middle class person, but I can, I used to know at art school, lots of very well off people. And they do things like take risks like Ellen did about going off to America. And if things went wrong, they'd go and live with their parents for ages and it'd be no hardship to their parents to look after them. Their parents might set them up with something. They might have contacts with someone else and your life's not over. In my situation, you put one foot, as it seemed to me in the '80s, if I put one foot wrong, if I got caught by the police or something like that, all future prospects of anything other than the hardest possible life, you'd have fulfilled everybody's idea of what a black person is like, or working class person is like. And you could, you could watch your friends who were your equals at school actually doing better, and you staying where you are. So it's kind of, you really don't want to gamble on anything.

Yeah. Absolutely.

So you don't make much use of your opportunities, I think in that way.

Well, yeah, you're hanging on to what you've got and what you're paying for you to have, aren't you? And yeah. Somebody in your situation in the 80s getting arrested. You know, you don't have many options, do you?

Well, I can tell you. My brother came. We went on the march against the erm - in 1976 in Lewisham. And I didn't see it happen because I was marching with someone else with another group. He was with my family and I was with a group of friends. When I came home afterwards, he was missing. And I had to phone round all the hospitals to see if anything had happened. And we couldn't find him. We were really, really upset. It turned out he'd been walking along marching, and my brother's the most law abiding person could ever, ever hope to see. You've never met a straighter, kind of whiter black person. Anyway, he was marching along, he had a bit of an afro. He said that a woman had been taunting the police or done something, but she was white woman. She'd run into the crowd. She'd weaved through and gone behind him. And instead of chasing her the policeman just grabbed my brother by his Afro and dragged him into the back of police van. While he was in the police van, the police man said, 'Have you got any previous convictions or arrests or something?' And my brother being flippant, said 'What, like resisting arrest or something?' So they then put him on a charge of resisting arrest and told this absolute story about that he'd fought with them. But he had the most amazing luck.

What happened?

It came to trial. I mean, my brother was due to go to America just after that. That would have been out of the question he wouldn't have been allowed to go. But it came to trial. And what happened was some students had been filming. And they managed to film the whole sequence, the girl running round the policeman grabbing my brother by his hair and dragging him. And my brother totally unresisting as is his personality going into the van. And the police man had actually given evidence, the judge, and they had to ask permission to be able to show the film. Judge allowed permission, film was shown. And the, the judge just made some remarks to the policeman about the quality of his evidence kind of thing. But nothing other than that. And, but the thing was, my brother was free, he didn't have a record, he could go to work, I'm sure he would have been maybe would have been able to go to university and so he could go to his trip to America. But it was so easy, not doing anything other than just going on a protest and doing absolutely nothing if you're black, to fulfil a stereotype of what black people are, i.e, they're troublemakers. They're this that and the other. And the thing is, of course, we're human beings. So of course, some black people are like that.

But there are people like that in every group!

Yeah, it's so much easier to use when there's this whole kind of mythology about what you are as other kinds of people who don't belong here. I mean, the Windrush thing always winds me up because my, my actual Father, not

my stepfather, my father, came here in 1939, because he was recruited. At that time, the ordinary army wouldn't take any Jamaicans, but the RAF would. And he was recruited. He'd fallen out with his Dad, and was quite willing to come along and, and see a bit of the world. Which is how he came to be here. But there's, the Windrush allows people when you talk about the Windrush thing, to talk about black people post war as if we didn't have any part, in any of all the other things that had happened. And as if we hadn't been used all the way through English history, as long as they had any kind of foothold in those countries. We've been part of English history. But we're apparently we just arrived with a Windrush, you know, with our nice hats on and a bit of Caribbean music. And that kind of really winds me up. I, I love seeing books where and images of black people - I can remember I belong to this writers, black writers group. And every time that one of the people there was much older than me, and he said, every five minutes, they keep discovering black people. There is always new, and it's always brand new, and all that kind of thing. And then we fade back again. And then in a little while they'll discover us, but we're always more and more recent, our arrival. So our most recent arrival was Windrush, I think. But I expect it to happen because I do think things are in waves, but hopefully, hopefully in the right direction.

Yeah. And I suppose it's similar with you know, women. Women apparently weren't here for lots of things that happened. Yeah, just lots of men and half the population of the world just weren't there.

And it's so easy to just take anything women do do as something that actually men did. I loved reading about and that's the best story is that one, that in Turkey they'd been immunising using pass and acorns and things. Since the 15th or 16th century, then Lady Montagu Wortley, a woman at least yeah, but also very privileged woman travelled, she observed it, she wrote it up, she brought it back to England by having written it up. So that was in the general knowledge. And so, and then a man later discovers the whole thing and writes it up, and then it actually becomes real. It's very interesting that for some, you know, like, the Americans discovering America or well, you know, the Italians discovering, when there's actually people there at that - and so on. I mean, we are there all along. And any achievement men have, I'm pretty sure that we'll have had a hand in it. But, you know, very, yes, I expect we'll carry on being rediscovered as important people.

So, what was I going to ask you - yeah, and why do you think that Greenham isn't that well known? I don't know. You know, you know, you come across people who, and I don't know how much Ellen, your daughter knew about it - but certainly, that's why we kind of set up Greenham Women Everywhere to tell younger generations about it and make it make people more aware of it. Why do you think that is?

Um, its interesting I mean, that that may be to do with popular culture. I think that they could could be, there's loads of films in which they reference, you know, the anti-Vietnam demonstrations and things. But, and we've just about got that one about the women and Women's Lib-ers kind of protesting about

the Miss World beauty contest. Yeah. And so it has to be sort of partly, well, actually, the women really liked - but you know, being beauty contest winners and so on. It's, it doesn't go with the kind of narrative very well, but I think it's very important. I think the book will be very helpful. I think, you know, the next time we're rediscovered as being important people, the book will be very useful as kind of background and everything. People do document. I mean, I think it's really important to document what's been happening as a kind of, what is it like - people who climb a mountain have to put footholds in, and so on. You have to keep them because you're going to fall back every now and then you just want to be able to regain, regain lost ground. Yeah. So my daughter did know about - and she's incredibly impressed. And you know, I'd kind of because it hadn't come to my mind for any particular reason - I remembered it again, because I went to visit Ginny. And she showed me the photos. And I showed Ellen, I sent, this was maybe two or three years ago, I showed Ellen the photos, and she was absolutely staggered. She didn't think I'd had anything to do with it. And I never talked about it, because, you know, I was going through quite a few battles of my own and so on. And I wasn't thinking about the whole, you know, that kind of thing. And it's so interesting when you've - because this has brought it up, I've been talking to my friends about it. I spoke to one friend this morning, and she said, 'Do you know, I can't remember I think I probably was.' And she told me the friend that she would have gone with and everything. But it's quite you know, there's so many things that happen and so many, there are only a few - the demonstration in Lewisham always stands in my mind because my brother being arrested and going missing. The poll tax one because of the fire, the car and all that. We had to hide out for part of that. I can remember a CND March where I ruined a wonderful coat I had because it just poured the whole time. But I was, have been on lots of things and lots of things that I considered very important. And they kind of, possibly the problem getting old, unless you actually record things, they can just go missing completely. They come back again when you're reminded but,

Yeah, I think now it's a lot easier as well, isn't it? Because I mean, it's it's amazing that your brother's arrest was on camera. Because these days everyone's got their mobile phone. Yeah, constantly filming everything. But then in 1976 it's so lucky that somebody happened to be filming.

So, lucky but absolutely lucky. So possible that that wouldn't - we knew him. We would've known that that wasn't true, his family because we know it kind of thing. He's one of those people who might well have said 'Aren't our British police wonderful.' And argued with you about it kind of thing. So it was I mean, it was a good eye opener for him. But we were so lucky and I think people respond better to things that are visual in some ways, because you know, you're having a direct experience.

Yeah, I agree, actually. And some, you know, we want to connect with younger people and get them, not just aware of it, but interested in it and passionate about

it. And if it's just a big long essay about it - yes, lots of young people are interested in reading. But yeah, something visual really captures the event doesn't it.

Something, it would be really good when there's more film, women filmmakers, and somebody does this thing about Greenham Common - I think that'd be wonderful thing. They'd probably have to put some sort of story into it kind of thing. But I still think that's the kind of thing you need to kind of - and it, we need that kind of thing to reinforce our awareness of ourselves. It's quite hard to be professional or do some sorts of jobs without the kind of confidence of having been accepted and people understanding you as being capable. I re-qualified, after teaching to become an educational psychologist, I'd been to hundreds of meetings as a teacher, and I'd pop in and say, 'Oh, by the way, I think such and such a thing,' and be completely ignored, as far as I was concerned. The first day I'd qualified and went in on a, on a work occasion to a group meeting of teachers, head teachers and so on - which, you know, as I say, I'd spent 16, maybe 20 years going to teachers meetings. First day as an EP, very inexperienced EP, they said - educational psychology. They made some comment, and I chirped up with my two pence worth - everyone was silent, they all listened to me, and made notes. And it got - and when I said things, they were implemented. It's very important for women to have status, because it actually changes how much power, how much effect you have. Whether people listen to you or hear you, or puts things into effect. So, erm.

Yeah, oh, ed psychs are like gold dust. I was a teacher for 17 years, and a head of house. And yeah, trying to get in on the list to try and get the ed psychs in when they came in we were like, yes, please!

But the thing was, I was really fairly inexperienced. And lots of teachers around there could well have said some of the things I'd said. But no one would have your little role, your status thing. It would be a good time when most adults have a bit of status and can be listened to, especially if they've had 17 years experience of doing something or whatever.

Yeah, definitely. You said to you, your degree. So your first degree was in arts?

First degree was in art, yeah. I then did postgraduate teaching degree. And then I'd been teaching for a long while and was getting really sick of being talked down to and spoken to as if I was a kid. Yeah, on many occasions. And there was a notice on the noticeboard in the common room, the teachers, staff room, that said there was a shortage of EPs, and that you could get financial support to do the study and so on. So I applied and you have to really - and you can do a conversion degree from a teacher's degree to a psychology degree or any, from an art degree to a psychology degree. Did a conversion course and then did evening classes at the Institute of Education. There, my benefit was I live in London, where I could find I was still a single parent at that point. But I could find somewhere that I could get to by tube in half an hour to study in the evenings after work, I wouldn't have been able to

do that if I'd been living anywhere further out. I couldn't afford to run a car. So I wouldn't have been able to go anywhere much further and I still had to be at home for my daughter and so on. So erm, there are lots of things about living in a capital city and having good public transport and things like that that give - and of course having proper, you know, bursaries funding to study. And I sure was a very, you know, I think I was a real asset and so on. Because I'd had a lot of experience. I've worked in women's refuges, I've worked in - I've had the experience of being a battered wife, being the child in a domestic violence situation. I've had, I know what kind of things kids put up with. But quite often it's very difficult to come from that position to actually get into any kind of position where you have any kind of power to be taken seriously about anything other than as the victim, rather than as someone who might have an insight or something, you know.

What were your - did you come across any of the artwork at Greenham? Any of the publications or anything, just from the point of view of an artist? Do you have any memories of any of that?

I remember seeing needlework kinds of things, brilliant banners. Photographs as well, I think, count too. Do you know, I never did any paintings about it. I tend to do portraits and things I've never - I'll show you my pictures here. This is Ellen, my daughter.

Oh wow!

My partner.

Oh, they're incredible!

Yeah, but I couldn't make a career as an artist because I just didn't have the nerve of kind of putting myself out or taking, I didn't want to be poor, which I think you'd have to be to

That's it, you either need to be poor or like you say, have a well off family and have that freedom to be an artist and not have an income for quite a while and be supported.

I remember when I graduated from art school, one of the tutors went up to my brother and said, 'You'll have to support her, you know, you'll have to help her through this. He was very quiet about it. But I think he would have helped me but you don't want to spend your whole time sponging of your family when you know, they're living close to the bone as well.

Yeah, yeah, of course.

And a wonderful thing about, teachings a worthwhile job and so on. And it makes you feel good about yourself. And the longer you do it, the better you feel about yourself. It was, it was very good for me. It gave me a lot more

confidence and feeling that I was a good, worthwhile person despite what anyone else might think about me. I think that's a wonderful thing about and I've, good friends among teachers as well, again, lots of women teachers, so it's very easy to to have a social life.

Yeah, it's true. Yeah, absolutely. Is there anything that we have not covered about Greenham or about

Sorry, I go off the topic. Yeah.

No, no, no! Or the effect that it's had, had on you, and that we've not covered that you'd like to mention?

I don't know, I think I'll be talking about it with friends again. It's one of the things about ageing, that things, you've got a kind of whole mass of things that you can think about. And it's very easy to just lose things if you're not kind of reminded of them.

Yeah. It's just been absolutely wonderful to talk to you to hear about,

Well, I hope it was useful. I kind of go off the topic.

You didn't go off topic because it's all it's all part of the wider web - isn't it? You know, from Greenham and you know, what took you there and the effect it had and, you know, your activism in general, and the activism of women and the development of women and the black community, women in the black community as well. It's a real insight.