Oral History Interview with Susie Grimes

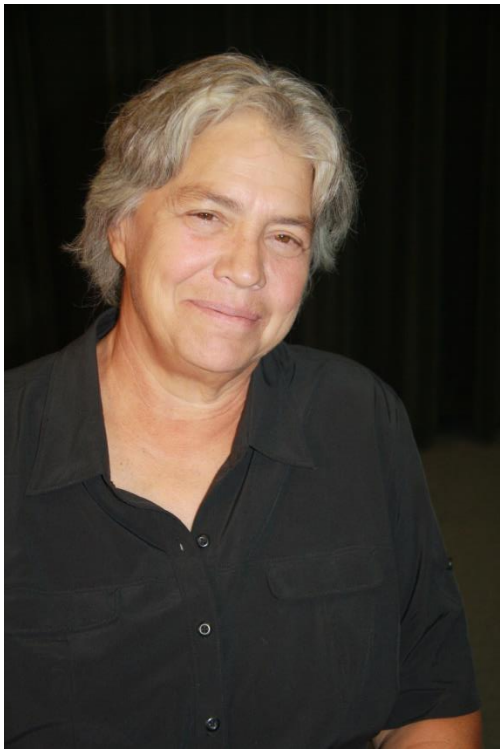
Interview conducted on September 7, 2018

By Professor Judith Raiskin, UO Department of Women's, Gender, and Sexuality Studies and Linda J. Long, Curator of Manuscripts, UO Special Collections and University Archives, UO Libraries

For

The Eugene Lesbian Oral History Project

Yona Riel and Susie Grimes (in back) at Country VW, 1981



Susie Grimes, September 7, 2018

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Preface

This is an ongoing community-engaged oral history project. Linda J. Long, Curator of Manuscripts in the University of Oregon Libraries, and Professor Judith Raiskin of the Women's, Gender and Sexuality Studies Department at the University of Oregon, conducted video interviews with eighty-three narrators in the summers of 2018 and 2019. The interviews were held in the UO Libraries' recording studio. This collection includes the video interviews and the bound and on-line transcripts. Associated with the interviews are materials collected from the narrators, including photographs, diaries, flyers, business records, letters, posters, buttons, and T-shirts that document the businesses, organizations, and cultural and political activities discussed in the interviews. These collections will be made available separately as individual archival collections and can be searched and retrieved using the Library's Online Catalog.

In the 1960s-1990s hundreds of lesbian-identified women came to Eugene, Oregon from across the United States. These women founded cornerstone organizations central to Eugene's history and influenced Oregon's political landscape. They created and worked in collective businesses, ran printing presses, and founded cultural organizations (theater companies and dance troupes, music bands and choirs) and gathered in lesbian cultural spaces (book stores, martial arts studios, restaurants, bars, and softball teams). They became leaders of Eugene community service agencies and worked in City and State government positions. A number were instrumental in leading important legal challenges of discriminatory policies at the county and state levels regarding employment and housing protections, benefits, lesbian and gay adoption, and marriage equality. Those who came to study or teach at the University of Oregon were influential in making institutional change protecting the rights of lesbians and gay men.

The artist Tee Corinne, whose papers and photographs also reside in the University of Oregon Special Collections, asserted, "The lack of a publicly accessible history is a devastating form of oppression; lesbians face it constantly." The Eugene Lesbian Oral History Project seeks to preserve a specific and vibrant history that otherwise is lost. This collection of interviews captures a range of engaging and important stories that reveal new angles on lesbian history, women's history, the counterculture movement in the 1960s-1980s, Oregon history, feminism, sexuality, intentional communities, and women working in jobs reserved for men. Looking back over twenty-five - fifty years, the narrators reflect on the complex relationship of individual aspirations and larger social

movements in times of dramatic historical change. Many of the narrators have retired and continue to be involved in vibrant artistic, scientific and political work.

Abstract

Interview conducted September 7, 2018. Susie was born into a conservative family in Dayton, Ohio in 1954. In high school, Susie played sports. She had a boyfriend but fell in love with a female basketball opponent. Susie didn't know about homosexuality, but her mother was aware and was concerned about Susie's future. She had Susie see a psychiatrist, which was a bad experience. Susie attended Wright State University. She became a hippie, and when she was nineteen years old, she moved to Eugene where she saw people who saw the world in a different way. She describes the collectives that flourished in Eugene at the time. She describes the "Energy Bank," a way for people to exchange services, without using money. Susie attended UO for a short time and was a part of the group that formed the Hoedads tree planting cooperative. She describes life in Eugene. She describes harassment and a hate crime against her at the Riviera Room, a gay bar. Susie discusses her experiences on Oregon Women's Land (OWL Farm). Susie talks about working in Full Moon Rising, the all-women tree planting crew. She describes harvesting seeds in the Rogue River area, and her fall from a tree that left her disabled. Susie became involved in the disabilities rights movement. She joined the wheelchair basketball team, Shooting Stars, and had an international Paralympics career, winning gold medals and a silver medal. She began work with Mobility International USA (MIUSA). Susie owns several horses and enjoys riding. She was part of a small group that started a program, Ride Able—recreational riding for people with disabilities. She lives on her farm with her partner and parents.

Additional subjects: Aversion therapy; Bars (Drinking establishments) — Oregon – Eugene; Cannabis—Oregon; Discrimination; Employers' liability—Oregon; Gays—crimes against; Hate crimes; Heterosexism; Homophobia; Horseback riding; Horsemanship for people with disabilities; Lesbian community – Oregon; Lesbian separatism – Oregon; Lesbians – Identity; Lesbians – Medical care; Marijuana industry – Oregon; Oregon Women's Land; OWL Farm; Organic food; Seed harvesting; Sports for women; Starflower Natural Foods & Botanicals; Sygall, Susan; Workers' compensation – Oregon.

Transcriptionist: Rev.com and University of Oregon Libraries

Session Number: 049

Narrator: Susie Grimes

Location: University of Oregon Libraries, Eugene, Oregon

Interviewers: Linda Long and Judith Raiskin

Date: September 7, 2018

Long: This interview is part of the Eugene Lesbian Oral History Project. The recordings will be made available through the University of Oregon Libraries' Special Collections and University Archives. This is an oral history interview with Susie Grimes on September 7, 2018 taking place in the University of Oregon Libraries' recording studio in the Center for Media and Educational Technologies. The interviewers are Linda Long, Curator of Manuscripts in the UO Libraries' Special Collections and University Archives and Professor Judith Raiskin of the UO Department of Women's, Gender and Sexuality Studies.

Susie, please let us know if you agree to be recorded for this project and that you give your permission for the university to preserve and make available your recorded and transcribed interview.

Grimes: I do.

Long: Okay, thank you. Let's start with a basic question. Can you please tell us when and where you were born and something about your growing up years?

Grimes: Sure, I was born in Dayton, Ohio in 1954. My town was a small town outside of Dayton called Fairborn, and it was a conservative town at the time, Republican. Probably still is. So, I grew up pretty isolated from very many cultural influences, and as I got into high school— I was involved in sports all my life, but I fell in love with a woman in high school, and we were playing sports. We were both on basketball teams from different towns. We got in a fight on the court. I mean, literally. I got kicked out of the game, but there was something about her that I really liked, and at that time, girls' sports were pretty subjugated. We had to play in the elementary school gym and we had to walk across a playground— well, it was more than a playground. It was a field with snow— in our gym suits to go practice in the elementary school gym. That's how it was for us.

But, after our games, we would get together for punch and cookies. Imagine a contentious game like that, both of our teams are the best in our leagues, we were the best athletes on our teams, and we got in a fight. And, what was the first thing that happened after the game, we went straight to each other and started talking, and eventually became lovers in high school and kept it a secret all that time, of course. That's when I knew I was gay.

Raiskin: Was it surprising to you to get involved with a girl?

Grimes: Yes and no. I had a boyfriend at the time. He was a basketball player, too. It was a fine relationship but then, I don't know, this was different. And, it took a long time for Sherry and I to realize "Oh, that's what's going on. We want to be together." It was surprising but not, because it felt right.

Raiskin: Did you have any knowledge about lesbianism or had you heard anything about it?

Grimes: In that time, I didn't even know people were gay, really. We played “Smear the Queer” but I didn't know what that meant. No, I didn't really know anything about it. And, like I said, I grew up in really protected environment. I never ate rice until I left Ohio. I know it's crazy, but things like that, that I look back on now and go, "Wow, that's amazing that you found Sherry, and that we found each other and that you cultivated a lesbian relationship in that environment." It was 1971, I guess.

Raiskin: Did you have any negative feelings about it?

Grimes: I didn't but my mom knew what was going on. I didn't know she knew, but she knew and she asked me to go to a psychiatrist, and I thought, Well, you're the one that needs a psychiatrist. Because, she had some mental health issues. Anyway, I did and it was horrible. It was a terrible experience. The woman was a chain smoker. She asked me really stupid questions like, "Well, you don't want to be like your mother then. Is that why you're with a woman?" I just went once. I also knew my mom was trying to help me because she

told me, she said, "Susie, it's going to be hard later. If this is what you choose to do or if this is who you are, I'm okay with it but it's going to be a hard life."

Raiskin: Were either of your parents religious? Or were you raised in any religious tradition?

Grimes: My father was not religious. My mom was Christian. She was a Lutheran, and we were taken to Bible school, Sunday school, all of those things growing up until we got old enough to make it our own choices.

Raiskin: Do you think her negative attitude was religiously based or just fear of how you'd be in society?

Grimes: Yeah, I don't think it was a negative attitude. I think it was actually an accepting attitude where the conservative town I grew up in was also near Antioch College in Yellow Springs, Ohio, which is very liberal. So, we also had some of that influence, which she did also. Her friends were from that liberal area, so when she approached me about my gay lifestyle, which we didn't call it gay or lesbian or anything, I think it was more protection for what she was afraid I was going to have to experience.

Raiskin: Did you have thoughts about going to college after high school?

Grimes: I went to one quarter at Wright State University in Dayton, and realized that was not for me. I was just too restless. A friend of mine from Fairborn was going to the University of Oregon, and she

was home visiting for Christmas break, and she said, "Susie, would you like to give me a ride back to Oregon?" I had a Volkswagen van and, of course, I had been touring around with my tie-dye curtains and 8-track tape player in my VW van. I was a hippie, for sure. By the way, so Sherry had moved to Iowa because she got a track scholarship at Iowa State, one of the few schools at the time that had athletic scholarships for women, so she was gone.

Raiskin: How did the separation work out?

Grimes: Well, she moved away with her mother to Iowa. We were eighteen. She was seventeen or something. We carried on a five-year-long distance relationship, but it was painful, and then when my friend said, "Want to go to Oregon?", I said, "Yes," and miraculously enough, my parents gave me a gas credit card and said, "Okay, you can go." They thought I was coming back, but I never did.

Raiskin: What did you know about Eugene, Oregon before you came out here?

Grimes: I knew nothing. I knew nothing about it. I just knew it was going to be great to hit the road and take my friend back to Oregon, and I guess I thought I was coming back to Ohio, too, but when I got here, it was 1973. I was nineteen years old. I had never lived outside of my home. I've traveled in my van a bit, but I always came back, and Eugene was rocking. It was an amazing place. I lived in a household with some hippies, and we would sit on the front porch and smoke dope and listen to the Grateful Dead. You

can imagine. Trees everywhere, the smell of the air here, the rivers. I mean, I couldn't believe I'd be driving along a road and there's a waterfall. You'd go to the coast, there's no one there. I didn't see the ocean until I think I was sixteen years old. So, to be here somewhere where you could just drive an hour to the coast and have it to yourself, it was fabulous.

I didn't eat seafood, because we had fish sticks in Ohio, but I came to really enjoy the bounty of the sea, if you will. But, the people—the culture here, I couldn't have even imagined it. This is embarrassing to admit, but when I got to vote at eighteen years old, I voted for Richard Nixon. I admit it. I'm certainly not a Republican now, and haven't been, but that's how I grew up. And, I lived near an Air Force base. It was Wright-Patterson Air Force base where the anti-Vietnam war protests were happening in my own backyard. I didn't even know it. You know how I found out, actually? I skipped school one day with my friends and drove past the field, and there were all these people in the streets with signs. I'm like, "Theresa, what's that?" She goes, "I think it's a protest."

That's how out of it I was, so to come here to Eugene, and to meet people that saw the world in a different way was really refreshing to me, and I wanted to get to know it and be part of it.

Raiskin: You didn't feel scared or threatened by a completely different worldview?

Grimes: Heck no. No, not at all. No, I embraced it. I guess I thought I fit in because I had bell bottom blue jeans and I had long hair and I was a hippie, so I guess I looked like I fit in but it took a long time to fit in, actually. During that time, I was looking for my social group. I was looking for the lesbians, I guess, but I couldn't find them. It took a while. It was easier to find alternative people, and eventually within those businesses even— we had so many collective businesses in Eugene. I mean, I made myself a list. Mama's Home Fried Truck Stop, which was a café here near campus. Mother Kali's Bookstore, which is a feminist bookstore. We had the Lincoln Street Food Co-op. Natural food, what's that? That was awesome. We had a tool library, where people could just come in, give your name and borrow a tool, and then bring it back. You didn't have to pay. It was a tool library.

We had an energy bank. What's an energy bank? Well, okay you have a skill, you fill out a card, you put it in the bank. You have one, I have one. You go to the bank. You need something, "Oh, I need a professor in gender studies to look at my thesis." I'm exaggerating, but "I need a mechanic to teach me how to do a tune-up." That's more likely. "I need a house painter, but I can haul gravel in my truck." And, people bartered. It was—

Long: It was called energy bank?

Grimes: Energy bank. Yeah, it was—

Long: Where was it? Where was—

Grimes: I don't know if it was at the Growers Market Building perhaps, or in somebody's house next— I don't remember actually. It was in the Whiteaker area somewhere. It was cool. Genesis Juice Cooperative, fresh juice. Starflower, which was a women's natural food's distributor, and they had semis, they had a warehouse, they had forklifts. It was all women. Really amazing. And, we had Gertrude's Café, which was a lesbian café. We had Zoo Zoo's, which was a hippie café. We had Garbagio's. Garbagio's, which was a collective garbage company where they would drive around. You would sign up for their service, and they'd come and they'd take— I think they even did some recycling then. Maybe it was the first.

Then, of course, Country Volkswagen, which I was a part of and Hoedads, which I was a part of. So, it was an amazing culture here. It was an amazing opportunity to make a new identity, I guess, for me.

Raiskin: How did you find the lesbians?

Grimes: I decided well, I guess I should I make myself useful and go to college. I came to the U of O for two quarters. I really came because I wanted to play basketball. I played on the team and I took a Women's Studies class. I thought, "Well, I'll find some lesbians there. It's Women's Studies." Well, you know, I didn't really fit in. It was intimidating. It was academic, and I was not academic at all. I mean, I passed. I could hold my own, but it was not my scene then.

Raiskin: Do you remember who taught it?

Grimes: Olga Broumas. Of course, if I had stayed with it, maybe my life would have taken another path. I wonder those things. Everyone wonders, I guess. But, I didn't. I dropped out, and I looked for work and I found the forestry cooperative, which was Hoedads. I joined a crew, and I went out and worked really hard planting trees, and I—

Raiskin: Can you describe that a little bit more?

Long: Yeah, can you describe the Hoedads?

Grimes: Yeah. I also want to talk about the Riviera Room because that was actually before Hoedads and that's where I met the lesbians.

Raiskin: All right, tell us about that first and then—

Grimes: Okay, so I had a girlfriend and we used to go to the Riviera Room. When I found out, "Oh, there's a gay bar in town. Oh, we're going there." Well, we were under age, so we were sitting in the bar one night at one of the booths, and the police used to come in there. The police came in and asked us for our IDs, and we got arrested and hauled away. It was really traumatic. They weren't mean or anything, but it felt like harassment. Well, I guess it was but still, we were breaking the law. We didn't go in there for a while. But then later on, I was in the Riviera Room later and— I'm painting the picture as Eugene as the ideal environment, but believe me, it was a mixed bag. There were a lot of people that hated gay people in this town. There was a logging culture, and I'm not blaming loggers but there was a conservative element that didn't like what

was happening to "their" town, and there was hostility and anger, and I became the victim of that at the gay bar one night.

I was sitting at the bar and this gentleman was sitting next to me. The bar was across the street from the bus station, so he was en route back down to southern Oregon. It was a friendly place. People were friendly to each other, but he was just understanding where he was when he started talking to me, and he was pissed. He started to pick a fight with me at the bar. I don't know what I said, but he threw his beer in my face and I was really mad, and then he got up and walked away and I took my glass and I threw it on the ground next to him. That was my aggression. He picked up the cue ball off the pool table and threw it at me like a baseball and it hit me here in the face. It dislocated my nose and laid me out.

What happened? He tried to run out of the bar, and my friends tackled him and held him there until the police came. So, that was cool but that was a hate crime before there were hate crimes. I had to have medical. I had to go to the hospital. Anyway, when I went to talk to the district attorney, what did he say? He said, "You shouldn't have been in that place. This was nothing but a bar room fight." So, no charges were pressed. I have to say there's another element to the ideal community that was being created, so there's both sides. So, I found the lesbians in the gay bar not in the women's studies class.

Raiskin: What kind of music did they play at the Riviera Room?

Grimes: I don't know. Was that the disco era, the 70's? There was a lot of dancing, a lot of frolicking, a lot of fun. People would go there and feel free, and yes, there was also a lot of open relationships at that time, so a lot of people experimenting with that. I was part of that, too. That culture.

Raiskin: Did people talk about sex a lot?

Grimes: Later, I think. In the '80's, they talked about more stuff like S&M and butch/fem stuff. I don't remember it being in the 70's as much. It was more dancing, drinking, swapping partners, having fun three ways, that kind of thing.

Raiskin: Then, for work you found Hoedads?

Grimes: Yeah. I found the Hoedads, and I was on a mixed crew for a year, and then I heard that a women's crew was going to get started. I went to the meeting, and at that time, OWL Farm in southern Oregon, which is Oregon Women's Land Trust, had been up and running for a few years. I had also heard about that. The women's crew was called Full Moon Rising, and Oregon Women's Land Trust were very, I would say, outside the norm of lesbianism, the lesbian culture because those experiences were— the people involved in both of those groups, including myself, were very maybe— I don't know how to say it— experimental. We were trying to create a matriarchal society and living separatist lifestyles, meaning trying to limit or exclude the amount of contact with males, with men, and the patriarchy as much as possible.

It was needed. It was a time where the women's movement, there was a lot of conflict in society. We were getting sick and tired of being oppressed and looked down upon, even in the collectives, even within the alternative cultures, the cooperatives. There was still a lot of oppression towards women, and we were just going to create our own and that's what we did. Yes, it was very idealistic. There was some great things about it like safety, and we had feelings meetings. We would talk everything out. If anybody had a problem, take it to the group. Everything was group oriented, just like many other societies are. Not so individualistic. I learned a lot. Everyone learned a lot about ourselves and about how to maybe be different in society. What are our values? Our values are more around group process and not individual, not what am I going to gain out of this.

For example, when we started Full Moon Rising, it was the thirteenth crew of Hoedads and any women were invited to come and be part of the crew. You get paid if you work. You don't get paid by the number of trees you plant. You don't have somebody planting out and taking the line and going for the gravy and putting all the money in their own pockets. No. We bump it out, we cover the ground, we work it together and the crew gets paid and then you get paid by how much time you put in.

Raiskin: And, is that different than the other crews?

Grimes: The other crews would be paid by the tree for the most part. I will say there were probably some other crews that did partial sharing.

Maybe there was another cooperative crew like ours. I don't think so, but ours was strictly.

Raiskin: Who were the contracts with and what trees were you planting, and what was that about?

Grimes: During that era, there was a lot of logging going on in the national forests and the BLM land. The Forest Service had to contract out to workers who would replant the forests. We would plant Douglas fir trees, little seedlings that are about that big. You'd carry around a belt and a pouch, and you'd carry bundles of trees. You had this big long tool, it's about this long, with a blade like that. It's heavy. And, you're working in the woods and it's rainy because you can't plant in the summer or the nice weather. No, you have to plant in the winter. It's cold and rainy and muddy. And, you're on slashed out units where they've logged and there's piles of slash. You're climbing over logs. It's very hard work. It's strenuous, and sometimes the slopes are steep.

Sometimes, they're less steep but the work is bid by the cooperative. Each crew has a bidder, and the bidders go to the meetings. There were some women in leadership positions in the Hoedads, but it was mostly men. But our crew, of course, always had a female going in to represent us and bid our work, and then they would decide out what crews are doing what units. Some of the crews got the better units and contracts, and the newer crews had to eat it up—

Raiskin: Was that based on productivity?

Grimes: I think what it was based on was what's the volume of work and who are the fast crews, who are the slow crews, let's get a mix in there who can cover it because you had deadlines. And also, you're being checked on your work. There are Forest Service— I forget what they're called, but every time a crew's out there working, there's somebody checking your work. They'll go up and they'll go out and they'll dig just random trees that have been planted and see if they have a J root. The root has to be planted straight down. If you plant a J root, that's bad.

Long: Because?

Grimes: Because then the tree won't grow. It'll die and the forest won't grow back. So, there's quality control. And, the forest service people would always, I think, shudder when they got our crew because we would be out there singing. Some of the planters were slow and taking our time. Then, some of the women would go topless if it was hot, and they were so embarrassed. Oh, I'm sure we were the talk of the Forest Service, but we didn't care. We were out there on the slopes. We would ride to work in the morning in the crummy singing with our coffee or tea. I mean, it was joyous.

Raiskin: How many of you were there?

Grimes: There were probably— I forget. I think the capacity of the crummy would be about fifteen. There were some people who would always stay in camp. We paid people to stay in camp and cook for

the whole crew, go shopping so when we got home, we would eat in the yurt. We had yurts. We had two yurts. They were mobile, so we would travel from contract to contract. Some people would sleep in the yurts. We would come home from work and there would be a hot meal. We'd sit around and sing some more, or have feelings meetings and process, and that went on until the work was done. And then, we moved to the next contract.

Long: Whereabouts? Excuse me, whereabouts did you work?

Grimes: We were all over Oregon. We were up in Detroit, Ranger District. We were down south in Jacksonville area. We had a peyote circle up there one time after all the planting was done, and that was very magical and spiritual. The experience was political, spiritual, emotional, mental, physical. The whole thing. It was, I think, a fascinating time. Some of the women changed their names to get rid of the patriarchal connotations.

Raiskin: Were people involved with each other romantically as well?

Grimes: There was a lot of partner sharing, and that was a little bit damaging I would say. For me, anyway, because you're expected to— we were expected at that time to be part of that lesbian separatist collective culture, to be open about everything, including your money, your clothing, your car, your lover relationships. And, we did. Some didn't as much, some did more than others, but that was the expectation. It was part of the time era.

Raiskin: Did that fit well for you at that time?

Grimes: No, because I don't really like having sex with somebody that I'm not in love with, even though I did and a lot of people did. It was experimental. So, no it didn't work for me so well, but I learned from it. I'm not damaged by it or anything, but I learned later no, that's not for me. Also, once as I said, I was raised in a more conservative environment so this was a big stretch for me growing up in this era and especially in the lesbian separatist deal. It came to a head for me, I bought a house in Eugene to become the city version of OWL Farm. So, we needed a place in town because women were coming up from the country to be part of the crew, and we needed a place to crash and clean up and cook and all of that. With my money, I bought a house and I felt like, well, I can't own this house because that's very capitalist, so I put the house in my friend's name as well. She was from OWL Farm.

Raiskin: Where did you have the money to buy a house?

Grimes: I was given money for college by my grandparents, so I cashed something in. It was not that much money as we look at it now. The house cost $30,000. I put a down payment down, but for me, that was my house but it really wasn't my house. It was the collective's house. I was okay with it, but then something really horrible happened to me when I was in Hoedads. I had a terrible accident in 1978, years later after the tree planting crew. I had been part of that for a while. We were looking for new work, the Hoedads. We were looking for cone picking jobs. Contracts were coming out from the forest service, and what they needed were seedlings from the best

trees, so they would select trees that were straight and tall. They wanted the seeds from those trees.

Why couldn't they wait until they got to the ground? Because, then the cones would open up. The seeds weren't viable. So, they wanted to pay people to climb up into the trees and pick the cones to get the seeds. I had been a mountain climber and a backpacker and a rock climber, and when I heard about that new line of work, I wanted to get in on it because I was certainly able to do it and I wanted to. I went with one of my friends from Hoedads, a man, who was spearheading this new line of work for the cooperative. We went down to the Rogue River area to look at— Well, it's called a "Show Me," so it's a meeting with the Forest service to talk about what are the stipulations of the contracts, where do these trees lie, how many do you have to climb, how much are they going to pay you? Everything you need to know to bid a contract.

Then, afterwards, we went to look at some of the trees, and Vernon had brought his equipment. I had never done it before, but I had done a lot of climbing so I was excited. The Forest Service gentleman left and Vernon and I were there, and I was going to learn to climb with ropes and spurs. So he said, "Well, put on your spurs. Here's how you do it. You've got a belt. You've probably seen it before. You spur into the tree and flip up. Spur, flip up." To the top of a 200 foot tree with a rope so that I can belay down. So, I'm in the top of the tree really, and the wind is swaying, and I'm looking down over the Rogue River Valley, and birds are flying

below me. I'm like, "What am I doing up here? This is so cool, but scary."

Until then, I hadn't been scared because I was climbing up. So now, I'm like, "Okay, I better get down." I start climbing down, climbing down and I'm ready to set my belay. I'm at the top branch, the branch furthest climbing up. It's eighty feet from the ground where I'm going to set my belay. So, I set it, and the braking method is to wrap that rope around your spur and then just let yourself down. No safety equipment. That's it. It's called marine belay and that's what we had. That's what he was instructing me to do from the ground. I did it and I started coming down. Well, I had rigged my rope wrong and a branch broke and I fell straight down seventy feet and landed on my feet, and fell into a puddle under the tree.

We were far from phones. We're off the road. I had broken my back and was paralyzed from the waist down. Both ankles exploded. They were compound fractures. No, I was not knocked out and I did not get knocked out so it was horrible. He was able to flag somebody down that was passing by at that time. It was in the national forest. You're lucky when a car goes by at all. Got somebody to go back to the nearest payphone and call and ambulance in Gold Beach. It took two hours to get to me, and long story short, it took twelve hours to get to a hospital by two ambulance rides and a helicopter, and then another ambulance ride. I was in the hospital for three months at Sacred Heart. It

became an issue because this was a bad accident and the cooperative was stunned and scared, and abandoned me.

Long: The Hoedads Cooperative?

Grimes: Yeah, mm-hmm [affirmative]. Yeah, they didn't want to talk about my accident. I won't go into detail but it—

Raiskin: Was there a Workman's Compensation or some support for accident?

Grimes: No, because we were a cooperative business, and at that time we were not required to comply with Worker's Comp. Now those rules changed but at that time, it was a corporate structure that had a different tax liability, had different state worker requirements and since then, has been revised, but no, there was no coverage and no compensation.

Raiskin: So, did they abandon you for fear of legal reasons or was it emotional?

Grimes: I don't really know. I think it was legal. And, I'm not saying— I did have some visitors from Hoedads come see me, but that's not who got me through. At the time, I was living in our OWL Farm home-in-town, and women were coming from OWL Farm and they were bringing me wheat grass juice and they wanted to kidnap me from the hospital and take me to heal me at OWL Farm. Thank God they didn't.

Long: Can you say who some of those women were?

Grimes: Ruby, Seagull, Sapphire, Coyote, Moon, Pelican, Donna. Those were some of the women.

Raiskin: So, they stuck by you.

Grimes: They stuck by me. They were my troop. And, my family, which—so, this was the hard part. This is when I became not a separatist anymore. When my brother came from Arizona to be by my side, and I asked him to please go to my house and get me certain things, and he went to my house and they wouldn't let him in because we were a separatist household, and that broke my heart and changed my point of view. I changed.

Raiskin: So, how did your recovery go?

Grimes: Being a lesbian in the hospital for that long, that also had its difficulties, to say the least. There were nurses that wouldn't treat me. There were physical therapists that wouldn't treat me, and I know this because I talked to the social worker years later. I went back. I just needed validation because looking back on it, no, I wasn't thinking about that then. I was thinking, "Oh my God, I'm paralyzed. Oh, I just need to get up." I just needed to, like my dad would say, "Wash your face and get back to—" No, I couldn't. I was paralyzed and didn't know if it was going to be permanent for the rest of my life. I didn't know, but it was pretty clear I was a lesbian from the people that were coming to visit me and putting crystals in my room, and doing hands on and meditations and hypnosis,

and every type of healing medium that was allowable that we wouldn't get kicked out of the hospital for. So, that was outrageous.

Raiskin: Did that kind of healing bring you comfort?

Grimes: Yes. I truly believe it's one of the reasons why I can walk now, that I received many different types of healing processes like, like I said, hypnosis. A woman came, a lesbian came to my room and asked me if I wanted to do this. I said, "Yes," so we did, and she asked me to imagine my brain as the sun, and that's all it took. I imagined the electrical energy coming from my brain, traveling down my spinal cord all the way to my toes, which I couldn't feel, but every day then. Every day, I trained my nerves to come back. Yeah, and a medical doctor, a neurologist, would say, "Susie—"

Raiskin: What do they attribute your healing to?

Grimes: It was an incomplete spinal cord injury, which it was.

Raiskin: What other kind of healing things did you—

Grimes: I went to the Philippines for psychic surgery. Did that help? Yes. My dad paid for it. He saw me on the plane when I left, and when I got back and he, "Susie, that really helped you. I'm really surprised."

Raiskin: What is psychic surgery?

Grimes: Psychic surgery is something that is practiced in other countries, including the Philippines where I went. There, many people use it.

I went with a group from southern Oregon, a group of people that needed medical intervention where western medicine wasn't helping them. It was a crapshoot for me. I said, "I'll just try it." And, at the time, I was in severe pain. I was walking very minimally with Canadian crutches and a brace. Psychic surgery is practiced in a clinic where people are in the waiting room waiting their turn. You go in, and they don't charge. You give what you want and you lay on a table, and— It sounds fantastical and it is, and I couldn't see it, but my partner was with me and she saw it, and she swears by it, where the trained person actually enters your body with their fingers and pulls things out.

For me, it was in my spine. I was laying on my stomach and I could feel like a rubber band snapping off my spine. It kind of hurt. Adhesions. They said they were taking out adhesions. I don't know if that's what helped me, but the other therapy that I got there which was this intense— and, I also had this same kind of therapy with a Native American healer, a Navajo healer in Arizona, where they would take their fingers and go down my legs and cause them to bleed, and then rub a healing ointment that they made. In Arizona, it was different than in the Philippines, but it was a similar technique. Just different ointments, and it hurt really bad but I did come back with much more mobility and less pain. It's miraculous.

Raiskin: Who was your partner at the time?

Grimes: My partner at the time was Donna Lopes.

Raiskin: So, she stuck with you through all this?

Grimes: She did. She did. She was a great partner, and then we had an open relationship and she became involved with somebody else and I didn't like it so I became involved with somebody else and we went our separate ways as was the ways then.

Raiskin: When you left the hospital, did you go back to your house?

Grimes: Yeah, I went back to my house. I had a ramp built. Crescent Construction, add them to the list. Nancy Shutt built my ramp for me, and I was using a wheelchair at the time. The physical therapy had just opened at Sacred Heart. There was really not very good training. I was sent home without a wheelchair and I crawled around my house until somebody said, "Susie, don't you need a wheelchair?" I'm like, "Yeah." So, I had outpatient therapy, they gave me a wheelchair, and didn't teach me how to drive. I had to pick up my legs to step on the brake. It was probably really dangerous, but I didn't have hand controls or anything, but I made do. And, my household, we were still a collective household. We were tight. We were having our feelings meetings. There's a lot to that. That's a whole other hour interview.

Long: I'd like to go back to your description of the Hoedads, and you talked about the Forest Service rangers having an opinion or feelings about the women's crew. What was the relationship of Full Moon Rising crew with the other Hoedad crews?

Grimes: That's a great question. Even within Hoedads, you had more— They're not conservative, but they're more conservative than— There's a spectrum. The crews that were more embracing of the women's crew, a lot of people didn't like us. We were political, we were bossy, we were kind of edgy and didn't take any shit, and maybe considered to be antagonistic probably. Then, there were crews we would get along with like the Log Rollers or the PF Flyers, and probably because of the women on those crews. Some crews liked us and we would plant together, and some crews we just would ignore each other. We did have a couple times a year, it was called a Women's Glom where there was a contract and the word would go out, "Okay, only women planting on this contract for a week." We'd do that and of course, our whole crew was there, but then women from other crews would come and join us.

It was really fun. That was a great experience, and I think that helped those women to understand a little bit more about lesbian culture and not be intimidated because I think— you're the experts, but during that era, the women's movement— there was a lot of friction between lesbians and feminists, and I think we helped to soothe that a little bit.

Raiskin: Did any of the women from the other crews move over to—

Grimes: One or two. One or two, not too many. Actually, not everyone on our crew was a lesbian, but I'd say 90%. Yeah, a few women joined us, and then sadly, after a year or two, Full Moon Rising became tainted, I would say. Tainted. There were some women that came

into the crew that started to really question, "Well, why should you get paid the same as me? I plant twice as many trees as you." That gained momentum and they changed the way they structured the crew and paid each other, and to me, that ruined it.

Raiskin: Did it have a detrimental effect on the work itself? On how people interacted with each other?

Grimes: You know, I wasn't part of the crew then. I quit, but I would say that was the beginning of the end of the women's crew. Some people might not agree, but I think so because then it wasn't like we're all in this together. In fact, they changed their name to Half and Half. Half and Half. Half share, half by the tree, so that was their compromise. No, I don't have any bitter feelings.

Raiskin: So, it was less about identity, the name, then the economics of it?

Grimes: That's what it became for them, and I think probably some of the women from the original crew that continued with Half and Half were not happy either, but they go outvoted or whatever. Yeah, that was a disappointment. There are some disappointments about that idealistic era, being part of a cooperative that we're all in this together and we're going to change society, being part of a matriarchal village that we're going to have to be able to live without oppression. For a short period of time, we did. I don't regret any at all. Any of that time or that era because wow, it's made me the person I am today and I'm happy, and I have continued to carry those values of equality and compassion and

openness, and my work for social justice issues as a career for people with disabilities in other countries, and it's been an incredible profession for me.

Raiskin: Can you tell us how you got into that, and where you were working?

Grimes: Sure, yeah. How are we doing?

Raiskin: Good.

Long: Actually, before we launch into that, I'm just wondering. It's been like forty years or so since you were a tree planter. When you're around Oregon, can you look up and look at a mountain and think you planted those trees that are full now?

Grimes: Yeah.

Long: Wow, that must be a great feeling.

Grimes: Yeah, I can drive right to where we used to park the crummy off the side of the road, where the yurts were set up, where we would jump in the river to clean off in the middle of winter. We were hearty. And, where we would drive up to the units. Yeah, it's a good feeling.

Raiskin: There's a forest now that you planted.

Grimes: Yeah, yeah. After I became disabled, I couldn't be a tree planter anymore or a cone picker. I was still trying to figure out if this was going to be permanent or what. What's this new lifestyle all about?

It was hard, to say the least, but I got a phone call from out of the blue, a woman named Susan Sygall, who's a woman with a disability who lives in town. She goes, "Well, you don't know me but I got your name from the physical therapist and I heard you're athletic. Do you want to be on a women's wheelchair basketball team?" I said, "Huh? Wheelchair basketball? What's that? Okay."

So, we formed a women's wheelchair basketball team. Susan and myself and a few other women at the time. I don't know if Alicia Hays was on the beginning team. I think she came a little bit later because she was younger, but April Carney, and we played with the men. There was a men's team at the time, so we had someone to teach us. I think actually the team was started by a professor at the U of O with Susan, who was a student, a rec student, and one of her teachers, I believe, in recreation therapy, started the team. And, wow, that changed my life again because I'm an athlete, I'm a basketball player and I just loved it. I went on to have an international Paralympic career in wheelchair basketball for fifteen years. I've traveled to other countries. I've been on six, I think, US teams. I have two gold medals, two silver medals in the Paralympics.

It was part of my lifestyle for fifteen years. I ended up moving to the Bay area so I could have more opportunities in wheelchair sports. And, we had a lesbian wheelchair basketball team down there, but here in Eugene, there was some lesbians on the team, not very many, but it introduced me to disability culture, so now I've

got lesbian culture, alternative culture, disability culture that was all just mixed together for me.

Raiskin: What year was this when you joined the team?

Grimes: My accident was in 1978, so I think it must have been 1979 or maybe 1980.

Raiskin: What was the name of the team?

Grimes: The name of the women's wheelchair basketball team was the Shooting Stars. It was a great name. We had a great following. I don't remember even who we played— Oh, there was a women's team in Sacramento and one in the Bay area. That was our closest competitors. I think we mainly played exhibition games against able-bodied people that would get in wheelchairs because it cost money to travel, and there was just nobody else to play. We had great crowds come out, and we were on TV, and we did fundraisers. It was fabulous. It was great, meaning that to get out there and to be able to use your body, even though it was half your body, and just give it your all and wreck into each other and be aggressive. People would fly out of their wheelchairs, and everybody would be, "Ooh, uh." But, no, it was like, "Oh, just stop the game. I'll get back in."

Some people would need help to get back in. Others of us could just haul your body back up. Because, according to where your spinal cord injury is makes a difference on how much paralysis you have and how much strength you can gain back. Mine was lower in

the lumbar region, which means my lower extremities but not my trunk was involved, so I was classified— on a wheelchair basketball team, you're classified, actually. You get a number. In the international system, it goes from one to four. In the U.S. system, it's one to three. I was a three, meaning least disabled. Your team had to have a mix of ones, twos and threes so that it couldn't be dominated just by people who had less involved disability.

Raiskin: And, you said you got involved with other disability rights issues?

Grimes: Right, so after I moved, I lived in the Bay area playing basketball and coaching rugby for quadriplegics and soccer for people in power wheelchairs. That was my sports career and my training. I moved back to Eugene because I missed the lifestyle here. I missed my friends, and when I came back, I reconnected with Susan Sygall who had started a non-profit organization in 1981 called Mobility International USA. It's an organization that provides leadership training for people with disabilities around the world. I wanted to play basketball still, and "Susan, you want to play ball?" "Well, Susie, I'm doing this now." So, I got involved teaching sports workshops for their inbound groups. They would bring people from different countries here to Eugene, Oregon. People with all different types of disabilities. In fact, that's the mission, is to have a cross-disability group.

My job early on was to teach sports. At that time, I don't remember anybody really talking about gay issues. We were talking about disability issues, so there was a lot of work to be done in terms of

justice and human rights for people with disabilities then and now, still. We were the beginning of that internationally. We were in the frontier of that. We're talking about basic human rights like being able to have a job, go to school, have a partner, have healthcare, get out of your house, have language like sign language. These are still struggles that are very real across the world now, and then, we were getting people that were at the forefront of disability rights movements in other countries coming here to Eugene for three weeks for leadership training.

And, really, all it took was getting together. Just like in the lesbian experience, you just need us to get in a room together and we start talking, and we start sharing and it just builds momentum. It was the same sort of dynamic, so I became involved in that right away. One of my first, in fact, sports workshops, was to teach wheelchair basketball to a group from El Salvador, and they were disabled from their civil war. We had people from different sides of the issue that had fought against each other, so now disability was bringing them together, so it was pretty fascinating. Very fascinating.

Raiskin: Then, Mobility International won an MacArthur Genius Award at some point.

Grimes: Susan won the award. Susan won the MacArthur Award some years ago, yes, for the pioneering work.

Raiskin: How did your job change in MIUSA? What— all the things were you doing there?

Grimes: Well, I've worked there for almost twenty-five years. At the beginning, I started with the sports workshop, and then I started taking groups outbound to other countries. I traveled to I don't know how many countries taking leadership groups. Over fifteen. And then, we started a Women's Institute on Leadership and Disability, so we started having women's programs coming to Eugene, and through that work, we had many women from developing countries come that where the early groups were more I would say middle- and upper-income countries, but as we started to get grant funding to support sponsorships, scholarships for women to come, we were outreaching to developing countries like African countries. We started learning about their issues there and that our foreign aid is not complying with our own domestic laws, the ADA, Americans with Disabilities Act. This is where our work needs to be now is to impact foreign aid so that it also reaches people with disabilities in the countries where we are working, where we're giving aid.

That's where we started working with the USAID, and we had a ten year grant to help foreign agencies, missions, to work with U.S. embassies in other countries and donor organizations that were getting big grants from USAID to be inclusive, to be disability inclusive. So, that became my work and still is my work, and my work most recently is now working on legislation in other countries for persons with disabilities so that they can have their own domestic laws that are lined up with what we have now are international conventions for the rights of people with disabilities.

The work has gone from pioneering in the ‘80s where it wasn't on the radar till now, we have international conventions and domestic governments that are getting their laws passed and learning how to implement them.

Raiskin: Is there any overlap of the disability rights community that you were in and the lesbian community you were in?

Grimes: When I moved to the Bay area, I met a number of disabled lesbians. In Eugene, there are a few and were a few then, but the population is small here, so when I went to the Bay area, I knew a lot. That was where the overlap began for me to mix the disability culture and gay culture. That was—

Raiskin: What does that mean? A mix of two cultures—

Grimes: They're separate. They were separate. Maybe they still are. A lot of able-bodied lesbians don't know anything about disability still, and a lot of disabled people don't know about gay culture, so there's a gap but when they intersect, then you have these issues that are only germane to your group. What would that be like? Well, like sexuality is impacted by disability. Maybe some of the oppression that we experience as lesbians, like I said, I was gay bashed in a gay bar. I was disabled then, but it wasn't because I was disabled. It was because I was gay. I've been not considered for jobs because of a disability. I've been fired from jobs because I was gay. It's like double whammy.

Raiskin: But, also maybe a political understanding that would be fruitful?

Grimes: Honestly. Tell me about it. As a graduate student here at the U of O in International Studies, I did not have any— I'm thinking. Am I right? Yes. I did not have any classes that talked about disability, any course work, any professors that talked about it. Yeah, I'm pissed. This is where we should be teaching it. This is where it should be taught. I was the expert in the classroom, including with my own professors who were very open. But, I took feminist classes where there was nothing about it, so yeah, there's still a gap. There's still a big gap.

Raiskin: You would think they could learn from each other politically so much, the two communities, when they overlap.

Grimes: Yeah, there is. There's a lot of opportunity there. I did my research on HIV/AIDS and women with disabilities. I went to Zimbabwe and learned about the double oppression about living in a developing country and having HIV, and the high risk factors for women with disabilities there, but to be gay in that culture, you could be put to death. In fact, in Uganda, there is a law on the books. Do we talk about being a lesbian and disability? In a country like that, you can be put in jail. No. So, did I talk about me being a lesbian? Do I talk about that in my international work? No. I'm talking about it right now on camera, but I'm about to retire. That could put me in jeopardy. I could lose the respect of the local people that I work with.

Raiskin: When you're doing workshops here for WILD or whatever, do you come out?

Grimes: We do talk about it. Yes, we do and we have home stay families that are gay people, and people that come here to Eugene are told this is the culture here. When we go to your country, we will respect your culture.

Long: What's WILD?

Grimes: Women's Institute on Leadership and Disability.

Raiskin: Are they surprised? Does it—

Grimes: They're shocked. Many of them are. Maybe at first horrified, even. But, you know, I can't think of any experiences where people went away saying, "That was a terrible experience" or "Take me out of this home." No, no. It's just you come here with an open mind and you sign a paper that says I'm going to respect cultural differences. If it's something that is really bothersome, just like some people get bothered by the fact that some of our families in our culture feed their pets better than people eat in their countries they come from. They're told, "Okay, when you're going to say with your home stay family, make yourself at home. Just go ahead and go in the refrigerator and help yourself. That's our culture here." And, people come back the next day and say, "Well, I didn't know what was food I can eat and what is food for the cat in the refrigerator."

I had a woman stay in my home from Uganda, and the first night, I saw the light on in the room. I said, "She must be jet lagged. She's reading or something." No, the next morning I found she didn't know how to turn the light off. Our experiences limit us unless we

allow ourselves to open our minds and that's to other cultures, other thought patterns, things we're afraid of, and I hope that that's how I continue to live my life.

Raiskin: We've interviewed several people like Evelyn Anderton, who are part of the lesbian community and then have been the host for women who have come for WILD, and it seems like such an amazing connection.

Grimes: It's fabulous, and it's not just— I'm talking about Africa a lot because I love it, but we have women— we used to bring thirty-five women. I think the groups are smaller now, or maybe they're about the same, but back then when we started WILD, we didn't have the Internet. People had to write their applications and send it in the mail. That was cumbersome. We didn't have Skype. You can't interview them. It was painstaking but I was on the team, the leadership team, for the first program here in Eugene, and the dynamic energy of women, again, just coming together from all over the world, South America, Asia, all the continents, Africa, North America, to talk about their same issues, the things that they share in common.

Raiskin: What kind of activities do you do with them?

Grimes: Well, I would put them in wheelchairs and make them play sports. Put them on bicycles, tandem bikes. We did the ropes challenge course, whitewater rafting. And we have, of course, workshops talking about policy and laws and how to use the media to talk

about your issues. Sexuality, families, healthcare, employment, all the things that everybody else talks about, but mainly looking at what are the barriers but what can we do about it. It's not a pity party. It's what can we do about it, and now those women who are alumni from our WILD program are many of the people that we go to when we get funding to work in the— we want to work with somebody we know can make a difference, and that's what we do, so we have potential project partners in almost every country on the ground.

Raiskin: I was really surprised when I found out that MIUSA was in Eugene. It's known internationally, and it's right here in Eugene.

Grimes: Yeah, actually there's no organization in the world like it. And, there are very few disability rights organizations internationally in the world, and we're one of them and we are pioneering, and yes, we talk about gay issues. We have had some delegates that are out and open, but that's been more recent.

Raiskin: Would you care to share with us anything about your relationships? Romantic relationships you've had in relationship in Eugene who you consider family? Not so much?

Grimes: Not so much.

Raiskin: Where do you live now?

Grimes: Oh, I wanted to tell you. I did want to backtrack one bit. I forgot to tell you that when you asked me about the women's movement and

disability overlapping, there was a short period of time when we had a disabled lesbian group here in Eugene. It was called The Iron Duchess, and I think it was called that because a woman in a power wheelchair started it. What did we do? We would get together and talk about our issues, but I think we were just learning about what does it mean to be a disabled lesbian because there weren't very many. We were invited to be on panels at the U of O. But, one thing we did do talking about that conversation is we were asked by one of our members, her name is Lark, and she worked at Starflower. She's a lesbian, disabled lesbian, and she brought her issue to The Iron Duchess meeting, and she said, "I think I'm being discriminated against at Starflower."

And, we're like, "No. No, what?" "Well, they won't let me answer the phones." She has a speech impairment from her disability. We're like, "Well, you are hard to understand, Lark, but you are understandable." She goes, "I know, and this is what I want to do." I said, "Okay, we'll call a meeting." Then, we talked about it first, "Well, what's going to be our approach? How are we going to handle this? This could be a little dicey. We don't want to— wait a minute, this is wrong." It just became a justice issue, so we sat down with what they would call management then with Lark there, and we supported her, and they shut us down. Then, we got a little more pushy and I don't think Lark ever got that job. She had other jobs at Starflower, but you know, I'll have to check for the record.

But, I do remember the first meeting. They were not going for it, so that's hard, too. You know? Oppression right there in your own backyard. I want to show both sides. I think people need to know there were two sides to the coin, and I guess my personal experiences are a really good example of that with my accident and being beat up and things like that. Okay, what was the other question now?

Raiskin: Where are you living now, and are you thinking about retirement?

Grimes: Right. I've always lived with other people. I like group living. It's from my early days, I guess. I own a horse farm out on Crow Road. I live with a partner, a friend, and my parents. We have a compound and just starting marijuana production business on the farm, and I board and ride horses, and I've lived there since 1990.

Raiskin: How are your parents finding it living here?

Grimes: Well, my mom and my stepdad moved here about fifteen years ago, and I remodeled some space for them to live. They're in their eighties and they love it. Yes, I am thinking of retiring soon.

Raiskin: How many horses do you have?

Grimes: I have five. I just lost one last month. She was almost forty years old. My horses are a big part of my lifestyle, and that happened right after my accident, I got back into horses because I grew up with them. But, I knew I needed mobility and I wanted to be in the woods again, so I bought a horse and I got back into horseback

riding and horse packing, and horse camping, and I've been doing it ever since.

Raiskin: Have you ever offered that as part of when the women come for Mobility International as an activity?

Grimes: Well, actually we started a non-profit riding program called Ride Able. It still exists and it's— not therapeutic. It's recreational riding for people with disabilities. We would contract with Ride Able with our MIUSA groups to go horseback riding. Of course, the people who wanted to try it loved it. Yeah.

Raiskin: So, what do you think about retirement?

Grimes: What do I think about it?

Raiskin: Yeah, when will it be? What will you do?

Grimes: I will continue to keep my farm going. It's a lot of work. I hope to make some money growing marijuana and there will probably always be an opportunity for a project to do disability work because there's so much work that needs to be done, and it's grant-based, project-based. That's my passion.

Raiskin: Do you have any thoughts about aging as a lesbian?

Grimes: Yes, don't we all? Yeah, I think about it because my brother and my sister have children. I don't have children, and I'm taking care of my parents. I talk to a lot of my lesbian friends that don't have children, and some that do, that say, "Well, we really need a

compound, Susie. We need to take care of each other and pool our resources, and we shouldn't be alone." Nobody wants to go to a home. We just need to make our own home. I have no doubt that'll be my future.

Raiskin: Do you see any activity in that direction?

Grimes: Not yet. I mean, I have a farm.

Raiskin: Everybody's going to come live with you?

Grimes: Yeah.

Raiskin: Like they did before.

Grimes: I have a lovely place. Come on. Like we did before. Full circle.

Raiskin: With all our names on the deed.

Grimes: It won't cost you a thing. I'll pay for it.

Raiskin: If you were imagining a young person watching this, either now or fifty years from now, given your great, long experience in lots of different areas, is there any advice you'd give to a younger person?

Grimes: Yeah. I would say, and this is really hard to do, but peer pressure, forget about it. Just be yourself. I was really peer pressured, and I was young but I also came from one culture to 180 degrees. I was peer pressured into feeling guilty about being middle class, and maybe that was an era, but there's always going to be a reason to be peer pressured for something that's not right about you yourself.

Everything's right about yourself, and if I had been able to have that self-confidence from day one, or early on that I'm just okay who I am no matter what. How would I be different? I may have avoided a lot of stress and grief and pain and suffering to just accept myself for who I am, even if I'm paralyzed or I'm a lesbian, or I came from a middle class background or a Christian background. I just am who I am, and we're all just who we are.

Even I'm trying really hard now to accept people that think differently from me that I just— you know, it's hard. "You what? You voted for Donald Trump?" Even in my own family, that was hard, but that's the only thing that's going to really heal and change things is to try to understand, so that's my mission now. I have my personal growth goals, and they change as I get older and that's the one I'm really working for. So, if young people, if they could start now, or maybe they are. I don't even know because I don't have children, but I'm around my grandniece and nephew because they live in Portland, and they're four and two, and they're so smart, and I just don't want them to fall into any kind of materialistic trap that I think really clouds our ability to have more peer values, human values.

Raiskin: Thank you so much.

Long: Yeah, thank you.

[END OF INTERVIEW]