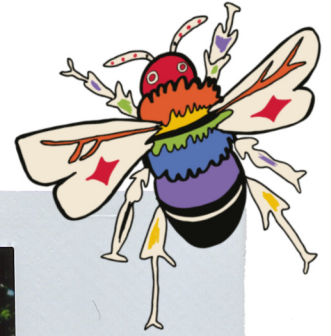




# STAND OUT



# THE PLAQUE



If you're reading this, then chances are you've heard or seen this plaque shown above – as it marks the first public meeting held by The Campaign for Homosexual Equality and has been the main source of inspiration for our work here at Stand Out, although if you've gotten this far then chances are you already know that.

But what you might not know is what this meeting actually was; aside from a 'milestone in the ongoing struggle for LGBTQ+ rights' that is. Luckily for you though, we're here to give a brief rundown of the meeting that'll hopefully clue you in as to what happened and why and may even serve as encouragement for you to go out and do some of your own research into the rich history of the LGBTQ+ community.

The 1971 Burnley meeting was held by the Campaign for Homosexual Equality (or CHE for short) in response to the local controversy that was occurring in response to the proposal of opening a gay club in the town. The proposal had been made by two leading members of the CHE known as

Allan Horsfall and Ray Gosling who had also been involved in a venture known as the 'Esquire Club Project' the goal of which was to set up a series of

gay clubs for men. Gosling and Horsfall had prompted the Esquire Club to look into Burnley as a viable venue for one of these clubs as they felt it beneficial that Burnley had facilities to be run by and for gay men and lesbians (this whole line of thinking and enterprise being inspired by the example of another LGBTQ+ group known as 'COC' which was located in Holland – with COC standing for 'Cultuur en Ontspanningscentrum' or 'Culture and Relaxation Centre', this name mainly being used as a cover for its real purpose as a LGBTQ+ organisation).

In addition to the proposed benefits that Horsfall and Gosling's plan could have for Burnley, it was also an ideal time for them to go through with the project as the site of a former co-op café in Burnley had become available. In response to this, they had plans drawn up for the club and the two were ready to go ahead with the project when they found unanticipated pushback from Burnley Council who sought to prevent the club and, despite not having the power to do so, tried to call for a change in the law that would allow for the banning of gay clubs.

Unfortunately, whilst the Council had failed to



stop the two men, the public had other ideas as two local Catholic Priests whipped up a frenzy of opposition against the club.

This eventually led to the CHE calling a public meeting (that was sponsored by the National Council for Civil Liberty) in an attempt to confront those who were working against the construction of the club.

This meeting eventually fell on the 30<sup>th</sup> July, 1971, where it was attended by over 250 people including the two priests who had been spear-heading the retaliation against Horsfall and Gosling. Police were present in the meeting, with a van waiting outside, as people all the way from London had travelled up to be present in the meeting.

Sparing much of the political details of the meeting; the significant highlight of the day was when Gosling, who was in the chair, invited contributions from the floor – prompting a member of the Gay Liberation Front who was present at the time, known as Andrew Lumsden, to invite any and all gay people in the audience to stand up and make themselves known; to which about two-thirds (so roughly 167) did.

Furthermore, a blind woman and mother of a deceased gay son spoke up in a moving



*Participants arriving at Burnley Central Library Friday 30th of July 1971 are greeted by two policemen. Image courtesy of Burnley Civic Trust Heritage Image Collection*

intervention as she described feeling sickened by the attitudes of those who would claim to be loving and accepting Christians; claiming that she strongly believes her son wouldn't have committed suicide if he had had a place to go to where he wouldn't have been alone and could have received support – a place like this proposed club.

Despite all of this though, the plans for the club never went ahead. In fact, no clubs were ever constructed by the Esquire Club project. As a result of this, CHE's local groups grew up in a more scattered and informal sense – however they did still grow into a network of acceptance and support for one another, helping one another to feel welcomed and to realise that they're not alone and that there's nothing wrong with wanting to be yourself. Additionally, whilst unsuccessful, the meeting was featured in the national press which allowed for the Campaign for Homosexual Equality to receive both a massive profile and confidence boost – which would be beneficial in future endeavours.

Written by Kenzie Chadburn





# MARY WINTER



Mary Winter was a Burnley bus driver in 1978 who was sacked because she refused to stop wearing a badge saying “Lesbian Liberation”. According to a ‘Mr Roy Marshall’, the Joint Transport manager at the time, she was asked to remove the badge following complaints from ‘two elderly people’ who found the badge ‘offensive’ – and when Winter refused to remove the badge, she was sacked by management.

In her words ‘I am being victimised because of my sexuality. Social prejudice has been enough to deprive me of my job.’ and considering how there weren’t any laws against lesbianism at the time (in fact there hadn’t been any at any point prior) one must wonder the true reason behind the managements actions. Unfortunately, one need not wonder why for long, as the reason soon becomes apparent: Miss Winter was subjected to homophobia at the hands of a corporation who refused to even discuss the matter with her, declaring that ‘she must go

through the procedure, take the badge off and negotiate about it afterwards’ -at which point negotiations were pointless as by simply taking the badge off, she would’ve already lost the battle.

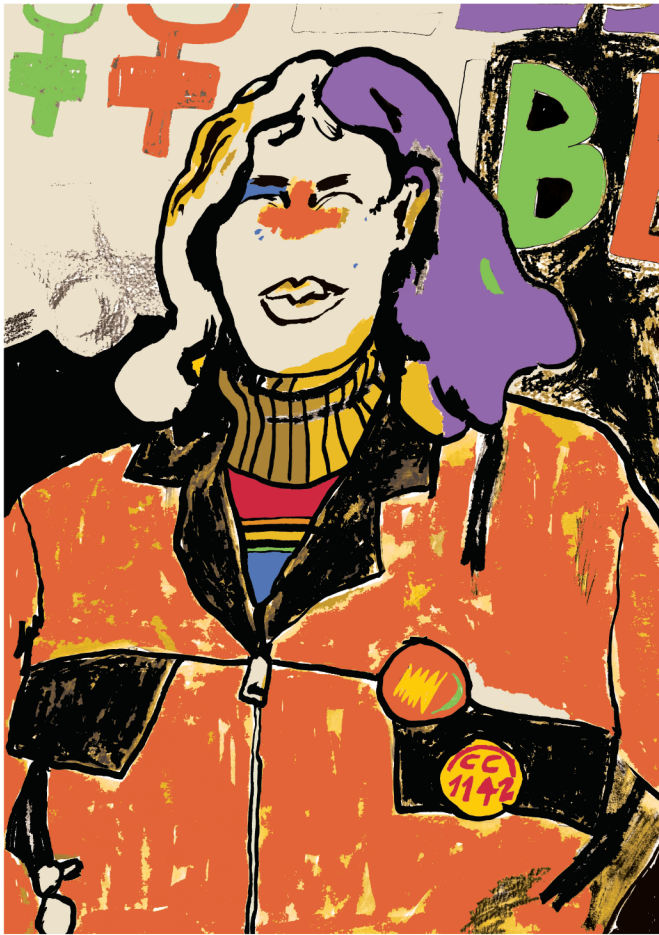
However, this is not too say she was without support, as ‘more than 20 of her supporters from all over the North West, staged a protest demonstration in Burnley bus stations’; said supporters coming from ‘Burnley, Bolton and Manchester’ all to support her. Furthermore, it isn’t even a case of the protests being violent or troublesome to the stations, because, in Winter’s words, they weren’t there ‘looking for any trouble’ they were there ‘just stating our [their] point.’.

Regardless of the actual politics of the whole situation though, we must recognise the importance and significance of the badge to Mary, because she had at the time stated that she’d started wearing the Lesbian Liberation badge because she said it had given her protection. In fact, to once more quote Miss Winter:



*Miss Winter (centre) and her supporters in full voice on Burnley bus station, 1978  
Image courtesy of Burnley Civic Trust Heritage Image Collection*





*Illustration of Mary Winter by Luci Pina*

‘The badge is my protection against the assumptions and advances of men I meet, both in and out of work. It is offensive to me to be chatted up and harassed by men. All this has stopped since I started wearing the badge. I don’t want to offend anyone and I don’t see that I do.’

With this in mind, we can come to realise that what Winter had been subjected to was much more than just homophobia –which contrary to what I said earlier. In fact, by wearing it she was not just displaying her pride and being proud of who she was, but she was also being protected from the sexual advances from men that she would have otherwise been subjected to. Without the badge, she would have been made to feel ashamed of who she was, and even lose the basic protection it gave her against the men she otherwise wouldn’t have been able to defend herself from.

From this we can further expand upon into the idea of what life would have been like for lesbians in the 70s, because whilst there was no laws criminalising lesbianism, they had to deal with significantly challenging to navigate social dynamics. If they were publicly proud and out about their sexuality,

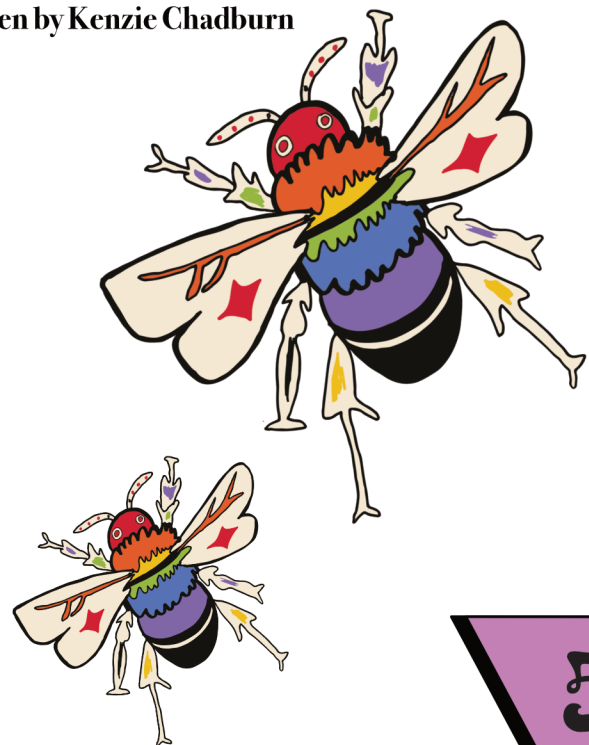
then they could be subjected to discrimination – both in social and professional settings.

However if they weren’t, then they would have to be subjected to the unwanted advances of men – a problem that all women faced in the times. And whilst speaking out and against the advances of men was already asking for trouble back in those times, in this case there was also the risk of them being unintentionally outed against their will – which would then subject them to being shamed and discriminated against, as talked about earlier.

Additionally, people will often fail to recognise how traumatic these experiences were for women. In fact, Winter herself was so frequently sought after for information about her struggle that she ended up moving out of Burnley and changing her name in order to possibly escape her past; because the whole event was significantly traumatic to her and would have no doubt haunted her wherever she went – however this wasn’t properly recognised by people, who’s eagerness to learn and/or report clouded their vision in regards to what Mary actually went through and the impact it had on her life.

More than anything, this is arguably the most important thing we can learn from Winter’s story; because whilst she is an excellent case of discrimination against lesbianism, we can not and should not fail to recognise the trauma of the events that she, and many others like her, went through.

Written by Kenzie Chadburn







*Illustration of the Meeting for Homosexual Equality that took place on the 30th of July, 1971 by Luci Pina*







# THE PINK TRIANGLE

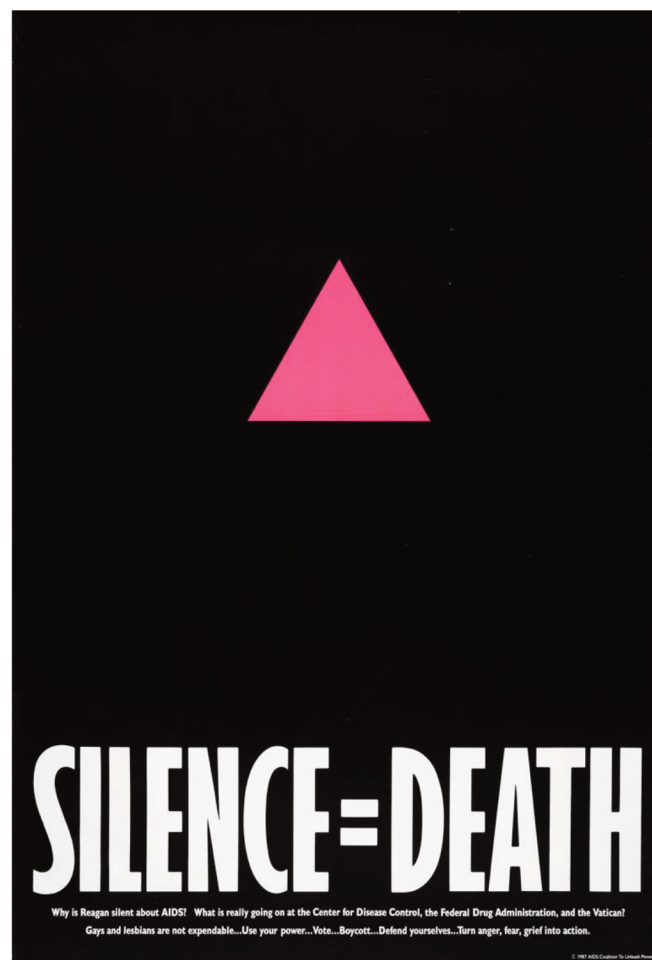
The Pink Triangle is a symbol that if you haven't already seen in the past, you will have definitely seen it now as it features frequently in our 'Stand Out' branding. However dependent upon your knowledge surrounding the Pink Triangle and its use throughout history, you may or may not realise why we've decided to use it within our work.

You see, initially it was a symbol of persecution. This is because it was first used as a form of branding by the Nazis, with prisoners in the concentration camps being required to wear a downward-pointing equilateral triangular cloth badge on their chest, the colour of which identified the reason for their imprisonment.

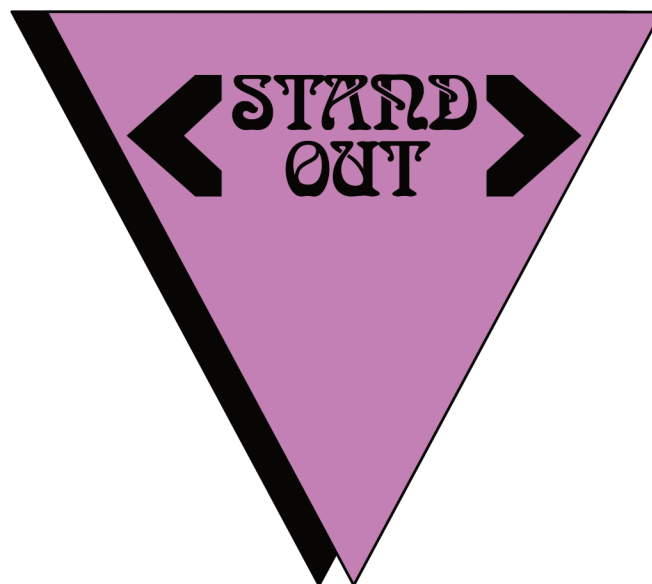
Whilst not used from the start, the Pink Triangle was eventually established for prisoners who identified as a homosexual man – although this also included bisexual men and transgender women. Interestingly enough though, lesbians, bisexual women and trans men were not imprisoned under the symbol of the Pink Triangle; in fact, they were scarcely systematically imprisoned at all and when they were it was through the use of the Black Triangle which classified them as 'asocial' (which referred to people who did not conform to the Nazi social norms).

However, whilst the Nazi-enforced-Paragraph 175 which made relations between males a crime wasn't fully overturned in Germany until 1994 (which resulted in most of the gay men who had been incarcerated in the concentration camps remaining imprisoned under the new German Republic – with many more being arrested in the years following the dismantlement of the Nazi regime), the Pink Triangle was used once again in the 1970s by newly active advocates for queer liberation throughout Australia, Europe and North America.

Such advocates include the German gay liberation



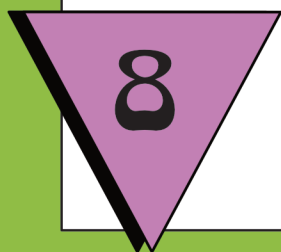
*An example of the 1987 Silence=Death poster from the AIDS crisis, illustrating the use of the inverted pink triangle from the Holocaust.*



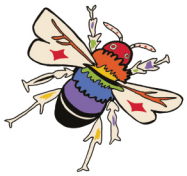
*Stand Out logo created by Millie Davis.*

time in a show of memoriam to past victims as well as in protest of the ongoing discrimination as they sought to take and use the symbol in an act of defiance.

It was also seen used in the US during the 1980s







*Prisoners wearing pink triangles on their uniforms are marched outdoors by Nazi guards at the Sachsenhausen concentration camp in Germany on Dec. 19, 1938. CORBIS/Corbis—Getty Images*



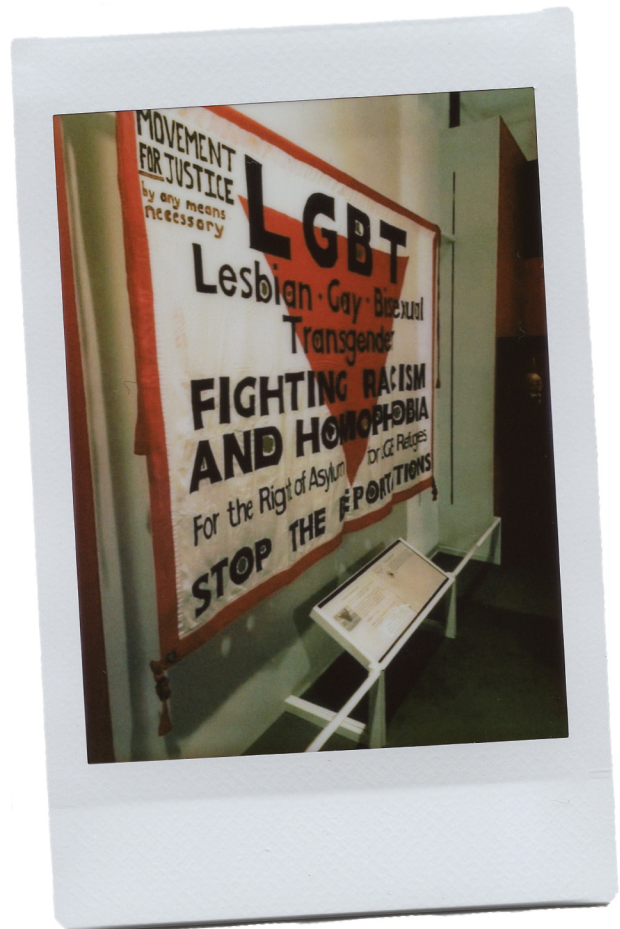
AIDS crisis that shook the queer community due to amount of people within said community who were affected by the virus and ultimately passed away. This was mainly due to the stigma surrounding homosexuality and the rampant homophobia within those times that often prevented queer people from openly going to and talking with their doctors in fear that they would be outed.

It was within the latter half of these years that a man known as ‘Avram Finkelstein’ created the ‘Silence=Death’ anti-AIDS logo to combat the institutional silence surrounding HIV/AIDS as a part of his work as a co-founder of the group ‘Silence=Death Project’. However, this logo was later donated to a group known as ACT UP (AIDS Coalition To Unleash Power) and was printed on posters composed of the words ‘Silence=Death’ being printed in a bold white font against a black background below an upwards-pointing Pink Triangle.

The poster then evolved into a central visual for AIDS activism, causing the Pink Triangle to be synonymous with the cause to this today. In addition to this it was also frequently used by other groups (such as the previously mentioned HAW) and was further incorporated into other designs as well; with a Pink Triangle enclosed in a Green Circle being commonly used as a symbol for identifying safe spaces for LGBTQ+ people at work or in school.

However, just as it has evolved over time it has also declined in use – this symbol that once represented oppression now turned to freedom, more often being neglected in favor of the rainbow flag and new and improved Progress Pride flag. Despite this though, we at Stand Out wanted to honor the historical importance of the Pink Triangle; hence our decision to use it within our branding.

But we also want it to be recognized and acknowledged that there’s so much more to it than what we’ve just described within my writing now. If anything, this has been more of a summary of history – and as such we encourage you to do your own research and delve into the rich history that this simple, yet iconic, symbol has.



*Photograph taken by Lenny during a visit to People's History Museum in Manchester.*

Written by Kenzie Chadburn



# POETRY

BY STAND OUT YOUNG PRODUCERS

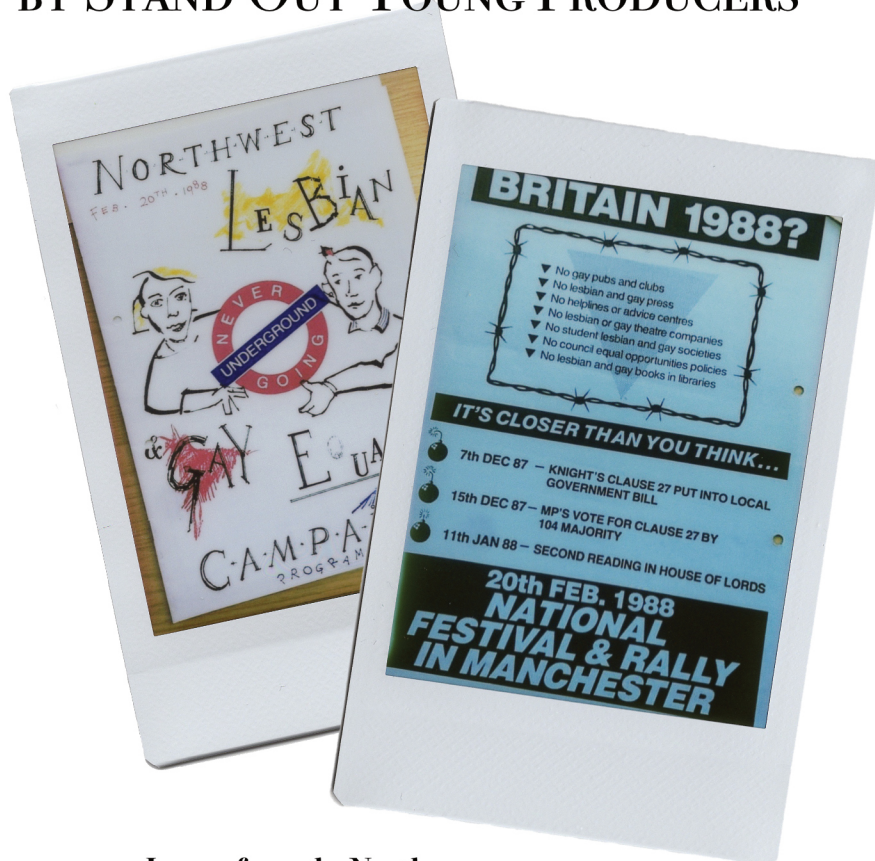
We come from stone terraces  
 We come from police sirens  
 We come from broken homes  
 We come from internalised truths  
 We come from forgotten tensions  
 We come from benefit fraud  
 We come from misspent pensions  
 We come from rolling hills  
 We come from booze and pills  
 We come from family court  
 We come from pillow forts  
 We come from scrounging pennies  
 We come from boiling hot bennies  
 We come from unspoken diversity  
 But most of all we come from Burnley  
 And that's ok no matter who  
 At the end of the day  
 You do you

*Written by Reuben*

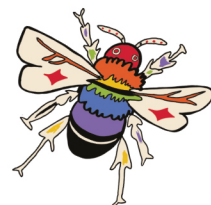
I am glad of the world at my fingertips,  
 I am glad of my imagination,  
 I am glad of family,  
 I am glad of not being alone,  
 I am glad of food and water,  
 I am glad of hills,  
 I am glad of adventure,  
 I am glad of friendship.

I come from Burnley surrounded by hills.  
 I come from the view of Pendle Hill.  
 I come from a place open to a few.  
 I come from the bright and grassy fields.  
 I come from Burnley with distorted history.  
 I come from the place where the insults cut deep.  
 I come from a place where my people's history is  
 not well known.  
 I come from a home of love.  
 I come from a mother who is my world.  
 I come from a place where I feel safe.

I come from resilience.  
 I am Queer.



I come from the North,  
 A town no one knows about isolated and alone.  
 I come from a family of mixed blood,  
 How can I belong?  
 When only part of me is destined to belong.  
 I come from foreign DNA,  
 I come from hills that trap us in,  
 I come from men who don't cry.  
 How can I express myself?  
 When my emotions make me feel less of a man.  
 I come from years of hidden history,  
 Washed away like sand on the beach.  
 I come from bloodshed,  
 Only to be told I can't be me,  
 Or be with who I love.  
 I come from change,  
 But change involves hate.  
 How can I be out and proud?  
 In a town so quiet and full of hate.  
 I come from Burnley,  
 And my history will not be erased

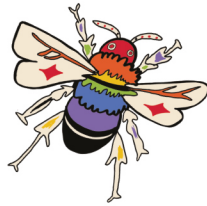


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*Photograph taken by Lenny during a visit to the People's History Museum in Manchester.  
 Poetry by Reuben, Tessa, Matt & Quinn*

# POLARI

Ajax - nearby  
Barney - fight  
Bijou - small  
Bungery - pub  
Camp - effeminate  
Cottage - toilet  
Femme - feminine  
Ends - hair  
Hoofer - dancer



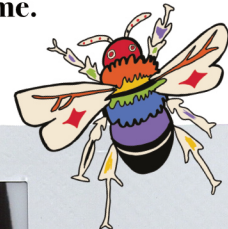
Polari is a constantly developing secret vocabulary incorporating a vast amount of different slang words, used by the Queer community in 19th century and as far back as 16th century. This constantly developing language (said to be connected with Punch and Judy), which with no physical media is relied on word of mouth to be taught; meaning you had to seek the knowledge to learn it.

Aunt Nell - listen  
Batts - shoes  
Blue - homosexual  
Butch - masculine  
Cats - trousers  
Crimper - hairdresser  
Dolly - pretty and nice  
Fruit - gay man  
Lilly - police

It is also worthwhile to note, that some Polari phrases and terminology have been adopted into modern day culture due to the increasing acceptance of the LGBTQ+ community that has occurred over time; allowing for a lot of secretly used words to find their way into the everyday common tongue. However we must also recognise that whilst a lot of the Polari vocabulary has since been implemented into the common tongue, there have also been several more words that have unfortunately been lost to time.

*Examples of Polari in the pink triangles.*

Aunt Nells - ears  
Bibi - bisexual  
Bod - body  
Cackle - talk/gossip  
Clobber - clothes  
Drag - clothing  
Dona - women  
Gelt - money  
Naff - bad





The Stand Out project was a collaborative effort created by us, Young Producers. What you see and read in this zine wouldn't have been possible without the array of creative assistants and the huge amount of speakers who spoke, taught and shared both their stories and life experiences.

**Sophie Gibson**

**Connor Elliman**

**Karl Newsam**

Clare Shaw, Fiona Horby, Paul Fairweather, Mark and Andrew, Andy Fewings, Rachel Mann, Millie Davis, Luci Pina, Molly Graham, Helen Thackray, the staff members of Peoples History Museum, Proud Trust, Lancashire Archives, Lancashire County Council Libraries, Burnley Civic Trust, Blaze, National Lottery Heritage Fund and all of the staff at Burnley Central Library.

This is dedicated to them. We thank you for everything you have contributed to make Stand Out what it is today.



with us!



Made possible with

**Heritage  
Fund**

