

MNM/33

June Reid

Recording of an interview with June Reid conducted as part of the Bernie Grant Trust project 'Marginalised No More', (2019).

Name: June Reid, b.1958

Interviewer: [Marci Masaki]

Date: 31 July 2019

Location: Goldsmiths University

Recording Length: 00:54:55

Transcript: None available

Summary: Reid describes being born in London to Jamaican parents; her education, including her current dissertation on sound systems; Pan Africanism; African Liberation Day; Camden Black Women's Group; her sound system and sound systems in general; Womad outdoor music festival; the role of culture in activism, including her personal experience of this overlap; CEDDO collective; Broadwater Farm uprisings, including the film she made about it called 'The People's Account'; police brutality, including her experience of police brutality; New Cross fire; community press; Joy Gardner; Stephen Lawrence and the Macpherson inquiry; African reparations movement; her advice for the youth of today; Bernie Grant

Note: digital material is stored in the digital drive and can be consulted in the researcher's area.

APPLY TO ARCHIVIST

0:00 - Marci (Interviewer)

Hi. My name is Marci Masaki, and we're currently located in Goldsmiths University in the library. We'll be conducting an interview in relation to the Bernie Grant marginalized, no more oral history project. The date is Wednesday, third, um,

June (Interviewee)
31st.

Marci (Interviewer)

31st of July, and the time is seven past 7pm our interview is kindly accepted to take part in this project, which aims to illustrate the rich and dynamic history of black Britain over the decade 1983 to 1993. before we start, I would like to thank you for agreeing to participate and take the time to be here today. My first question will be, can you please state your name and year of birth?

0:55 - June (Interviewee)

So my name is June Reid, and I was born in 1958 in London.

1:01 - Marci (Interviewer)

Could you please introduce your background?

1:04 - June (Interviewee)

So I was born in London, as I said, of Jamaican parents who came here. My mum came here in 1955 and lived here until 1992 till she returned. I've been educated here. I worked a little bit in the private sector, but most of my working life, I've worked in the public sector for several councils. I've worked in the arts and I've worked in regeneration. Currently, I'm also doing a master's at Goldsmiths and Cultural Studies, and my dissertation will be on African Caribbean women who have their own sound system, possibly using the sound system that I'm in with another woman. Her name is DJ Ade, aka Linda, was in your pattern, and using our story to illustrate our experiences over the last nearly 40 years.

2:03 - Marci (Interviewer)

Okay, thank you. I guess my first question will be in the decade we're looking at. So in the 80s, did you consider yourself as a pan Africanist?

2:15 - June (Interviewee)

I would say yes. I was introduced to sort of black history in the very early 80s by a really good friend at the time, and he opened my eyes to people like Sheik, Anta Diop and Van Sertima. And so I did a lot of reading, and, you know, hadn't come across our history. And in fact, was so interesting that we both went to Egypt in about 1981 it was the pyramids, and I just soaked up, you know, read about the Black Panthers Soledad brothers. Also. My brain is eluding me, but there is an amazing black historian who passed away now, Ben-Johcannan. And actually, we were very fortunate to meet Dr Ben-Jochannan as he was taking a group of Americans around in Egypt. And he allowed us to sit in for free. He was totally generous, as were his palm tea. And so we were able to listen firsthand to his incredible knowledge of, you know, black history, particularly as it pertained to Egypt. And I bought a number of his books when I, you know, when I got back to London. So that's how I really got into pan Africanism and black history. And, you know, just immersed myself in it really, because it was about identity, because being a young black person in the 80s or even the 70s, wasn't easy. You know, there wasn't representation of yourself in the media or on TV, and so it was a way of finding your identity and learning about who you were and who your descendants were. Yeah, it was very, quite powerful, really.

4:02 - Marci (Interviewer)

So what could you describe what a pan Africanist is?

4:07 - June (Interviewee)

How would I describe a Pan African? Having been on the course recently with you Marci, that should sort be on the tip with my tongue, but I suppose it's someone who identifies with Africa whilst being in the diaspora, and acknowledges all that we as African people have achieved,

going back decades, centuries even. And we work together for the common good of African peoples, wherever we are. And we, you know, we you know, we look to people like Garvey and people like Sankara and other Haile Selessie, all the greats in terms of one people when it comes to being African people, you. And obviously, you know the two Amy Garvey and and the other, other Amy Garvey, you know other luminaries in terms of the world of Pan Africanism, and as people who I'm struggling to remember, my brain is a bit idle today.

5:18 - Marci (Interviewer)

Okay, so in the 80s, you mentioned that there was no real positive black representation on TV. So in your opinion, was there a strong understanding within the community here of the issues that the continent of Africa was facing?

June (Interviewee)

I would I would say, Yes, I remember I worked in Tottenham. And although I lived in South London, I worked in Tottenham, and knew a lot of the organizations in that part of London. And there was a lot of self help, strong Pan African facing committed groups and people. So there was Head Start, which was a Pan African book shop in Tottenham. There's seven sisters, and you'd go in there, and there'd be all kinds of books, different aspects of Pan Africanism and being African generally, history, literature, artifacts. Posters, and the brothers that ran that shop and the volunteers were very committed people, you know, you'd go in there, and oftentimes, might be challenged about your knowledge or about your expectations. There was African Liberation Day was celebrated not only in Tottenham, but in South London, in West London, in West London, you had Grassroots bookshop, again, similar to head starts, very pan Africanist in the Outlook and supporting the community.

7:02 - June (Interviewee)

There would be, there were strong groups in Birmingham, for example, every day, every year, rather, kept up African Liberation Day. Brother Bini, for example, had a very strong movement in Birmingham, and so maybe jumping ahead a little bit, we worked a lot with groups in terms of education, supporting education, with the Camden black women's organization in Camden that ran a Saturday school And did lots of fundraising for various black initiatives. There was a whole range of community based self help organizations who, you know, depended on organizing fundraising dances and various community organizations to raise money. Therewas another brother as talking about many individuals. There was a brother called who's still around, actually in the community, brother Dougie, and he used to book us. We used to play music at his dances, which were really well attended, and he would raise money for various Pan African, African events and activities. There was a group of brothers who would again book us in Haringey road, and they would raise money to send books and stationery to children in in West Africa. So there's a lot of there was a lot of activity and community based activities by individuals and groups.

Marci (Interviewer)

So when you say they were booking you in what capacity?

June (Interviewee)

So we, my friend and I, DJ Ade, we have a sound system. My name is June Rankin, June Reid, and we have us, we had a sound system from the middle, late 80s. And so we will be booked by various groups or individuals to support their events. So there was an, it was an Eritrean Ethiopian group raising money for the Eritrean and Ethiopian disaster back in the early 90s. And

we would, you know, maybe just pay for its play, play for expenses, or pay play free of charge. And they would have dances and charge money on the door. And all that money would go to support initiatives in Eritrean, Ethiopia, for example.

9:20 - June (Interviewee)

Yeah, as I'm saying we play for the Camden black women's organization. There was a bookshop, community bookshop, in Peckham. We played music for them and helped their fundraising and initiatives.

9:33 - Marci (Interviewer)

So jumping ahead is one of my questions. What is a sound system?

June (Interviewee)

Okay, so a sound system is largely, we're going back to vinyl days, really. So sound system comes from Jamaica in the 50s and 60s, and it's kind of a mobile, mobile disc of want a better word and. And there'll be back in the day when there might have been one turning table, a mixer, an amp, Pre-amp, large, large speakers. And originally they would be outdoors in Jamaica, and it's they were known as the voice of the people, because producers, such as Cox and Dodd and other world renowned producers would cut records, and the records might be talking about community issues, cultural issues. There's other DJs, I'm going to have to let you know, but other producers, rather, there was about three at the time in Jamaica, in the late 50s, 60s, who controls the music industry. And, you know, record will be cut maybe that day, and we go out on the system that evening, and we'll be, yeah, we'll be talking about some concern contemporary that was happening in the community. And when people came to England in the 40s and 50s, they brought the music with them. The music then got imported, and people started to who had, maybe had sound systems in Jamaica, they would then bring their sound systems or develop their sound systems here. And mainly because people were not allowed into clubs, they would have what they call shabeens. So someone would would create, however, have a front room and a sound system would play and drink and food would be sold.

11:35 - June (Interviewee)

And you know, those, those kind of functions went on for, for years, years and years and years, the police got a bit heavy, you know, sort of in the 90s and the 2000s in terms of raiding some of these parties and were confiscating the equipment. But, you know, the sound system still continue. They now, they might now take place in a club or in a community leisure center up and down the up and down the country, and women, as DJs and sound system owners are featuring more and more and more. Last earlier this year, I went to a community center in Birmingham, and there were four women DJs, and it was a great evening. They drew some music that was amazing, you know, and the crowd really responded very well.

12:29 - Marci (Interviewer)

Okay, how would you describe the influence of the sound system? Sound Systems in in the struggle of our community?

12:42 - June (Interviewee)

sound systems have had a really strong influence, especially as I was saying in the 70s and the 80s, where young people, men and women, were trying to understand their identity. I've attended a lot of conferences and discussions around sound system and people talk about the fact that they learned a lot of the African history from going to sound system events, people like just Shaka playing dub. But you'd have people like Burning Spear talking about back to Africa. You'd have Aswad, who are a UK based band. Again, they had a track call back to Africa. You'd

have um culture talk about the two sevens clash, which was in reference to 1977 and what was happening, you know, in Jamaica and in the world around that time, you had obviously, Bob Marley the Wailers, talking about, you know, the struggle Zimbabwe, for example, talking about the uprisings in Zimbabwe. So sound, sound system, was really, really important part of young people, black young people in the 70s and the 80s, in terms of, in terms of people gaining knowledge about what was happening to them in the UK, but also worldwide.

14:08 - June (Interviewee)

I mean, we plays records now that were released in 1977 survival black woman by Judy Mowatt, that still have a resonance now.

14:25 - Marci (Interviewer)

So you mentioned, for example, the struggle was of Zimbabwe, and at that time in the 80s, so we had Zimbabwe, South Africa

June (Interviewee)

That's right.

Marci (Interviewer)

struggle. What do you remember of the anti apartheid?

June (Interviewee)

Oh, I remember the demonstrations outside of the embassy in Trafalgar Square, and also there were lots of community responses. So my friend who hopefully will take part in this project, Linda Rosenia-Patton. She was part of an organization called balsa. I think it stands for Black.

15:00 - June (Interviewee)

Of action on liberation for South Africa. And they would fundraise. They would invite speakers, and some of the people in that who were actually South Africans who were in exile. So there was a lot of activity, and Linda will hopefully talk about this, but when she's interviewed, but one of the things that she did was to create in the record shop in virgin, in Oxford, in Oxford Street Tottenham Court Road, she created an African record section and deliberately bought records that were by South African artists like Hugh Masekela and Miriam Makeba, to bring them and their message, and their music to people in this country. So at the time, you had WOMAD, and that was a great exponent of artists from all around the continent. So by making the music available as well, it supported these artists who otherwise would not have got hurt or would not have been exposed.

16:03 - Marci (Interviewer)

So you mentioned WOMAD.

June (Interviewee)

Yeah.

Marci (Interviewer)

What is WOMAD?

June (Interviewee)

It was, it was a it was a bit like Glastonbury, but it was more focused. So it was an outdoor music festival happened every year. And it introduced, you know, people like you, Hugh Masekela and Miriam Makeba and other musicians from around the African dark, you know,

from around the continent of Africa, and they will perform live. And it was an amazing, yearly, annual festival. I'm not sure when it stopped, but it was very big and, you know, very popular.

Marci (Interviewer)
Where was it held?

June (Interviewee)
Now, I'm not sure I'd have to Google it, but it was somewhere. It wasn't in London. It was somewhere in the country. It's W, O, M, A, D.

17:00 - Marci (Interviewer)
Okay. So you mentioned that your friend was also using music as a way of supporting the struggle

June (Interviewee)
Absolutely.

Marci (Interviewer)
of the country. So, what, how do you see the place of culture into supporting those struggles?

June (Interviewee)
I think it's really, really important because, for example, when I think about it, and you made me think about in terms of my form of activism. My form of activism was really around cultural activism is when I think about it. So repeat your question again. Marci.

17:40 - Marci (Interviewer)
What is the place of culture in supporting your struggle?

June (Interviewee)
Oh, right. It has a really great and important and valuable space to play. So for example, in 1981 I met one of the co founders of a gallery called the black art gallery that unfortunately no longer exists, but it was the first black art gallery of its kind in London, and it was based in Faucey Park, and it brought artists from around the diaspora, from UK, from other parts of the country, and gave them a space to make comment on Black history and about black life and about identity. And it was and allied to that my friend Linda was working there, and she would organize poetry events and discussions to explore the themes of the various exhibitions. So one of the exhibitions we had was one called the Caribbean front room, and it took it basically recreated this traditional front room, you know, with all the various artifacts, so the crochet doily, the three ducks on the wall the city that was covered probably in plastic, the the mat or the carpet, the front room that we as children would not be allowed to go in to, because was the best it was for, you know, family and friends and guests and that most people experienced that setting and could relate to it. There was also a bust that one of the artists made on Marcus Mosiah Garvey. Then

19:18 - June (Interviewee)
there was photographs, photographic exhibition, which allowed black female photographers to take photographs based on a chosen subject, and people like Lubiana Himid, that won the major art prize earlier this year, she took part in that exhibition. People like Keith Piper, who are major artists, black artists, and Donald Rodney, and people who are now teaching as professors abroad. Maud Salter, major, major artists came through the black art gallery first. I'm not sure Claudette Johnson exhibited there, but there's another artist who's now a fellow Sonya Boyce,

she exhibited there. So a whole range of people have gone on to do really big, exciting things, but it's important in people kind of talking about our history, talking about our stories, having a safe space to explore those stories and people just to learn you know, and to be inspired, because some people who came through that space were inspired to become artists themselves, or to become filmmakers or to become photographers. So cultural activism is really, really important in that way.

Marci (Interviewer)

So you've mentioned your activism. What triggered that activism?

20:47 - June (Interviewee)

I think it was the reading that I did in the early 80s where I became better aware of myself and who I was and my history and what the great people going back to Egyptian times had achieved, and it gave me a sense of identity and purpose and being proud, really, whereas, you know, whereas before I was saying, you know, you didn't see yourself represented, and if you did, it was often negative. And I loved the art. So anything I could do to support so I volunteered. I was a volunteer member in the black art gallery. I sat on the board at one stage, and I was involved in on the board for a black theater company, black women's Theater Company, also in Tottenham, called Munira. They were amazing, a group of creative women who wrote pieces, performed the pieces, and did some amazing tours. I was involved in a poetry collective. This wasn't specifically black, but it had people like Benjamin Zephaniah participating back in the day, as well as other poets who went on to become very big poets on the circuit.

22:07 - June (Interviewee)

Yeah, it was about it was about making different forms of culture available, available and seen. So whether it was the visual arts, whether it's performing arts. And I did work at one time in the mid 80s for a film and video black Film Video collective called CEDDO film and video workshop, and it made films and videos, but it also had a screening program which showed films and videos. And one of the films we showed was CEDDO by Ousmane Sembene, an amazing Senegalese filmmaker who's, unfortunately, no longer with us when Spike Lee bought out, she's got to have it. We showed it on the on the on its opening night. And we also had Spike. And we invited Spike to come to our venue and to speak about the film and his filmmaking experience, we had a filmmaker Haile Garima, who's an American filmmaker. We also supported him to make one of his films. We trained people in film video making because we wanted to give impart skills to our community, so they didn't have to rely on others to see themselves or see their image, and they could tell their own stories from their point of view, rather than have it be told incorrectly by others.

23:28 - Marci (Interviewer)

So how was this collective called?

June (Interviewee)

How was it?

Marci (Interviewer)

How was it called?

June (Interviewee)

It was called CEDDO, C, E, D, D, O, and it was named after and in honor of us, Ousmane Sembene's film of the same name and one of the things that we touched on in our pre talk was about the uprisings that happened on the Broadwater Farm in Tottenham, and where Bernie

Grant was the local MP and very, very active in Tottenham and around the uprising. And one of our members got to hear about the uprisings in the very early hours of it happening, and she came into the organization, took a camera, and went on onto the water farm and started shooting. And that led to us being able to make a film, actually, that told the accounts from the people. So it's called the People's account, and it's them telling what happened and what happened. And it was really sparked by

24:28 - June (Interviewee)

the murder of Cynthia Jarrett, a black woman. The police force themselves into her home, and she had a heart attack, and she died, and also previously, so that was the shooting of a woman called Cherry Groce in Brixton, when the police alleged they broke into the home and was looking for her son. So in a very short space of time, you had these two black women who were actually in their homes. They weren't on the street, they weren't in some organization. Know, actually in their home. And again, it made people have a sense, you know, as black people were on the road, were being harassed. So in the 70s and the 80s, young black people, mainly men, were being stopped and searched under the sus laws. But then you have these two women who are mothers and in their own home, and they weren't safe. So people just reacted to that. And there was uprisings. There was in Tottenham, Liverpool, Birmingham, and other parts of the UK. People said, No, enough is enough, and we have to show our strong feeling. And I remember, as you know, Bernie and a number of the local community activists, making a stand and speaking out about what happened just generally, but in relation to Tottenham in particular,

25:44 - Marci (Interviewer)

At that time, did you live in Tottenham, or did you work there?

June (Interviewee)

No, I worked. I worked for CEDDO in Tottenham, and spoken a lot of time, as I was saying, also playing music with my DJ partner, DJ Ade in Tottenham as well. So yeah, Tottenham was a very active community. We had a It was also the heart of a major Rasta organization called Rasta universal Zion, and they were very active in the community as well. And they had their base in the building below us in Tottenham.

26:21 - Marci (Interviewer)

So going back on the documentary you shot for the Tottenham in Broadwater Farm incidents, yeah, you said it was called the People's account?

June (Interviewee)

It's called the People's account, I think, I think the British Film Institute on the south bank may hold a copy, or if you Google it, you might find it on YouTube. But what happened was there were certain statements that were made in the film. And when we made it for Channel Four, with Channel Four funding, and when Channel Four saw it, the independent broadcast authority saw it, and they wanted us to cut out two parts of it. And we had a long discussion in the workshop about it, and we felt that we couldn't, because the, you know, by virtue of what it was called, it was called the People's account, and the two statements were actually what people thought. This is what black people in the community thought about what had happened and why it happened. And we had to say that we weren't going to make the changes. And as a consequence, never been shown on TV. It's been shown in the community, but never on TV.

27:24 - Marci (Interviewer)

So what's your personal experience of all of this harassment and police brutality?

June (Interviewee)

I think as a woman, I have not experienced as much as my maybe my black brothers. That's not to say women happens, but I know, for example, I can remember, I want to say the 90s. Maybe, yeah, it's got me the 90s. I was driving in Newham, and I had a low cut here at the time, and the police car behind me stopped me, and I was luckily there was other people, other people, not other people in the car, other black friends in the car. And the plainclothes policeman came to my driver's side and said, He spoke to me in a way that made it clear he thought I was a man. And when he when I turned to him and I spoke, he realized I was a woman, and he backed off. So you know, you could see that men, young black men, in particular, you know, got got put into jail for no reason, search for no reason, got humiliated on the street for no reason. As a black woman moving around, you'd see it, and sometimes you stop and you'd watch what was going on to kind of give some support to the young black man, you know, your black brother, even about three or four years ago, I was going to carnival with a group of black female friends. And, you know, these friends have got, my son would have probably been about 16 or so. My friends have children that's slightly older. And we weren't even in carnival proper, and we saw, I thought was three or four young black males and one Asian just being stopped and held by the police.

29:09 - June (Interviewee)

And they were on the radio, and they were asking them questions. And one young black guy, one of the young black guys, actually got very agitated. They were just trying to say to him, you know, please, you're sort of mouthing to him to be to calm. And they kept them there for well over half an hour. We stood our ground, you know. And the police were trying to say, you know, they'd heard a report of x, y, z, some nonsense, you know, but they hadn't even got into carnival problem. That's how their day started. So even you know, that was recent, and you still see it. Now, you know, I saw an instant maybe three or four weeks ago where I get a mouth to the young man, are you okay? It's not easy. It is not easy for our young black people in particular.

29:59 - Marci (Interviewer)

So, do you remember anything in relation to you? You mentioned that there were the Tottenham uprisings activated other cities as well. Do you remember any stories from what happened in the other stories which could have brought back to London maybe?

June (Interviewee)

I think people who were in those areas were experiencing some of the things that happened in London and, you know, obviously in the day, police and the police, and I just think they uprose for their own reason. It wasn't what people would have thought it all would have, might have said it was copycat, but it wasn't. There was things happening in those communities as well to where black people are. They're going to be harassed, they're going to be racially attacked and physically attacked, you know, and it comes to a point where we're Enough is enough. I don't know. I can't recall maybe others that you might interview. I can't recall specific incidents, but I'm sure they would there would be, would have been.

31:10 - Marci (Interviewer)

I know as well that in the early 80s there was the New Cross fire.

June (Interviewee)

Yes, down the road from where we are. Yeah, that. That was the 70s, I think.

Marci (Interviewer)

1981 I was 81 all right, gosh, well, yeah, that was, that was devastating. Because, you know, it was young people having a party, socializing, and a lot of us were going to parties, you know, I think, you know, seeing 13 dead. And initially nothing said no, no, no government response. I think initially they were looking more into the young people and their family, rather than looking into what happened and how it happened.

32:00 - June (Interviewee)

And I think even up until today, you know, how many years old, no one's built homes accountable, and that must be so painful for the families, you know, it's a birthday party, supposed to be a time of celebration, you know. And these people were like, 15, 16, 17, a little bit older, you know, younger than my son and being ignored that way. You know, you've lost your child in a criminal through criminal acts, and no one's held accountable. No one the government don't care, you know. And there were various marches to highlight what happened. Blood A Go Run is a film that you might want to look at made by Menelik Shabazz, one of our he's Bajan, but he's made a number of films based on things to do with our history and our politics, and you see the demonstration from new cross go through Peckham into central London.

33:15 - Marci (Interviewer)

So you said there were a lot of Marches after that, even from the community to support that. Do you remember the media coverage of the incident on mainstream level and also in the community?

33:34 - June (Interviewee)

I, if I'm honest, I I don't. Yeah, yeah, that's really I'm gonna be honest and say I don't recall, but I hope the others that you interview may recall. There was, yeah, there was my Unknown Speaker 34:00

friend Linda. Was on the demo, was on one of the demons. Demonstrations. And there's a picture that's coming to my mind. I've seen it recently. I feel might be on the front cover of our community based magazine called Art rage. And in the background is one of our leading activists called Linton Kwesi Johnson and he's on the march as well, and organizations such as race today, run by Darcus Howe would have been involved and would have done a lot of supporting of young black people who would have been, you know, stopped and searched and imprisoned, because there was a lot of activists who were lawyers who would go represent them and, you know, make sure that their rights were observed. But in terms of general coverage, I can't recall.

35:00 - Marci (Interviewer)

So you've mentioned two names, Darcus Howe, who is he?

June (Interviewee)

Yeah, so he passed away, but he was an activist, part of the race today collective, there was himself and a number of Black and Asian political people based in in Brixton, and also alongside he would have been men and women and Linton Kwesi Johnson, who is a poet, and he's still with us, that he would have been one of the activists as well, and they campaigned on a lot of black political issues at the time.

35:36 - Marci (Interviewee)

So what do you think the role of the community newspaper and media and radios played in raising awareness about those issues?

June (Interviewee)

They were very important, because most issues to do with black people would not be covered by the mainstream press. So you had before you had the voice, you had Caribbean times. You gosh, there was a whole range of newspapers and magazines that covered contemporary events from a black perspective. I remember one of the Caribbean times. I'm trying to remember what are the ones there were, you know, in more recent time, there was the voice that Carib news from here, as well as the Caribbean, there was a publisher called Hansib, and they had a couple of newspapers, including Caribbean times. I'm trying to remember. The other ones just slipped to my mind for the moment. But yeah, they they were important, because I say, if they didn't cover and go and report on things, then we wouldn't be aware, unless you were in that immediate community.

37:02 - Marci (Interviewee)

Any radio programs that you remember?

June (Interviewee)

Oh, yeah, you had, you had autonomous first name, Pascal.

Marci (Interviewer)

Alex.

June (Interviewee)

Alex. Pascal was important in terms of community news and interview. It was on radio London. In more recent times, you've got Doton Adebayo. You've also got Eddie Nesta. There was also Moira Stewarts used to have a program, I think, on BBC television that covered Black, Black.

Marci (Interviewer)

What's his name?

June (Interviewee)

Her name was Moira Stewart, yeah.

Marci (Interviewer)

Oh, sorry.

June (Interviewee)

No, not at all. It was Moira Stewart. There was definitely a black presenter, and Julie Alexander as well. A journalist. She would she had a program, I seem to recall as well.

38:18 - Marci (Interviewer)

Just going through my question quickly to check if there's anything we did not cover, yes, towards the end of the period we're studying for the project, a very important, actually, two Very important events happened. The first one is joy Gardner. Do you remember anything about joy Gardner?

38:51 - June (Interviewee)

I do. Was she one of the women that was?

Marci (Interviewer)

With the immigration.

June (Interviewee)

Right? Yeah, the details escaped but I do remember her name. So was she the lady that I referred to earlier in Tottenham?

39:10 - Marci (Interviewer)

No. She was, I think she was reported to immigration and was supposed to be deported.

39:21 - June (Interviewee)

That's right. I remember her, but I don't remember the detail of that story was she did, she passed away, yeah, because she was held down and suffocated. Yes, I remember some of the details. Was that, did that lead to a second round of uprisings?

39:46 - Marci (Interviewer)

I don't know. I'm not sure, but I just wanted to know if you remembered anything. But if you don't remember anything specifically, it's fine.

June (Interviewee)

Yeah, I don't remember the actual details, but I remember some of some of the because obviously it was, it. It became, you know, well known in the community. And it was actually out outcry about.

Marci (Interviewer)

Because Bernie Grant was quite involved in the campaign. Talk about her case.

June (Interviewee)

Yeah, I think I saw, if I read the story again, I remember, I don't remember the actual details.

Marci (Interviewer)

The other event I wanted to talk with you about was the Stephen Lawrence case.

June (Interviewee)

Oh, Yeah, Wow, Wow. So I don't live that far from where Stephen was killed. I live in Lewisham and and it was just, it was just horrific that a young black man could be, you know, just standing somewhere in South London or standing anywhere, and just be killed in such a vicious attack. And we've come to know more and more and more over the years, obviously, with the MacPherson inquiry and the police being accused of institutional racism. But and the thing was, prior to Stephen, there were two other Black and Asian males that have been killed in that part of the world. There was Rohit Dugal, I think his name was, and then there's another, another young black man before Stephen and all these murders went by with no one getting charged and the police appearing not to be interested. And again, it took it took black people in the community, obviously, plus the the Lawrence family themselves

42:01 - June (Interviewee)

and other community activists to make a stand and demonstrations to get you know, to begin to get justice. How many years on for that family? I mean, every anniversary, you're reminded that you know this young man who was studying to be an architect, lost his life through no thought of his own. Shocking. You know, I ended up working in not, not far from where he where he was murdered quite a few years later as part of my regeneration work, because it was recognized that the area was in need of investment, lower educational attainment, poor health, obviously racism, a whole number of issues that needed attention. So um, yeah. I mean, every time you hear the story, or say his anniversary comes around, it's chilling, you know, and you think about

the fact, you know, you've got a son, and he goes out and doesn't come back, and what he would have gone through leading to death by alone. It's just shocking. I mean, what is good is it took a while, but, and it took a lot of the family and other people, but the fact that at least two, two of them have been, you know, held to account. Obviously the other two or three haven't, but at least two of them have, but it's something that the family will live with for the rest of their lives, you know, and it's had a devastating effects on the parents and on Stephen's siblings.

43:56 - Marci (Interviewer)

You mentioned that you work in that area that was in need for a re-generation in various field

June (Interviewee)

In Eltham.

Marci (Interviewer)

So, what were your views on the Saturday school movement?

44:15 - June (Interviewee)

I didn't have any direct experience of Saturday schools, but you know, you listen to people like Akala, who talk about their experience of Saturday, Saturday school and how it empowered him and gave him a lot of knowledge he wouldn't otherwise had. And he taught. He tells his story, I've heard him speak, and he tells the story of big enough, he's the portrait Museum, and how he was able to challenge the teacher on um, so she said about a particular historical factor. She would have it in here as a, I think he's a junior school pupil. He was able to challenge her. So they were very important. The Saturday Black Saturday school movement was very important because black children were seen as sub, you know, uh. Sub educated, particularly children that came from the Caribbean. They were probably better educated than we were here, but maybe because they had an accent, or what, what have you, this schooling system was slightly different. They were seen as not, not up to scratch, not up to par, and were put in, you know, lower streams, classes and really badly educated, really, really badly educated, and, yeah, seen as less than and put in special units for people who were seen, as, you know, below educational, being quite educational level. There was a term that they used to give the those units.

Marci (Interviewer)

Sub-normal.

June (Interviewee)

It wasn't sub normal. It was something, what was it? Not specification needs, but something along that line, you know. And these were young people who, you know, there's nothing wrong with their educational abilities. They were just into this racism, to be honest, you know. So a lot of them didn't left school, probably very early, went out to the field of work. Some people probably went to for education college, and made their way that way, you know. But didn't. They weren't, they weren't served well by schools.

46:26 - Marci (Interviewer)

I guess my next question is about African reparations movement being involved in very cultural activism. What do you remember of the movement?

46:40 - June (Interviewee)

I haven't been as active as I could be. I think I need to do a bit more research to understand what the movements is concerned with. I know there's been calls to return a lot of the artifacts

back, which, you know, I would support, so that the blood, the Benny and bronzes and things like that, it's, it's incredible that people can loot thing, you know, these things And years after, still want to justify what happened in history. Yeah, words fail you, don't they? Words fail you. But I was into this program, which was talking about Empire today and about awarding, you know, knighthoods and stuff like that, and this sense of privilege still pertains now, you know, the whole thing around Brexit kind of feeds into that narrative, isn't it about Britain ruling the waves and being this kind of strong and powerful entity that could go where and civilize people, particularly whether it be on the Indian subcontinent or Africa or the Caribbean. You know the standard to be aspired to.

48:21 - Marci (Interviewer)

Do you have any advice for the youth?

June (Interviewee)

Wow, I think, I think to to get to know them, their selves and their history in the past, to recognize that we are. We were strong African people, yeah, read and get to know who they are and their ancestors and to aspire for their highest, to achieve their highest, whatever they want to achieve. You know, find people that can help them and support them, and don't think they're on their own. There are people willing to mentor them, support them, help them along their road, and hopefully they've got family, friends, good role models that can support them in their in this, in their endeavors, and they mustn't give up, and they mustn't. They mustn't just think that easy come, you know that robbing, or all these other the lifestyle that they might see on TV or in music videos and stuff, is the lifestyle to aspire so it's a fantasy. Even people who are rappers and so on, they have to have some kind of talent to be picked up. They don't just kind of make one song when it happens that's that's not real life, and to have ambition and drive. Yeah.

50:10 - Marci (Interviewer)

Do you like to make any final comments on anything that you've said, that you wanted to mention?

50:24 - June (Interviewee)

I knew Bernie grant a little bit. I worked for Haringey Council at the time when he was a member of parliament, and often had to take very tough questions from him when the community meetings took place on the estate in a voluntary capacity, I also supported him and a grouping of other black musicians and artists when they were trying to get black music recognized and supported and lobbied the then minister for culture whose name I can't remember. I can see his face, but I can't remember. So I attended some meetings, and, you know, tried to contribute to that development. And it was amazing. I mean, I still to this day, I remember when the four MPs got elected, you know, Diane Bernie, Keith Vas and

Marci (Interviewer)

Paul.

June (Interviewee)

Paul Boateng, that's right, you know, it was, it was amazing, absolutely amazing. And I think you made people very proud, very, very proud. I think this is this initiative to keep Bernie's name alive, and for people to know about him and what he achieved is a really good one. And thank you for inviting me to take part. I hope that you know my contribution hasn't been too vague.

Marci (Interviewer)

Absolutely not. Well, just because you started mentioning that you knew Bernie brown personally, when was the first time you heard about him? Did you meet him, or did you hear about him through media?

52:00 - June (Interviewee)

I met him after he become MP maybe a little bit, quite a little bit afterwards. His constituency office wasn't very far. And I'm trying to remember whether we have a mutual friend. I'm trying to remember whether she asked me to get involved. She knew I was involved in music, but I met him quite a while after he'd been he become an MP and then obviously, in a work capacity, because I had to do update reports on the community center, what the council was doing in relation to the community center? Yeah, and got challenged, as I said, quite vociferously by him, you know, because he was actually on behalf of the community. You weren't very happy and not very friendly to the council, you know. And had quite, quite a lot of demands that they wanted to make on the council in terms of improvements to the estate and so on, you know. So, yeah, it was burning. Was a very stern task master, man of the people.

53:13 - Marci (Interviewee)

Okay? Well, if you have no further comments to make, I would like to thank you for this very interesting conversation that we've had over various different interesting topics, ranging from pan Africanism to your treaties. How you met dr Ben, how you were introduced to some of our good historians. Check on that. Ivan Van Sertima tomorrow, how you read a lot. Went through book shops, poetry vets, how your activism is centered around culture, what sound system means, what you remembered as well about the anti apartheid struggles here in the community and all of the fundraising events as well. Thank you as well for giving all the names of the organizations you remember that were active at the time in any form for the community. Thank you as well for mentioning the Broadwater Farm incidents and how it started. And thank you as well for mentioning what you remember of the Stephen Lauren case as well and and just generally, about the the harassment that the community was victim of by the police, and also giving advice to you. Thank you very much for all of that. We appreciate that you took the time to share with us your experience and knowledge very generously, and thank you for taking part in this in this project as well.

June (Interviewee)

You're welcome.

Marci (Interviewer)

This is the end of the interview.

June (Interviewee)

Okay, Marci. Thanks for inviting me.

54:53 - Marci (Interviewee)

No problem. Thank you. Bye.