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**Interview with:**

**Eamonn Baker**

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**Q:** Talk to me about your experiences of the troubles

**EAMONN:** OK . . . I think in the time that we have got here I am going to be, maybe, relatively rapid in what I tell you . . . I think the most brutal and in some ways the most devastating experience I had was the experience of, of Bloody Sunday. And..... I was twenty... I was a University Undergraduate at Queens and I had come down for the march and I, for reasons that I am not entirely clear about, I had decided that it would be a good thing to be part of the rioting group in . . in William street. So there's still photographs of me with . . . with . . sometimes a white hankie around my face throwing stones at the army at . . on William Street and then utter panic when I realised that the army had actually come in .... I'm, I'm hesitating about using the word 'invaded' which is a loaded word but they have come in so, to escape I need to run back along William street, take my left along Chamberlain street which takes me at the end of Chamberlain street into a courtyard. . where already Jackie Duddy has been shot and is dying, so Jackie Duddy is horizontal on the ground and in some strange way I cannot admit to myself that he has been shot and is dying. It's like... or.... my knowledge of such a situation before is rubber bullets so I don't have knowledge or maybe don't want to admit, it's like some kind of psychological process of denial, this man, and I see the blood on his chest and I am aware of suddenly switching into the present tense . . . this, I wouldn't say he is writhing, I don't think he's moving that fast and there's people gathered around him and there are people screaming, shouting at each other and then there is more shots and I run to my left with some. . You know, as a 63

year old man looking back there is some part of me saying I am leaving a man who's, who's dying, to save my own skin and as I run left, there is a man called Mickey Bradley who's also shot in the back and he actually says, in my recall, he says I am hit, you know, having watched loads of movies I thought when someone was shot they'd be propelled forward and they'd hit the deck but he didn't, in my recall, he . . . I would say more stumbled and I had the white hankie which I would have used then as people gathered around him, somehow there was this . . . thing that maybe we could apply a tourniquet, but then there's more shots and we run like hell. So leaving Mickey Bradley. . . who didn't die, lived. . . only died a number of years ago, so he was one of the wounded of Bloody Sunday . . . Jackie Duddy and Mickey Bradley are both Creggan people, I am from Creggan. . . and run on left to get out between the high flats that look out to Fahan Street and the high flats that are directly facing me as I am running and there is a gap there that I can get out. I know it you know, I know the area and there 's more shots and a man called Pius Mc Carron who was a neighbour of ours in Creggan, also a Creggan man, ah there's bullets hit above but I don't quite know what's happening, I think he's shot but it's actually masonry has deflected off the . . . or been shot off the wall, hits him and he's knocked down and as I am running through this gap a man called, who was the same year as me at school . . . a First Aid man comes through and people are screaming at him and there's people shot, down there you know, get out there and I be thinking why would you go out there and I run this way and I'm ducked down and because there is some sense that they might be shooting from the walls across you know, from the walls, and I see, I see Thomas McCarron who's Pius's brother and I say Thomas . . . 'your brother's shot back there'. And the two of us come back . . . to where we thought Pius was, where I thought Pius was, but Pius was gone and then we came back, I don't remember any more about Thomas. I see Thomas frequently, he is a great Derry City Supporter, he's now in his late 60's and then that silence that people speak about descended and . . . . I walked home.

Q: At what point did you, were you aware that they were actually shooting bullets. A lot of people talked about, they weren't, they didn't believe it!

**AMONN:** You know, you know I think, I think one of the things that. . . hasn't been mentioned here today is the word trauma. And so that 20 year old, who's me 43 years ago, this is a trauma. And somehow that trauma is not admitting this reality. . . when I get home, I am the second eldest of eight children, and when I get home, at least half my family were on the march, the Civil Rights march and. . . so in the house, then already the army are beginning to get their story out and there's this story that there's a riot and they respond and there's a story that they're being shot at and they respond and it's already coming out that maybe, I think maybe, early reports that three people had been killed. . . so at that point you know, we as a family in a small council house in Creggan, are becoming aware that there's . . . there is death here. . . not, I didn't really get that when I saw Jackie Duddy , Jackie Duddy's by the way. . . older brother Billy would have been a virtual contemporary of mine, I would have played football with him. . . the Duddy family lived directly opposite the Bishop's Field from us. Bishop's field is where the march started from and such high hopes. . . so we're all, including my Brother-in-Law, are all in this kitchen and everybody is through other . . . and I think one of the other bits about, you know, I can feel this as I am speaking to you, Oliver, I can feel this in my body, this recall . . . and I have stopped myself being tearful here but I want to tell you one other thing . . . because I think going back to your question about

storytelling, there is a, there's a formula which I like, it's in storytelling, there's what I am willing to tell, there is what I might tell, and there's what I might never tell, so in each storytelling occasion people are working through what, what am I willing to tell, what might I tell if I'm safe enough, and what will I never tell. And for years I never told what I am about to tell you now, but I started to tell it about 2009, which is, if you can imagine a small kitchen with 11 people in it, that's including my Brother-in-Law, my daddy witnessed me throwing stones and . . . he said to me, something, my Daddy was a quiet man but he said . . . what were you doing down there and I didn't hear it like as a, a search for facts because he knew what I was doing, I heard it like an accusation because already the news was saying British army responds to riot, I was part of the riot so already some part of me was feeling some guilt and when he asked me that question I exploded and I thumped my Daddy as hard as I could thump him, which led to a . . . a massive squealing, roaring, I have four sisters, my Mother, my Brother-in-Law is saying . . . you want to fight, fight me. Come outside, my Brother-in-Law was a tough man God Bless him, he's dead now as well, and my Daddy who was 51, he was 51, he was 12 years younger than I am now but I thought he was an old man, he said I'm not staying here to be assaulted by my son and he put his coat on and he left the house and I run down the street after him and I said 'Daddy don't be going down there, don't go down there' and he says 'I can't stay here to be beat up by my own son' so part of this story is you know, you asked the question and Maureen answered the question about victims and perpetrators, suddenly I went from being a pictim, victim . . . pictim's an interesting word, to being a perpetrator. And what I didn't know, what I didn't know was, y'know, y'know, y'know as an adult speculating, is that my anger towards the army, to what I had seen, the trauma of what I had seen, and where I dumped it was on my poor defenceless Daddy. And the first place that I ever told that story was in Theatre of Witness . . . that's the first time I had the balls to say, 'here's a very . . . significant addendum to this story of working class Catholic niceness attacked by a British army . . . and the utter shame of it, the shame of being around funerals and thinking 'I beat my Daddy up, I became like the British army in my own house' . . .

Q: Do you want to stop?

**EAMONN:** No I don't actually . . . so one of the things about that story is this, that if you went to Creggan and you arrived in Creggan in, in February '72, everybody was incensed, that I knew, and the only story, you know they say the only . . . the only show in town, the only story in town, the only story in Creggan which was a big, big estate was 'this is what the paratroopers done' and then the next bit of the . . . 'this is what the British Government done with Widgery' . . . so it was like . . . a classic . . . this is my story, this is what happened but somebody tells you this didn't happened, the state says 'this didn't happened' so your story is squashed down and it would have been really, really healing if the British government had the balls to say we did a wrong here, it would have saved so many lives . . . and I think . . . part of my, in the 70's, would have been smitten by the contagion of that story which meant that even though I didn't . . . take up a gun, I didn't speak out against men and women who did, so you got a community. . . like me and I'm not really meeting, you know people, there's a mythology that at University you meet people from other communities . . . my sense of University was I hung around with Derry people, not Londonderry people, Derry people who, and we told each other the story . . . so storytelling becomes healing when you hear the other story and when the others hear our story and

then we can maybe have one story . . . And one of the most significant moments for me in that journey was hearing Maureen's story, which was in February 1992. I was 41, it was 21 years later . . . when Maureen said to me that on her, on the first day of her husband's work as an RUC officer, he was shot by the Provisional IRA, very first day of duty. He went into the, into the RUC having worked for the Housing Executive, so he was about 26 or 27 and suddenly you think, my God here's someone telling me the impact, you see, it was almost like schizophrenic, I was throwing stones at the British army but I don't think I was taking account of what would happen if one of those stones hit somebody so what was happening when those lead bullets hit people, a lot of the killing that was done in the city, men took cars . . . hijacked cars and then they drove them back into Creggan where I grew up and actually still live and I did not have the empathy to understand that this damage, this trauma is being done from our community and other people . . . Maureen said 'I was eight and half' . . . she didn't say it here but she was eight and a half months pregnant, this is in the public domain and that really . . . 'eight and a half months pregnant I am stood beside my husband who's lost his left arm', he's in intensive care, and she's, she's the first child and suddenly it arrested me that this is the impact of this, this is, so in terms of the story of the Troubles that's a big moment where I start to see a truth other than the, the narrowed truth that I was, sharing . . . exporting.

Q: I look at . . . I have in my time been through something similar but not as big as that, being shot at and I was about 12, 13. I remember it didn't feel real I'd never been shot at before and I'm curious because I've heard this story many from many different aspects, I've listened to Kay's story of her experience or listened to her experience through her brother.

**EAMONN:** Kay Duddy?

Q: Kay Duddy. Yeah. I've heard others, I've actually edited programmes on it, and was one of the few programmes after Widgery to actually show , so I'm curious that no one's ever explained that and I think in some ways it comes to the point of why you got so angry with your dad because you had never experienced being shot at before.

**EAMONN:** I'd never experienced seeing someone on the ground, these are streets that, I'm a Derry man who loves his city and seeing someone on his back gurgling blood, never seen anything like that before. I'd seen riots before, I'd participated in riots before but I never seen anything like that. I never seen Mickey, Mickey Bradley shot in the back, I thought Pius McCarron was shot you know, I'm 20 years of age, I have, I have no great knowledge of psychology, so what I imagine is that, that there is a, it's like when there's grief, part of that process is denial and there's part of that process is anger and so there's some kind of instant denial, is this, is this. . . can this be happening and then there's a whole history, there's a whole history you know, when my Daddy asked that question, there's all the twenty years previously of the relationship with my father and mother, is, is evoked, you know, some sense that I was the Black Sheep of this family even though I was in other ways you know the great White Sheep, the great white hope up at university, first person ever from my family right across the family being at university, you know. I, I, every time I meet Billy Duddy, I . . . we played football together, we talk about football but I have the greatest of regard for him and the Duddy family, I know Gerry as well, I know the niece Julianne

Campbell who's a great, was a journalist, it's very webbed into what it means to grow up in our area. It, it was not just Jackie Duddy, there was William Nash for example, shot dead, his father shot, so I think in total there was five people from Creggan shot but for me that, y'know, watching the funerals, we lived very near the church but also having a sense of my own family, that this 20 year old has gone on such a violent attack on his Da and my Daddy was a quiet man, he wasn't a, he didn't do corporal punishment, physical punishment.

In the Theatre of Witness process I got to share this story, not in a, to an audience but to the people in the, in the class I was in. And Teya Sepinuck invited me to reflect on what was the medicine in my story and one of the things that's in this, is that when I was a child, my Granddad grew up in the Bogside, oh no, he don't grow up, my Dad grew up in the Bogside, my Granddad grew up in Donegal. I used to go from school to meet my, meet my father who worked in a laundry in a low paid job, he'd come sweaty to me Granddads and then me and him would have walked, walked to Creggan and sometimes we would have stopped at a wee, a wee huckster shop and I would get, he would give me thru pence and I would get, and I would get Rowntree's Fruit Gums and we would share them on the way home to Creggan, on the way home. . . So I would .... maybe prefer to remember that time.

Q: Do you not appreciate that you were actually traumatized by something you had not experience before , you had no idea what you were facing, you were a young lad but you were pretty innocent then?

**EAMONN:** Yeah . . well you see . . that whole, many, many people, Maureen, Jim, I am sure know that many, many people would say that the word trauma and response to trauma and counselling services, psychological support, therapeutic support, didn't exist . . . I mean I went back, I was at Queens. I went back to Queens the next day and lots of the people from Creggan were drinking heavy, we were involved in a protest, there was a big meeting in the Whitla Hall, I remember being surprised that a friend of mine . . he's now died as well Seamus Hegarty died, just a couple of years ago from leukaemia, I remember him standing up and protest . . speak and I thought, Jesus I never saw Seamus Hegarty speaking at a big public meeting before. I remember, we, we drank, we protested, we picketed the English Department. I remember being so angry that Professor Braidwood went on doing lectures on the Monday and we were out, outside, Queens with a placard saying 'University should be closed down', something like that. We occupied the eh, was it the Vice Chancellor's office, we were angry, but I didn't know the word trauma, I didn't , I just felt an enormous shame that I had, y'know, I didn't see it in a context that this may be happening in other homes, this may be happening around the town. Actually what comes to mind is in the November before Bloody Sunday, I was home from Queens at the weekend and I was writing a paper on, believe it or not, on the Baroque influence on Chaucer's early poetry, so I'm sitting in this working class house in Creggan writing this on a Friday night, this is Free Derry and the, the horns go and they say, the horns means that there's some incursion from the army or the police and I drop my quill, haha, and we run up Iniscarn road because that's what people did to be involved in a riot which would keep the army out and I run and I got, and the army had gone. I got to this point and the army had gone and then we're stood about y'know with bricks in our hands which are now redundant, that's not quite y'know, we dropped the bricks and, somebody said it's terrible about that woman, it's terrible about that woman and I say, what woman? They say there's a woman shot dead

and so I had the neck or the curiosity or something and I went into the house and somebody said you know the woman's laid out dead on the sofa and I remember sitting on the bottom step sort of like a no man's . . . I can't go in there, I don't have the courage to see but I'm not ready to leave and then her son came in who had been at a dance, it was a Friday night and he knew and his body all contorted, he did something and he came in. I got out. The house was identical to our house stairs, come in the door, front door up the stairs, I think maybe what I didn't have was the skills, the vocabulary to say in a way how that impacted on me. That was November the 6<sup>th</sup>, 1971. Kathleen Thompson was the person who was killed and, I went back up to Queens and read my fucking seminar paper on the . . . and I, instead of saying Baroque, I just said brock because brock is a word we use locally for food scraps that we would gather and my tutor, it's not her fault, like, how was she to know. It was Edna Longley, Edna Longley, wife of Michael Longley and I just kept saying brock because I thought what is this got to do with the price of chips and again maybe it means that I didn't know how to communicate it and there was no one around saying what's that like to be in a house where someone has been shot dead in the back yard. So there may be a connection. That was November, Bloody Sunday was the end of the following January, I think I might stop there now.

Q: Definitely?

**EAMONN:** Yeah.

Q: So you've just told a very strong story, a very important story to you. Is that storytelling for you important and if so, why?

**EAMONN:** I, I think Maureen spoke some of what I, what I think about storytelling, that it's, that it's almost like storytelling is part of who all of us, it's in our DNA, and it's like our blood, that that courses through our veins and when there's a blockage in the blood moving through our veins we need to find a way to release that blockage. And I have found, as someone reared in a family where, communication in at a deep level or at a, even at a, at a middle level was not overall encouraged or supported, to find myself in places where someone says what has happened in your life? What has been troubling you and then they listen with authenticity and they're listening for what you or I can share, and my, quite usually my experience of that is, that I feel a bit lighter and going back to Bloody Sunday, if the only story . . . the only show in town, the only story in town was the Bloody Sunday story, and the paratroopers did this, somehow, somehow it seems to me that us people in Creggan didn't quite realise that there were people with guns and bombs, getting bombs ready and loading guns and going down and killing other people, it was like, I don't know if you would call it a double think, but we are the victims, this army is the Army of Liberation and we don't see the havoc, the devastation, the trauma that's been inflicted on people like Maureen . . . so there's a monocultural story, if I went up to, my local bar's called The Crescent, its round the corner from me in Creggan and I said to someone tell us about . . . do you remember the Kingsmill massacre and I'm guessing that most men and women would say 'what was that? What was that? When did that happen, I don't remember that? If you were to say, what do you think of the UDR, burning bastards, they were involved in . . . collusive killings so if those people up there have had the opportunity to meet someone from the UDR community or meet someone from Bessbrook who says this was what it was

like, this is what happened in January, I think it was 1976, so the storytelling becomes a vehicle for people to tell their . . . as Maureen put it, their narrative truth, or their subjective truth and as I, as we hear each other, then something different happens, and I just sometimes wonder is it psychological healing or is it healing of the mind in a way that I've a different perspective, so there's a line that's change the way you look at things and the things you look at change, so I am deeply privileged to hear from Jim in this very room last Wednesday, we had a woman who was in the UDR for 23 years, her husband David was a Commanding Officer in the UDR unit that was blown up by an IRA bomb, he survived though he was injured, his sister Heather, Heather Kerrigan was blown up and killed, and his colleague and friend Norman McKinley was also blown up and killed. Most people in Creggan and this may be a crass generalisation but it's how I see it, would not know that, they would not know the suffering that Irene has endured, that bomb was in July 1984, she said here publicly, so I'm not talking behind her back, she said 'I've lived for years with a husband who has post traumatic stress disorder, I have lived in the shadow of his sister who was killed'. So storytelling when people from diverse communities come in and they're willing to go deep you know, so go back to that, you know, what you're willing to tell, what you might tell if the situation seems okay and what you will never tell, it might be that where we want to be is what you might tell because there's risk involved and even . . . I never told, never told anything about attacking my Da on the bloody night of Bloody Sunday, I was so ashamed so, a situation where you might bring, go deeper, that's when I think it can be healing and people can leave a room and they say, you know what, let's make some actions that will make this a better place, maybe just one thing, two things. And we don't . . . y'know we don't, we don't present ourselves as therapists so if you . . . came and you told a story and there was a sense that maybe (you) would need to go to a counsellor or some kind of a therapist, as we would say, there is that facility, there is that opportunity, we maybe don't have the money for it but there are organizations like Wave just up the street who are able to provide that service for you and that's why, I would see my job with Towards Understanding and Healing, in a way, it's like a vocation, it's not, I would do this job if I wasn't being paid but it's good to be paid at the same time, yeah.

Q: But is it, are there people out there who don't want the stories to be told?

**EAMONN:** There are people out there for example former paramilitaries who can only tell what they've been convicted for because if they were to say, well actually I killed those four people as well then they would immediately, I guess there would be a process where they might be before the courts again. There were people, my Daddy, I've said this a number of times, he was a quiet man, he wasn't the kind of man who was up for sharing his soul, and that's how I was brought up.

Q: Sorry, there's interference on the radio again . . . you were just saying about your dad, who was a quiet man?

**EAMONN:** Well . . . your question was . . . are there people who don't want to share their stories.

Q: It was more . . . are there people out there who don't want stories to be told?

**EAMONN:** I think, I may be wrong, that there's an agenda where, for example, Republicans don't want the story of their war to be told in this dirty detail because they present themselves largely speaking as a war of liberation and so some of the dirty detail is, where republicans killed nearly 60 percent of the fatalities. And I wonder is that also true of the, the number of people who were injured, it was like forty thousand, sixty percent of forty thousand, so there's you know, there's this talk of contested history. There's talk of revisionism, there's the fact that, so many murders, I think it's something like two thousand or maybe more murders are unsolved and the people who are the perpetrators of those murders, largely speaking are, are not saying I will give you the truth, that's why in here last Wednesday we had Irene Kerrigan because the broad picture is she's unlikely to get the truth of what happened in July 1984. Who, who triggered the bomb that killed her sister-in-law Heather, who...that killed Norman McKinley and, and injured her husband, and many other deaths in the Castlederg area. She's not going to get that truth and what I've learnt is, that's her Bloody Sunday, but it wasn't a Bloody Sunday 'twenty minutes of shooting', it was 'we'll take this man out, take this man out, take this man out, we'll kill this woman' and it was systematic over a number of years so that people, were saying who's going to be next so she came in here and spoke to about forty, forty five people including Jim and she said this is my truth, this my testimony. I'm not going to get it in the courts but this is what it feels like to be me in this marriage with our children now and I'm not likely to get justice so we're setting up situations where there's the possibility that she could get some healing, it's not going to solve the problem when she goes back and her husband David is still traumatized and acting out and volatile and she said all that here so I'm not betraying her confidence, that it's a moment of significance for her and there are people who don't want to hear that, because their position is and I think it's a position, if you change the way you look at things, things you look at can change, their current position is UDR equals collusion equals the killing of that, you know Anne Cadwallader's book - Lethal Allies, that's their position or their worldview, and where we need to get to is where both things are true . . . I think. My belief is that the UDR were collusive in some killings and the IRA had a shoot to kill policy, that was their raison d'etre, to kill, you hear now in the surveillance that people from distant community are talking of getting a killing it's presumably the same language that was used in the 70's and 80's and 90's.

Q: What about the smaller stories what about the people who are, just felt they, just sort of witnessed it, that it affected them, are they important?

**EAMONN:** Absolutely, I mean there's, at the moment there's five of us in this room. Everybody has a story, it's, as I say, it's part of our, like our blood, it's part of our DNA and y'know people who are into psychology talk about creating the core conditions . . . where people can share of their story, so they can leave, if you like, that weight behind and it happens y'know when we're working with groups, you might, I've had a group where . . . not Kay Duddy but Ann Duddy was in the group, and there was a woman in the group whose mother was shot in Bloody Sunday, one of the, I think the only woman to be shot in Bloody Sunday, and her brother also died in a bomb, he was in the Provisional IRA, the bomb went off, he was one of two people to be killed so this woman is looking at Anne and Margaret, and she's saying I don't have a story compared to this story so she's doing the compar – comparing and then when she actually gets involved, as the days evo-, y'know move from week to week, and she tells us she was friendly with a community policeman who was shot

dead by the Provisional IRA, she tells us that her son was friendly with a guy who was in the Provisional IRA who was killed in a bomb, he was looking to plant and he left, he left the, her son left Ireland to live in, in England to get away from here so in a sense she lost her son even though he wasn't a direct casualty of the bomb. And . . . and more. You quite often find that people maybe minimize. . . they're doing an internal comparison 'my story is nothing compared to the story of the Duddy family' and yet there is truths and realities that have deeply impacted people because going back to what you were saying earlier, how was I, as a twenty year old, going to accommodate this vicious traumatic reality, you know I didn't . . . didn't even know the word trauma, I don't think, so, people who witness bombs, you know that notion that the abnormal became normal because somehow we were able to fix ourselves internally, you know, so walking through Belfast you put your hands up and be searched, that become normal. I'm working on a book of interviews and a woman talks about, in this particular interview she talks about going to school and she's going to a school, it's an oxymoron I think to refer to a school as a Protestant School, but she . . . she's, men in balaclavas stop the bus and get all these school wains off the bus, she's, its Grammar school in the Antrim Road, and so somehow that's the normality and in some ways she needs to speak about that, so I welcome all stories, y'know I think that's, that's what needs to happen, all stories are welcomed yeah.

Q: What about the kids? Do they understand?

**EAMONN:** Sometimes what the kids have got is the garbled version of history, that has been, maybe unawarely transmitted by the father and I'll give you an example of that. I have a daughter, a very bright daughter who I'm sitting in a cafe with my daughter Gráinne and a friend of mine and his English partner, she's just arrived and we're in the Sandwich Company down the Strand Road and somehow we get to talking about the Orange Order and I expressed some liberal sentiments about the Orange Order and my daughter who might only have been ten, she says 'Daddy that's not what you said when you were driving through Limavady and you couldn't go on to Portrush, did you not say something like 'who the fuck do they think they – she didn't say that - they think they own the road'. And you know I remember doing work in a local secondary school and after a recent, after a bomb here in the city and I said, in this corner will you stand if you're against the bomb, in the middle if you're not sure and this corner if you're for the bomb . . . and there was two people stood in this corner and one of them would have been part of a, a, what they call a Repub - old style Republican family in this town, and is involved with the Dissident community, if not actually involved now that he's a bit older, he stood for election. . . actually the same guy comparatively recently in the council elections. Some young people haven't a clue. I was working last Wednesday morning in a, in a, again what is called a Protestant school, I'm not sure these terms are helpful to us. And I said to the young people what would your view be on the flag protest and some of them, they're young, thirteen, fourteen, said what flag protest? And we of course had planned on the notion that we would have some kind of workshop on cultural identity and it was almost like we need to switch gear here, yeah, and I think Maureen was right, it, you can't . . . I wouldn't make a broad generalisation about young people, there are young people who are studying Politics and History who look at the Troubles, and there are some young people whose real trouble is this - they're being sexually abused, whose real trouble is. . . their Dad's an Alcoholic and is beating up their mother, whose real trouble is there's not enough money to go around, who maybe are

dyslexic at school and cannot, don't feel like they're achieving, who are being bullied. You know there's a lot of, and part of our work is to say that. . y'know I sometimes call them the big Troubles and the wee Troubles and it turns out that the big trouble for example sexual abuse at home is more devastating, perhaps that's obvious, than what was happening on the streets, and sometimes you know I mean I certainly know people who were abused, sexually abused at home in what was supposed to be the safe house for the IRA . . man. So maybe generalizations are not, are maybe not helpful about young people. The, the thing to do is to ask young people, yeah, get them in here, yeah.

Q: One last one, do you have hope, for reconciliation, in the sense that both communities will come to some understanding?

**EAMONN:** You know I do, I do and, and, and I would love if our leaders, our political leaders could behave in a way that incarnates that capacity to reconcile, that I would love if the two top men Peter Robinson and Martin McGuinness could find a way of more obviously connecting that would be like a role model for us all and in the want of that then, what needs to happen is that I connect with, with Jim, with Jim's brother Roy, that, that we work at the grassroots level up and that we make things happen. There's an organization up the street, no not up the street, up the stairs, called the Foyle Women's Information Network and they bring like a hundred women together and they're from all sorts of backgrounds and they . . they do activities together, which . . which warms my heart, it warms my heart that Irene Kerrigan would trust, in a sense would trust me enough to come into this room last Wednesday, we're just finished a project where we, it's sort of a Smashing Times like project, we're hearing stories from people in the UDR, men and women, wives and sisters. And we were able to create a drama which was called *Inconspicuous Gallantry* and then take that out and validate the experiences of those men and women who were in the UDR, all of those things and the work that you's have been doing, all those generators of significant conversation, give me hope. When I see Gregory Campbell with his, with his yoghurt carton at the DUP conference the other day, part of me gets a bit despondent, how is that supporting peace and reconciliation, now, he is saying well our culture's not being respected so I listen to that but I want him to respect my culture as well, you know, I have a lot of Irish language, I probably could have done some of this interview as Gaelic and to think if you don't, if I don't have hope, where, where am I going, where am I going, where are we going.

Q: Fair play.

**End of Interview**