

Slide 21 — Part II

In our last class, we looked at the historical facts up to 1968 that led to the Troubles, specifically in Northern Ireland. Now we're going to understand how Bloody Sunday unfolded and how artists reacted to it in music through the years.

I want to remind my colleagues that I've nothing against the English — far from it. I consider their music the second best in the world. But it's my duty to report the facts and help you with rich and useful references for the future.

Slide 22 — Part II

These are the “players” involved in the event. I tried to summarise their motivations and roles here, for the sake of brevity.

Slide 23 — Remembering the Event

So, to recall the situation: the Prime Minister was the Conservative Edward Heath. A policy had been approved by him that allowed people to be arrested and their homes searched if they were suspected of being involved with the IRA.

This policy violated the Universal Declaration of Human Rights, signed by the United Kingdom in 1948.

NICRA organised a peaceful protest march in Derry. The government assigned 1PARA to contain the demonstration. The protesters shouted at the soldiers, and at some point the soldiers began to fire, under orders from their superiors. Thirteen civilians were killed on the spot and another later died of his injuries.

Slide 24 — Photo of a meeting called by NICRA

Slide 25 — Photo of Free Derry Corner, site of the shooting

Slide 26 — How the day unfolded

Slide 27 — Names of the victims

Here we have the names of those people. You'll notice some of them were very young — minors.

Slide 28 — Photos of the victims

Slide 29 — *Give Ireland Back to the Irish*

Paul McCartney released this song in 1972, the year of Bloody Sunday. But the song didn't play in the United Kingdom, and much less in Northern Ireland. At the time, the BBC dominated TV and radio broadcasting, and there were no independent local stations.

Slide 30 — *Give Ireland Back to the Irish*

Notice that McCartney was made a knight in 1997, despite releasing this song. And his mother was Irish.

In 1972, the public radio available in Derry, Northern Ireland, was made up of the national BBC stations — the radio network of the Empire.

The main national BBC stations ye could tune into were:

- BBC Radio 2, formerly known as the Light Programme, with light music and entertainment;
- BBC Radio 3, with classical music and cultural programmes;
- BBC Radio 4, with spoken-word content, news, and current affairs — and this one had regional variations for Northern Ireland, takin' the place of the old BBC Home Service.

At that time, there was no dedicated local radio station for Derry. The first independent (commercial) local station in Northern Ireland, Downtown Radio, only came along in 1976. The BBC's own local station for the area, BBC Radio Foyle, was launched only in 1979. And BBC Radio Ulster, the full-time national radio service for Northern Ireland, was launched only in 1975, replacin' the regional output of BBC Radio 4. So in 1972, what the BBC stations played in Derry were the songs that were already topping the official UK charts — for there was no separate radio chart for the city itself.

Slide 31 — *The Town I Loved So Well*

A moving ballad about the composer's hometown of Derry and the devastating effects of the conflict.

Slide 32 — *Alternative Ulster*

A punk anthem expressing the frustration of young people growing up amid violence

and segregation.

Slide 33 — *Invisible Sun* — The Police — 1981

The song was inspired by the conflict in Northern Ireland and the search for hope in the midst of violence.

Slide 34 — *Armalite*

The Armalite is a type of automatic rifle manufactured in the state of Texas, USA. Even today it's a symbol of the IRA, although the IRA is now considered by local communities to be a criminal faction.

Slide 35 — *Sunday Bloody Sunday*

The most iconic song about the 1972 massacre. Even though the band is Irish, they became global, and the song is a cry against political violence.

Slide 36 — *There Were Roses* — Tommy Sands — 1985

A sad story about two friends — one Catholic and one Protestant — killed in retaliation, symbolising the pain of division.

Slide 37 — *Zombie* — The Cranberries — 1994

Although focused on a 1993 IRA bombing, the song echoes the collective trauma of the Troubles.

Slide 38 — *No Frontiers* — Mary Black — Re-recorded in 2008

Even though it doesn't address the conflict directly, it became a hymn of hope and reconciliation between divided communities.

Slide 39 — *Shipbuilding* — Robert Wyatt / Elvis Costello — 1998

Revisited in recent performances. A reflection on war and the arms industry, with echoes of British conflicts, including Northern Ireland.

Slide 40 — *The Island* (live versions) — Paul Brady — Revisited in the 2020s

One of the most poetic songs about conflict, frequently re-recorded and reinterpreted in recent times.

Slide 41 — Ireland: What We Know Today

Slide 42 — Ireland: What We Know Today

Slide 43 — Final

This is the end of my presentation. Thank you all for your attention.

Those who need a copy of the material can find it on the following website.

Slide 44 — Website

<https://treinamentolivre.com/sunday>

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