

“Music for Remembering:
Words and Images of Mass Death and Disaster”

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On Wednesday, July 24, 2013, an estimated 95,000 spectators at the cricket ground in Melbourne, Australia stood up to sing, “You’ll never walk alone,” the song of visiting Liverpool. Written in 1945 by Rodgers and Hammerstein for “Carousel,” it was adopted by Liverpool in 1965 after manager Bill Shankly heard the version by Liverpool’s Gerry & the Pacemakers¹. Liverpool’s other football song, “Fields of Anfield,” had words added after a crowd crush incident in Sheffield in 1989 killed 96 Liverpool supporters and injured 766:

Outside the Hillsborough flame I saw a young boy mourning
Why were so many taken on that day?

It’s not the only song with words added after a tragedy. Bob Dylan gave permission to have words added to “Knockin’ on Heavens’ Door” from the 1973 film *Pat Garrett and Billy the Kid* after the massacre of 16 children and a teacher in Dunblane, Scotland on March 13, 1996. It’s also not the only song about a football tragedy. Matt McGinn’s “The Ibrox Disaster,” tells when 66 died on stairwell 13 at Ibrox stadium in Glasgow near the end of a Ranger-Celtic match on January 2, 1951; and “The Flowers of Manchester,” tells of the February 6, 1958 Munich air crash when eight Manchester United players were among 23 killed. “Fix You” by Coldplay was sung by Tamzen Edwards over visuals showing someone trapped behind the wire fence at Hillsborough and someone trying in vain to resuscitate one of the 96 who died.

And the tears come streaming down your face
When you lose something you can't replace
When you love someone, but it goes to waste, Could it be worse?

Music is not only part of football and football tragedies but is part of grieving and remembering many other tragic events. There is music about an air crash (Air India south of Eire in 1985), a ferry incident (*Herald of Free Enterprise* in 1987), other maritime incidents (*Andrea Doria* and *Stockholm* which collided in 1956), about the oil rigs Alexander Keilland and Piper Alpha and the oil tanker *Torrey Canyon*. There is music – words were added later -- about the Gresford mine explosion in 1934, on the coal slide which buried a school in Aberfan in 1966. There is a song about a plant explosion in Flixborough, England in 1974; three about the shooting in Dunblane, Scotland, one spent one a week as # 1 on the British pop charts. Udo Lindenberg’s “Alles klar auf der *Andrea Doria*” made him a huge star in Germany (Deutsche Post even did a stamp); he re-recorded the song with Nana Mouskouri. The Italia liner *Andrea Doria* sank a day after colliding with the Swedish liner *Stockholm* off the US coast on July 25, 1956.

¹ English ruby has its own song, “Sweet Low Sweet Chariot” originally the song of Douai Abbey, Upper Woolhampton, Reading, a boy’s school run by Benedictine monks. It was adopted by England when boys from that school sang it at an England-Ireland match at Twickenham in 1988. Others joined in and it became so popular it was recorded by the players at the Abbey Road studios (made famous by the Beatles) and reached # 16 on the charts.

There is also a song about Chernobyl and one dedicated to the dead from a crowd crush in Roskilde, Denmark. There are songs about the terrorist attacks on Madrid commuter trains and London transport. Some are laments, helping with the grieving process. Others describe an incident. A few assign blame. Music also plays a part in what we remember and while most songs provide a narrow though accurate account of what happened music visuals may make up what is missing from the words. In contrast to other forms of popular culture, none distort how people respond in emergencies. Most songs discussed in this paper are in English, reflecting a long tradition of English (and Irish) folk songs: one, for example, dates back to 1867 when 40 people drowned when the ice gave way in Regents Park in London. But there are also songs in Norwegian, German, Italian, Spanish and French. The paper covers 39 pieces about 19 incidents, more than enough to infer conclusions.

Literature Review

In emergencies, ordinary people respond well. Victims are not dazed and confused or in shock, waiting to be assisted or rescued by emergency personnel. Instead, survivors usually do the initial rescue work and help the injured reach medical facilities. Even in crowd crushes, they tend to assist others. (Quarantelli and Dynes 1972:66-70; Scanlon 1997:583-585). Yet myths persist that panic is a concern, that survivors are dazed, confused and in shock, unable to care for themselves and that precautions are needed to prevent looting. It's also a myth that persons in emergency agencies will either leave their jobs or refuse to report: it may happen but if it does it is rare (Dynes and Quarantelli, 1985; White, 1962; Scanlon, 2009). Scholars say these myths are perpetuated by radio, television and print and that the media are so pervasive even persons with recent disaster experience believe them. Wenger, James and Faupel say this is because media focus on the most impacted:

“Such stories detail the plight of the individual who has been “wiped out” by the disaster, who has lost their family, or suffered great misfortune... However, these atypical cases are often presented as...typical...” (1980: 40).

It's not just the news media. Quarantelli found that in movies: “Women...are characterized as, if not hysterical, generally deferring to men's physical strength or coolness in the face of crisis” (Quarantelli 1985:10). Scanlon found similar gender distortions in novels about the 1917 Halifax explosion (1,963 killed, 9,000 injured when a munitions ship exploded). Though women did most initial search and rescue while the military was preoccupied with its own casualties, novels ignored or downplayed the role of women, played up the role of the military (Scanlon 1999). When Wachtendorf compared folk songs to other forms of literature, she found they tended to be accurate. “Most of the songs,” she reported, “concentrated on people coming to help - the disaster myths of panic and disorganization were not prevalent” (Wachtendorf, 1999). When Rogers examined a single ballad on the loss of a sealing ship, Southern Cross, he found it was historically

accurate (Rogers 1982). Not everyone agrees. Lyle reported songs about American railroad disasters were not factually inaccurate (Lyle 1983).

In a study of 101 years of folk songs about mass death mining disasters in Nova Scotia, Carleton University researchers found the songs had limited scope and focused on particular parts and aspects of incidents, especially rescue efforts (Scanlon, Johnston and Vandervalk with Sparling (2012). This is in contrast to the media where search and rescue is usually ignored (Wenger and Quarantelli, p. 62). A few songs had minor factual errors but most portrayed the bravery of those who risked their own lives to rescue trapped miners and the calm way those trapped waited for rescue. Scanlon and his colleagues concluded:

These folk songs give a selective view of mining disasters. However, unlike media reports, movies and novels, they are generally factually accurate and their focus captures much of the reality of mining life and disasters. They do not portray the myths that those involved in disasters, that people will be dazed, confused, in shock and will panic. They not include sexual stereotypes.... Instead, they give a proper sense of a mining life, the bravery, loyalty, determination, fears, and beliefs; and they treat disasters – as is true -- as events to which people quickly respond, which do result in casualties and destruction.

Similarly, songs about *Titanic* agreed as was largely true that it was “women and children first” (but omit that some prominent men made it to the lifeboats). They describe the captain as a grand heroic figure; though they indicate his reckless behaviour contributed to the collision. Only a few songs suggested confusion and only two English songs implied anti-social behaviour. The songs suggest most people behaved well even when death was not far away; very much what disaster research shows is normal in such circumstances (Scanlon, Vandervalk and Chadwick-Shubat, 2012).

Folksongs have also been studied by Sharp (1907), Halpert (1964), and Green (1971; 1972). Basing his work on these scholars, Ashton found a difference between what is claimed to be true in a folksong and actually true. He agrees with Halpert and Green -- ‘truth’ in folksongs has multiple meanings: a song need not be factually accurate to be considered ‘true’. A song that accurately represents the singer’s and audience’s life experience or culture can seem to be as true as one factually accurate (1977:13). While this research shows the subject has not been entirely neglected, Quarantelli and Davis state there is an absence of study of “popular songs” and that songs about such events need to be examined (2011).

At the very least, and more broadly, we think it suggests content analyses ought to be made of the nature of all songs that are sung in all major disasters and catastrophes, and is something that ought to be specifically examined (2011:111).

Music for Grieving

Some songs focus on the victims for example this lament about a brother one of 123 lost when the oil rig Alexander Keilland capsized March 27, 1980 (translated from the Norwegian):

No one knew anything about what was so wrong, nothing had been told
We sat at home watching everything, hoped that he would come
Time passes and they say times heals all wounds
But a lost brother is a wound that never will grow

Similarly, this song about the explosive devices on commuter trains in Madrid – 191 killed, 1,800 injured -- mourns a lost loved one:

I fell asleep thinking of you
And I dreamt that you were okay
But on awakening everything is like before
You never made it out of that train

There is a similar lament over the 2005 London bombings – 52 dead, 700+ injured:

I stay up forever
Tried to call your number
But you were lost forever
In the early days of winter

One song about Ibrox Park – where 66 died and 200 were injured when a stairway gave way as people were leaving a football game in Glasgow – is a tribute to the dead but – while it mentions Ibrox and names one team (Rangers) provides no detail about how many died or how the died:

Their lives were cut short, their bodies are gone
But their names and the memories will forever live on.....
We will never forget the dead, the young and the old
To Ibrox you came for the mighty Rangers to see
Little did you know that your names will forever in our history be.

The verses added to “Knockin’ at Heavens’ Door” after 16 children and one teacher were shot and killed mass shooting in Dunblane, Scotland, March 13, 1996, is not so much a lament but a plea followed by words from the 23rd psalm:

Lord these guns have caused too much pain, this town will never be the same
So for the bairns of Dunblane we ask please never again
The Lord is my shepherd I shall not want
He makes me down to lie in pastures green, he leadeth me the quiet waters by.

There's a second, somewhat similar one:

One day, in a peaceful village
School day, in working Dunblane
One man, could change the whole world
One man, is all it took for no school today
It's just a memory, one mind gone wrong.

McGinn's song on Ibrox suggests all Scotland was in mourning, that – though Celtic and Rangers represented religious differences -- everyone united to grieve:

All of Glasgow enjoined for the first time in history
In the Glasgow Cathedral no Billy's, no Dans
But the Old Firm united to pray for their victims
Of a tragedy set in the memory of man

This is a slight exaggeration: some videos show Ranger fans mocking Celtic fans after the tragedy. (Fans are separated at UK football meaning: all victims were Celtic supporters.)

Robin Jones wrote about the death of 116 children in Aberfan. Wales from the point of view of one girl, mourning her own death:

And I was only a little girl, one of three hundred in the school
Who chanted and skipped, in sunshine and in Aberfan....
Lend me my toys, and let me play above the earth for another day.
Let me see my school friends once again and say 'Goodbye' to Aberfan."

Dulahan also

Since that day my father's never mined an ounce of coal
For he lost a son and daughter in the slide
He sees my brother, James, and sister, Margaret, in my eyes
The torment and the grief will not subside

Most days the memory lingers sometimes it starts to fade
Till you see the hollow faces in a crowd
And it brings back the resignation t'will never go away
A generation lost beneath a shroud

Another more moving song ties in a broad picture of what happened with pathetic fallacy (suggesting the clouds are behaving emotionally like people):

What is the noise from round the mountain?
Voices of the men who toil with their hands
Scratching in the wet mud, searching for the children, children of Aberfan
Can you hear the rain is falling from the skies all full of sorrow,
Clouds are weeping for the children, children of Aberfan....,
Remember that the coal was bought with the lives of the children of Aberfan

Charles Parker and Peggy Seeger tied the grieving over Aberfan to the lack of concern for children being killed by US air strikes on North Vietnam:

Tears are shed for Glamorgan children
And the world mourns Aberfan
But who will weep for the murdered children
Under the rubble of Thuy Dan?

While some songs 'remember' tragic incidents, Dave Collins's song "Aberfan" – presents the story as a metaphor, a giant disturbed by mining who took his revenge on those who disturbed him by destroying the Pantglas school and the children in that school.

He was lying in a frozen world of rock and stone
Death defying through a hundred million years alone
Dreaming how he would rise once more to fill the skies
He was giant -- what was centuries to him?
Soft now the giants sleeps, soft in the mountain deep
Dreaming how he would rise, once more to fill the skies....
Then they woke him where he slumbered in his ancient pride
And they broke him, threw him out on the mountain side
What would he do but wait, nursing his grief and hate?
He would show them....
Loud now the giant roars in through the schoolhouse doors.

Detailed Accounts

Other songs carry specific, usually accurate detail. Martin McGinn's song about Ibrox even tells about the dramatic game with the first score – by Celtic – on the final minutes. Fans started to leave and that is when the stairway 13 collapsed. The game ended in a 1-1 tie when Colin Stein scored in the final minute.

Two great goals had been scored in the last dying moments

Jimmy Johnstone for Celtic, for Rangers' young Stein
Their supporters all cheered them with voices all thunder
Unknowing what waited on staircase 13
Sixty-six people died, some in flower of their manhood
When the fences gave way and the barriers bent

Eight members of Manchester United were killed as a result of the Munich air crash -- Geoff Bent, Roger Byrne, Eddie Colman, Mark Jones, David Pegg, Tommy Taylor, Liam "Billy" Whelan and Duncan Edwards (who survived the crash, but died in hospital 15 days later). All eight are named in "The Flower of Manchester".

"Roger Byrne and Tommy Taylor, who were capped for England's side,
And Ireland's Liam Whelan and England's Geoff Bent died.
Mark Jones and Eddie Coleman and David Pegg also...
They all lost their lives as it ploughed on through the snow.
Big Duncan [Edmonds] he went too, with an injury to his brain.

The song also mentions three club officials and nine journalists were killed in the crash;
And one... was Big Swifty, who we will ne'er forget,
The finest English 'keeper that ever graced a net.

That refers to Frank Swift, from *News of the World*, a former England and Manchester City goalkeeper; he died en route to hospital.

The dead toll at Aberfan was 144 of which 28 were adults and 116 were children. Several songs mention the 116 without mentioning that others died as well.

On a cold and wet October day in 1966,
The blackest in Welsh history, yet nothing seen like it
28 poor souls, 116 children in the slag an avalanche took aay

The song about *Herald of Free Enterprise*, the ferry that capsized in Zeebrugge harbour when the door to the car deck was left open is also accurate:

It was 1987 and winter nearly gone, on that Friday running late with rolling off and rolling on
Trucks and cars were sleeping door by door and side by side
Someone had to close the back door, that day it must have slipped his mind
He was fast asleep in his cabin tired from cleaning out the hall

Sailing with the door wide open so the waves kept pouring in
As they passed the outer mole, the disaster could begin

And a hundred yards from the shore, right outside a Belgian port
The lights went out; the ship turned round and fell to starboard

The ferry did exactly that: tipped over on one side and the lights did go out.

The song about the ice collapse at Regents Park in 1867 gets the number of dead right – 40. However, the song about the Gresford mine disaster says that 242 miners and three rescuers died and that the explosion took place at 3 a.m.

You've heard of the Gresford disaster, of the terrible price that was paid,
Two hundred and forty-two colliers were lost, and three men of a rescue brigade....
At three in the morning the pit was racked by a violent explosion

When Ewan McColl recorded that song he raised the number of dead to 260 and changed the time from three o'clock to two o'clock. He also changed "explosion" to "fire and explosion" The official accounts say the explosion took place at 2:08 a.m. put the death toll at 266; so McColl's revisions are closer to the truth. One song had words changed during a live performance. At the 50th anniversary of the Munich air crash, the singer changed "Busby's babes" to "Busby's boys". The term "babes" was not slang for women but for "babies", applied to Sir Matthew Busby's Manchester United teams because there were so many young players.

Role Abandonment

Several songs describe emergency personnel and others staying on the job or trying victims, even losing their lives in the process – debunking the myth known as "role abandonment" – that emergency personnel will leave their posts because of concerns about family.

They heard a distant rumble and it soon became a roar
So quickly that they had no time to flee
The parents and the miners dug frantically in vain
Through tears that made it difficult to see (Aberfan)

The Firemen were brave they fought with honour
But the blaze was more than that it appeared to be
Then one by one by one they fell betide their comrades
Victims of a foe they could not see (Chernobyl).

You've heard of the Gresford Disaster, of the terrible price that was paid;
Two hundred and forty two colliers were lost, and three of the rescue brigade. (Gresford)

'...The 15th of January, that Tuesday afternoon,

Some hundreds on the ice took their station,
Young men and boys, in youth and bloom,
To the park went for healthy recreation.
But soon it gave way; more than 40 lost their lives
The widows and poor orphans will distress them
God bless those gallant hearts, to save life did strive,
And those now in Heaven - God rest them. (Regents Park)

There is no similar mention of what happened after Herald of Free Enterprise tipped over in Zeebrugge. The response by the man who failed to shut the ferry door was quite dramatic:

... [he] was thrown out of his bunk. Realising what had happened he ran to the lifeboats grabbed an axe and smashed a window of the passenger lounge. Whilst smashing the glass [he] sustained a deep cut to his right forearm. The passengers were thirty feet below and could not reach the windows to get out. [He] therefore lowered a rope through one of the windows and climbed down to re-assure passengers that help was on the way and assist in any way he could. He then climbed back up and told two soldiers who were on leave and on their way home to get a ladder. [He] continued to assist until he passed out due to blood loss and exposure.....

No songs mention the often gruesome task of recovering bodies and identifying the dead, especially disturbing in Aberfan where the children's bodies were blackened by the slag. There is no mention of funerals or special burial places or of inquiries which followed Ibrox, Munich and Aberfan. Also missing – a positive absence – is any suggestion of panic or any suggestion of victims dazed or confused or in shock. There is also no mention of looting. The myths that are spread by the mass media, movies and novels do not show up in these folk songs.

However, even songs with substantial detail have a narrow focus. For example, the song in French about *Torrey Canyon* the tanker that ran aground off Cornwall in March, 1967, mentions her multi-national antecedents – built in the United States, enlarged in Japan, owned by a subsidiary of Union oil in California, was chartered to British Petroleum, sailing under the flag of Liberia. The song says correctly she carried 120 million tons of crude oil and – a further international twist – her captain and crew were Italian.

Cent vingt mill' tonn's de pétrol' brut,
Cent vingt mill' tonn's dans le Torrey Canyon
Si je bats Pavillon du Liberia
Le cap'tain et les marins sont tous italiens.

Despite this, it does not tell of the threat to the beaches of England and France and the fierce debate about what to do, including whether set her the oil fire with incendiary bombs.

Visuals Fill Gaps

While the sung words do not talk about body recovery and funerals that is not so true of the music videos, some with, some without printed words. The one from the 25th memorial of Air India in Cork, Ireland shows Irish sailors lining bodies up on the dock at Cork, the wreckage being assembled, a list of the nationalities of the dead (270 of 307 were Canadians), a picture of the memorial, names of some victims:, a taxi driver (Bulivelil Koshy Jacob), a nurse (Alleykutty Jacob) and three students (Jissey,13; Jancy, 9; and Justin Jacob, 8) presumably all from the same family, flowers placed at the memorial and the flags of Canada, India and Eire.

Dave Collins' song about the giant which comes to life is far more potent when watched. It shows workers digging in the wreckage of the school where 116 children died, passing pails of rubble along a human chain, a police officer bringing out a child's body and then the Aberfan cemetery. The "Children of Aberfan" is even more graphic: it shows the grim faces of the families watching the bodies being carried out from the wreckage, men, some wearing miner's hats digging in the wreckage, a class photo of the children in the school and then a long open grave filled with a row of tiny coffins and finally the row of tombstones on the hillside. The words like a television script not describing what happening but bringing meaning to the visuals:

What is the noise from round the mountain?

Voices of the men who toil with their hands

Scratching in the wet mud, searching for the children, Children of Aberfan

Can you hear the rain is falling?

From the skies all full of sorrow, clouds are weeping for the children, Children of Aberfan.

The Bells of Dunblane a bagpipe solo does not have any visuals but it slowly scrolls the names of 16 children: 12 were girls and all were five years old.

Although Jody Cody never mentions a ship's name in his song, "Lost at Sea," the video shows pictures of the capsized ferry, the visuals make clear the "big ferry" he refers to is *Herald of Free Enterprise*: they show the capsized ferry in Zeebrugge.

So goodbye sweet Sarah, Goodbye my Angelina

Goodbye my Geraldine, Goodbye my Maria

Of you won't have a name i you ride the big ferry boat

All she will cry is they're all lost at sea (Cody)

The names are not and presumably not meant to be specific victims: no one named Sarah, Angelina, Geraldine and Maria was among the 193 victims. Almost all victims were British returning home: the list shows only not English -- four Germans and one person from Eire.

Assigning Blame

One of the few songs to blame someone for what happened was the “Miner’s Hymn”. The music was written in 1934 – the year the explosion occurred – but the words were not added until 1970, presumably after those being accused were dead.

“Now a fortnight before the explosion, to the shotfirer Tomlinson cried,
"If you fire that shot we'll be all blown to hell", and no-one can say that he lied.
Now the fireman's reports they are missing, the records of forty-two days;
The collier manager had them destroyed, to cover his criminal ways” (Lister, 1970).

The men of the National Coal Board said they'd known from the first
That the coal tips they'd permitted were a worry and a curse,
But I've heard that speech so many times, and it always sounds rehearsed.
If the coal tip was a murderer, the Coal Board's crime was worse.

There'll be no consolation for the coal board's washed their hands
Of the blood of those young children in the town of Aberfan
Flooding water leaking gas, nothing curbed their greed
So many lost before they passed the mine and quarry rules
But the changes came too late for those in Pantglas School. (Aberfan)

One song written after the 2005 attacks on London transport blames the Muslims:

HEY MUSLIM BROTHER WHEN YOU WALKING DOWN THAT STREET
THE PLACE THAT YOU HAD LEFT IN BLOOD AND BROUGHT US TO OUR FEET
THE COUNTRY THAT HAD FOSTERED YOU, GAVE YOU FREEDOM AND YOUR
WEALTH
YOU HAVE BROUGHT DESTRUCTION BY TREASON AND BY STEALTH

Summary and Conclusions

There are many ways we remember the past. There are the stories passed along from generation to generation and mementos such as names in bibles or family photo albums. There are books and movies about the more dramatic incidents such as Titanic. There are also songs. While some of those songs are wistful, songs of mourning and some – like the one on Aberfan – are metaphors, many are limited but accurate accounts of what actually happened and – as the songs about European tragedies confirm – unlike the media, movies and novels – they do not distort the way

people behave in emergencies. None of the songs describe panic or shock or confusion or looting. In fact the only songs that touch on human behaviour in disaster confirm what disaster scholars have written – that people will stay on the job, even if their lives are at risk, as they were for firefighters at Chernobyl and mine rescue personnel at Gresford.

The songs about European tragedies like the mining songs (Scanlon et. al.) rarely say much about what preceded the incidents – Aberfan is the exception – and little about what happened afterwards. They do occasionally mention search and rescue and response but there is no mention of the problems of identifying the dead, or of funerals no mention of memorials though especially in music videos the visuals often show what song words are missing.

In two cases, Gresford and Aberfan, the songs point fingers at those they feel were responsible for the tragedies, echoing the allegations that appear in songs about an incident at the Westray mine in Nova Scotia. A number of songs do mention those grieving. Overall then the songs about European incidents confirm what earlier Canadian research found. They tend to focus on the incident and for the most part ignore what happened earlier and what happened later. But they do play a role in remembering and what they help us remember is generally accurate and they do help us grieve:

Woe to the children of the mining man
When the black giant come to Aberfan
They were praying as they would on any normal day
They were saying “Gentle Jesus look on us as we pray”
Was no one listening in? Were they too steeped in sin?
Can’t you save them? Don’t you see the giant comes?
Loud now the giant roars in through the schoolhouse doors
Where are the children of the mining man? `
Lost in the village they call Aberfan

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The Incidents and the Music – 34 songs, 18 incidents

January 15, 1867

Ice Collapses at Regents Park (1 song)

September 22, 1934

Mine explosion in Gresford, Wales (1 song)

February 6, 1958

Air crash in Munich (1 song)

March 13, 1966

School shooting in Dunblane (4 pieces)

Pink Lemon "The Blackest Day"

The Living End "Monday"

Pipe Major Robert Mathieson "The Bells of Dunblane"

The Christopher "Knockin' on Heavens' Door" (Adapted from the original by Bob Dylan)

July 25, 1966

Andrea Doria collides with Stockholm and sinks (2)

October 21, 1966

Slag buries school in Aberfan, Wales (9 songs)

March 18, 1967

Oil tanker Torrey Canyon runs around off coast of Cornwall (1 song)

January 2, 1971

Stairwell 13 collapses as game ends at Ibrox, Glasgow (2)

June 1, 1974

Explosion in industrial plant at Flixborough (1)

Paul Rudkin "The Flixborough Disaster"

March 27, 1980

Oil rig Alexander Keilland (1)

Norwegian

June 25, 1985

Bomb destroys Air India flight south of Ireland (a piece)

April 26, 1986

Fire and radiation problems at nuclear power plant in Chernobyl (1 song)

March 6, 1987

Herald of Free Enterprise capsizes in Zeebrugge (1)

July 6, 1988

Fire on oil rig Piper Alpha (1)

September 21, 1988

Bomb shatters Pan Am 103 over Lockerbie, Scotland (4 songs)

April 15, 1989

Crowd crush at Hillsborough football grounds in Sheffield (2 songs)

“Field of Anfield”

Tamzen Edwards “Fix It”

March 11, 2004

Terrorist attacks in Madrid -- 191 killed (1)

Sobra las Vias Madrid

July 7, 2005

Terrorist attacks on London Transport (2 songs)

Eskimo Joe “London bombs”

Vince Hughes “HEY MUSLIM BROTHER WHEN YOU WALKING DOWN THAT STREET”