

Down the Broom

A Dorian

Source: Randy Miller and Jack Perron - *Irish Traditional Fiddle Music, transcription from Seán Ryan and P.J. Moloney, 1960 Avoca recording. (a few notes adapted)*

Paddy Killoran (1904-1965), originally from Ballymote, County Sligo, recorded the tune in November, 1937, in New York for Decca Records, famously pairing it with 'The Gatehouse Maid [1]'. Indeed, the medley is still a common one in sessions today. 'Down the Broom' has been called part of the core South Sligo repertoire.

The Public Dance Halls Act, continued from R107

That it extended to parties in private houses when dancing took place is unlikely but that is beside the point. The local clergy and gardaí acted as if it did and by their harassment they put an end to this kind of dancing in those areas of rural Ireland where it still survived.....

It is accepted that the Public Dance Hall Act was enacted in response to pressure on the Government by some members of the Catholic Hierarchy. Although almost fifty years have passed since its enactment the matter is not yet considered desiccated enough for handling by the public. The Dept. of Justice refuses access to the the relevant file on the specious grounds that it is not its practice to allow researchers access to departmental records apart from material which has been transferred to the Public Records Office.

Junior Crehan's criticisms have been echoed by others down the years. Breandán Breathnach's comments are more considered. He is certainly correct in stating that clerical pressure was the major influence in having the act passed. It is perhaps illustrative of the cast of mind of the time that the Dance Halls Act was dealt with by Government in tandem with the Criminal Law Amendment Act 1935, which dealt with prostitution and sexual offences. Breathnach obviously believed that the file, when finally released, would contain material which would confirm his belief that it was enacted

due to clerical intervention. This is not the case, however. There is nothing whatever in the file to indicate any religious input whatever into its framing or enactment. Perhaps it was naive to expect that there would be.

The newspapers of the time are full of letters calling for something to be done about the perceived problem, many of them from members of the clergy. Perhaps the Diocesan libraries are the place to search for the real story.

In a different respect Breathnach's understanding of the act is absolutely correct. The house dances and crossroads dances were not the target of the legislation. This point was explicitly raised and was answered by the Attorney General as follows:

I am of opinion that the dances referred to are not held in contravention of the Act because they are not held in a place as defined in that act.

Nevertheless, the clergy and gardaí continued to apply the act as if it did outlaw these activities, and although they were not the only factors in the demise of the country dances, they were at any rate the only agents of change who consciously and deliberately set out to do away with this part of our traditions. The Act was not to blame, but its agents, encouraged and assisted by the clergy, certainly were.

Source: <http://www.setdance.com/pdha/pdha.php>

The Donegal Reel (Una Bhain Ni Chuinneagain)

D Major

Source: L. E. McCullough - 121 Favorite Irish Session Tunes / Miller & Perron

Reel. Ireland, County Sligo, Donegal. D Major AAB. The tune is known in County Donegal as 'Una Bhain Ni Chuinneagain.' The name Donegal is Gaelic for "castle of the strangers." O'Neill (1922) says about his source: "It may be remarked that Mr. Dunne was a farmer of the townland of Kilbraugh not far from Thurles, Tipperary. From his wonderful repertory of dance tunes, generously contributed some years ago, many have been selected." Sources for notated versions: the Patrick Dunne manuscript [O'Neill]; Seán McGuire with the Four Star Quartet [Miller & Perron]; fiddler Kathleen Morris (Corlisbeen, Ballyrush, Co. Sligo) [Flaherty];. Miller & Perron (Irish Traditional Fiddle Music), 1977; vol. 3, No. 44. Miller & Perron (Irish Traditional Fiddle Music), 2nd Edition, 2006; p. 63. Mulvihill (1st Collection), 1986; No. 41, p. 127. O'Neill (Waifs and Strays of Gaelic Melody), 1922; No. 247. Ryan's Mammoth Collection, 1883; p. 37. Taylor (Music for the Sets: Yellow Book), 1995; p. 20. —Fiddler's Companion.

Set: Donegal / Peeler's Jacket / Trip to Durrow

L.E. McCullough

"To call L.E. McCullough a tin whistle player is like saying Shakespeare could scribble a bit."

— Folk Roots Magazine

L.E. McCULLOUGH, Ph.D. has been performing and teaching traditional Irish music on tinwhistle and flute since 1972, after spending a year at the School of Irish Studies in Dublin, Ireland, where he had the good fortune to receive a solid grounding in Irish music scholarship from renowned folklorists Brendan Breathnach, Tom Munnelly, Hugh Shields, Sean Ó Súilleabháin, Richard O'Beirne and fiddler-seannchai John Kelly.

Once back in America, he learned the fine points of the music from several of the best Irish musicians living in America during the 1970s — Seamus Cooley, John McGreevy, Paddy Cronin, Noel Rice, Joe Shannon, John Vesey, Andy McGann, Jimmy and Eleanor Neary, Terry Teahan, Mike Rafferty and scores of others. In 1978 he earned a Ph.D. from the University of Pittsburgh for what was then the first dissertation on Irish traditional music ever published.

Author of over 100 books and articles on Irish music including the popular instructional volumes *Favorite Irish Session Tunes*, *The Complete Irish Tinwhistle Tutor* and *St. Patrick Was a Cajun*, Dr. McCullough has recorded on 48 For more information, visit www.lemccullough.com

albums for Angel/EMI, Sony Classical, RCA, Warner Brothers, Log Cabin, Kicking Mule, Rounder, Bluezette and other independent labels. From 1983-90 he performed with the French traditional group Bourrée Texane in Austin, TX and currently performs in New Jersey with the eclectic Irish band Hanging Out to Dry.

Formerly the Assistant Director of the Indiana University School of Music at Indianapolis and the Administrative Director of the Humanities Theatre Group at Indiana University-Purdue University at Indianapolis, Dr. McCullough has composed filmscores for three PBS specials produced by WQED-TV (*Alone Together*, *A Place Just Right*, *John Kane*) and three Celtic Ballets co-composed with T.H. Gillespie (*Connlaoui's Tale: The Woman Who Danced On Waves*, *The Healing Cup: Guinevere Seeks the Grail*, *Skin Walkers: The Incredible Voyage of Mal the Lotus Eater*). He has performed on the music tracks of the Ken Burns PBS television series *The West*, *Lewis and Clark*, *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony* and the Warner Brothers film *Michael Collins*.