

# B. C. PIPERS' NEWSLETTER



**The official monthly publication of  
the British Columbia Pipers' Association**

JANUARY, 1965.

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Wm. H. McManis  
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B. C. P I P E R S ' N E W S L E T T E R

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ANNUAL MEMBERS' BANQUET - JANUARY 9th, 1965.

The Annual Members' Banquet of the B.C. Pipers' Association, was held in the Sports Tearoom, Stanley Park, on Saturday, January 9th.

In the absence of the President, on duty, and the Vice President, who was ill, the chair was very ably filled by Pipe Major Edmund Esson. Despite the bad weather conditions and poor driving, there were approximately sixty people at the dinner. Special guests were Lt. Col. C.B. Campbell, Commanding Officer of the Seaforth Highlands of Canada and Pipe Major John Robertson, who made the trip over from Shawnigan Lake, canes and all. The presence of Pipe Major Robertson makes one wonder what excuse some of our younger members would have for being absent, presumably as a result of the inclement weather.

Following the dinner, the guests were entertained by Pipers Albert Duncan, William Lockie, Duncan Watson and James MacLean, of Seattle. Also, a few selections by the Cheyne family on fiddle and accordion, songs by Peter MacDougal and Alex Finlayson, accompanied on the piano by Mrs. R. Marshall and Mrs. Finlayson. The Secretary, Georgina MacPhail, also danced the Highland Fling, accompanied by Ed. Esson.

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GENERAL MEETING - FEBRUARY 25th, 1965.

There will be no General Meeting held in January.

There next General Meeting is planned for Thursday, February 25th, 1965, in the band room, at the Seaforth Armoury.

We would point out that this meeting will be held on a Thursday evening, and not on the usual Friday.

The meeting will commence at 8:00 p.m., and it is hoped that there will be a good turnout. Much of the details concerning the forthcoming Annual Gathering will be outlined.

- 0 -

A story has been circulating to the effect that a certain Aberdonian on opening his purse was surprised to see a moth fly out. We have made searching enquiries as to the truth of the tale and find it is a base fabrication. As a matter of fact - the moth was dead!

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BI-MONTHLY COMPETITION: FEBRUARY 19th, 1965.

The next Bi-Monthly Competition is scheduled for February 19th, 1965, in the Seaforth Armoury.

The following classes will be held:

Novice Old Highland Airs  
Juvenile Strathspeys & Reels  
Junior Piobaireachd  
Amateur Jigs

The competitions will start at 7:30 p.m.

All those who will be competing, must submit their entry to the Secretary, at least one day before the event.

Miss Georgina MacPhail  
# 304, 2110 West 38th Ave.,  
Vancouver 13, B.C.

Telephone: 263-4297.

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JAMES BERRY PASSES:

It is with regret that we announce the death of James Berry, Secretary of the Vancouver Island Pipers' Society, on November 30th, 1964.

A frequent contributor to the Newsletter, Mr. Berry died suddenly of a heart attack on St. Andrew's Day. Born in Aberdeenshire, Scotland, he received scientific training at Michigan University; from there he worked at Corvallis State College, then Seattle and on to Berkeley, Calif. where he was bacteriologist for the government in the frozen foods department. His son, James MacAlister Berry, is also a bacteriologist with the Continental Canning Co. of Montreal.

As well as being an ardent piper, James Berry was a keen member of the Victoria Natural History Society and Audubon Society, and was an enthusiastic archer, teaching this sport to many boys and girls.

It was fitting that at his grave side in the Hatley Park Memorial Gardens on Thursday, Dec. 3rd, that Ian Duncan, President of the Vancouver Island Pipers' Association played "Lochaber no More".

Our sympathy is extended to his family, in their bereavement.

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THE C.W.A.C. PIPE BAND:

(continued from September/October  
Newsletter)

Surrounded now by the Green Gables Golf Links, this house of her famous story "Anne of Green Gables", and the story-land grounds of the Haunted Wood, the Old Orchard, and the Lake of Shining Waters, remains the historical part of the charming golf course, considered one of the most beautiful in Canada. The Island's rambling National Park stretches along the North shore for 25 miles, and includes four clean sandy beaches. She pictures twilight strolls, in these lines from one of her poems...

Seven slim poplars on the windy hill  
Talk some lost language of an elder day,  
Taught by the green folk that inhabit still  
The daisied field and secret friendly way,  
Forever keeping in their solitudes  
The magic ritual of our northern woods.

The darkness woos us like a perfumed flower  
To reedy meadow pool and wise old trees,  
To beds of spices in a garden bower  
And the spruce valley's dear austerities,  
I know their lure of dusk but evermore  
I turn to the enchantment of the shore.

We returned to Borden now for our ferry-boat train ride back to the Mainland. For this trip across Northumberland Strait I have a story, because I collected another autograph. Our train rolled on to the Ferry, and we stepped off and walked into the big lounge of electric light and tightly shuttered windows. For even these waters were not out of danger from drifting mines and German submarines, and total blackout was the order on ship. It seemed so strange to step out of the daylight and settle down again to wait out the crossing with coffee indoors. But the first thing we saw was the big sign of instructions, and the grim explanation. All of which I would have described with our first trip over, but I was saving it for this return trip story, and the surprise of my life.

I felt restless this time for the sea air and the daylight, and decided to go outside for a walk round the ship. I was quite content in my travels, until I looked up at that bridge. The friendly Officer at the wheel waved and I smiled back, then decided I could ask questions. Climbing the steps to the door I said, "Do you ever allow a visitor up here?" He must have seen the light of the burnished wheel-wood in my eyes, for to my surprise he invited me in, and I found myself at that wheel while he explained many things, and I was having a wonderful visit! Presently I summoned up courage to ask the one big nagging question now in my mind, "Do you ever let anyone else, like me, take the wheel for a moment?" My voice sounded faint and silly to me, and I fully expected him to say "No" of course. But again he surprised me and said, "Wait until we get out of the harbour a ways, and out of the busy traffic". I could hardly believe it and felt numb, with shock I guess, thinking now of the size of this ship, and all that cargo down there, including a train and passengers! I felt I should change my mind, but it was against my nature to back out now after coming this far, and I told myself he must know what he is doing! So I

waited, and said nothing, and looked at that wheel just waiting there for my loving hands. I listened as he told me about the ship's wayward habit sometimes of pulling its own way off course, a mischief one had to recognize and be ready to control. And then I forgot about it, until I had to remember in a hurry. But I will come to that.

The time had come now when we were out in the open, and he gave me instructions. Point to a buoy in the distance he said, "Do you see that buoy? Just keep steering straight for it". That was all I had to do, and just hold the wheel steady as he gave it to me. With eyes I'm sure as round and big as the wheel, I took that wheel and held it firmly, lovingly, exactly as I had received it, trying to think now and remember all I had been hearing. "It is just a wee short time he is going to let me have it" I told myself, batting down any nervous fear. I never dreamed what would happen next, but it did. He picked up his binoculars and for a few quiet moments he stood nearby scanning the ocean as he told me of the dangerous waters, and the constant vigil still being kept for German submarines and mines. I felt better now, the wheel steady in my hands, eyes ahead on the distant buoy, and "Oh", I thought, "this is wonderful!" and told myself I was not alone, I only had the wheel -- men were down there at the engines.

And then it happened. Just as I was expecting the Officer to take back the wheel he turned and walked outside, where he stood on the bridge scanning the water as we silently cut our way through. I found myself guiding that ship through those waters alone. After a few nervous moments I calmed down and remained at my post, one eye on him as I wondered, one eye on the buoy. And then I woke up.

The ship was way off course! Wondering more than ever that he hadn't noticed, I quickly pulled the wheel round until slowly but surely I succeeded and we were heading to the buoy again, the complaining quiver of the ship like a clash of wills. With a happy sigh of relief I put both eyes back on the job and presently I was joined by the Officer. But only to stand beside me and supervise! We had reached the buoy and he just stood by and directed me as I took the ship right round it. Then we were on the way to the harbour and soon after that he took over the wheel. Then of course I asked him for his autograph, which he gave me before I left. And this time I was asked for mine, in the ship's log book! I wrote an old favourite of mine, changing only one word, and he was very pleased. Changing the word "face" for the word "ship" I wrote ...

"Keep your ship towards the sunshine and the shadows will fall behind you."

At the Souvenir counter in the lounge I had bought something of the Island, a song called "When it's summer at Green Gables", and I still had it with me. So I handed it to him for his autograph. He wrote ..

SS Prince Edward Island  
Sept. 25th, 1943.

While crossing from the Island today Piper Cathrine steered the ship about half ways across and made a good job of it.

G.A. Burch  
First Officer

Then below his signature, another autograph,

Anthony Gallant  
Quarter Master.

That trip was nine miles across the Straits, and I'll never forget that beautiful wheel I had all to myself for at least four miles.

Leaving the Maritimes now, we entrained for Ontario again to return to our new Headquarters at Kitchener for rest, routine drills and practise before leaving for Prairie towns and cities on our way to B.C.

Kitchener Barracks brings memories again of Doris's piano playing, and "Some of these days" on the accordion, along with another old favourite, "Anytime". I never hear those two songs today without seeing Doris .. and always the concerts. Another memory of Kitchener is the little wig-wag clock I bought there, an imitation cuckoo clock, with pendulum and chains, and a wee bird swinging back and forth. I hung it on a nail where it added a homey touch to Barracks, and became very useful. "Go and see what time it is on Cathie's clock" someone would say, or "What time is it?" From then on it went everywhere, gathering many memories. I still have it, worn out I'm afraid. But a little overhaul will restore it when I get around to it someday.

We left Kitchener for Toronto and from there we started out by train again for Fort William, arriving Sept. 30 in time to take part in a concert at the Armoury. Each Band gave a special performance, and other numbers included the Highland Fling by Pipers Lorna Doull and Doris Macdonald, then a reel by Lorna, Doris, Dorothy Holloway and Lexie Stephen, a sister of our Piper Kay. The Fort William Girls' Pipe Band contributed with a Sword Dance and selections.

The next morning we arrived at Port Arthur and paraded through town to the reviewing stand. Each Band played several numbers before the platform, then we paraded back to the C.P.R. station. In the evening we played again at the Port Arthur Arena. After this concert we were on our way again to Kenora, arriving at 6:00 a.m. Our first appearance was a half-hour broadcast over Radio Station CJRL at 9:30 a.m. Then we moved to Keewatin for an 11:00 o'clock parade to the Memorial Building. At the saluting base we were tendered a civic welcome, then played several numbers. By noon we left for Kenora again, where we were guests of the Town of Kenora for luncheon. We weren't through yet. The rest of the day went this way...

2:45 - Parade with a March Past to the Saluting Base at Memorial Park, civic reception, followed by a Pipe Band demonstration.

3:30 - Another 20 minutes program at the Palace Theatre.

8:00 - Concert in the Thistle Skating Rink.

The next morning at 6:30 a.m. we left for Winnipeg, arriving Oct. 4th, to spend four days. At noon each day we staged a downtown parade with a display of marching and counter-marching, while the Brass Band played in Eaton's store from 12:00 to 2:00 p.m. one day, and Hudson's Bay next day. Evening concerts were given alternately in the Orpheum Theatre to service personnel one evening,

and at the United Service Centre next evening. Before leaving Winnipeg we visited Fort Garry. Then we were on our way at last, to Brandon, Regina and Saskatoon, repeating the same performances. The News account of our Saskatoon performance in the Stadium included this morsel ...

"One feature not on the program and therefore missed by the audience was the pre-performance tune-up. This came to the attention of a blundering reporter who, attracted by the indescribably strange mixture of sounds, opened several doors with unpardonable curiosity to eventually find himself in the midst of blondes, trombones, brunettes, bass drums and bagpipes.

Leaving Saskatoon we visited North Battleford and Moose Jaw. There was never a dull moment, and everywhere we were treated royally, and the social events and entertainments provided for us were wonderful, the meals most welcome, and even hot coffee and buns when we needed them most.

One place I forgot to mention was Prince Albert, so I will slip a word in here. This was the highest point North we reached, and it was there Piper Nellie Forrest was waiting for us. We were happy to see her, as she was to join us.

Leaving Moose Jaw we went on to Edmonton, Calgary and Medicine Hat. For Edmonton I have a special story.

We arrived at Edmonton and marched to the Prince of Wales Barracks, where quarters had been provided for us. We had a big program of route marching, parades, and a concert ahead of us, and as usual a spell of drill and band practise on the parade square.

There was a Laddie in that smiling crowd we marched and played to, a specially interested Laddie. And there was also a well-beloved piper and teacher. So it is of these two Edmonton folk that I will speak of now, which is the best news I have to report of our visit there, as you will see.

First, let me tell of the Laddie, and his part in our big Concert performance when turn-about we played, the Edmonton Boys Pipe Band and our two C.W.A.C. Bands. For he was one of the little Pipers in that Band. It was a wonderful show that historic day for the smart little Band and proud piper with the long memory, refreshed with mine today, I'm sure.

For that Piper was our own Albert Duncan, Pipe Sergeant of the Seaforth Highlanders Pipe Band, a teacher of Piping himself now and assistant trainer of the new White Spot Pipe Band.

At that time in Edmonton Albert's teacher was none other than Pipe Major John Robertson, who has been giving us the most enjoyable "John Robertson's Scrapbook", appreciated so much in the Newsletter. Today he lives in B.C., at Shawnigan Lake over on Vancouver Island, and comes to all the Gatherings. Albert also lives here, in Burnaby, very active with his two Bands and his teaching. For those who have back issues and would like to look it up again, the Newsletter of April, 1962, has a very fine article on his teacher by Albert Duncan called "Our Honorary Vice President - John M. Robertson, DCM".

From Edmonton we went on to Calgary, and Barracks again, parades and concerts. The beautiful Prairie night sky, immense and star-studded is a pleasant lingering memory, and the great feeling of space. Our stay at Calgary included trips by bus out to Lethbridge and Macleod to give performances.

At Lethbridge we were guests for dinner of the Veteran's Guard at No. 8 Depot. This was the Prisoner of War Camp, and as we played and counter-marched the German prisoners lined up at the camp fence. One of them was waving a hammer as a baton in perfect time as we played, enjoying the music of the two Bands, as I am sure they all did, for music is always welcome. Afterwards we were ready for the lovely chicken dinner all set out for us to sit down to, and enjoy gratefully. In this camp there were also airmen and airwomen, and we had a pleasant time. And in memory I can always see that prisoner waving his baton-hammer.

We had been two days at Lethbridge, billeted in homes throughout the city. After dinner we left for Macleod with a warm send-off from our well-wishers, and as the buses pulled away we could see the Mayor still standing on the curb with his dog, waving farewell. Nearby stood a prominent lawyer who had assisted us into the buses and said, "I've attained one of my ambitions. I have been piped into breakfast!"

After playing at Macleod we went on to Medicine Hat, then back to our Calgary Barracks to collect our souvenirs, pack up, and say farewell. Our busy week was over, and sadly we left -- for Vermilion. Sadly because we did not look forward to this assignment at all. We were going for two weeks Basic Training! It had been decided at Headquarters that we should have it all over again, at Vermilion C.W.A.C. Basic Training Centre. We settled down to study and drill, and finally the day came to leave for our B.C. tour, and Home. We boarded the train gleefully, scrambled for our bunks, and hoped we would see the Rockies in daylight.

Homeward bound --- rolling smoothly through those Rocky Mountains can be breathtaking to anyone, drinking in all that rugged beauty at once, with the wind in your face and the crisp air in your lungs. I stood alone and marveled.

Where is Torquil MacLeod? Are you back in your ancestral home in the far North of Scotland? Torquil MacLeod -- he came out to the Observation car and joined me in admiration. Then he spoke of home and introduced himself, Major Torquil MacLeod of the Imperial Army. He told me he was on his way to meet his fiancée at the coast. She was in the Navy, and a talented pianist. He was wondering about the future. He must return to his **ancestral** home, and there he would be taking her as his bride. But would she be happy? Could she leave all this big, busy country, where she was so alive, and would she find his home too isolated and quiet?

I said maybe she could, if he described it well enough. But to myself I said, "Oh you lucky Lass -- if you love him, Go with him and learn of this land of his, and his music.

I have his autograph. Torquil MacLeod, he wrote, and said he was a Piper too. I have always wondered how that charming story ended. He must go back, I knew. Did he take her with him? I was enchanted with the story, and this pleasant meeting.

We slept through the rest of the Rockies, and into British Columbia. The next day we were on our way to Vancouver, and Home. That is, home to some of us --- the other girls' homes we reached across Canada, many of the Brass Band and Saskatchewan and Alberta. At the C.P.R. Station Army trucks were waiting to take us out to Barracks. We arrived November 29th, and after a short preparation we were off once more on a tour of B.C.

- Cathrine Paterson -

(to be continued)

(Ed. Our thanks go out to Mrs. Paterson for her interesting articles, the foregoing one prepared in spite of a recent visit to the hospital of over a month's duration.)

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PIPING IS BOOMING OVERSEAS, BUT SCOTLAND LACKS INSTRUCTORS:

(from The Oban Times, Nov. 26, 1964)

A problem that causes the greatest concern to pipers in the Highlands today is that of adequate, experienced and qualified instruction. This was the theme of the speech given by Mr. John MacFadyen, President of the Scottish Pipers' Association, in his capacity as chairman at the T'ree annual gathering in the Govan Town Hall last Friday.

At a time when there is an unprecedented interest in, and enthusiasm for, piping in Scotland and all over the world, piping in the Highlands, as it stands, is in great danger of becoming extinct due to lack of proper teaching. This is no slur on those who do such a great job under the most difficult circumstances, and if it were not for a few enthusiasts, it would be even worse though their enthusiasm does not blind us to the real position. One cannot but contrast the state of piping in the Highlands, Mr. MacFadyen continued, with that obtaining in other parts of the world. There are occasions in Glasgow when all those who want to hear competitions cannot be accommodated. In Nigeria the government are paying most attractive salaries for piping instructors.

There are nearly as many pipers in Australia and New Zealand as there are here, because they attract good teachers and pay them well, and from Pakistan comes a similar story. In Canada, piping is booming as never before, and their summer school at Nova Scotia attracts tutors of the best calibre.

The interest in this art in the United States is unbelievable. Macalester College, a College of Liberal Arts, there, features piping as one of their principal attractions to students and this year is offering scholarships in piping as other United States Colleges do in athletics, etc. In Upper New York State, they have probably the finest equipped and organised piping school in the world through the efforts of a Mr. James Lindsay, an exiled Scot who decided that he wanted to play the bagpipes. The answer to all this is obvious. These countries give good employment, housing, and ample remuneration to tutors who can in return give of their piping talents.

"I feel", Mr. MacFadyen concluded, "that all the piping bodies and Highland societies should get together and pressurise the Government and the Scottish Education Department to appoint full-time teachers of piping in the Highland countries. After all, they do so for the violin and piano and other instruments, so why not our own instrument on a similar status. This is not a plea to pour money into an already lost cause; this is a chance to invest in success, - to do in the Highlands what has already been done in other places!

Dr. Hugh Gillies, president, in his introductory remarks, referred to the chairman's contribution to the advancement of the art of piping, not only in this country, but practically in every country in Europe and in Canada and the United States of America.

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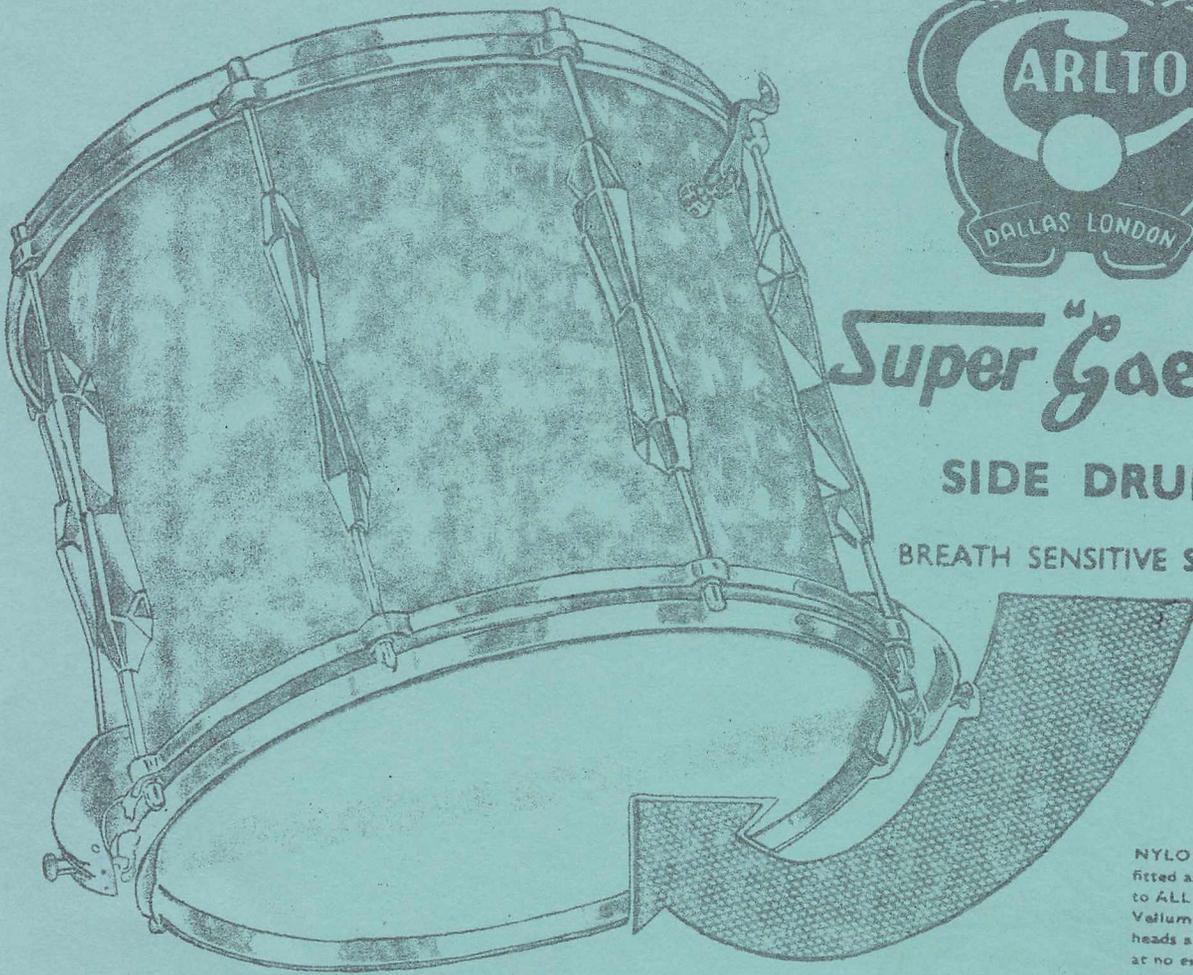
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The Eleventh Edition of The Encyclopaedia Britannica, published in twenty-nine volumes, in 1910 - 1911, recently came into our possession. Published by the University Press, Cambridge, this Encyclopaedia is described as a "Dictionary of Arts, Sciences; Literature and General Information."

The section on the bagpipes was remarkably interesting, and we felt that you would like to read it. Due to the length of this article, it will be split into sections, to appear in coming issues of the Newsletter.

Since our typewriter cannot reproduce musical notation, it will be necessary to adapt the article in a few instances.

BAG-PIPE: (from the 11th Edition, Encyclopaedia Britannica)

(Celt. piob-mala, ullan-piob, cuislean, cuislin; French - cornemuse, chalemie, musette, sourdeline, chevette, loure; German - Sackpfeife, Dudelsack; Middle High German - Suegdlbalch; Italian - cornamusa, piva, zampogna, surdelina; Latin - ascaulus (?) tibia utricularis, utricularium; med. Lat. chorus), a complex reed instrument of great antiquity. The bag-pipe forms the link between the syrinx and the primitive organ, by furnishing the principle of the reservoir for the wind supply, combined with a simple method of regulating the sound producing pressure by means of the arm of the performer. The bag-pipes consists of an air-tight leather bag having three to five apertures, each of which contains a fixed stock or short tube. The stocks act as sockets for the reception of the pipes, and as air-chambers for the accommodation and protection of the reeds. The pipes are of three kinds:

- (1) a simple valved insufflation tube or "blow-pipe", by means of which the performer fills the bag reservoir;
- (2) the "chaunter" (chanter) or the melody-pipe, having according to the variety of the bag-pipe a conical or a cylindrical bore, lateral holes, and in some cases keys and a bell; the "chaunter" is invariably made to speak by means of a double-reed;
- (3) the "drones", jointed pipes with cylindrical bore, generally terminating in a bell, but having no lateral holes and being capable, therefore, of producing but one fixed note.

The main characteristic of the bag-pipe is the drone ground bass which sounds without intermission. Each drone is fitted with a beating reed resembling the primitive "squeaker" known to all country lads; it is prepared by making a cut partly across a piece of cane or reed, near the open end, and splitting back from this towards a joint or knot, thus raising a tongue or flap. The beating-reed is then fixed in a socket of the drone, which fits into the stock. The sound is produced by the stream of air forced from the bag into the drone-pipe by the pressure of the performer's arm, causing the tongue of reed to vibrate over the aperture, thus setting the whole column of air in vibration. The drone-pipe, like all cylindrical tubes with reed mouth-pieces, has the acoustic properties of the closed pipe and produces the note of a pipe twice its length. The drones are tuned by means of sliding joints.

The blow-pipe and the chaunter occupy positions at opposite extremities of the bag, which rests under the arm of the performer while the drones point over his shoulder. These are the main features in the construction of the bag-pipe, whose numerous varieties fall into two classes according to the method of inflating the bag:

- (1) by means of the blow-pipe described above;
- (2) by means of a small bellows, connected by a valved feed-pipe with the bag and worked by the other arm or elbow to which it is attached by a ribbon or strap.

- Class I comprises:
- (a) the Highland bag-pipe
  - (b) the old Irish bag-pipe
  - (c) the cornemuse
  - (d) the bignou or binious (Breton bag-pipe)
  - (e) the Calabrian bag-pipe
  - (f) the ascaulus of the Greeks and Romans
  - (g) the tibia utricularis
  - (h) the chorus

- To Class II belong:
- (a) the musette
  - (b) the Northumbrian or border bag-pipe
  - (c) the Lowland bag-pipe
  - (d) the union pipes of Ireland
  - (e) the surdelina of Naples

The Highland Bag-Pipe: - The construction of the Highland pipes is practically that given above. The chaunter consists of a conical wooden tube terminating in a bell and measuring from 14 to 16 inches including the reed. There are seven holes in front and one at the back for the thumb of the left hand, which fingers the upper holes while the right thumb merely supports the instrument. The holes are stopped by the under part of the joints of the fingers. There is in addition a double hole near the bell, which is never covered, and merely serves to regulate the pitch. As the double reed is not manipulated by the lips of the performer, only nine notes are obtained from the chaunter, as shown: -

(illustrated on Treble Clef)

G	A	B	C	D	E	F	G	A	(B	C)
			1			1			2	2

- (1. These notes are approximately a quarter of a tone sharp.
- 2. These harmonics may be obtained by good performers by what is known as "pinching" or only partially covering the B and C holes and increasing the wind pressure.)

The notes do not form any known diatonic scale, for in addition to the C and F being too sharp, the notes are not strictly in tune with each other. Donald MacDonald, in his treatise on the bag-pipe ("Complete Tutor for

attaining a thorough knowledge of the pipe music," prefixed to "A Collection of the Ancient Martial Music of Caledonia called Piobaireachd, as performed on the Great Highland Bag-Pipe," Edinburgh, c. 1805) states that "the piper is to pay no attention to the flats and sharps marked on the clef, as they are not used in pipe music; yet the pipe imitates several different keys which are real, but ideal on the bag-pipe, as the music cannot be transposed for it into any other key than that in which it is first played or marked." Mr. Glen, the great dealer in bag-pipes, gave it as his opinion "that if the chaunter were to be made perfect in any one scale, it would not go well with the drones. Also, there would not be nearly so much music produced (if you take into consideration that it has only nine invariable notes) as at present it adapts itself to the keys of A maj., D maj., B min., G maj., E min. and A min. Of course we do not mean that it has all the intervals necessary to form scales in all those keys, but that we find it playing tunes that are in one or other of them." (Paper on "The Musical Scales of Various Nations" by Alex J. Ellis, F.R.S., Jrnl. Soc. Arts, 1885 vol xxxiii. p. 499) Mr. Ellis considers that the natural scale of the chaunter of the bag-pipes corresponds most nearly with the Arab scale of Zalzal, a celebrated lutist who died c. A.D. 800.

The three drones are usually tuned to A, the two smallest one octave below the A of the chaunter, and the largest two octaves below. The three principal methods of tuning the drones are shown as follows: -

A.J. Ellis:

Chaunter (ill. on Treble Clef)	low A
Drones (ill. on Bass Clef)	1. A below Middle C
	2. A below Middle C
	3. A 1 octave below A below Middle C

David Glen: ("Tutor for the Highland Bag-pipe", by David Glen  
Edinburgh, 1899)

Chaunter (ill. on Treble Clef)	low A
Drones (ill. on Treble Clef)	1. low A
(ill. on Treble Clef)	2. low A
(ill. on Bass Clef)	3. A below Middle C

Angus MacKay("Tutor for the Highland Bag-Pipe," by Angus Mackay,  
Edinburgh, 1839)

Chaunter (ill. on Treble Clef)	low A
Drones (ill. on Bass Clef)	1. A below Middle C
	2. A below Middle C
	3. A 1 octave below A below Middle C
	or
	1. G below Middle C
	2. B below Middle C
	3. G 1 octave below G below Middle C.

The excessive use of ornamental notes on the Highland bag-pipe has arisen from a technical peculiarity of the instrument, which makes a repetition of the same note difficult without the interpolation of what is known among pipers as "cuts" or "Warblers", i.e. grace notes fingered with great rapidity. These warblers, which consist not only of single notes but of groups from three to seven notes, not consecutive but in leaps, assist in relieving the constant discord with the drone bass. Skilful pipers have been known to introduce warblers of as many as eleven notes between two beats in a bar.

The use of musical notation for the Highland pipe tunes is a recent innovation; the pipers used verbal equivalents for the notes; for instance, the piobaireachd "Coghiegh nha Shie," ("War or Peace") which opens as shown, was taken down by Capt. Niel MacLeod from the piper John McCrummen of Skye as verbally taught to apprentices as follows:-

"Hodroho, hodroho, haninin, hiechin,  
Hodroha, hodroho, hodroho, hachin,  
Hidroho, hodroho, haninin, hiechin,"

The conclusion of the tune is thus expressed:

"Hiundratatateriri, hiendatatateriri, hiundratatateriri,  
hiundratatateriri."

Written down this seems a mere unintelligible jumble, but could we hear it, as sounded by the pipers, with due regard for the rhythmical value of notes, it would be a very different matter. Alexander Campbell relates that a melody had to be taken down or translated "from the syllabic jargon of illiterate pipers into musical characters, which, when correctly done, he found to his astonishment to coincide exactly with musical notation."

A Highland bag-pipe of the 15th century, dated MCCCCIX., in the possession of Messrs. J. & R. Glen of Edinburgh, was exhibited at the Royal Military Exhibition in London in 1890. There were two drones, inserted in a single stock in the form of a wide-spread fork, and tuned to A in unison with the lowest note of the chanter, which had seven finger-holes in front and a thumb hole at the back.

(to be continued)

-----  
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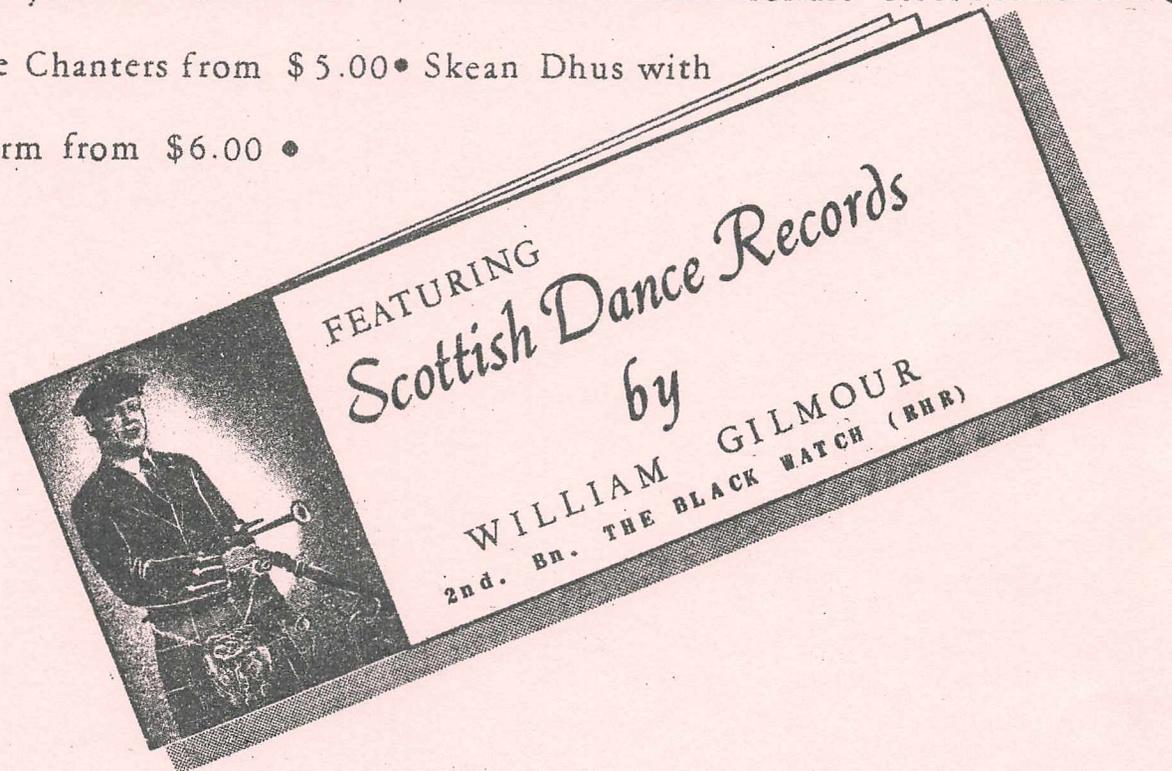
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"THE CAMPBELLS ARE COMING"

(from "The Oban Times, Nov. 19, 1964.)

Sir: In 1794 the seventh Duke of Argyll raised a regiment which was officially numbered the 91st Argyllshire Highlanders. It bore that number down to 1882 when the army was re-organised; then it was linked with the 93rd Sutherland Highlanders to become the Argyll and Sutherland Highlanders. The 91st being the first battalion and the 93rd the second. The linked regiments continued to use their distinctive tunes, the march past of the first battalion being "The Campbells are Coming" while that of the second is "Highland Laddie".

Much that is fiction has been written about the tune "The Campbells are Coming". Some would have it go back to the time Queen Mary was imprisoned in Lochleven Castle and the "great Argyll" of the song to be the Earl of the period who led a force of Campbells to Lochleven in an effort to free her. Sober history tells us different. The Earl of Argyll was the first Scottish nobleman to join the Reformers and became a very active member of the body known as The Lords of the Congregation, who stoutly opposed the Queen.

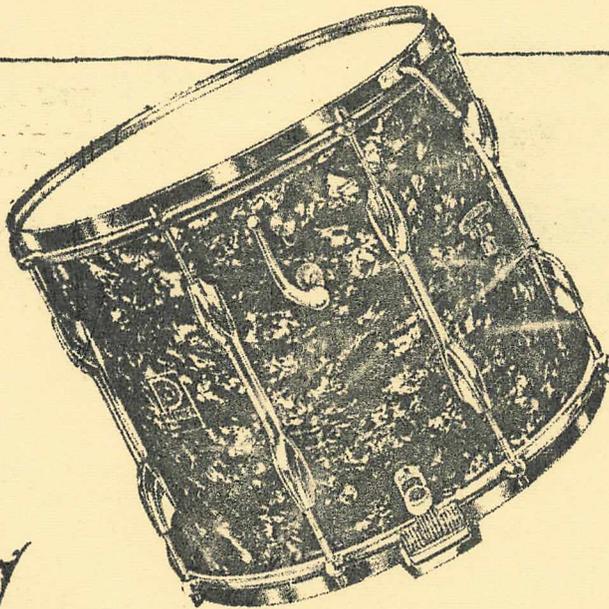
All this can be read in the pages of Woodrow and other historians of the period. The tune appears to be unknown to both James Thomson and Allan Ramsay; if the latter had known it he would almost certainly have included it in his "Teatable" as the words are unobjectionable on the score of good taste.

The earliest reference to the tune "The Campbells are Coming" is in the "Woodrow Correspondence" (Vol. XI., No. 94), in a letter dated April 11th, 1716, as follows: "When Argyll's Highlanders entered Perth and Dundee, for they were upon the van of the army, they entered in three companies, and every company had their distinct piper, playing three distinct springs or tunes. The first played the tune The Campbells are coming, oho, oho! The second Wilt thou play me fairplay, Highland laddie? The third Stay and take the breiks with thee; and when they entered Dundee, the people thought they had been some of Mar's men, till some of the prisoners in the tolbooth, understanding the first spring, sang the words of it out of the windows, which mortified the Jacobites.

This reference shows that the tune was played "in derision of the Highlanders" as Dalyell says.

Stenhouse remarks: "The words of the song contain intrinsic evidence that it is not much more than a century old. In all probability it was written about the year 1715". However the tune did not find its way into print until published in his "Caledonian Country Dances" in 1745 by Walsh under the name of "Hob and Nob" which may be the name of a dance instead of its proper name, "The Campbells are Coming." Five years later Oswald published it in his "Caledonian Pocket Companion", Book III, page 12. It is the second last song in the "Museum", Vol. iii, published by Johnson, 1790. Since then it has been printed in many collections.

Our friends across the channel claim the tune as an old Irish dance called "Sean Duine" (old man) and say that it crossed to Scotland early in the eighteenth century, and at once became popular. Their claim cannot be dismissed out of hand. As we have seen, Walsh published it as a dance once. He perhaps knew the origin of the tune. It is well known that bards wrote their songs to tunes already in existence. The better known the tune the quicker the bard's songs circulated among the people. The writer of the words of "The Campbells are Coming" is unknown. It cannot be said he was altogether successful as he had to employ the meaningless "aha, aha" to make his words fit the tune.



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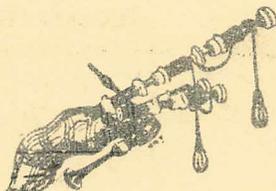
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SCOTLAND

The following article, appearing in the Berkeley Daily Gazette, on August 11th, 1952, outlines one of the chapters in the life of the late James Berry, of Victoria, the notice of whose death appears on Page 4 of this Newsletter. We know his friends will want to read this clipping.

BAGPIPES TO SOUND HERE: (from Berkeley Daily Gazette, Aug. 11th, 1952)

The skirling of bagpipes will soon fill Berkeleyans' ears if J.A. Berry ("Not Barry. Same as in strawberry or raspberry") has his way.

So eager is Berry to pass along his skill, learned while a lad from a Boer War veteran of the Gordon Highlanders, that he is offering free lessons to all comers. The only "string" attached is that the pipers join the Bagpipe Band of Berkeley Post 113 of the Canadian Legion.

Berry, a true Scot from Aberdeen, Scotland, with a Scottish burr, had plenty of experience playing jigs and lamentations with the Seattle Pipe Band and Caledonian Scottish Society before becoming instructor for the local band three years ago.

His decision to teach beginners was arrived after seeing ranks of his pipers depleted by graduations and military service. The U.S. Army by the way has revived an interest in "the pipes" he says, pointing out that both the Sixth Army at the Presidio and the "outfit" at Fort Lewis have pipe bands.

Piping, like most everything else has its problems, Berry confesses. "I can teach almost anybody to blow. Fingering - that's more difficult. It's peculiar - pipe music. There's a very complicated system of grace notes to work into the music. And a piper must have a very good memory."

Berry had a note of consolation to offer Berkeleyans with jangled nerves. Beginning pipers will be given a "practising chanter" or reed instrument with soft tones "until they reach some degree of excellence."

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PIPE MAJOR GOES TO NIGERIA: (from The Oban Times, Dec. 10, 1964)

The Nigerian Government, after several months search, have engaged Pipe Major Peter Quinn, former Pipe Major of the Royal Scots Fusiliers and the Parachute Regiment to drill and instruct the Southern Police College Pipe Band, Lagos, Nigeria. His salary plus an annual gratuity and overseas allowance is in the region of 3,000 pounds per annum. In piping circles this is claimed as the highest figure ever offered to a piping instructor. Aged 49, Peter flew out to Lagos a few days ago to take up his post at the Police College, where the Commandant is also a Scot.

Pipe Major Quinn was born in India where his father was a regular soldier, with the Argyll and Sutherland Highlanders. After being educated in Glasgow, he joined the 2nd Argylls as a 14 year old boy piper. In 1952 he was stationed in Hong Kong with the battalion, after having served for a year in Teinsin, North China.

The Argylls were soon to leave for India and young Peter transferred to the Royal Scots Fusiliers, by this time stationed in Shanghai. In this battalion he came under the tuition of Pipe Major Sweeny, a first-war soldier and piper, and a splendid instructor in piping and dancing, who is today retired in Feltham, Middlesex.

Peter Quinn was the youngest to join the regiment on overseas service. Normally boys were not sent on overseas service at the age of 14 $\frac{1}{2}$ . It was then in dancing that he showed exceptional talent. The band had one of the finest dancing teams in the Army. Two of the team, Scilling and Douglas, were professional dancers before joining.

In 1932 the R.S.F. went to India and Peter must then have developed as a good piper to be selected for a piping course under Pipe Major Ross at Edinburgh Castle, in 1935. He passed the course with a pipe major's certificate, and in India in 1936 he became Pipe Major of the Royal Scots Fusiliers, the youngest pipe major in the Army.

About the middle of the war, when still their pipe major, he was transferred as instructor pipe major to the Parachute Regiment, and served with them in Greece.

At the end of the war he came to London and opened a dancing studio. Soon he was in great demand at functions with his dancing pupils. At one time in Greater London he was running five dancing studios.

In competitions he had many successes in piping, but it was as a first class dancer that he was best known, and his pupils predominated the scene in open competitions here in the south for several years. To mention only three of them, New Zealand born Elsie Erskine, Judy Slade and Alan Cameron have had many successes at Highland Games in the north.

Each year the London Piping Society select about twelve notable pipers to give a piobaireachd recital; Pipe Major Quinn was always selected. In 1963 he played as his piece "Lament for Captain MacDougall" (younger of Dunollie, who fell in the Peninsular War in 1805).

In January he was due to give as his recital "MacSway of Roag". He has made several appearances on television, has given piping broadcasts with the B.B.C. and has appeared in films.

The South Police College, Lagos, has been in being for some years. The acting Pipe Major for a few years has been Police Sergeant James Egege, who came to London on a piping course under Pipe Major Bob Hill, now in charge of the R.A.M.C. (T.A.) Pipe Band. Bob spoke of him as a very adaptable pupil.

Peter's high salary came as a surprise to many pipers. By appointment I called at the Nigerian High Commission in London, where a spokesman for the High Commissioner said: "We all love the bagpipes in Nigeria and the popularity of the instrument is spreading fast".

He added: "We are delighted to have appointed Pipe Major Quinn. Fifty pipers from this country and one from America applied for this position. On a high recommendation, Mr. Quinn was selected."

A few days ago we learned that another notable piper is leaving Scotland. James Young, who has been a great piping figure in competitive piping in the north for several years, has accepted an appointment as pipe major instructor of the Transvaal Scottish, South Africa.

James Young was first taught by his uncle, Pipe Major Willie Young, 1st Cameron Highlanders, a Northern Meeting gold medalist. After his Army career he became pipe major of the 4th Camerons.

James served for a time with the Cameron Highlanders. Except for a year when he had a contract for a piping tour of America, he has been one of Scotland's persistent prizewinners for the past twelve years.

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PIPERS' PROBLEM:

(from the Oban Times, Dec. 17, 1964)

The "public image", being of great importance nowadays, the Scottish Pipe Band Association are to consider how they can make band performances more attractive to the viewer. The main intention behind the move is to be in a position to take full advantage of colour television when it comes to Scotland, as presumably it will sooner or later.

Major A. Hamill, President of the association, who presided at the annual meeting in Edinburgh last weekend, told delegates from all over Scotland and from Northern Ireland too that the national council have formed a committee to consider the point. Individual bands will be approached during the coming season for their ideas on a plan of action.

Promising that there would be no "stunts", Major Hamill said that if the association were to survive without gimmicks they should give the public spectacle. "When colour television is available, we will be found wanting because we are dull. Let's move with the times," he said.

Concern was expressed at the meeting at the shortage of young recruits being experienced by pipe bands. An official of the association said later that the main source of young recruits was from the sons of pipers. Because others were reluctant to undertake the training involved, the art of piping was in danger of becoming limited to "a family business".

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GALEDONIA - THE SINGERS AND DANCERS OF SCOTLAND:

This year the concert Caledonia - The Singers and Dancers of Scotland, is being sponsored by the B.C. Highland Dancing Association, and will be held on Friday, March 5th, 1965, at 8:30 p.m., at the Queen Elizabeth Theatre.

This Company of young artists is making its third American Coast-to-Coast tour. Under the artistic supervision of Mr. Andrew MacPherson, the concert will feature Scottish dancers, singers and a piper.

Tickets are available at six locations, as follows:

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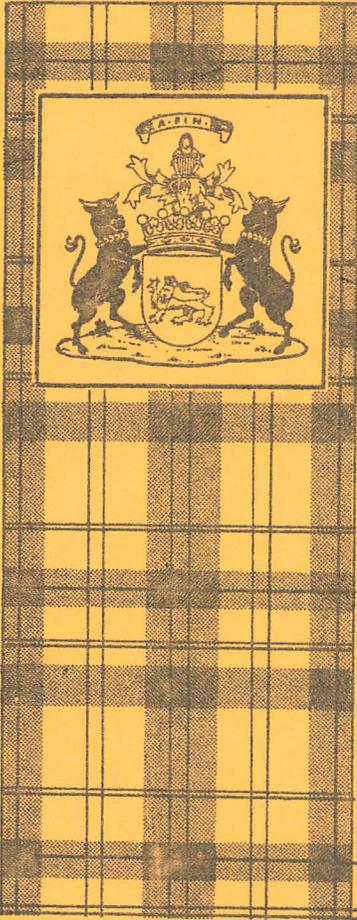
ANNUAL GATHERING - MARCH 20th, 1965.

This year's Annual Gathering will be held on Saturday, March 20th, 1965.

As in past years, the gathering will be held at the Seaforth Highlanders.

Further details will be outlined in the next Newsletter.

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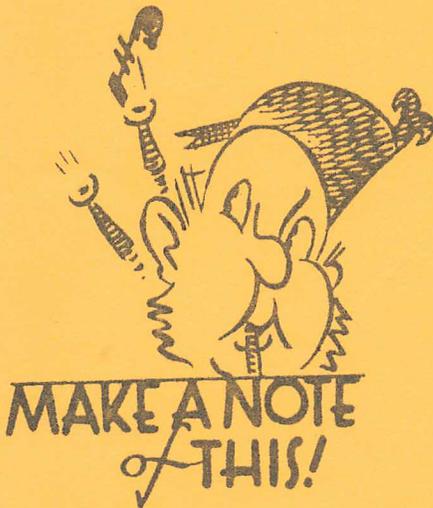
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