

B. C. PIPERS' NEWSLETTER



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

JULY 1970 NO. 104

B.C. PIPERS' NEWSLETTER

Published by the British Columbia Pipers' Association.

PRESIDENT
VICE-PRESIDENT
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WILLIAM LAMONT
WILLIAM ELDER
ISHABEL ROSS
ROBERT GUNN

B.C. Pipers' Newsletter

EDITORS:

Robert Gunn
William Elder

The B.C. Pipers' Newsletter is published monthly at 1073 Doran Road, North Vancouver, B.C. by the British Columbia Pipers' Association and is distributed to all members. Address all communications concerning the Newsletter to the above address. All other communications to the Secretary, B.C. Pipers Association, 834 Burnaby Street, New Westminster, B.C.

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LETTERS TO THE EDITOR

305-1235 Nelson Street
Vancouver 5, B.C.
22nd June, 1970

Dear Editors:

Since I wrote the letter, referred to by Mrs. Cathrine Paterson, re my lack of a place to play my pipes, I have solved my problem by taking them to work with me and playing them for about ten minutes each morning before I start. As I have a part time job on the North Shore since my retirement from the C.N.R. last February, it serves me well to satisfy my hobby.

In regard to the playing of pipes other than on parades or competitions, I would like to preface my next remark by saying it should be recognized that many of us who love the pipes and try to render a reasonably good tune are not a MacLeod, a Macdonald or a Nicholson but we, I am sure, try to sound as much like them as possible. There are many good pipers but the three I have mentioned are very good and being local pipers, well known. My remark: I wonder if some of the antagonism we run into, as pipers, is because of the "abnormally long time" some pipers take in tuning their pipes to their satisfaction? It takes time to tune pipes correctly and I would suggest a short tuning period, a short selection followed by another tuning, or even two more, until one is satisfied then bystanders are not disgusted by long periods of A's or E's blaring into their ears.

In closing I would like to ask how many of you folk have been compelled to sit and listen to some perfectionist insist on tuning a set of pipes for five minutes steady, or even longer, while the audience has to sit and wait for the selection to appear. No matter how good the piper it takes a lot of excellent playing to make up for this! When John MacLellan played here, and recently N.A. Macdonald, Ruairidh's Father, they tuned only for a short time, then proceeded to play and then tuned again. I've played in bands for years and I have yet to see a parade held up because "oor Jock, or Jeemy, was no' chuned tae his likin'."

Yours sincerely,

Hector Turnbull

PRESIDENT'S MESSAGE

Now that we have completed the first half of the year's activities, I would like to take this opportunity to comment on them so that the many members of the Association, who are unable to attend personally, may be informed as to what has transpired during this period.

The Annual Dinner this year was well attended and was a success both socially and financially, the highlight of course, being the presentation of a Life Membership to Mr. Rod MacVicar for his many years of service to the Association.

Twenty-five members of the Association made the trip to Victoria as guests of the Vancouver Island Piper's Club in March and were well received by the members of the V.I.P. Club, a very enjoyable time was had by all those who attended.

The Annual Gathering, held in April at the North Vancouver Community Centre was, as usual, a competitive success and a financial disaster. Steps are now being taken by the board to try and reduce the loss that we take on this gathering each year, without lowering the quality of this very important event.

The Ceilidh held for Mr. Neil Angus Macdonald, of Inverness, the adjudicator of the Annual Gathering, was, in my opinion, one of the finest nights of this kind we have held. Upwards of a hundred members and guests attended and enjoyed a full evening of piping, dancing and singing, and I would like to thank the members, both active and associate, who worked so hard to make this evening the success that it was.

A new innovation this year was the Knock-Out Competitions, as a feature of our General Meetings. Seven competitors entered this event, John A. MacLeod, Bruce Topp, Jamie Troy, Ruairidh Macdonald, Bill Elder, Albert Duncan and Dave Wilson. Starting in November with the first competition and ending in June with the finals between Ruairidh Macdonald and John A. MacLeod. Approximately 350 members attended the six meetings that were held.

We are indebted to the many people who supplied additional entertainment at these meetings namely The Vancouver Ladies Pipe Band, Port Moody Pipe Band, and Vancouver Island Pipers' Club, also Sandy Reid, Mary McInnes and the many pipers who played for us. We are also indebted to Bob and Linda Gunn and Sharyn Elder for all the hours they worked selling tickets and looking after the bar.

Now a few words on the Bi-Monthly Competitions. This year a total of 89 pipers played in the novice class. The Board of Directors have studied this large class and have made changes that you will find in another part of this newsletter. Of the 89 pipers who competed, 45 had perfect attendance. Unfortunately of these 45 only about a dozen showed up at the Ceilidh to receive their pins. A lot of work goes into this Ceilidh and changes will also be made here for next year.

I would again like to thank all those who worked on these Bi-Monthly Competitions with a special thanks to Mrs. Ernie Topp, Mr. Donald Ross and Mr. Donald Fraser who helped out so much.

Neither the Knock-Out Competitions or the Bi-Monthly competitions would have been possible if it had not been for the co-operation of the people who came out to judge these events. These men volunteered their services and spent long nights without any remuneration whatsoever, and words cannot express our gratitude to them.

With the Knock-Out Competition now added to the Bi-Monthlies it is becoming harder all the time to get judges so I would like to suggest to those members who have not yet judged, that if you are called on to do so consider it seriously. It would be a real calamity if we found we could not carry on these events because judges were not available.

Finally, it would be interesting to see some comments in the Newsletter about the new format the meetings have taken. So if you have any ideas or suggestions, drop a line to the Editors and I am sure they will appreciate it.

W. Lamont

SOMETHING TO THINK ABOUT

For years now the general complaint from stewards and piping chairmen of the various Highland Games has been the difficulty in getting pipers on the boards when the class is ready to start. Games officials have said there should be no reason why the piping should be run any differently than the dancing where everyone dances in a predetermined order based on when the entry was made. Pipers on the other hand contradict this proposal saying they have to have their pipes tuned and it just isn't practical to have a line of pipers sitting in a row waiting their turn to compete. Furthermore, it seems next to impossible to inform pipers of the time when their competition is to start.

The pipers have a legitimate argument yet it is indeed frustrating for the Games officials running from competitor to competitor and having each one refuse to compete because his pipes are not tuned. Since there is no effort made to have pipers compete in a designated order the stewards have little right to single out a specific piper and insist he play next.

This area of confusion and frustration is not a lasting situation for the duration of the day. It applies to the first competition on each platform only. Once the competitions start there are seldom any problems for the rest of the day. Therefore, why couldn't the following plan be adopted by the Games committees:

1. Clearly specify on the entry form the 1st competitions on each platform.
2. Follow strictly, the rule "First to enter last to play" for these competitions.
3. Post the order of play on each platform.
4. Any competitor causing the judge to wait more than 2 minutes is disqualified.

In this case there should be no excuse for a piper to delay the proceedings of the competition. Every piper in an opening competition knows the time the piping events start so he should be at the games in sufficient time to have his pipes tuned and be ready to play in the case he is required to play first.

This plan, of course, would require teachers to arrive at the games half an hour early but surely this is not a great inconvenience. In the long run it would be to their benefit since it would start their day in a far less hectic way than under the present "no-system" chaos.

The other events for the day could be run in the same manner but as mentioned earlier there are generally no problems once the day begins and lets not be any more restrictive than necessary.

R.D.G.

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B.C. HIGHLAND DANCING RESULTS

The B.C. Highland Dancing Competition was held at Brockton Point July 4th, 1970. The following are the piping and drumming results:

Novice Marches - Under 14

- 1st - Stuart Reid
- 2nd - Drew Heggie
- 3rd - Gordon Paterson
- 4th - Debbie Fraser
- 5th - Ingrid Schinn

Novice Marches - Over 14

- 1st - Douglas Sommerville
- 2nd - Fran Kerr
- 3rd - Teresa Collister
- 4th - Pat Dawson

Juvenile Marches

- 1st - Allan MacDougall
- 2nd - John McBride
- 3rd - Ian Keith
- 4th - Eloise Roanne

Juvenile Strathspey and Reel

- 1st - Allan MacDougall
- 2nd - Darrel Peterson
- 3rd - Deidre Sutherland
- 4th - David Rutherford

Juvenile Old Highland Airs

- 1st - Allan MacDougall
- 2nd - Cindy Chambers
- 3rd - Barry Baylis
- 4th - Eloise Roane

Aggregate - Allan MacDougall

Junior Marches

- 1st - Angus MacPherson
- 2nd - Jack Lee
- 3rd - Susan Purdy

Junior - Strathspey and Reel

- 1st - Jack Lee
- 2nd - Hazel Ramsay
- 3rd - Terry Lee

Junior Hornpipes

- 1st - Hazel Ramsay
- 2nd - Jack Lee
- 3rd - Mike Bain

Aggregate - Jack Lee

Amateur Marches

- 1st - Bill MacAulay
- 2nd - Heather MacInnes
- 3rd - Bill Russell
- 4th - John MacDonald

Amateur Strathspey and Reel

- 1st - Sandy Marshall
- 2nd - Bill MacAulay
- 3rd - Heather MacInnes
- 4th - John MacDonald

Amateur Piobaireachd

- 1st - Bill Russell
- 2nd - Andrew Noot
- 3rd - Bill MacAulay
- 4th - John MacDonald

Aggregate - Bill MacAulay

Professional Marches

- 1st - Jamie Troy
- 2nd - Theresa McErlean
- 3rd - Harold Senyk

Professional Strathspey and Reel

- 1st - Jamie Troy
- 2nd - John A. MacLeod
- 3rd - Theresa McErlean

Professional Piobaireachd

1st - Harold Senyk
2nd - Jamie Troy
3rd - John A. MacLeod

Aggregate - Jamie Troy

"B" Class Drumming - 1st - Neil Marshall
2nd - Katie Forsyth

Novice Drumming

1st - Pam Blenken
2nd - Lois Rigby
3rd - Murray Munro
4th - Stephen Erickson

Professional Jig

1st - John A. MacLeod
2nd - Bruce Topp
3rd - Jamie Troy

"C" Class Drumming

1st - Ian Hunter
2nd - Gordon McArtney
3rd - Jack Gallaher
4th - Shannon McGranahan

Professional Drumming

1st - Richard Rick
2nd - Robbie Collins
3rd - Keith Manifold

"D" Class Band - 1st - Branch # 15 - Royal Canadian Legion
2nd - Vancouver Ladies Pipe Band

"C" Class Band - 1st - Vancouver Kiwanis Pipe Band
2nd - Burnaby Ladies Pipe Band

"B" Class Band - 1st - City of Port Moody Pipe Band
2nd - Vancouver Ladies Pipe Band
3rd - Seaforth Cadets

NANAIMO HIGHLAND GAMES PIPING RESULTS - July 11, 1970

Novice Marches

1st - Linda Flynn
2nd - Pat Dawson
3rd - Drew Heggie
4th - Stuart Reid
5th - Scott Chambers

Juvenile Marches

1st - Allan MacDougall
2nd - Cindy Chambers
3rd - Ian Keith
4th - David Rutherford

Juvenile Jig

1st - Allan MacDougall
2nd - Cindy Chambers
3rd - David Rutherford
4th - Ian Keith

Novice Strathspey and Reel

1st - Carol Mancan
2nd - Allison Palmer
3rd - Stuart Reid
4th - Drew Heggie
5th - Pat Dawson

Juvenile Strathspey and Reel

1st - Cindy Chambers
2nd - Robyn Palmer
3rd - David Rutherford
4th - Allan MacDougall

Nanaimo Realty Trophy
- Cindy Chambers

Junior Marches

- 1st - Angus MacPherson
- 2nd - Heather Zinck
- 3rd - Susan Purdy

Junior Jigs

- 1st - Angus MacPherson
- 2nd - Mike Bain
- 3rd - Hazel Ramsay

Senior Marches

- 1st - Sherea Barwell
- 2nd - Heather MacInnes
- 3rd - Bill MacAulay
- 4th - Sandy Marshall

Senior Piobaireachd

- 1st - Donald MacMillan
- 2nd - Bill Russell
- 3rd - Bill MacAulay
- 4th - Allan Skalazub

Professional Marches

- 1st - John A. MacLeod
- 2nd - Theresa McErlean
- 3rd - Jamie Troy

Professional Piobaireachd

- 1st - Harold Senyk
- 2nd - Jamie Troy
- 3rd - John A. MacLeod

"C" Class Bands

- 1st - Vancouver Kiwanis Pipe Band
- 2nd - Burnaby Ladies Pipe Band
- 3rd - Highland Laddies Pipe Band

"B" Class Bands

- 1st - Vancouver Ladies Pipe Band
- 2nd - City of Port Moody Pipe Band

Junior Strathspey and Reel

- 1st - Hazel Ramsay
- 2nd - Angus MacPherson
- 3rd - Rene Cusson

Drs. Browne and Hamilton Trophy
- Angus MacPherson

Senior Strathspey and Reel

- 1st - Donald MacMillan
- 2nd - Allan Skalazub
- 3rd - John F. MacDonald
- 4th - Andrew Noot

D.M. Greer Trophy
- Donald MacMillan

Professional Strathspey and Reel

- 1st - Harold Senyk
- 2nd - Jamie Troy
- 3rd - John A. MacLeod

Trophy Winner
- Harold Senyk

PIPER OF THE MONTH

This month's Piper of the Month has been living in the world of highland activities for as long as he can remember. David Wilson was born in Vancouver to parents who were very active on the highland dancing scene. His mother, Nan Wilson, is one of the more competent and better known dancing teachers in British Columbia and his father Alex Wilson was very active on the executive of the B. C. Highland Dancing Association for many years.

Although piping is David's main musical interest, he is no stranger to more conventional music. He studied piano for many years and successfully completed grade 10 from the Toronto Conservatory. His family in general is very musical. His father played the piano as did his mother who was a violinist and studied voice.

As many of our more accomplished pipers, Dave started out as a dancer under his mother's critical eye at the age of 9. And, as most often is the case, Dave did not have the desire to become proficient in this endeavor and abandoned the dancing idea by the age of 12. However, David's sister Nancy, was on her way to becoming a champion dancer and this of course meant that the Wilson family were regular attenders of our local Highland Games. Since Dave was attending the games anyway, his father thought he should be taking some sort of active interest and the most logical seemed to be playing the bagpipes.

David took lessons from Mr. Nicholson for about four years and almost immediately joined the Seaforth Cadet Pipe Band. (At that time Mr. Nicholson did not have a boys' band and many of his pupils were in the cadet band.)

Dave was a good pupil and after six months of tuition won a 1st and 2nd prize at the Vancouver Ladies Pipe Band Festival. Since that time he has never looked back and was always at the top of the prize list through his Novice, Juvenile, Junior and Amateur piping days.

Most people will know David as an individual competitor rather than a band piper but he has played with several bands after leaving the Seaforth Cadets. He played with the Crawford Pipe Band for two years and the Royal Canadian Engineers Pipe Band for two years between the ages of 17 and 21 and more recently was the Pipe Major of Branch # 179 Royal Canadian Legion Pipe Band in 1968.

Dave's main interest was individual competition, however, and after leaving Malcolm Nicholson he began seeing Ronald Foreman for lessons. During all these years since age 13 he was getting additional coaching from one of Vancouver's better known pipers, the late Donald MacDonald. Dave and Donald became very close friends and in latter years Donald was David's number one tutor.

The highlight of Dave's piping career to date was during the years 1959, 1960 and 1961 when he won the Senior Amateur International trophy three years in succession. He joined the ranks of the professional pipers the next year and competed regularly for another two or three years before dropping out of the piping scene for about three years. As with so many of our young pipers Dave had become saturated with weekly summer games and winter lessons and needed a rest. His pipes were seldom, if ever, out of the pipe box during this time and it wasn't until Mr. Robert Menzies requested Dave to teach Robert Jr. that he came out of retirement. Since that time Dave has taken an active interest in teaching and has once again started to compete professionally on a regular basis.

Being so closely associated with highland dancing it was no surprise that Dave became one of the better dancing pipers. For years the local games committees

requested his services. Although he doesn't play for the dancing as often as in the past he still pipes at several dancing competitions each year.

Teaching the bagpipes seemed almost inevitable. Since his mother had a large school of dancers there were obviously a large number of dancers' "little brothers" who were looking for piping teachers. Once the parents realized that Dave was an accomplished musician it seemed only natural he should be chosen. At one time Dave had a fairly large number of pupils but in the last year or so he has restricted his school to about 13 or 14 pipers.

Dave's newest venture is directing the newly formed North Vancouver St. Andrews and Caledonian Society Boys' Pipe Band. They are practicing regularly and have already made several public appearances. I am sure we will be hearing more of these youngsters in the near future.

David is married and has two children - a girl four and a boy two. His daughter has been taking highland dancing for a year and I am sure his son will eventually try his hand at piping. Under these conditions there seems to be little doubt that we will continue to see David Wilson and family at the highland games for years to come, as the next Wilson generation continues the Highland tradition.

THE PITCH FOR PIPING

As the legend goes, the Irish gave the bagpipes to the Scots. And the Scots were too bereft of humor to see the joke; they went right ahead and played them.

These days it's not just Scots who blast away on the pipes. What with fretting over The Bomb and struggling with polyethylene packaging, one finds precious few means to escape reality, even momentarily. But a growing number of men are finding that a fine way to shut out the world, assert their masculinity, exorcise the devils, and revenge themselves upon civilization is by mastering The Great Highland Bagpipe. It's a do-it-yourself instrument that takes no teacher, no previous knowledge, and no talent.

The music of the pipes is a man's music -- a blue water sailor's music, a hunter's music, and above all a warrior's music. There's nothing more expressive of male emotions, and there are pieces for every mood. A few rousing bars of a strathspey like "The Rothicmurchus Rant" will sharpen a mood of elation, while the lament, "MacCrimmon Will Never Return," will change puerile peevishness into black and noble melancholy. The pipes can be sentimental, too. "My Wife Marion Has Left Me" is hauntingly mournful, while the lively reel, "The Charms of Whiskey," is an ode to life's other delights. Not only is it a man's music, but it takes a man to produce it. For the occasional woman piper, we can only borrow a phrase from Dr. Sam Johnson: the wonder of the thing is not that they do it well, but that they do it at all.

The novice piper's first reward is the satisfying racket he produces. Ringing telephones cannot penetrate the wall of sound made by three drones and a chanter, and the bickering of children won't even dent it. Even a really leather-lunged wife has trouble getting through. Splendid isolation alone is worth the price of a fine set of pipes; the soothing effect the heroic cacophony has on the man who produces it is a fine fringe benefit. While the noise made by a beginning piper seems to have anything but a calming influence on those around him, it very effectively makes his own nerve ends lie down quietly side by side -- a sort of musical steam bath for the emotions.

It takes the errant piper a little while to begin to sense the true splendor and glory of pipe music, but it will be obvious to him from the beginning that he's got hold of something really different. The sounds made by the pipes are like those of no other instrument. Even its scale is not the tame, precise, civilized sequence of tones he's accustomed to hearing. Pipe tunes, especially the older ones, are wild, primitive things, and only a piper can appreciate them. That others are so ignorant concerning piping is, in a sense, a highly gratifying feature of the art. When you're one step beyond random squeaking and honking, no one but another piper can tell whether you're a good player or a poor one. In fact, your first halting efforts may sound better to the uninitiated than the practiced performance of a skilled piper. Your music will flow evenly and smoothly from the chanter, while his is continually being interrupted by gurgles that fall strangely on a layman's ear.

The facility that produces these gurgles marks the expert bagpiper. The piper blows through the blow-pipe to fill the bag, which in turn forces air to the chanter. Since the chanter is blown remotely, the only way important phrases can be accented is by putting in incidental notes, the execution of which is excruciatingly difficult. These grace notes and doublings are stylized and traditional, and most of them are as tough to play as their Gaelic names are to pronounce. If a prospective piper proposes to become expert he has to practice these finger-twisters religiously before setting out to master any but the simplest tunes. If, however, his object in taking up the pipes is to torment his neighbors and indulge in a little ego-gratification, he'll be forgiven for short-circuiting the refinements. Later on, as his skill develops, he'll be able to pick up a few of the easier doublings to spice his playing.

Aside from the matter of doubling, not many instruments are easier to learn than the pipes. All that's needed is ten fingers (although there's at least one seven-fingered piper in the U. S.), good lungs, enthusiasm, and old-fashioned gall. The pipe scale has only nine notes; there are no sharps, flats, or key signatures to bother with, and the rhythms -- once you're accustomed to them you recognize that they are indeed rhythms -- are nearly always simple. It takes an afternoon to learn all you need to know about reading music. In fact a musical background is of doubtful advantage to a beginning piper. If he's already a musician, he'll have to unlearn much he's picked up in playing decadent, effete modern music.

One of the more exasperating characteristics of the pipes stems from the difficulty in even holding onto them. The drones tend to slither off the shoulder, the bag collapses and snuggles up into the armpit, and the chanter is shaped so that it absolutely cannot be grasped securely. One can always spot the neophyte -- as he struggles with his outfit his appearance is reminiscent of that of a fragment of the Laocoon group. When first he essays to coax sound from the instrument, he feels as if he's blowing up a leaky air-mattress -- his temples throb, his vision blurs, and only skronks come forth.

The first step toward becoming a piper is the search for a set of bagpipes, which in itself can be a tough proposition. Real Scots pipes run from \$75.00 to upwards of \$300.00. A good set can be had for about \$100.00. The padded cost of more expensive ones doesn't go for musical quality. It pays for extra adornment and silver trimmings. Thrifty Scotch types with time on their hands for searching can occasionally find bargains in secondhand pipes, but the doctrine of caveat emptor applies forcefully in the matter of used instruments.

Piping spread with the British Empire, and as a consequence quite good pipes are made today in Pakistan and other former crown colonies. Patriotic Scots and members of the Glasgow pipe-manufacturer's consortium insist that Pakistani instruments are inferior. But it takes an expert ear to tell the difference, and they can be had for \$50.00.

As soon as the newness wears off, the bagpipes seem to become invested with human characteristics. For one thing, they can be lyrically cooperative as well as miserably cranky and exasperating -- a painful reflection of their owner's mood. But like humans, they can be soothed by the cup that cheers. Treacle will do -- add a bit to the bag for malleability. If you're drinking whiskey it's better; but coconut milk will suffice.

The reeds, the thin pieces of vegetation on which many an instrument stands or falls, are a fairly constant annoyance. The design of the four reeds was frozen about the time of the Battle of Killiecrankie, and the piping fraternity would be scandalized if anyone prepared to modernize them. Since there's only about a seven-in-ten chance that any one reed will work properly when first blown, there is, as any crapshooter can tell you, less than a one-in-four probability that the pipes as a whole will take off from a cold start. This perennial reed problem, together with the necessity for continual tinkering with sticky check valves and frayed packings, insures that a piper spend at least an occasional evening overhauling his set.

No dissertation on piping would be complete without some consideration to the noise problem. It's formidable. However, the beginner should be warned against trying to solve it by shutting himself in the bathroom to play. The resulting sensation is like being a clapper in a bell. A real aficionado of piping practices in the wide open spaces where he can walk. No one knows why, but a piper has to be able to pace up and down as he plays, preferably with his knees turned out.

If you live in a metropolis, however, the Scots and the devil have connived to produce a practice chanter. It is a frustrating gadget with a plastic reed, so constructed that full bagpipe-strength blowing will produce only an innocuous buzzing tune. The scheme is to use it while learning the tune, and to unlimber the pipes themselves only for concertizing or lease-breaking.

If you take up the pipes, chances are it will be for their novelty and obvious gag value. But be warned, friend -- they grow on you. It may be the air pressure on the base of the brain that does it, but the most placid novice becomes a deadly serious piper the minute he learns a few of the doublings. In the second state he becomes dangerously sensitive to slighting remarks. Only in the final state is he again oblivious to insult. That's because he plays the pipes loud, he knows he's good, and it would take the lungs of the North Wind to break the sound barrier and tell him otherwise.

- by Blake and Terry King
Reprinted from the "Clipper"

Editors Note: WELL??!! SURELY THIS SHOULD INSPIRE COMMENTS.

ISLAY PIPERS

The annual competition held by the Islay Piping Society is rapidly becoming of more than local interest. This year, the commendable idea of having an open contest, with the aim of attracting some of the top professionals, fell a bit flat because the date chosen coincided with that of the Edinburgh Police contest. However, with better luck next year this might well develop into an important date on the piping calendar.

Overall winner of the open events was Dugald Ferguson. Angus J. Currie of Bowmore was the leading local player, with Robert Paterson the best of the juniors.

The judges were Duncan R. Cameron and Ronald MacCallum. Chairman was the society president, Dr. Alastair Tait, and the prizes were presented by Mrs. Tait.

March (Open) - 1st Dugald Ferguson, Glasgow; 2nd Tom Johnstone, Glasgow; 3rd John Forbes, Kirkintilloch.

Strathspey and Reel (Open) - 1st Dugald Ferguson; 2nd John Forbes; 3rd Tom Johnstone.

Hornpipe and Jig (Open) - 1st Tom Johnstone; 2nd Dugald Ferguson; 3rd John Forbes.

March (Under20) - 1st Robert Paterson; 2nd Jas. MacEachern; 3rd James Campbell.

Strathspey and Reel (Under 20) - 1st Robert Paterson; 2nd James Campbell; 3rd James Brown.

March (Islay Members) - 1st John MacIntyre, Bonahaven; 2nd Angus J. Currie, Bowmore; 3rd James MacEachern.

Strathspey and Reel - 1st Angus J. Currie; 2nd Iain Campbell, Bowmore; 3rd John MacIntyre.

Slow March and Jig - 1st Iain Campbell; 2nd James Campbell; 3rd Angus J. Currie.

Chanter Playing - 1st Innes MacKechnie, Keills; 2nd Duncan Coull, Aberdeen.

Special for oldest competitor - won by 79 year old Archie Currie, Port Wemyss.

Society Special for lady piper - Mrs. Lily MacDougall, Port Askaig.

Judges' Special for performance of slow march - Lily MacDougall.

Reprinted from the Piping Times
July, 1970

BI-MONTHLY COMPETITIONS

In general the Bi-Monthly Competitions for 1969-1970 were most successful but several policy changes are to be made for the 1970-1971 season.

1. In order to offset the basic expenses involved in sponsoring these competitions the Board of Directors of the B.C. Pipers' Association has voted to institute an entry fee. The fee will be \$1.00 for the Novice competitors and \$2.00 for all other competitors. This fee qualifies the piper to compete in all bi-monthly events for the season whether he plays in one event or four.

2. The Novice class, due to its large size, will be divided into two sections. The present class will be divided using an alphabetical system.

3. Novices will compete in two competitions only.

- a. March
- b. Old Highland Air

4. The winners in each Novice section will compete at the year end Ceilidh to determine the winners of the Novice class.

5. The year end Ceilidh must be attended by competitors if they are to qualify for perfect attendance pins. This rule will apply to all classes.

The Bi-Monthly schedule, the entry form and the list of pipers in each Novice Section will be sent to all members within the next month.

REMAINING COMPETITIONS

The remaining major competitions for 1970 are as follows:

Coeur d'Alene Festival - July 24, 25, 26, 1970

St. Andrews and Caledonian - September 12, 1970

Seattle Highland Games - August 1, 1970

See you on the Pipers' Charter in '73.

SUMMER VACATION

Once again summer has arrived and the Newsletter staff plan to take a vacation. Therefore, there will be no August issue.

We wish our readers an enjoyable summer and will see many of you at the Games.

See you in September.

Bob, Bill, Sharyn and Linda

"Playmate"

SECRET

1. The purpose of this document is to provide information regarding the activities of the organization in the area of [illegible] and [illegible].

2. The information contained herein is classified as [illegible].