

# B. C. PIPERS' NEWSLETTER



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

FEBRUARY, 1962.

No. 23

AN ASSOCIATION FOR THE PRESERVATION OF BAGPIPE MUSIC

AND THE ENCOURAGEMENT OF PIPE PLAYING IN BRITISH COLUMBIA

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

Published monthly by the British Columbia Pipers' Association.

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COMPOSITION CONTEST:

This is your last reminder of the Composition Contest, since all entries must be submitted by March 1st. If you are intending to enter the contest, you had better do so without further delay. This competition is open to all readers, regardless of whether or not they are members of the B.C. Pipers' Association.

The top tunes will be reprinted in the Newsletter, and prizes will be announced at the Indoor Gathering on March 24th.

The competition will consist of three classes:

1. Marches
2. Strathspeys or Reels or Jigs (one only)
3. Slow Marches or Retreats

The prizes will be \$10.00 for the winning tune in each class, and an additional \$10.00 for the top tune in the contest.

CONTEST RULES:

1. Each tune will be submitted in duplicate.
2. The composer's name, the name of the tune, and the year of its composition will be stated in an accompanying letter, but will not be written on the music.
3. An entry fee of one dollar will accompany each tune.
4. A competitor may enter as many tunes as he wishes in each class.
5. All entries must be sent to 3726 Blenheim Street, before March 1st, 1962.
6. The Association may reprint any of the entries at a future date.
7. The names of the judges will be announced only at the conclusion of the contest.
8. Prizes in any class may be withheld in the event of insufficient entries.

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LEARNING TO PIPE

by Seumas MacNeill

It is of interest to consider how it was that we ourselves came to learn to play the bagpipes. As the poet almost said, - some were born pipers, some acquired piping, and some had piping thrust upon them. Many people seem to be born with a love of the big pipe, and from their earliest days make every effort to learn how to play it. If they are lucky, they meet with someone able to teach them properly, and they become pipers. If they are unlucky, they become wistful enthusiasts to the end of their days. An example of the first group is my teacher, Archie MacNeill who, born in a village innocent of the great music, nearly broke his mother's heart by his habit of following tinker pipers into the hills. By luck a competent piper came to stay in the village, and so another piper (and the foundation of hundreds of pipers) was created.

Examples of the unlucky ones are legion, and this is the field in which piping societies could do a great deal of good work. It is one of the aims of the College of Piping, for example, that no such unlucky enthusiasts shall grow up in Glasgow or Edinburgh, at least. An ambition to learn the pipes cannot be created, but once it is there it deserves every encouragement.

Many people of course acquire piping, without having been conscious of the blind desire to learn. In many piping families it is taken for granted that all the boys will learn to play. No complaints are heard, but there is no particular effort or enthusiasm either. later when they grow up these young men can either drift into or out from piping.

Quite a number of pipers have had their piping ability thrust upon them, usually by a father who himself wanted to be a piper but did not have the opportunity. Incidentally one of my best pupils at present was almost the victim of a strange twist in this system. His father had been unlucky, and he was determined that his children should not be. Accordingly he sent his eldest son to learn the pipe<sup>s</sup>, but it was not in him, and his father's ambition received quite a set-back. The same happened with the second son, and the third. When the fourth expressed a desire to learn them, his father had lost heart, and in reaction refused to allow the boy to try. After two years however he repented, and soon found to his surprise that he had a piping genius in the family after all.

Sometimes within a piping family, piping is thrust upon an individual member of it, and very occasionally this is successful. In the vast majority of cases however a boy who is put to it against his will, never makes anything of it at all, and the whole crazy effort is a complete waste of time and temper.

Of all who go to make up what we might loosely call the piping world, the vast majority are those who never learn to play as well as they had hoped. This is mainly because the number of competent teachers of piping is small compared even with the number of competent pipers. To be able to teach requires a sound knowledge of piping and a sound knowledge of psychology. It requires also patience, enthusiasm and a good memory. A teacher must be dependable and stable - and in fact he must have so many desirable qualities that it is no wonder that good teachers are scarce.

There are two ways in which piping can be taught. The first of these is by the teacher who loves his job. Whether he receives payment or not for his work, he is a true amateur, finding his real reward in the progress and achievement of his pupils. These men are scarce, but they have a tremendous influence on piping. They produce nearly all the great players of the next generation. John MacDonald of Inverness, a professional teacher and principal instructor for the Piobaireachd Society, was such a man. So also was his teacher, Calum Macpherson, and so no doubt were the great MacCrimmon pipers. So also were Sandy Cameron, J. MacDougall Gillies, Willie Ross and Archie MacNeill, all men to whom the money was not the incentive. Wherever there is a successful school of piping, whether in Watersay or Vancouver, in Monymusk or Medicine Hat, such a man is sure to be found.

The second way in which piping can be taught successfully is when both money and organisation are available to provide an additional incentive. Many pipers have the ability to teach, but don't (who can blame them) because seeing their pupils make progress is not sufficient incentive, or the bother of being somewhere at a certain time is too much. But if an association does the organising, and provides the cash, these people are transformed into competent and successful instructors. Not that this means that every piper employed by an association is only in it for the money - It's just that the number of available, competent teachers can be increased tremendously in this way. The Piobaireachd Society for example until comparatively recently had instructors visiting the remoter parts of Scotland. The College of Piping is able to extend its activities in the same way. The Gaelic College of Nova Scotia and the Witwatersrand Piping Society are able to command the services of a top teacher in this way also.

One might have the impression from all this that unless a young piper can attach himself to a good teacher, either who is teaching on his own or for a society, he has no hope of becoming a good player. This is not so - at least in Scotland - for a lad can learn as well as be taught, and in fact after he reaches a certain stage in ability he can only learn, for teaching becomes a very long, tedious and artificial business. There are many examples of good pipers in Scotland whose formal tuition has been quite limited, but who have listened and learned. In fact although it is perfectly true that most great pipers have a long and noble pedigree of teachers, there are some equally good ones who have more or less pulled themselves up by their bootlaces.

There are signs that this process can be applied at greater distances now, for records and tape recordings have made good piping available in every home. A certain amount of formal instruction is of course always essential, but perhaps that too can be reduced when more suitable recordings become available.

- Seumas MacNeill -  
Joint Principal  
College of Piping  
Glasgow

VANCOUVER LADIES PIPE BAND FESTIVAL:

The Annual Vancouver Ladies Pipe Band Festival will be held on February 15th, 16th and 17th, at the Cambrian Hall, 215 East 17th Avenue. The piping events will be held on the 17th, and will commence at 2:00 p.m.

The following piping and drumming events will be held:

Under 12 Amateur Marches  
Under 12 Amateur Strathspeys and Reels  
Under 18 Novice Marches  
Under 14 - non-prize winners: Strathspeys and Reels  
Ladies Amateur Slow Airs (confined to members of Vancouver Ladies Pipe Band)  
Individual Drumming  
Under 16 Amateur Marches  
Under 16 Amateur Strathspeys and Reels  
Over 16 Amateur Marches  
Over 16 Amateur Strathspeys and Reels  
Drum Corps Competition. (1 piper, 1 bass drummer, 1 tenor drummer,  
3 side drummers)

The Drum Corps must be from either "B" Class or Juvenile or "C" Class bands.

All pipers must be prepared to show proof of age by means of a birth certificate.

We would ask you to give the Ladies your support in their very excellent endeavours.



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HINTS ON THE CARE OF BAGPIPE REEDS: (The following is a reproduction of a leaflet written by Robert Thomson, Leicester reed-maker, and is produced here with the author's kind permission)

It goes without saying that the first essential is to select a reed made by a maker of good repute.

The following hints are by no means exhaustive and deal only with the more common faults and their remedies. In actual fact each individual reed presents its own problems and this brief survey touches only on the wider aspects of reed culture.

Special Reed Kits are now on the market but are not necessary if the piper provides himself with the following "tools":-

1. A GOOSE FEATHER. This is very useful if the mouth of the chanter has become choked with sediment. Accumulated sediment will affect the performance of the chanter.
2. SEALING WAX - for drone tops. Also some fine hemp and some cobbler's sewing wax. Used for new bridles or new bindings on drone reeds.
3. VERY FINE GLASSPAPER. also a sharp knife or chisel and a hard cutting-block. Even a fine file.
4. A MANDRIL. This can be made from a half cycle spoke tapered for the last  $1\frac{1}{2}$  in. to 2 in. Certain smokers' knives possess a sharp spike which is very useful.
5. A SMALL PAIR OF PLIERS - cost of about 1/6d.

Before discussing the main problems it is important to remember that reeds are best LEFT ALONE AS MUCH AS POSSIBLE. New reeds should be played for several days before they are tampered with. If too strong at first a hemp bridle should be tied and gradually "eased" as the reed weakens.

ALWAYS SEAT REED FIRMLY IN THE CHANTER.

WHAT TO DO	RESULT
REED TOO STRONG	
1. Tie a bridle and so close mouth of reed.	Reed sharpens. Loses "freeness". May become sticking.
2. Ease tips by rubbing on fine glasspaper. Rub last $\frac{1}{4}$ " of blades. See that blades are kept.	Flattens. This may be rectified by sinking in chanter. Reed becomes free. May go false on F.
3. More drastic. Reduce thickness of blade near tying. Ease tips as in (2)	Again flattens reed. Same general effects as in (2)
4. Not recommended for non-expert. Narrow blades by shaving slice off each side. This will reduce the open mouth. Rub as in (2)	Sharpens reed.
5. Squeeze blades together manually.	Sharpens and "eases" reed.
REED TOO WEAK	
1. Push mandril through from staple end (reed must be damp when doing so). Results are not long lasting.	Flattens reed. Sink in chanter to rectify.
2. Open blades by manual pressure on blades - or use pliers.	Flattens reed.
TO SHARPEN	
1. Cut one-thirty-second of an inch off length of blades.	May cause squeal. Loses resistance. May be necessary to rub tips. Stiffens reed.
2. Sink in chanter.	As above. Strength unaffected.
3. Reduce width of blades.	As above. Rub tips.
4. Squeeze blades together manually.	Eases reed. Helps when "breaking in" a new reed, if done each time immediately before playing.

WHAT TO DO	RESULT
TO FLATTEN	
1. Reduce thickness of blades.	Flattens drastically. May have to shorten blades to compensate. Weakens reed.
2. Rub tips of blades.	Less drastic. Compensate by sinking in chanter.
3. Open reed by	
a. mandril	Strengthens reed. Compensate as above.
b. pliers	
c. fingers	

In actual practice a combination of the above may be necessary. Alterations should be carried out in small doses. Once reed is right leave well alone.

PRACTICE REEDS: Treat exactly the same. One exception - use a rubber band (No. 7) folded three times in place of the hemp bridle. This also helps to make it easy to "tune in" to other chanters. In the case of plastic reeds take care to avoid twisting the blades when inserting in the reed seat.

DRONE REEDS: Less can be done with drone reeds.

1. "Double tone" - score or shave the tongue slightly.
2. New reeds. If difficult to start always use a hair. "Spring" the tongue sparingly.
3. When reed is old rub the tip of tongue with fine glass-paper.
4. See that the wax is intact.
5. A rubber band in addition to the normal bridle helps to make easy adjustment.
6. Keep check on the taper of drone joint in case old hemp has become stuck there.

GENERAL: If reeds have not been played for a long time and have become dry, wrap them in a damp cloth several hours before playing.

If you HAVE to play a new reed, put in JUST BEFORE playing.

- Robert Thomson -  
Leicester, England.

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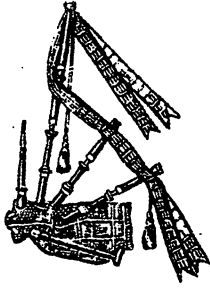
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## VICTORIA HIGHLAND GAMES ASSOCIATION INDOOR MEET

The Victoria Highland Games Association will present their 9th Annual Indoor Meet of Highland Dancing and Piping Events on March 3rd, in the Britannia Auditorium, 1616 Blanshard Street, Victoria.

The following piping events will be held at these games:

- Amateur - 16 years and under - Marches
- Amateur - 16 years and under - Strathspeys and Reels
- Amateur - Open - Marches
- Amateur - Open - Strathspeys and Reels

All entries must be in the hands of Mr. Ken Munro, Secretary, 1290 Tracksell Avenue, Victoria, before Feb. 24th, 1962.

THE SECRET OF THE KILT: (The following clipping appeared as a news item in the Timaru Herald, New Zealand.)

"A Scottish baronet (Sir Alexander Seton) was donning his full Highland dress to sit for his portrait when a wasp found its way into his kilt and stung him, says the "Daily Express."

Sir Alexander continued dressing and kept his appointment with the artist in Chelsea. He said afterwards:-

"My language was terrible. I was in sheer agony for two days. Then it cleared up and the pain went.

"Anyway, at least something definite has been proved about the kilt, hasn't it?" "

THE ENTERPRISING WASP: (Commenting on this new item, appeared the following editorial)

"What happened to the wasp that crawled up the Scotsman's kilt? Did he get off scot free, or was he executed as a spy?

This was the wasp that stung the unfortunate Sir Alexander Seton as he was donning full Highland dress before sitting for his portrait. The insect's curiosity can be readily understood. One of the world's best-kept secrets has been the nature, presence or absence, of the well-dressed Highlander's nether garment. Your average Scotsman can gossip as easily as the next one, especially when stimulated by his national beverage, but ask him that one question, and his only answer is a Mona Lisa smile. He immediately joins the age-old conspiracy of his kin.

The only way for Sassenachs to find out is for one of them to make a personal investigation and report. Strangely enough, this seems never to have been done. So it has been left to an intrepid wasp to make the pioneer exploration. Yet we still don't know the answer to the great question. We don't know whether the wasp's sting was one of triumph or disappointment. Sir Alexander, obviously after he had moderated his "Terrible" language, commented: "Anyway, at least something definite has been proved about the kilt, hasn't it?" What actually does it prove? After all, he could still sit for his portrait. The incident, however, opens up an awful possibility. Suppose the wasp found the field clear, and is now busily spreading the good news around the nests. There'll surely be some lively dancing and a lot of unrehearsed steps in bonny Scotland before long."



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VANCOUVER GAMES: 1945.

Watching the pipe bands that were lined up and ready to compete at the Scottish Sports in the Victory Year, 1945, I got imaginative, and looking them over, I saw in each some of the characteristics of bagpipe music. The soldierly bearing and military discipline of the Seaforth Highlanders made me look on them as the martial sound in the music. The lively youthfulness of the Seaforth Cadets could be likened to the stirring and lively music of the pipes. In the Ladies Pipe Band I saw the charm and beauty we find in the pleasing tunes. The Police Pipe Band was symbolic of the robust, bold and deep sounding tone of the pipes, and blended well with the lively, martial and sweeter sounds. The Wallace Pipe Band brought to mind real romance, as every Scot would remember the tales of war and adventures of our warrior patriot - William Wallace.

With these thoughts in my mind, the pageantry of the competing bands made a much grander spectacle, and I never guessed that one day the story would have the honour of appearing in a B.C. Newsletter.

"From earliest times in every part of Scotland there were festivals or games at which feats of strength were exhibited. Brawny Scotsmen who excelled in wrestling or heaving huge boulders through the air competed for championship honours. At a later period there were competitions in archery, where a silver arrow was the chief prize. Later on still, there were gymnastic exercises and field sports so common to-day.

Recently pipe band competitions were added, and in every large city in Canada where there are Scottish gatherings many pipe bands take part. At the Scottish sports held in "Victory Year" at Brockton Point Grounds, pipers appeared in all the glory of their picturesque tartan garbs, and bands competing made a more than usual spectacular display. For generations pipers and composers have added their gifts of personality as well as emotional and imaginative power to the characteristics of youth and beauty found in this bold, martial and romantic music. And it was the spirit of this music that was pictured in tableau form, and presented by the competing bands to the spectators in the grounds.

It was late in the afternoon and those in the grandstand were tiring slightly as the bands, with ranks dressed, stood lined up ready for the call to proceed.

The first call was for the "Seaforth Cadet Pipe Band". On it came, a cheerful group of young lads with bright smiling faces, eyes flashing and joy in their hearts. All are happy for they have the world at their feet, and their journey through life is just starting. In their

restlessness and merriment we see represented the youthful gladness in the pipe music. A caution and their perfect stillness bespeaks discipline. The pivoting of "Hughie", their young leader, is as smart as the movements of his boys are snappy. Tall and stately he leads them off but nothing can be heard now for the cheering. The crowd with its energies revived drowns out every other sound with its enthusiasm. Soon the band completes its turn and eyes are shaded to watch it disappear into the golden autumn sunset. Many pray that the sunshine of joy in their young hearts may brighten the world as they go through life.

The next call is for the "Glengarry Ladies Pipe Band". Back in Bonnie Scotland the old folks used to relate in fireside tales how Loch Garry was still and Glengarry voiceless when the fairies were out and climbing the heather hills in the "glen". Among the tall trees, on Brockton Point's green sward, there was another fairyland where the Bonnie Glengarry lassies in various tartans stepped out with the graceful abandon of victors worthy of the laurels they had won at Victoria the year before. Well did they typify the beauty in the pipe music. Not the beauty of rouge-pot and powder-puff, but the comeliness of bonnie Bessie MacCrimmon, who hundreds of years ago, excelled all others in grace and beauty, as well as in piping.

The next call was for the Vancouver Police Pipe Band. On came the files of fine physique in plaid and plumage with the sunshine lighting up the tartan of the Bonnie Prince. With a stern dignity they move in silence, and with grave, tense faces stand as motionless as when in the midnight hours they strain to catch mysterious city noises. As proud as "Chieftain in his tower", their spick-and-span Drum Major eyes them over. Firmly and sedately they stride, and pacing alongside, tutor Johnstone moves so steadily one can barely detect the movement in his bonnet plume. Well is the bold sonorous tone in the music represented here.

Next, is the "72nd Seaforth Highlanders Pipe Band". We see approaching the tartaned heroes of martial bearing, clad in the plaid in which "MacLeod" set the white stripe for the Clan MacCrimmon but now "Seaforth", and for evermore Seaforth. They're off with a crash, and those tall drones blow their deep defiant roar into a cloudless sky as strange thoughts leap to our minds. In endless train come the Cape, Crimea, Kabul, Kandahar, Khartoum; Sir Colin and the Seaforth pipes at Lucknow; Magersfontein, The Modder; Ypres, Vimy, Sicily and Italy. People cheer as they have never cheered before. There is victory in the air, and on many a field of victory, the Seaforth pipes have sounded. In our minds we see rows of white crosses, and remember how much we are indebted to these men. With a sharp command, they dismiss, and as they move away, we meditate on the words of Kipling:

"Lord God of Hosts be with us yet  
Lest we forget. Lest we forget".  
Those listening now have heard that martial sound that has never failed  
to rouse the brave heroism.

The next call is for the "Wallace Pipe Band". Here they come!  
For something romantic, this distinctive warrior tartan is sufficient.  
No instruments are needed here. The name "Wallace" at all times is music  
to the ears of the people of the Scottish race. Well they know how their  
hero flashed his patriot sword for Liberty; how his death aroused in them  
a fire which can never be quenched, and how in Freedom's cause this sword  
will always flash.

This romantic touch was a fitting close to a Scottish Gathering  
and the bands presented a fine pageant of the youthful, beautiful, bold,  
martial, and romantic characteristics of the music of the pipes."

• Roderick MacLeod -

• 0 •

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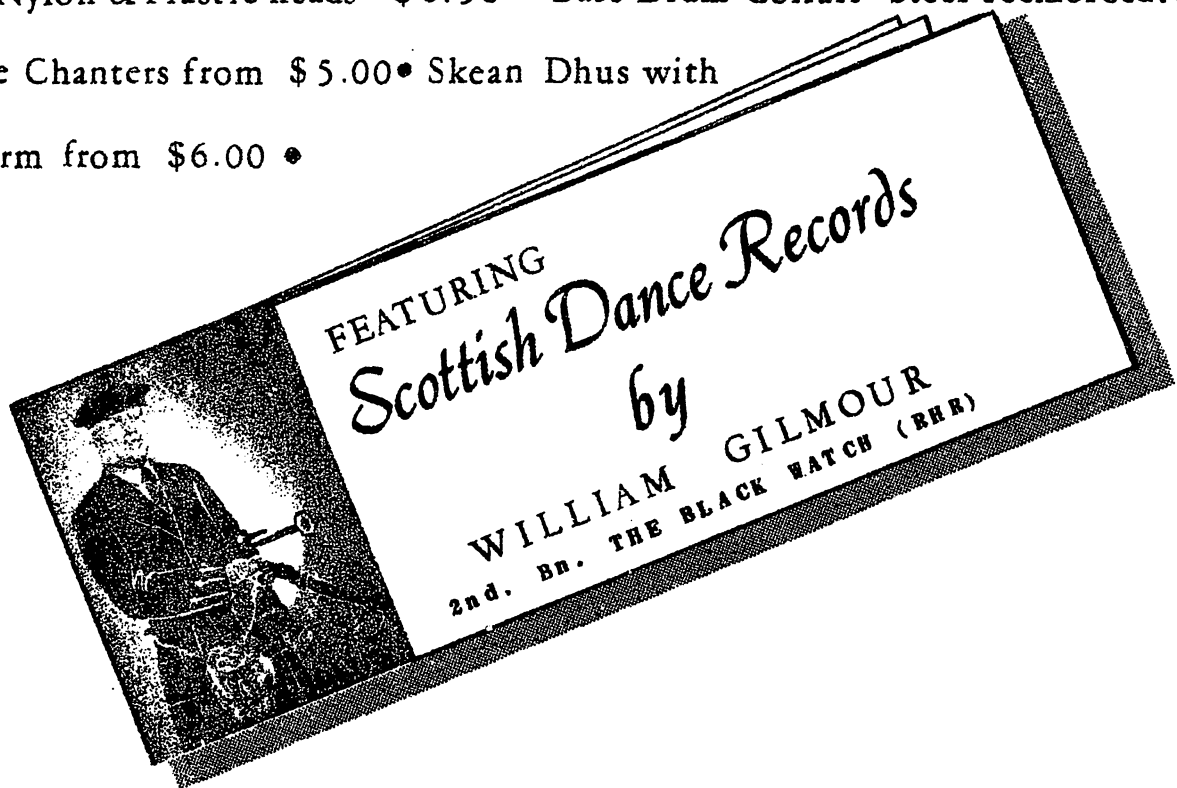
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GENERAL MEETING: FEBRUARY 23rd.

The February General Meeting will be held on Friday, February 23rd, in the band room of the Seaforth Armoury.

The attendance at the general meetings has been improving slightly, and we are pleased to see a few new faces at each meeting. However, we would like to get the support of more members, and would ask you to attend these meetings if at all possible.

The last Friday in each month appears to be a convenient date for our general meetings, and you may plan accordingly, unless notified to the contrary.

MACMILLAN, BLOEDEL & POWELL RIVER LTD. PIPE BAND.

One of the best known pipe bands in Canada, the MacMillan, Bloedel & Powell River Ltd. Pipe Band, or popularly known as the Powell River Pipe Band, has gained virtually every honour open to bands in Western Canada. This band, which has had a remarkable record, has earned itself a permanent place in the roster of great bands in Canada.

The forerunner of the Powell River Company Band was a small group of piping enthusiasts, who got together in 1930 to form a pipe band in the pulp and paper town, Powell River, located on the Malaspina Strait, eighty miles north of Vancouver, B.C. James Mitchell was the first Pipe Major of the band, whose uniform consisted of a tartan tie and balmoral. Of the original band, only William Whyte, Jack Monteith and Danny Smith remain in the district. Following Mr. Mitchell as Pipe Major was John Menzies, who in turn was succeeded by William Whyte. Although the band had no proper uniform, it took part in a parade, welcoming H.M. King George VI to Vancouver in 1939, sponsored by the local Canadian Legion.

Under the leadership of P-M William Whyte, the Powell River Company Band was officially born in 1939, when the Powell River Company assumed its sponsorship. The original band manager was the late Lt. Col. John MacGregor, V.C., M.C. and bar, D.C.M., one of Canada's most decorated soldiers. In his honour, the members of the band decided to adopt the MacGregor tartan as their official dress.

When the S.S. "Athenia" became the first victim of a German U-boat on September 3rd, 1940, the event held a special significance for Powell River. Among her cargo, as she steamed out of Glasgow, the Athenia was carrying a complete new outfit of kilts for the Powell River Company Pipe Band, and these went down with her to the bottom of the Atlantic. Whether the incident had any real bearing on the eventual outcome of World War II, or not, has never been authentically determined, but it certainly did not deter the Powell River pipers from ordering another set of uniforms from the Old Land, and these successfully passed through the blockade.

The going was not easy for the band during the war. Its ranks were naturally depleted, as many of the members changed into uniforms of the Canadian armed forces. The band continued to operate, however, and was a frequent performer at local events. Its first real triumph beyond the Powell River district was a five week tour to California and Texas. This trip, under P-M Whyte, was to be the first of many successful trips.

At the conclusion of the war, George Gairns, who had become Pipe Major in 1944, began re-building the band, as the servicemen started returning home. At the death of P-M Gairns in 1947, leadership was assumed by Donald MacKenzie. P-M MacKenzie led the band until 1955, when ill health forced him to retire. It was under his leadership that the band first entered active competition, and his diligent labours laid the foundations which have made the band what it is today.

It might be said that the turning point in the band's rise to fame took place in 1952, when the Powell River Company first brought out from Scotland what could be termed as new blood. The first import, Bert Sorley, leading drummer of the World's Champion Bowhill Colliery Pipe Band, was followed by many pipers and drummers from leading Scottish Bands, such as the Edinburgh City Police, Red Hackle, Dundonald Colliery, Seaforth Highlanders, Cameron Highlanders, Argyll & Sutherland Highlanders, Lovat Scouts, and the Cameron Highlanders of Canada. The character of the band has obviously radically changed since its inception. Originally composed essentially of home-town pipers and drummers, it is now made up of top performers from Scotland and Canada.

The band has taken prominent parts in such parades as the Pacific National Exhibition Parade, the Calgary Stampede, the Grey Cup Parade, the Seattle Seafair, and proved to be very popular at California's Disneyland and Knott's Berry Farm. It has participated at both Military Searchlight Tattoos held in Vancouver.

Moreover, the Powell River Pipe Band has rendered a great community service, and has greeted many distinguished visitors to Powell River, including former Prime Minister St. Laurent, Earl Alexander of Tunis, and Adlai Stevenson. Few community events in Powell River and district are held without the band's participation. It has, in short, become a Powell River institution, and its international ambassador rolled into one.

The present Pipe Major, David Westie, has worked the band into a top competition band. From 1958 to 1961 the Powell River Band won the coveted Stewart Trophy for "A" Class Competition in the Vancouver Caledonian Games, and all top honours in the same years at the B.C. Pipers' Indoor Meet. In recent years the band has won the top class in Seattle, Portland, Los Angeles and San Francisco. One of their greatest thrills was winning the "A" Class Championship in Vancouver in 1961, over a roster of top bands, including the Seaforth Highlanders of Canada, the 2nd Battalion Black Watch, R.H.R. of Galetown, N.B., and the 48th Highlanders of Canada, of Toronto, Ont.

The drum section is certainly worthy of special mention. This section is headed by George Pryde, formerly of the Edinburgh City Police Pipe Band, and a drummer of world championship calibre, whose technique is studied by drummers all over the world, and is universally admired.



A recent triumph of the band was the appearance of its long play record, which has had great success all over the world. The record gives a fine demonstration of one of the specialties of the band: jigs and hornpipes.

In 1960, with the amalgamation of the Powell River Company and the MacMillan & Bloedel Company, the band became officially known as the MacMillan, Bloedel & Powell River Ltd. Pipe Band. The band is presently in the process of obtaining new uniforms. The pipers will retain the MacGregor tartan with green tunics, and the drummers will now wear the Hunting MacMillan tartan with scarlet tunics, in honour of Mr. H.R. MacMillan, retired Chairman of the Board and elder statesman of the giant company.

What the future has in store for the Powell River Band is naturally not known, but undoubtedly we will hear further fine performances from this outstanding pipe band.

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LADIES' NIGHT, VANCOUVER ISLAND PIPERS' SOCIETY:

No great stretch of the imagination was needed to consider oneself back in Scotland on Ladies' Night staged by the Vancouver Island Pipers' Society, at the Colonial Inn, Victoria, January 27th.

President Peter George welcomed the company, and after a good dinner, an unusually fine collection of Old Country slides was shown by A.H. Stevenson. There was piping - from slow airs to jigs, and the Scottish tunes on the accordion by Mr. G. Craigie, and the spirited singing by Dorothy Hosie were warmly appreciated. Dancing of quadrilles and a waltz added to the gaiety of the evening. In an informal piping contest, judged by the ladies, veteran member Dana McIsaac carried off the honours.

While attendance was not all that had been hoped for, the smaller number seemed to confer something of cosiness to the gathering. Considering that there had been celebrations of the birthday of the lad born in Kyle two hundred and three years ago, and that even our salubrious Victoria climate is no guarantee against things like the 'flu, the Society at this "ploy" did "nae sae bad at a!"

-James A. Berry  
Secretary Treasurer  
Vancouver Island Pipers' Society

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BI-MONTHLY COMPETITION - FEBRUARY 9th, 1962.

The Bi-Monthly Competitions held on Friday, February 9th, 1962, in the Gymnasium of the Seaforth Armoury were perhaps the best held since the establishment of these contests. There were forty-five competitors entered - indeed a record. These numbers reflect a great credit on the few teachers in Vancouver and district responsible for the training of most of the pipers in the area.

As a special treat, an exhibition was given by the Optimist Junior Pipe Band. This band, under the leadership of Donald Bellamy and Albert Duncan, has been steadily improving and building up during the past few years, and made a very fine showing. We are grateful to the members of the band and to Messrs. Bellamy and Duncan for their kind assistance.

Edmund Esson had the difficult task of judging the events. The following winners were chosen:

NOVICE Old Highland Airs:

1. John Majer    2. Bill Grout    3. Gary McBride
4. Jean Jarvis    5. Laurie McIlvena    6. Bruce Holmgren

Juvenile Strathspeys and Reels:

1. John MacLeod    2. Michael MacInnes    3. Raymond Irvine
4. Robert Heggie

Junior Piobaireachd:

1. Larry Gillott    2. Bob MacDonald

Amateur Jigs:

1. Alan MacLeod    2. Bill Elder

Senior Amateur Marches:

1. Bill Paterson    2. Alex Young    3. David Ireland

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GENERAL MEETING

FEBRUARY 23rd

ANNUAL GATHERING

MARCH 24th

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