B. C. PIPERS' NEWSLETTER

The official monthly publication of

the British Columbia Pipers' Association

JUNE, 1965. No. 62.

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EDITORIAL COMMENT:

We are taking this opportunity to express our keen disappointment in the fact that this year there will be no Highland Games in Vancouver. After a history of 78 annual games, the Vancouver Games, under the auspices of the St. Andrews and Caledonian Society, will not take place on the first Saturday of August, as they have for many years. Brockton Point will not resound to the thrilling stir of the pipes,- will not attract many visitors with its unsurpassed setting, - and will not house what is to most the premier competition on the Pacific Coast. The General Stewart Trophy, the coveted symbol of pipe band excellence in Western Canada, will not be awarded. The Robert Fiddes Memorial Cup and the Piper's Star will not be won by our leading performers of the day.

Why is Vancouver being robbed of its Games?

We are not in a position to blame the St. Andrews and Caledonian Society for what has happened. However, we do feel that it is our duty to the piping community to express our regrets that the members of the Society have not been able to forget some of the differences which from time to time plague associations, pool together their efforts, and produce their games as usual. We are aware that the association has suffered a great deal from certain well-publicized divisions among the Executive, and that there has been considerable animosity between the various factions of the society. Schisms frequently burst forth in the best-run organizations, especially when they carry out a vigorous programme, but when the moment of truth arrives, - when the very existence of the association is threatened, somehow these differences are usually subordinated in favour of the overall welfare of the group. What a pity this could have not been done here! What a greater pity that the tradition-bound Vancouver Games had to be sacrificed!

Vancouver pipers are going to have a lot of explaining to their out-of-town friends, as to what has happened, during the summer circuit. It is indeed going to be difficult for them to give a satisfactory explanation.

We will take this opportunity to exhort the members of the St. Andrews & Caledonian Society to bring together the association, and produce games in 1966 which will put Vancouver once again into the fore. If this is not possible, some other association might be well advised to fill the breach. The B.C. Highland Dancing Association have held very well-supported games in Vancouver and surrounding communities for many years on July 1st. Perhaps they could fill the breach, or perhaps our own Association could. Let us hope, though, that the breach is filled by the rightful owners - the "Callies".

We invite the St. Andrews & Caledonian society, or any of their members to make a reply to this Editorial comment. We promise to make available to any of these writers the facilities of the Newsletter.

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(We would like to make it clear that the above opinions are those of the staff of the B.C. Pipers' Newsletter, and are not necessarily those of the B.C. Pipers' Association).

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A PIPER (by Seumas O'Sullivan)

A piper in the streets today
Set up, and tuned, and started to play,
And away, away, away on the tide
Of his music we started; on every side
Doors and windows were opened wide,
And men left down their work and came,
And women with petticoats coloured like flame
And little bare feet that were blue with cold,
Went dancing back to the age of gold,
And all the world went gay, went gay
For half an hour in the street today.

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GEORGE R. DUNCAN PASSES:

Our members and readers will be saddened to learn of the death of George R. Duncan, of Detroit, Michigan, on May 30th. One of the most eminent piping authorities in North America, his death occurred after having been in poor health for some years.

George Duncan was born on March 14th, 1902. He was taught piping by William MacLeod, in Edinburgh, and then by Roderick Campbell when he came to Edinburgh in 1917.

He was a tremendous piping enthusiast and a first class performer. Our correspondent Pipe Major John Wilson states: "I do not know of any keener judge of Piping".

George visited our association in 1961, when he judged the 29th Annual Gathering. He made many friends out here during the course of his visit, and greatly impressed us by his keen ear and wide background of piping knowledge.

George Duncan was buried on June 2nd, at 11:00 a.m., and a large turn out of friends, relatives and pupils paid their last respects. P.M. Gordon Tuck played the lament.

Our sympathies are extended to his family.

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LETTER FROM SOUTH AUSTRALIA:

Recently we received a letter from Robert G. Currie, Drum Major of the John McDougall Stuart Memorial Pipe Band, of Adelaide, South Australia, inquiring about the B.C. Pipers' Newsletter.

Drum Major Currie informed us in his letter that in Australia there are about 120 Pipe Band, 25 of them being in South Australia.

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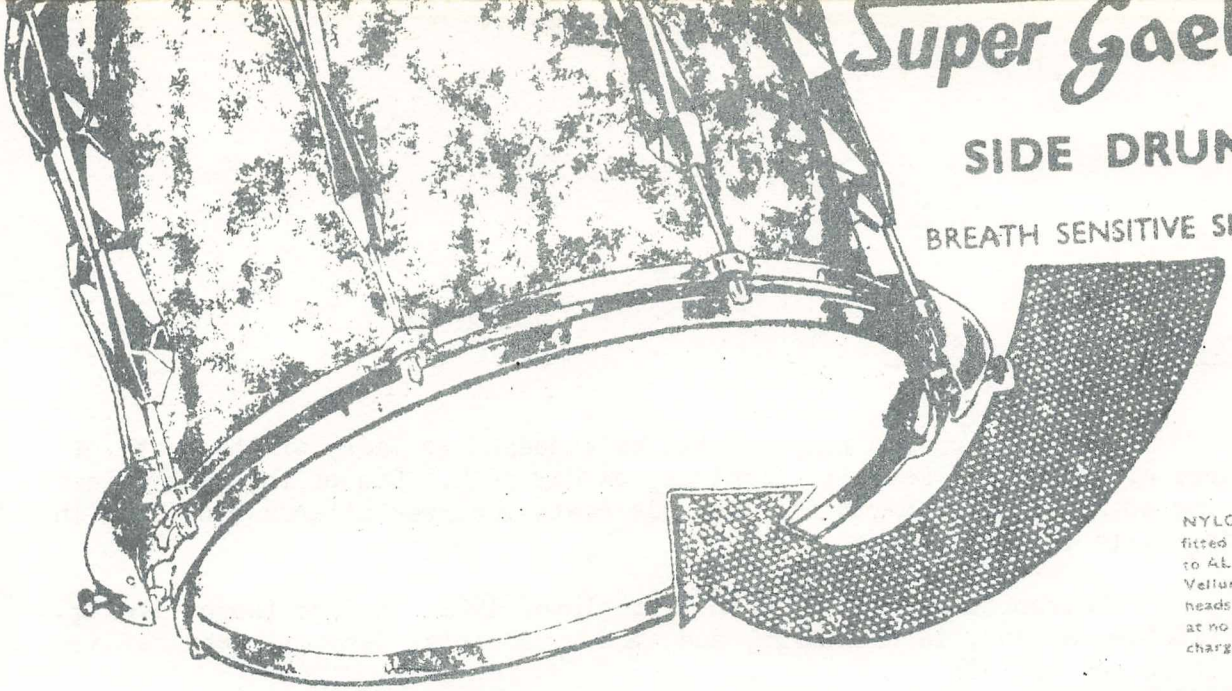

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BAG-PIPE (from the 11th Edition, Encyclopaedia Britannica) (continued)

From England the bag-pipe spread to Caledonia and Ireland, where it took root, identifying itself with the life of the people, as a military instrument held in great esteem by the Celtic races. The bag-pipe was used at weddings and funerals, and at all festivals; to lighten labour, during the 18th century, as for instances in Skye, in 1786, when the inhabitants were engaged in roadmaking, and each party of labourers had its bag-piper It was used in old mysteries at Coventry in 1534. Readers who wish to follow closely the history of the bag-pipe in the British Isles should consult Sir John Graham Dalyell's "Musical Memoirs of Scotland" (London, 1849, with illustrative plates).

On the downfall of the Roman empire, the bag-pipe, sharing the fate of other instruments, probably lingered for a time among itinerant musicians, actors, jugglers, etc., reappearing later in primitive guise with the stamp of naïvete which characterizes the productions of the early middle ages, and with a new name, chorus. An illustration of a Persian bag-pipe dating from the 6th century A.D. (reign of Chosroes II) is to be found on the great arch at Takht-i-Bostan. This very crude representation of the bagpipe can only be useful as evidence that during the fourteen centuries which elapsed between the moulding of the figurine found in the tell at Susa, mentioned above, and the carving in the rock at Takht-i-Bostan, the instrument had survived. The reign of Chosroes was noted for its high standard of musical culture. The fault probably lies with the draughtsman, who drew the sculptures on the arch for the book. Nothing more is heard henceforth of the tibia utricularis. If the drawings of the early medieval bag-pipes, which are by no means rare in MSS. and momuments of the 9th to the 13th century, are to be trusted, it seems hard to understand the raison d'etre of the instrument shorn of its drones, to see how it justified its existence except as an ill-understood reminiscence. What could be the object of laboriously inflating a bag for the purpose of making a single chaunter speak, which could be done so much more satisfactorily by taking the reed itself into the mouth, as was the practice of the Greeks and Romans? There is a fine psalter in the library of University Court, Glasgow, belonging to the Hunterian collection, in which King David is represented, as usual in the 12th century, playing or rather tuning a harp, surrounded by musicians playing bells, rebec, guitar fiddle (in 'cello position), quadruple pipes or ganistrum, and a bag-pipe with long chaunter having a well defined stock. The insufflation tube appears to have been left out, and there are no drones to be seen.

There are interesting specimens of bag-pipes in Spanish illuminated MSS. such as the magnificent volume of the "Cantigas di Santa Maria", in the Escurial, compiled for King Alphonso the Wise (13th century). There are fifty-one separate figures of instrumentalists, forming a kind of introduction to the canticles, and among the instruments are three-bag-pipes, one of which is a remarkable instrument having no less than four long drones and two chaunters which by an error of the draughtsmen are represented as being blown from the piper's mouth. The fifty-one musicians

have been reproduced in black and white by Juan F. Fiano and also by Don F. Aznar. Another fine Spanish MS. in the British Museum, Add. MS. 18,851, of the end of the 15th century, illustrated by Flemish artists for presentation to Queen Isabella, displays a profusion of musical instruments in innumerable concert scenes; there are bag-pipes on f. 13,412 and 419; one of these has two drones, one conical, the other cylindrical, bound together, and a curved chaunter.

The most trustworthy evidence we have of the medieval bag-pipe is the fine Highland bag-pipe dated 1409, and belonging to Messrs. J. & R. Glen, described above.

Edward Buhle points out that from the 13th century the bag-pipe became a court instrument played by minnesingers and troubadours, as seen in literature and in the MSS. and monuments. It was about 1250 that the human or animals' heads were used as stocks and as bells for the chaunters. The opinion advanced that the bellows were first added to the bag-pipe in Ireland seems untenable and is quite unsupported by facts; the bellows were in all probability added to the union-pipes in imitation of the musette.

In the "Image of Ireland and Discoverie of Woodkarne", by John Derrick, 1581, the Irish insurgents are portrayed in pictures full of life and character, as led to rebellion and pillage by a piper armed with a bag-pipe, similar to the Highland bag-pipe. The cradle of the musette is inconceivable anywhere but in France, among the courtiers and elegant world, turning from the pomps and luxuries of court life to an artificial admiration and cult of Nature, idealized to harmonize with silks and satins. The cornemuse of shepherds and rustic swains became the fashionable instrument, but as infalating the bag by the breath distorted the performer's face, the bellows were substituted, and the whole instrument was refined in appearance and tone-quality to fit it for its more exalted position. The Hotteterre family and that of Chedeville were past masters of the art of making the musette and of playing upon it; they counted among their pupils the highest and noblest in the land.

The cult of the musette continued throughout the 17th and 18th centuries until the 'seventies, when its popularity was on the wane and musettes figured largely in sales. Lully introduced the musette into his operas, and in 1758 the list of instruments forming the orchestra at the Opera includes one musette.

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(This brings to an end the article entitled "Bag-Pipe", taken from the 11th Edition, Encyclopaedia Britannica. Published at the University Press, Cambridge, in 1910-1911 this scholarly treatise contained much information which we knew would be of interest to our readers)

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MASTERS OF THE PIOBMHOR ARE FINALISTS IN CITY PIPING TEST:
(from "Oban Times", May 6,1965 - Glasgow Letter)

Two masters of the piob mhor, one of whom is the direct antithesis of the other in build, are the contestants in the final of the knockout competition organised by the Scottish Pipers' Association to be held in the Institute this Saturday.

Let me introduce to you slightly built Kenneth Macdonald who owes his allegiance to the Island of Tiree. Kenneth, who was born and bred in the city, started his piping career at the age of nine years under the guiding hand of Mr. Peter MacFarquhar. He pay tribute to his tutor for teaching him all the finer arts of the light music, while he has no doubt that Mr. Roderick Macdonald has been the great influence in his mastery on the classical side. Having won all possible piping awards as an amateur he entered the professional class and at the age of 20 won his first gold medal in this field at Oban and two years later scored the double by winning the gold medal at Inverness. Kenneth, still single, won the jig competition at the last Uist and Barra annual competition with a tune he composed to a favourite sweetheart. I am sure all his fans wish him all good fortune in the final.

May I now introduce the other contestant, burly Ronald Lawrie from Oban, whom I referred to in a previous article as Britain's tallest piper. Ronald, who is a pipe sergeant in the City of Glasgow Police Pipe Band, forfeited his amateur status away back in 1948, and since that time has been a consistent winner in all major professional competitions. Having won the gold medal in Oban in 1961 he was classified as runner-up at Inverness two years ago. At the present time his excellent contribution to professional piping is the subject of comment among the great masters of the art. Ronald has travelled extensively in the cause of piping and in 1963 spent a short period in South Africa advising advanced pupils there. He has composed several tunes and his ambition is to write a book on "The Theory of Tone of the Bagpipe". A married man with a family, he, like his opponent, states his hobby to be just piping. No doubt Ronald's admirers will also be present to egg him on to victory.

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COMPETITION WAS A KNOCKOUT SUCCESS IN WORLD PIPING:
(from "Oban Times", May 13,1965 - Glasgow Letter)

As chairman at the final of the knockout piping competition held in the Institute last Saturday, Pipe Major John MacLellan, head of the Army School of Piping, Edinburgh Castle, said it was an honour to act in this capacity but an even greater honour to be one of the contestants in the final.

This was indeed a gallant statement by the pipe major as he himself was one of the contestants in the competition. Continuing, Mr. MacLellan said there is no doubt that today Glasgow is looked upon as the home of piping and that this competition organised by the Scottish Pipers' Association had captured the imagination of pipers not only in Scotland but all over the world.

The programme by each individual competitor, he said, required careful preparation and study and those who progressed to the final required to learn a large variety of tunes. He complimented the "Piping Times" for their generosity in presenting a beautiful trophy for the occasion and in conclusion hoped that the competition would continue as an annual event as it had raised the standard of play and the general interest in piping.

This was amply manifest by a hall crowded to capacity and I was pleased to note that in the audience was an adequate representation of youth all enthralled with the magic of this ancient form of music.

Now to the competitors and it must be recorded that Ronald Lawrie and Kenneth Macdonald, the participants in the fray, showed their merit as two of today's leading exponents of the art. A standing ovation was afforded to both, after giving magnificent performances; and the congratulations of all concerned were generously accorded to young Kenneth Macdonald who by the majority vote cast by the audience annexed the championship.

Trophies were graciously handed over by Mrs. Dolly Mackay, treasurer of the association and the honour fell to me to voice praise to these players who had survived so many piping ordeals.

A veritable feast of entertainment followed when Ian MacFadyen, Hector MacFadyen, John MacFadyen, and Pipe Major John MacLellan, all of whom seemed to be imbued with the spirit of the occasion, certainly displayed their mastery of the piob mhor.

At the outset the president referred sympathetically to the death of their Hon. President Mr. John Macdonald, Bulowayo and more recently the passing of Dr. John MacInnes, Glenelg, both of whom had ploughed many furrows in the piping field. Mr. Archie MacPhail, Hon. Pipe Major to the association played the ground of "The Lament of the Children" as a fitting tribute to their memory.

In conclusion Mr. John MacFadyen intimated that due to public demand the association hoped to repeat the competition in the new session and endeavour to increase its scope to include contestants from as far afield as the Western Isles.

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CANADA'S MACNEILS HONOUR CHIEF - FIRST OF JUBILEE CELEBRATIONS:
(from "Oban Times, April 22,1965)

Vancouver, British Columbia, was the scene of the first of many celebrations by the Clan MacNeil, of the Golden Jubilee of the accession of the present chief to the chiefship. Robert Lister Macneil of Kisimul Castle, Isle of Barra, Scotland, the 45th chief, and Mrs. Macneil were the guests of honour at a reception given by the Clan MacNeil Association of Canada on April 3 in Vancouver.

The Chief and Mrs. Macneil were piped in by Peter, Alan, and Michael MacNeil. The Vancouver Girls' Pipe Band played throughout the evening. Mrs. Macneil was presented with a bouquet of red roses and a plaque suitably engraved to commemorate the occasion was presented to the Chief.

When accepting the plaque, the Chief recalled that history tells us only one other Scottish Chief, the Maclean of Duart, at the age of 70, commenced the restoration of his castle and lived to 101 to enjoy 30 years of living in it.

Members of the Clan MacNeil throughout Canada and the United States play to attend the Golden Jubilee Celebration on May 27 in Edinburgh.

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HIS DEATH A LOSS TO PIPING - THE LATE DR. MACINNES, GLENELG:
(from "Oban Times", June 3,1965)

The death of anyone so deeply interested in bagpipe music and such a fine piper as was Dr. John MacInnes, Glenelg, is bound to have inspired the regret of all interested in the music of the Gael.

It was fitting that as his remains were laid to rest in the quiet cemetery at Glenelg two of today's most famous pipers - John MacFadyen and Seumas MacNeill - should have played a final tribute to his memory.

Dr. MacInnes received his early education in the village school of Glenelg, his secondary education in the High School of Glasgow and took his degree at Glasgow University, where he graduated at the beginning of the first world war. During the war he held the rank of captain in the Royal Army Medical Corps and served mostly in the military hospital at Aldershot. At the end of hostilities he practised for a short time in London, but, becoming interested in psychiatry, joined the staff of Bexley Mental Hospital and obtained the London degree of D.P.M..

In 1924 he was appointed first assistant medical officer and deputy medical superintendent of Hull City Mental Hospital and 12 years later he became the medical superintendent of this hospital. As with all his activities he gave to this one also all his energy and enthusiasm; his former colleagues testify to his guidance and leadership. Under his guidance, the hospital was able to provide many improved facilities for the advancing modern treatments of mental illness and his specalist advice was sought on psychiatric problems by many medical bodies. The hospital was taken over by the National Health Service in 1948 and thereafter came under the Leeds Regional Hospital Board, with Dr. John continuing as medical superintendent and consulting psychiatrist until his retirement in 1952 when he became 65 years of age.

During the last war he lost his only son, a flying officer in the R.A.F., and four years ago his wife died. To his only daughter, grandchildren, brother and sister, go the sympathy not only of his many friends in the Glenelg district but those of an extraordinarily wide circle of friends from almost every walk of life who remain to mourn the memory of this quite remarkable man.

During the whole of his life he paid periodic visits to Glenelg and since his retirement he spent several months each year there, living with his sister.

He had a wide range of interest. Early in life he showed prowess as an athlete and it was only a few years ago that the shot putt record he set in the High School of Glasgow was broken. At golf he was a two-handicap man and as to be expected with such competence won several trophies as well as numerous prizes. While at university he played shinty for his club. At billiards and snooker he must have been very good indeed for on one occasion he defeated a national champion at the former game in a friendly match.

He early became interested in bagpipe music and this was the absorbing interest outside his work for the rest of his life. It was known that he had that rare gift - the perfect ear. He played quite a lot and he also composed, though his output was not large. By those who knew him in the piping world he was regarded as an expert on the history of piping and on old tunes, and his services as a judge were in constant demand. He died after a very short illness but just two weeks before he won a pibroch trophy open to veterans only.

The funeral to Glenelg burial ground was attended by friends from a wide area and pipers representing many societies came to pay their last respects. A piper preceded the coffin on the first stage of its journey to the grave, again on entering the grave-yard and finally, at the open grave his favourite pibroch - "MacCrimmon's Sweetheart" - was played.

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PIOBAIREACHD PLAYED AT U.S. FUNERAL:

The strains of the piobaireachd were heard in a Californian church last month during the funeral service of Mrs. Seumas MacGaraidh, Taigh-na-Bruaich, 166 George Avenue, San Bruno.

Mrs. MacGaraidh, who was in her 89th year, was the wife of a former principal of the Gaelic department at the University of San Francisco.

The piobaireachd, played at the Chapel of the Highlands in Millbrae, was followed by the cremation ceremony at Cypress Lawn, Colma. The piper was Pipe Major Biggar, formerly of the Seaforth Highlanders of Canada.

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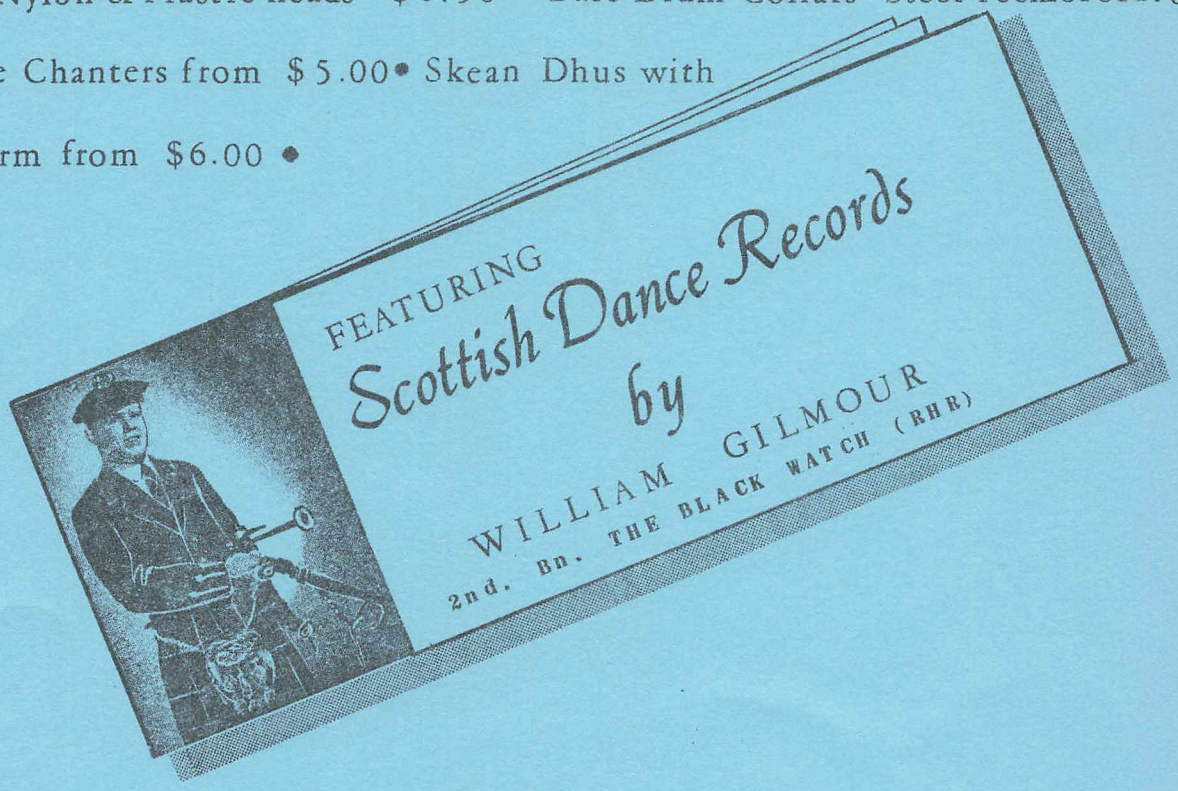

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BI-MONTHLY COMPETITION - MAY 28th, 1965.

The British Columbia Pipers' Association completed its 1964-65 season, with its Bi-Monthly competition, held at the Seaforth Armoury on Friday, May 28th, 1965.

Judges for this last meet were Mr. E. Peden and Wm. Lamont.

The results were as follows:

Novice Marches (30 competitors)
1. Richard Robertson 2. Merrill Maddock 3. Marjorie Forsythe
4. Kelvin Wood 5. Mary Swift 6. Douglas Bernon

Juvenile Jigs: (23 competitors)
1. Donald MacMillan 2. Bill MacAulay 3. Tom McDonald
4. Michael Murdoch 5. Donald Taylor 6. Dal Jessiman

Junior Marches (5 competitors)
1. Raymond Irvine 2. Sandy Reid 3. Sherea Barwell

Deportment winners:
Novice - Robbie McKeddie
Juvenile - Donald MacMillan
Junior - Sandy Reid

The aggregate winners of the Bi-Monthly competitions will be announced in a later issue, along with the winners of the attendance awards.

This year's events have been, as usual, extremely popular in the Novice and Juvenile groups. It is hoped that they have afforded these competitors the opportunity to perform in front of a small audience, and thus gain experience which will season them for bigger competitions and more critical audiences. The rewards which the competitors receive are chiefly experience and self-satisfaction, and great credit is due to them for expending considerable effort in playing half a dozen tunes over the course of a year.

Although there has been less interest in the senior events, as in past years, perhaps this is not too disturbing. Most of the Junior and Amateur performers who have been playing for a number of years are veterans on the competition platform, and have gained a greater self-reliance. It is interesting, however, to note that the winners in the senior classes are usually prominent in these classes in the larger gatherings.

We would give thanks to the parents who have given their support to their youngsters and to our functions. We would also give special thanks to all of our judges who, without compensation, gave up many hours of their time to adjudicate the various classes. We are indeed grateful for their very generous support.

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TREND OF PIPING IN SOUTH IS ENCOURAGING:
(from "Oban Times", April 15,1965)

Pipers,among them some of the finest in the British Isles, judges and spectators travelled from as far away as Skye, South Uist and Aberdeenshire for the 26th annual piping competitions of the Scottish Piping Society of London, held on April 3 in the Duke of York's Barracks, Chelsea.

Upholding his reputation as perhaps the finest piobaireachd player south of the Border was Donald MacPherson, Bradford-on-Avon, who won the Bratach Gorm piobaireachd, the supreme competition for the second successive year. He first won it in 1951.

Donald's competition-winning piece which earned him the Dr. Calum MacCrimmon Challenge Trophy and the Flora MacDonald Gold Medal, was "Lament for Ronald MacDonald of Morar".

The competition, confined to gold medallists at Oban or Inverness, winners of the South Uist Open Piobaireachd, the Dunvegan Medal and the William Gillies Cup, attracted a small entry, Seumas MacNeill, Iain MacFadyen and Willie MacDonald, Inverness, scratching when they were unable to travel south.

Glasgow's John MacFadyen, playing an excellently interpreted "My King Has Landed in Moidart" earned the runner-up's award, with Robert U. Brown, Balmoral, the Queen's piper, in third place with "Lament for Captain MacDougall". Bob, as he is known to his friends, won the Bratach in 1956, 1960 and 1962. Unplaced was Kenneth MacDonald, J.B. Robertson and Major A. MacNab, Islay.

The open piobaireachd for the William Gillies Memorial Challenge Cup attracted 22 entries, John MacFadyen scoring a spectacular reversal of fortune with what the judges described as an "outstanding" interpretation of "The Viscount of Dundee".

Donald MacPherson, playing "Big Spree" was runner-up, with third place secured by James MacGregor, Alyth, playing "The Battle of Auldearn". Robert U. Brown, who had held the trophy continuously since 1959, was unfortunate to make an error and could not complete his tune.

Tom Cuffe, R.A.M.C.(T.A.) playing "MacCrimmon's Sweetheart" annexed the London Highland Club Cup for the amateur piobaireachd, second and third places going respectively to Andrew Hill ("MacIntosh's Banner") and D.R. Hannay, London ("MacDonald of Glengarry's Lament").

John Martin, Ashford, Kent, won the amateur march, strathspey and reel with "Mrs. John MacColl, Atholl Cummers & Mrs. MacPherson of Inveran. Second and third places went to Tom Cuffe and T.R. Fleming, Peterborough, who played respectively "John MacDonald of Glencoe, Shepherd's Crook & Rejected Suitor" and "Duke of Roxburgh, Shepherd's Crook and The Flagon".

Donald MacPherson triumphed once more in the march, strathspey and reel confined to competitors eligible to compete in that event at Oban and Inverness or previous winners at London before it was confined.

Donald won through despite adverse piping conditions inside the stuffy hall. He played "Braes of Brecklet, Caledonian Canal, Thompson's Dirk".

James MacGregor was runner-up with "South Hall, Blair Drummond and Pretty Marion", while third place was taken by James M. Robertson playing "Ross-shire Volunteers, Arniston Castle, Miss Proud".

Among the judges in this event was Mr. Colin Campbell, eldest son of the late Archibald Campbell of Kilberry, a noted authority on the piobaireachd. Mr. Campbell, retired after Government service in Kenya, now lives in Hampshire.

The march competition for the James Strachan Memorial Prize attracted 11 pipers, the awards going to: 1. L/Cpl. L. Ingram, Edinburgh (Donald MacLean's Farewell to Oban") 2. Angus MacKinnon, South Uist ("P.M. Gray's Farewell to Glasgow Police") 3. A. Martin, Kilbirnie ("Major Manson"). This event is confined to those not eligible for the march, strathspey and reel.

The cup for the march competition confined to civilian pipers who had not won it previously was won by J.R. Stewart, Corby, with Andrew Grey, London, in second place.

Pipers and spectators had nothing but priase for the smooth arrangements for the competitions which were supervised by Mr. James Campbell, society president. In charge in the main hall for the 26th time was Mr. Bob Gillies who has held this post ever since the competitions started. His colleague, Mr. Charles McCall, Batkey, performed a similar function in the other hall.

Among those who listened keenly to the competitions were "regulars" Mr. and Mrs. Seton Gordon, Skye, Mr. Robert Hardie and his business associate, Mr. John Weatherstone, who run a well-known bagpipe business in Glasgow, Mr. James C.M. Campbell, and Dr. Calum Gillies.

All commented on the encouraging trend piping has taken during the last few years in the south and overseas, where perhaps more interest is shown than in the Highlands.

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JOHN WILSON PLANS THIRD BOOK

We hear that John Wilson, of Toronto, Ontario, is in the process of compiling his Book 3, on excellent companion, no doubt, to his previous two Books. Most of the new compositions will originate in Canada, and Mr. Wilson would like to include some tunes from British Columbia.

If any of our composers would like to have their work considered for publication, we would suggest that they forward the tunes to:

Mr. John Wilson,
77 Spencer Ave., Apt. 203,
Toronto 3, Ontario.

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We hear that Bill and Isla Paterson will be leaving Bellingham soon, and plan to take up residence in California.

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NANAIMO GAMES - JULY 10th

NEW WESTMINSTER GAMES - JULY 17th

PORTLAND GAMES - JULY 24th

VICTORIA GAMES - JULY 31st

SEATTLE GAMES - AUGUST 14th