

# B. C. PIPERS' NEWSLETTER



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the British Columbia Pipers' Association**

JUNE, 1966.

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

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PRESIDENT: Roderick MacVicar  
VICE-PRESIDENT: Albert Duncan  
SECRETARY: Ken, McIlvina  
TREASURER: Wm. A. McAdie

B.C. Pipers' NEWSLETTER:

EDITOR: C. I. Walker  
PUBLISHER: Wm. A. McAdie  
COLLATORS: Donald Urquhart  
Bob McAdie

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BI-MONTHLY COMPETITION - MAY 27th, 1966.

Results:

Novice Strathspey & Reel: (11 competitors)

1. Terry Leonard
2. Tom Noot
3. Marjorie Forsythe
4. Margaret Swanson

Junior Marches: (4 competitors)

1. Laurie McIlvena
2. Kelly Hagan
3. Dal Jessiman

Department:

- |        |                  |
|--------|------------------|
| Novice | Ian Hall         |
| Junior | Donald MacMillan |

Judge: George Allan

Department Judge: Rod MacVicar

BI-MONTHLY COMPETITION - JUNE 3rd, 1966.

Results:

Juvenile 6/8 Marches: (24 competitors)

1. Colin Abel
2. Donald Taylor
3. Bill MacAuley
4. John MacLeod
5. Robert Gallagher
6. John Wright

Department: Jean Jarvis

Judge: E. Esson

Department Judge: J. McHardy

BEST PAID PIPER: (from The Oban Times, May 19, 1966)

Pipe Major Peter Quinn, the pipe-major and instructor at the Southern Police College at Lagos, Nigeria, flew back to Nigeria this month after spending three month's leave in this country. Pipe-Major Quinn, who took up the post 15 months ago, is possibly the highest-paid piping teacher in the world with a salary which, including allowances, amounts to almost 4,000 pounds a year. During his vacation he was promoted to the rank of assistant superintendent in the Nigerian Police.

At the police college at Ikegra, Pipe-Major Quinn, who was born in India where his father served with the Argylls, trains two pipe bands with a total of 50 pipers as well as instructing a class of 25 young pipers.

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- Sword Dance ... 4 Slow and 1 Quick
- Seann Triubhas.... 4 Slow and 2 Quick, 6 Slow and 2 Quick
- Reel O' Tulloch ... 6 Slow and 2 Quick
- Strathpey and Half Tulloch.....Irish Jig.....
- Sailors Hornpipe.....Flora MacDonald's Fancy.....
- And the Scottish Lilt.

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LETTER FROM HECTOR MACFADYEN:

I shall be grateful if, at your convenience, you could convey to members of the B.C. Pipers' Association committee and Directors, my very sincere thanks for the rewards, friendship, and co-operation extended to me throughout my period with you.

It was an experience which I shall remember and discuss for a very long time and one which gave me a great deal of pleasure owing to the standard, exceeding my expectations in all the grades of competition. It was also gratifying, although frightening at times, to face the competition breakdowns with the competitors, supporting their interest with majority attendances at all grades; the Association is indeed fortunate to have so many young people interested in keeping the art flourishing, and credit must be publicly extended to all the teachers concerned, for the excellent way in which they impart their undoubted knowledge. I doubt, and question, if there is a city in the world capable of competing on such a large scale, as was evident, and produce so many first class players and equally as many prospects; without the best of instructors their situation just does not happen. I say this in all sincerity and congratulate them, one and all, their products and a pleasure to judge.

Please convey my appreciation to Rod MacVicar who was so helpful at all times, patiently sitting out the recording sessions and rendering valued assistance. I just hope the recordings will be of some use after his days of ordeal; thanks a lot Rod.

To Albert Duncan who was responsible for the accomodation at the Seaforth Armouries and rendered every possible assistance there, also guidance to what was expected from me, and at the finish driving me home - thanks Albert.

And to Georgina MacPhail must go lots of congratulations on the effortless manner in which she conducted the smoothness of every situation, her assistance, guidance and non-panicky approach soothes my self-imposed anxiety state on a number of occasions. Thanks a lot.

If you think there is anyone else who deserves mention by all means do so. There are so many that I should like to thank including Mr. and Mrs. Nicholson and Norma, Ed and Mrs. Esson, Johnnie McHardy, Mr. MacInnes and Rae-Marie, Bill Lamohr, Rod MacRae, the Powell River boys who extended such a magnificent welcome, (I trust no one takes offence with my order of selection), Mr. and Mrs. MacKinnon, Sr. and last but by no means least Mary and Ian MacKinnon. I can only think of one word to describe my stay with them - wonderful. I felt really at home, although at times I wouldn't have complained had they expressed their desire that I should be home, I'm sure they lost many hours sleep waiting for me returning from the Armoury, but this they did, much to my disgust now, when I step on the scales and watch the needle shooting to 15 stone 4 lbs; easily 14 lbs. more than I've ever scaled. I blame Mary's fabulous Nanaimo bar, a fantastic cure for thin people.

I trust no one of importance has been omitted, if so, my apologies and please include them. I am very thrilled to be a life member of the Association, and, should advice of any description be necessary, at any time, I shall only be too willing to assist to the limit of my knowledge. The magnificent gift received prior to my departure, will remind me of the many friends encountered in your part of the world, through the generosity of our Association. I thank them sincerely.

- Hector MacFadyen -  
1951 Gartloch Road,  
Gartcosh,  
Nr. Glasgow

MARTIAL AIR, KEEN COMPETITION AT PENTICTON HIGHLAND GAMES:  
(from The Penticton Herald, May 24, 1966)

Come rain or shine - the dancers were sharp and the chanters were ready.

The 1966 Penticton Highland Games went into history late Sunday but not before president Bill Harper said the weekend crowds witnessed some of the keenest competitions in years.

There was a majestic air around King's Park Saturday and Sunday as the pipe bands played martial music like "Road to the Isles" and "Blue Bonnets Over the Border", and early in the dancing contests it became evident that the cream of western Canadian talent was in the Peach City.

One of the most spirited competitions was in the two band classes and in "B", the Port Moody pipers won over the Calgary Highlanders and the Kootenay Kilties. In Class "C", the Vancouver Kiwanis Boys Band captured the coveted piping trophy with a victory from the Highland Laddies of Calgary and the Air Cadet Band.

Piping, pipe band and drumming results:

Novice Marches:

1. Sandy Bailley    2. Stephen Malbeath    3. Jim Endersbie

Juvenile Marches:

1. John MacDonald    2. John MacLeod    3. Neil Hunter

Juvenile Strathspeys & Reels:

1. John MacLeod    2. Ronald McKinnon    3. Sandy Shatford

Junior Piobaireachd:

1. Robert Heggie    2. Dal Jessiman    3. Donald MacMillan



Junior Marches:

1. Dal Jessiman
2. Laurie McIlvena
3. Robert Heggie

Junior Strathspeys and Reels:

1. Kelly Hagan
2. Laurie McIlvena
3. Dal Jessiman

Amateur Drumming:

1. John Thomas & Ann McNeill (tied)
3. Neil Marshall
4. Richard Rich

Best Drum Corps:

Port Moody Pipe Band

Prof. Drumming:

1. David Bruce
2. Don Collins
3. Keith Manifold

Prof. Jigs:

1. Bob MacDonald
2. Don Maxwell
3. Mike MacInnes

Prof. Strathspeys & Reels:

1. Bob MacDonald
2. Donald Maxwell
3. William Elder

Prof. Marches:

1. Bob MacDonald
2. Donald Maxwell
3. Mike MacInnes

Prof. Piobaireachd:

1. J. Robb
2. D. Kyle
3. D. Maxwell

24th ANNUAL HIGHLAND GAMES AT NELSON, B.C.

The 24th Annual Highland Games, sponsored by the Kootenay Kiltie Pipe Band, will be held in Nelson, on September 3rd and 4th.

Address all communications to the Secretary, 402 Innes Street, Nelson, B.C.

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		and		

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We know that the friends of John Robertson would be interested to read a letter which he received from The City of Edmonton, dated June 15, 1945, on the occasion of his retirement.

"The Mayor and City Commissioners of Edmonton would like to confirm the unanimous expression of appreciation, passed by the City Council on the 14th of May, of your excellent work not only as a distinguished piper but as a fine example to the boys whom you so expertly trained, and whose performances were always so much appreciated and enjoyed by the citizens of this City.

May we take this opportunity of expressing our thanks to you for your good work while living in our city. This will always be remembered by our citizens.

Our best wishes go with you and we trust that you will enjoy a long and happy life in your retirement at the Pacific Coast, the scenery of which we believe will always remind you of the land of your birth."



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SCOTLAND

PIPE MUSIC:

(from "The Piper in Peace and War", C.A. Malcolm, London, 1927)

(1) Battle Music.

To the average, uninitiated ear the bagpipe seems at first to play but one tune, and that one by no means tuneful. Salute, march, strathspey, reel, and pibroch, with all their subtle shades of musical expressions, their doublings and treblings of grace notes, fall on indiscriminating ears, if not discordantly, at best as a medley of sound, a tartan clamour. But to the true Highlanders and to the lover of the pipes every note has its meaning. All the emotions of the human heart - joy or sorrow, love or hate, admiration or scorn, anger or fear - all are within the range of the instrument in the hands of a master. Now he is sarcastic, now he breathes vengeance, then he is despondent, and anon he lifts his audience on the wings of elation. He revels in description; the clash of arms, the tumult of battle, victory and defeat hanging uncertain in the balance, the paean of triumph, the soft croonings of peace and rest, and the tripping lilt of days of merry-making follow one another on his magic pipe.

In war the piper is the direct representative of the ancient bards, whose part it was to rouse their clansmen to deeds of heroism by reciting the glorious achievements of old-time warriors. So the piper has inherited a stock of music handed down from ancient days, music in which the famous battles of the past are celebrated for the encouragement of the soldiers of the present day. Of these "Cogadh no Sith" (War or Peace?) is one of the oldest and best known. All the clans have played it for centuries when preparing for battle. It was played at Waterloo when the 79th (Cameron) Highlanders, formed in hollow square, were awaiting the enemy's attack. The situation was doubtful, every nerve was tense, and then Piper Kenneth McKay, a native of Tongue, Sutherland, true to his calling, calmly paraded around the outside of the square playing this appropriate tune. There were no misgivings as to the result after that.

Bagpipe tunes form a musical record of the battles in which Highland regiments, or clans, with their pipers have taken part. A piper who was there composes a commemorative piece. If his rendering is received with approval (and masters of the pipe are severely critical) the music is added to the long list of similar pieces for repetition when the appropriate occasion offers. If it fails to reach the standard of excellence it drops in favour of older or stronger compositions. Thus the "Battle of Harlaw" has rung through five centuries, and shares immortality with such later pieces as the "Battle of Sheriffmuir," "Battle of Waterloo," and others. Piper William Ross of the 42nd produced such a memorial of the Crimean War in his "The Alma," which is still popular.

It is too soon yet to attempt to appraise the output of the pipers of the Great European War. Moreover, that war was so unlike any former war that traditional treatment had to be modified. Then again so many pipers have been killed in the Great War that many masterpieces may have been lost. But there is already something to be recorded. The doyen of army

pipers, Pipe-Major Robert Meldrum, has produced "The Highland Brigade at Mons," and Pipe-Major William Lawrie of the 8th Argyll and Sutherland Highlanders, the "Battle of the Somme." This gifted piper, reckoned one of the finest of his day, succumbed in 1916 to the hardships of trench life in France. In the opinion of many good judges this piece, one of many by the same composer, is likely to have its niche in the pipers' temple of fame.

The "Battle of Arras," by Pipe-Major McLean, 5th Cameron Highlanders, is a stirring battle tune and has already become popular with not a few battalions.

Piper Simon Fraser, 6th Cameron Highlanders, has to his credit several pretty pieces arising out of his experiences in the war, of which perhaps the best known are "Eyes Front" and "Delicia Chisholm," a "Salute" in honour of the Inverness-shire poetess who devoted so much of her talent to the service of her county regiment.

On the Macedonian Front, where British troops had not only to contend with an untiring foe, but with insidious disease, Piper Gillon of the 2nd Cameron Highlanders was able to portray in pleasing manner some of his memories in a melody entitled "The Balkan Hills."

Sergeant-Piper Purgavie, 1st Battn. King's Own Scottish Borderers, who, as one of the immortal 29th Division, participated in all the hard fighting on Gallipoli, before enduring that of the Western Front, signalled the battalion's departure from Flanders in a neatly turned melody "The 25th's Farewell to Marcoing."

Lastly, it was reserved for an officer of the Seaforth Highlanders to describe his battalion's entry into Baghdad in 1917 in a pipe tune quickstep, which the composer - Major Ian H. Mackay Scobie - has entitled "The 72nd's Entry into Baghdad."

From these, and others yet to come, will doubtless emerge a few that will endure like those earlier melodies: "The Alma," by Piper Ross; "The 25th's Farewell to Meerut," by Pipe-Major Balloch; "The March to Coomassie," by Pipe-Major John Macdonald, 42nd (the Black Watch); the "Barren Rocks of Aden," by Pipe-Major McKellar, 78th (Ross-shire Buffs), now 2nd Seaforth Highlanders; "The 79th's Farewell to Gibraltar," by Pipe-Major Macdonald.

## (2) Regimental Marching Past Tunes.

Everyone who has witnessed a regimental inspection may have noticed that the companies march past the saluting base to the music of the band. The music played on these occasions is not chosen in haphazard fashion but is the same year after year, and is in fact the regiment's marching-past tune. Every regiment has one; Scottish battalions have generally one played by the brass band and another played by the pipe band.

Curiously, the most popular air with the pipers is "Highland Laddie," used, though with different accent, by the Scots Guards, Royal Scots Fusiliers,

2nd Battn. the Black Watch, 2nd Battn. Highland Light Infantry, the Gordon Highlanders, and by the 2nd Battn. Argyll and Sutherland Highlanders.

The oldest marching-past tune belongs to the oldest regiment, The Royal Scots, whose seventeenth-century predecessors made it reverberate throughout France, Germany, and Holland. The sound of the old Scots march is said to have been so potent as to ensure success straightaway for the Scots, a fact observed by the crafty German whose drummers learned and practised the tune in order that they too might derive the like happy results, but there the charm failed. It was for the Scots alone; and no enemy could be deceived by a stranger intermeddling therewith.

Much has been written upon this old tune and its variations; it is generally accepted as the same as that of the old song, "I serve a Worthie Ladie O"; the lady of the song being then Princess of Bohemia, daughter of James VI. and I. A romantic Royal Scot, or one of his admirer of a later day, set the tune to other words, beginning, "Dumbarton's Drums beat bonny O, they mind me of my Nannie O" - which makes quite a nice accompaniment - and "Dumbarton's Drums" is the name it has gone by since 1678-99 when the Earl of Dumbarton was colonel of the regiment.

The King's Own Scottish Borderers have the stirring tune, "Blue Bonnets over the Border"; and "Kenmure's on and awa', Willie," also Jacobite, serves the anti-Jacobite Cameronians - old 26th Regiment. The 42nd (the Black Watch), Seaforth and the Queen's Own Cameron Highlanders have "Pibroch Donuil Dubh," a very old tune which originally commemorated the victory in 1431 of the Islesmen, the Macdonalds, over the forces of the Earls of Mar and Caithness. It was natural that the successors of these Macdonalds, many of whom were in the 42nd and many more in the original regiment of the 79th Camerons, should adopt it, and having been used, that "Pibroch Donuil Dubh" should remain in these regiments. The 2nd Battn. Scottish Rifles - old 90th Perthshire Light Infantry - have "Atholl Highlanders," a tune written for and used by the Atholl Highlanders from 1777 to 1783, when that regiment was disbanded. But an extraordinary departure from the normal was made by the old 71st, now 1st Battn. Highland Light Infantry, in their choice of "Whistle o'er the lave o't," an air attributed to John Bruce, a Dumfries fiddler of 1720, and also claimed by Ireland. "The Campbells are Comin'" appropriately serves the 1st Bn. A. and S. Highlanders, who, as the 91st Argyllshire Hdrs., were raised by the Duke of Argyll - a Campbell; but it does seem out of place in the Seaforth Highlanders where it is played before entering barracks - until one learns that the name of one of their most venerated colonels-in-chief was Lieut.-Gen. Sir Colin Campbell, and that it was this tune which was said to have been played by the 2nd Bn. (78th) in their advance on Lucknow in 1857 when "The Campbells are Comin'" sounded the sweetest of all music to the imprisoned residents.

Oh! they listened dumb and breathless,  
And they caught the sound at last;  
Faint and far beyond the Goomtee  
Rose and fell the pipers' blast.

Why, it has been asked, do the Gordon Highlanders have "Highland Laddie!" and not "Where Gadie rins," which they play for "Fall In"? The answer is found in the origin of the regiment - the old 92nd - which, raised by the Marquess of Huntly and his mother, the Duchess of Gordon, was composed of men not so much from the territory of the Gadie but the confines of Inverness, from the Macdonalds and Camerons who knew not the Gadie nor Bennachie.

With territorial battalions "Scotland the Brave" is the most popular. The Scottish Horse, however, have the "Scottish Horse March," composed in South Africa by the Duchess of Atholl; the Lovat Scouts rely on Lord Lovat's Strathspey," the London Scottish cling to "Highland Laddie," the Liverpool Scottish to "Glendaruel Highlanders," and the Tyneside Scottish, a wartime force of four battalions of the Northumberland Fusiliers - preferred the "Nut-Brown Maid."

### (3) Charging Tunes

In the old Clan fighting days the rival pipers kept up the spirits and the fighting energies of their comrades by means of the liveliest airs. The practice was continued by their descendants who enlisted in the regiments of the King and these strathspeys and reels they played when the battalion was at the "double" and also when in action.

In the Great War the Seaforths' "Cabar Feidh" was over and over again heard amidst the din of artillery, though not so clearly as in the older days of battle. "Cabar Feidh" shares with the Gordon Highlanders' "Haughs of Cromdale," or "On wi' the Tartan," the distinction of being the most famous charging tune in the whole army. "Cabar Feidh," however, has a long history and an illustrious while the Gordons are largely indebted to Piper Findlater for the fame of the "Cock o' the North." Any strathspey is good enough in a tight corner for most battalions, but The Royal Scots would appear to stipulate for "Monymusk" and the Royal Scots Fusiliers for "Cuttv's Wedding," The "Cameronian Rant" was adopted by the Cameronians and "Because he was a Bonnie Laddie" by the Camerons.

The piper declares the tune, however, and from accounts given me by pipers in the various battalions there was a suprising variety. Piper Laidlaw, V.C., of the 7th Battn. K.O.S.B., after parading the bullet-swept parapet to the tune of "Blue Bonnets," trotted with his fellows, playing "Standard on the Braes o' Mar." On the Balkan Front, Piper - later Pipe-Major - Clancy of The Royal Scots deliberately selected a tune not intended for the Piob Mhor, but one decidedly appropriate, in view of the enemy village at the time on fire: "Keep the HomeFires Burning." The composer of this once topical song surely never dreamed that his tune would be adopted by an army piper for such an occasion, or that it would encourage the bayonets of The Royal Scots to drive the Bulgars from a position in Salonica.



# The CLANSMEN

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EDITORIAL FROM "PIPES AND DRUMS", Official Magazine of the New South Wales Pipe Band Association. (April, 1966)

The old perennial about Grade One bands "pinching", "borrowing" or "stealing" players is on once more.

Why must a player of better than average ability have to seek a position with a band of a higher grade in such a furtive manner?

How many bands are there that will willingly wish a bandsman the best of luck in his new band? Not very many, I'm afraid.

There are very few bandsmen (or women) who are not content to stay with one band as long as they are happy in that band. Most of us are in bands to get as much enjoyment out of playing as possible. For the big majority, it is their only hobby.

The theme of this editorial is just that. Is your band playing regarded as a hobby or a profession?

There are some bands (and apparently not only in N.S.W. either) that regard their band as a professional body. So much so that they endeavour to hold new or trainee members to a contract or bond to stay with that band for a certain number of years. There is not one professional pipe band in N.S.W. Let's keep it that way. Sure, your band accepts fees, how else would maintenance be kept up?

The legality of such a scheme is very much open to testing and surely we have not reached the stage of professional foot-ballers yet.

The very fact that a player wishes to leave a pipe band for another one suggests that he is dissatisfied and **unhappy** with his present band.

Surely all band secretaries are aware of what a dissatisfied band member can do to the band.

Why fight a losing cause? Let him go gracefully. At least his friendship will remain.

An amusing note appeared in the same issue of "Pipes and Drums" under the title "Horrible Thought". Apparently, one of the band associations near Sydney held a picnic, which was badly attended, only one band showing up at the picnic. ...."representatives from other bands were notable by their absence. So much so that they couldn't kill the Keg and ended up pouring the last two gallons down the drain. Hope they could see through the tears."

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OBAN PIPER WINS TOP BRITISH LEGION AWARD:

(from The Oban Times, May 5, 1966)

Ronald Lawrie, Glasgow City Police Pipe Band, won the Sheriff Levitt challenge trophy for highest aggregate points at the annual British Legion Scotland national piping competition, held last Saturday in the Royal Arch Halls, Queen Street. He came first in the piobaireachd class and was second for open marches and second for strathspeys and reels.

Sheriff Levitt himself presented the prizes. Pipe-Major John MacLellan, Mr. Seumas MacNeill, and Captain Ian C. Cameron judged the piobaireachd, and marches, strathspeys and reels were judged by Pipe-Major Gordon Asher and Mr. Hugh C.R. MacRae. Mr. T. MacCallum, Royal Scottish Pipers' Society, was the chief steward, and the society also provided the other stewards - Dr. H. Greig, Mr. Iain F. MacLaren, Dr. Nigel Malcolm Smith, and Mr. T.A.M. Watson. Convener and secretary of the competition were Mr. A.M. McKillop and Major C.A. McGlynn respectively.

The results were:

Piobaireachd:

1. Ronald Lawrie, Glasgow (Tom Matheson challenge trophy)
2. John MacDougall, Glasgow (Queen's Own Highlanders' jug for highest prizewinner who has served in the Seaforth or Queen's Own Cameron Highlanders)
3. William MacDonald, Benbecula
4. Hector MacFadyen
5. Ronald Morrison, Paisley
6. George Lumsden, Edinburgh

Marches (Open)

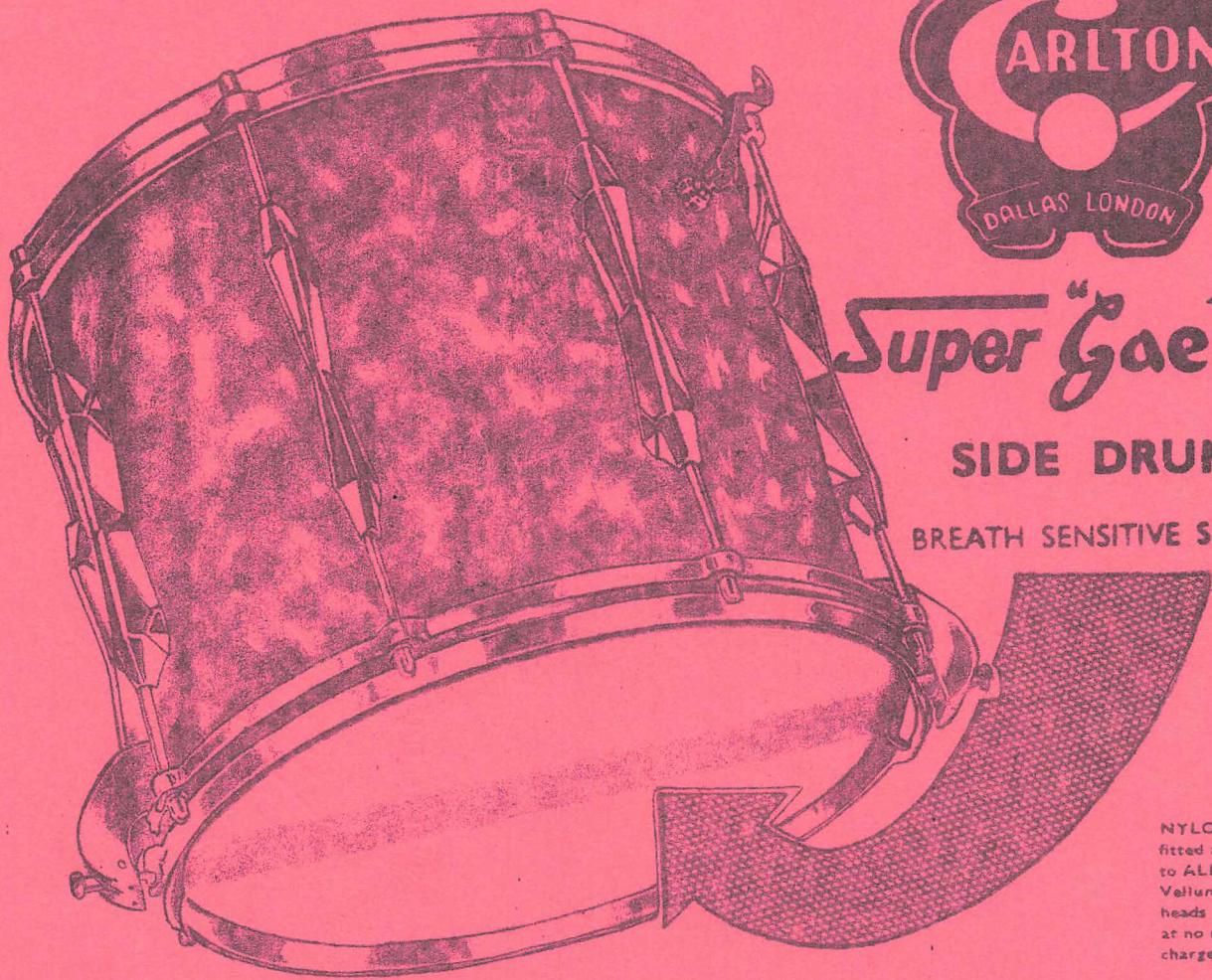
1. Hector MacFadyen (Frickheim challenge medal)
2. Ronald Lawrie
3. John MacDougall
4. Iain MacFadyen
5. Wm. MacDonald & John Percival, Edinburgh (tie)

Strathspeys & Reels (Open)

1. Hector MacFadyen (Harriet E. Duncan challenge trophy)
2. Ronald Lawrie
3. Pipe Major Iain McLeod, Edinburgh
4. John MacDougall
5. Iain MacFadyen

Marches (confined to competitors who had not previously won the competition or any British Legion Scotland or other major piping competition in Scotland)

1. James MacIntosh, Monifieth (Forres blackcock trophy)
2. Andrew Wright, Paisley
3. Christopher Anderson, Portobello
4. David Hutton
5. Alister Moyes, Edinburgh



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Again in 1965 Bands playing Carlton Gaelic Drums gain the premier awards at the World Pipe Championship in Grade 1. Here are the winners in order of merit. Muirhead & Sons, Edinburgh City Police, Invergordon Distillery, Glasgow Police, Renfrew who also won the coveted drumming prize.

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THE SCOTTISH PIPING SOCIETY OF LONDON COMPETITIONS - APRIL 2nd, 1966.

We recently received from Mr. Donald A.S. Gordon, S. Burnaby, a programme of the 27th Annual Piping and Dancing Competitions, of The Scottish Piping Society of London, held on April 2nd, 1966.

Winners of the Open Piobaireachd, for the "William Gillies Memorial" Challenge Cup were:

1. Robt. U. Brown
2. G. Lumsden, Edinburgh
3. John MacFadyen, Glasgow

The Dr. Calum MacCrimmon "Bratach Gorm" Challenge Trophy, confined to previous winners of the Open or the Medal competition at Oban or Inverness, or the Dunvegan Medal, or the South Uist open piobaireachd or the London "Gillies Cup, was won by John MacFadyen, playing Viscount Dundee. The other winners were: 2. P.M. J.B. Robertson 3. K. MacDonald 4. R.U. Brown

We are reprinting from the informative programme a list of winners from the two piobaireachd classes, which we know will be of considerable interest.

Winners of the Open Competition, for the "William Gillies Memorial" Challenge Cup:

1934	Pipe Major J.B. Robertson	2nd Scots Guards
1935	Pipe Major R. Reid	7th H.L.I.
1936	Pipe Major R. Reid	7th H.L.I.
1937	Pipe Major J.B. Robertson	2nd Scots Guards
1938	R.B. Nicol	Balmoral
1939	R.U. Brown	Balmoral
1947	Pipe Major R. Reid	Glasgow
1948	Pipe Major J.B. Robertson	London
1949	Pipe Major Donald MacLeod	Seaforth Highlanders
1950	Corporal A. Pitkeathly	A. & S. Highlanders
1951	R.G. Hardie	Glasgow
1952	Pipe Major Angus MacAulay	London
1953	John D. Burgess	Edinburgh
1954	Pipe Major Donald MacLeod	Seaforth Highlanders
1955	Pipe Major R. MacKay	Edinburgh
1956	Andrew Bain	London
1957	William M. MacDonald	Inverness
1958	William Connell	Glasgow
1959	R.U. Brown	Balmoral
1960	R.U. Brown	Balmoral
1961	R.U. Brown	Balmoral
1962	R.U. Brown	Balmoral
1963	R.U. Brown	Balmoral
1964	R.U. Brown	Balmoral
1965	John MacFadyen	Glasgow

Winners of the competition for the Dr. Calum MacCrimmon "Bratach Gorm" Challenge Trophy:

1938	Pipe Major J.B. Robertson	2nd Scots Guards
1939	R.B. Nicol	Balmoral
1947	Pipe Major R. Reid	Glasgow
1948	Pipe Major Angus MacAulay	London
1949	Pipe Major Angus MacAulay	London
1950	Pipe Major Donald MacLeod	Seaforth Highlanders
1951	Donald MacPherson	Clydebank
1952	Pipe Major J.B. Robertson	London
1953	John D. Burgess	Edinburgh
1954	Pipe Major Donald MacLeod	Seaforth Highlanders
1955	Pipe Major Donald MacLean	Lewis
1956	R.U. Brown	Balmoral
1957	William M. MacDonald	Inverness
1958	Iain MacFadyen	Cameron Highlanders
1959	R.S.M. John MacLellan	Seaforth Highlanders
1960	R.U. Brown	Balmoral
1961	Pipe Major Donald MacLeod	Queen's Own Highlanders
1962	R.U. Brown	Balmoral
1963	John MacFadyen	Glasgow
1964	Donald MacPherson	Bradford on Avon
1965	Donald MacPherson	Bradford on Avon

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CHICAGO HOLDS THIRD MIDWEST PIPE BAND ASSOCIATION CHAMPIONSHIPS:

An Open Pipe Band Competition and Tatroo will be held in Chicago, Ill. on August 20th, sponsored by the Midwest Pipe Band Association, and held in conjunction with the Lakefront Festival. All pipe bands in the United States and Canada are invited.

The prizes are excellent for the Open Pipe Band Competition, being \$600.00, \$500.00 and \$400.00, for 1st, 2nd and 3rd place, respectively. Travelling expenses will be allowed as follows:

\$100.00 - all bands,

\$200.00 - all bands travelling between 100 and 200 miles to Chicago,

\$300.00 - all bands travelling over 200 miles to Chicago;

provided that to qualify for travelling expenses the bands must take part in the street parade, and the Tatroo in the evening, as well as the open competition.

There will be a confined Miniature Bands competition, confined Novice and Amateur Competitions, and Open Piping, and Drumming.

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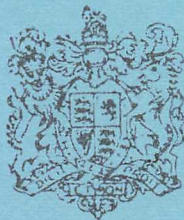
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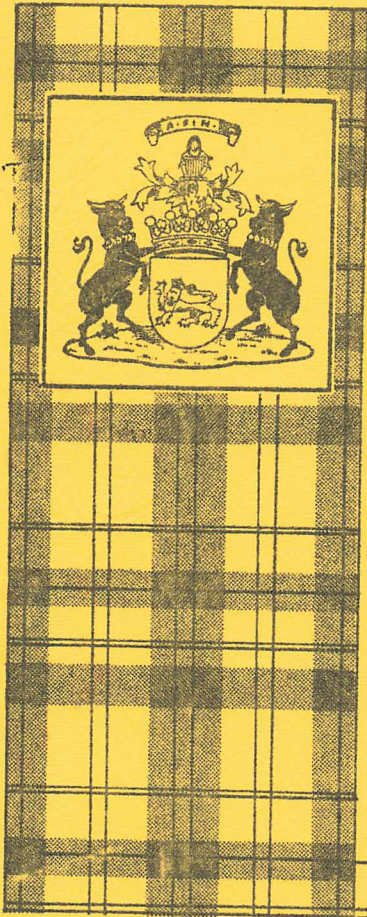
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Nelson, B.C.	September 3rd and 4th

