

# B. C. PIPERS' NEWSLETTER



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

MAY, 1964.

No. 50.

AN ASSOCIATION FOR THE PRESERVATION OF BAGPIPE MUSIC  
AND THE ENCOURAGEMENT OF PIPE PLAYING IN BRITISH COLUMBIA



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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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BI-MONTHLY COMPETITION - APRIL 24th, 1964.

Mr. William Lockie had the difficult task of judging the Bi-Monthly Competitions held on Friday, April 24th.

In the absence of the President, Miss Norma Nicholson, Vice President, acted as Master of Ceremonies for the evening.

Mr. Lockie chose the following persons as winners:

Novice Strathspey and Reel: (30 competitors)

1. Dal Jessiman    2. Donald Taylor    3. Bill MacAulay
4. Colin Abel    5. Tom MacDonald & Douglas Bernon (tie)
6. Bruce Montgomery

Juvenile 6/8 Marches: (18 competitors)

1. David Irvine    2. Bill McMichael    3. Alan MacNeil
4. Laurie McIlvena    5. Bill Lamont

Junior Jigs: (5 competitors)

1. John MacLeod    2. Bruce Topp    3. Raymond Irvine

Amateur Marches: (4 competitors)

1. Bob MacDonald    2. Bill Elder    3. Larry Gillott

Senior Amateur Old Highland Airs: (2 competitors)

1. Bill Paterson

The final competitions of this year's season will take place on Friday, June 5th.

These classes will be held:

Novice Marches

Juvenile Jigs

Junior Marches

Amateur Old Highland Airs

Senior Amateur Strathspeys and Reels.

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

We were pleased to see at the April 24th competitions, Pipe Major Donald MacKenzie, from Powell River. Pipe Major MacKenzie, formerly of the Powell River Pipe Band, was visiting Vancouver on business, and enjoyed the opportunity of attending our little gathering.



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At present I am just completing my seven months course here at the Army School of Piping, and during the course of our studies we have completed an exhaustive research into the history of the MacCrimmons, as well as other famous piping families and individuals. This research was conducted by endless hours of poring over every piece of literature and manuscript we could lay hand to. From the conclusions we have drawn from the evidence available, I can best explain the facts by means of a tree, on which will be all the MacCrimmons pipers of note. Beside each name will be **letters**, denoting in order of merit what each was famous for. Also, I will continue the Tree to supply "the missing miles of chain between Patrick Og and John MacDougall Gillies".

(1620)

(1570-1640)

(1595-1670)

(1640-1735)

(1690-1769)

(1695-?)

(1710-1746)

(1730-1822)

(1740-1825)

(1767-1848)

(1796-1864)

(1812-1859)

(1811-1868)

(1848-1923)

(1851-1925)



It will readily be seen that there were more than "five pipers" in the MacCrimmon Genealogy, and all of those on this tree are there for something outstanding. Also, you will note that the last of the MacCrimmons did not die in 1822, but in 1825 with the death of Donald Ruadh. This piper refutes one or two of the statements in your article, for he was sent by his father, Malcolm, for "finishing" under Chas. MacArthur. Donald was a better player, so it is said, than his brother, Iain Dubh, and he taught Sandy Bruce (of Glenelg), whose 2 sons, John and Peter, emigrated to Australia.

Trusting this letter will be of some interest to your readers, and that it will give a more lucid picture.

A.M. Cairns, Pipe Major  
2nd Bn The Canadian Guards

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IMPRESSION AT THE ANNUAL GATHERING - MARCH 21st, 1964.

It was during the stately Piobaireachd session it came to me, - a feeling of quiet peace in the hall, rapt attention, and awe. The art of the Piper was carrying my mind back to the rich days of Piobaireachd's beginning, to the inspired Scottish souls so deep in the creating, so wise in their purpose.

I thought of the need of these gifted fore-fathers. A yearning need to express and communicate great music beyond the Clarsach, as I pictured their discovery of an instrument of new promise, and the pure delight of this challenging find, with its scope for improvement and developing a truly Highland Bagpipe. And out of the hills came music from the heart of the Highlander.

As the Piper played on, I knew Ceol Mor will always speak of these fathers of music who left us classics of beauty and majesty so exclusively our own, and never equalled since ... so sincerely he played the impressive tune.

The message? The veteran Piper and former Judge was Pipe Major John Robertson. To me, he had stepped out of Time's pages of Piping glory at that moment, to remind us of our Heritage. Roderick MacVicar was beautifully playing "Corrienessan Salute".

Such was my impression, through the Art of the Piper.

- Cathrine Paterson -

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LETTER FROM VICTORIA:

While browsing through the records of the Aboyne Games, attention was attracted to those of 1904, for in that year I was judged old enough to be taken to a Highland Gathering. The trip to Aboyne was by horse-drawn vehicle. We saw one motorcar all that day - a chain driven contraption, I believe. There was an array of spectacular events to enjoy, but I drawn to the piping competitions, having shortly before developed a liking for the pipes.

And what wizards playing that day! - P.M. J. MacDonald, Pipe Corporals Ross and G.S. McLennan, J.A. Centre and G.S. Allan. While I couldn't begin to appreciate the music it fascinated just the same.

It was interesting to listen to a couple of elderly men nearby, commenting on the pipers and their tunes. As "The Abercairney Highlanders" was being played, one remarked, "Ach; they've altered the tune near oot o' a' recognition". It came to me afterwards that he was thinking of "The Ranting Highlandman", known to every fiddler in the country, and almost certainly forming the base of the pipe march mentioned.

Can any reader tell who composed "The Abercairney Highlanders", and when? A similar connection may be noted between "Miss Forbes' Farewell to Banff", composed by Isaac Cooper around 1800, and the popular "Duke of Roxburgh's Farewell to Blackmount".

While these lilting old tunes, among many others, have been added to and embellished to bring out the potentialities of the chanter, and afford scope for the piper's skill, they very often are well worth playing as originally composed. In fact, it probably is true that the average listener, not versed in pipe music, appreciates them above the "heavier" forms usually heard. Played in quick-time, "The Ranting Highlandman" is a fine hornpipe, and "Miss Forbes' Farewell", "The wind blew the bonnie lassie's plaidie awa'" - when played rather slowly, has a plaintive sweetness all its own.

Sixty years is a long time, but that red letter day at Aboyne stays fresh in my memory. No later Gathering provided quite the same thrill, for the element of novelty was lacking. That I wasn't able to evaluate the music of the top flight pipers present that day is a matter for regret, but then, "auld heids dinna grow on young shoulders".

- James A. Berry -  
Vancouver Island Pipers' Society  
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THE DAY THE PIPES WERE A 'SECRET WEAPON' (from "Weekly Scotsman",  
March 26, 1964)

You would have to be a real cool cat for the music of even our greatest jazz bands to move you to tears. Yet, strange though it seems, I have seen strong men weep at the music of our instrument - the Highland Pipes. Surely no instrument in the world can arouse such a variety of feeling in the hearts of its listeners, both grave and gay.

The pipes mean many things to many men.

It was no accident that the Hanoverian Government banned the playing of bagpipes in the Highlands after the '45 along with other "instruments of war". Rightly, they counted the pipes as among the most dangerous weapons in the possession of the Jacobites. The "Charge" on the pipes set Highland blood a-racing. It was a staunch Redcoat whose morale remained unshaken with that menacing wail coming down the wind on the breeze.

Napoleon always arranged his army for a battle so that one of his Marshals, the Duke of Taranto, was as far away from the Highland Brigade as possible. The reason? The Duke of Taranot was of Highland descent a MacDonald by name, and although a Frenchman for several generations, Napoleon always feared that the sound of the pipes would be too much for his Highland blood.

There have been occasions when "instrument of war" has been the only possible description. During the Indian Mutiny, a Highland piper lay wounded on the ground when a native cavalryman spotted him. The Indian wheeled his horse round and set spurs to it, intending to finish off the piper. Very coolly, the latter raised his pipes and took "aim" with the big drone. This was too much for the native, who fled, terrified by this unknown "secret weapon".

Another tale tells the story of the piper who, crossing a river in spate with his regiment, was swept away. The poor man could not swim, but luckily the bag of his instrument was inflated. By constant blowing he managed to keep it so. He remained afloat until a swirl of the current threw him ashore. Another use for a versatile instrument.

But what is the mysterious element which makes the music of the pipes so different to any other? A Sasunnach will either hate or love the pipes. There is seldom any middle course. But to Scotsmen there is something more. No other music will bring back memories so well. Scottish pipe music is living history as well, and there are new tunes without their story. Nowhere are the spirit and traditions of Highland music stronger today than in the Scottish regiments. Even today, in this era of nuclear weapons, every event in the soldier's routine is heralded by the call of the Duty Piper. At crack of dawn, a wild jocky tune brings the soldier cursing from his warm bed.



However strong his imprecations may be, they cannot be as strong as those of the Redcoat Army surprized and defeated by Prince Charlie in the dawn attack of Prestonpans. "Hey Johnnie Cope, Are Ye Waukin Yet?", sing the pipes today. Two hundred years ago they sang mockingly of Sir John Cope, the Government commander.

Always welcome is the call for the cookhouse. Most usual tunes for this among the Scottish Regiments are, "Bundle and Go," "Brose and Butter," and "Bannocks o' Barley Meal," Needless to say, the food of the modern army is considerably more luxurious than the rather unappetising names the last two tunes would suggest.

Should some unfortunate soldier who is in hot water be standing, knees ashake, outside Battalion Headquarters under the baleful glance of the R.S.M., he can draw comfort from the strains of "A Man's a Man For A' That," which announces to the rest of the world that Commanding Officers' Orders are taking place.

Many tunes commemorate famous battles of the Highlanders. They include "The Highland Brigade at Magersfontein," "The Battle of the Somme," and "The Battle of Wadi Akarit," to name examples from the Boer War and the last two World Wars. The pipers in a Regiment are inspected as fighting men. Several V.C.'s and many other awards for gallantry have been won by pipers playing their companions into action.

Today, in war, they are given the key job of defending Battalion Headquarters. The Pipe Major is one of the few soldiers in the British Army permitted to grow a beard. But the ordinary piper is a distinctive figure enough with his slapping Highland dirk and the swirl of his plaid.

But it is sunset now, and as the flag is lowered, the piper sounds "Retreat". Does all this sound old fashioned and out of date? Does the young man of today, brought up on television and the juke box, still feel the old magic? Does he not! A few years ago, a Highland regiment was stationed in Hong Kong. One young soldier deserted, and went to ground in a Chinese house in a villainous quarter of the town. Here he remained undetected for several months living with the Chinese, until one day, by chance, the Battalion on a "flag march" came down the street where he was hiding with the Pipes and Drums at their head. "Scotland the Brave" and the lift and crash of the drums were too much for him. In his verminous rags he came blinking into the sunshine, fell in with the rear of his own company and marched with them back to barracks. As they came through the gates, the Regimental Police pounced on the Prodigal Son and removed him to the House of Correction.

There have been other tunes, too. A young piper I know on duty as Battalion duty piper thought he would get away with it, so he turned in early. When 11:00 p.m. arrived, he got up in his pyjamas, stuck his head outside the door and played a moving version of "Goodnight". Nine times out of ten he would have got away with it, but tonight it was the Pipe Major's turn to be Orderly Sergeant, and I think we'll draw a veil over the rest of the story.



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PRINCE OF WALES LEARNS THE BAGPIPES: (from The Vancouver Sun, Feb. 3, 1934)

Scotsmen the world around are alive with interest, it is stated, regarding the recent item which has appeared in the London press, that H.R.H. Prince of Wales has graduated as a Highland piper.

Like all beginners he has had to study assiduously on the chanter, which is a pipe with a bamboo (sic) reed inserted for a mouthpiece, and which is used for scale practice. Now the news item states, he has been permitted by his tutor to assume the kilt, get out his best Busby, bare his knees and prepare to strut about pridefully like any other "Braw John Highland man, blawin' a skirl on a hefty set of Highland pipes".

H.R.H. had an excellent precedent for playing the instrument so beloved of the Highland Scots, for Prince Charlie himself was no mean player; and to this day a favourite set upon which he is said to have played before his rout in the '45 is among treasure carefully kept at Ottawa.

Furthermore, Prince Charlie, who looked very like his descendant of the present day, had several sets, one of these being purchased from Sir Walter Scott's estate by the late Richard Lees, town clerk of Galashiels, Scotland, and known to the present writer.

Kings have always been fond of the bagpipes, and we can go back to Biblical times to remind ourselves of the fondness King David had for playing on a reed pipe which doubtless was a prototype of the practice chanter on which our modern "David" is now exercising his skill.

Meantime it was recorded that Scottish clan societies the world around had been wiring the Prince with importunity, begging that he send them a copy of himself in full Highland dress, playing the instrument they loved best, hoping maybe that he might put on a special broadcast around the globe for their especial benefit.

So far it was recorded there was no picture available - and there wasn't until the news reached the editorial rooms of The Vancouver Sun, and now Scotland's honor will be upheld, for on this page today appears the very latest picture, which Les Callan, our gifted arties of the editorial rooms, has drawn to honor the occasion. Scotsmen, if they have pockets in their kilts which contain any dimes, may now clip out this picture to send to their friends "at hame and abroad".

Royalty has always been fond of bagpipe music, the kilt and the tartan plaid. Indeed our present prince was brought up in such an atmosphere, for when he went to visit his grandma, the late Queen Victoria, at Balmoral, he played in rooms where the upholstery, the curtains and even the carpets were woven in the colors of the different clan tartans. The present queen, Mary of England and mother of our "piping prince", is said to have hated this overdoings of the clan insignia, so much, that she could scarcely wait until the court was out of mourning for the death of the old Queen, to have all that stuff scrapped. But she could not scrap John Brown's bagpipes of which the



- 14 -

Royal Family are said to be very fond, and which have been carefully placed in a museum for safe keeping. Brown was the late Queen's favorite piper and general factotum without whom she could not go anywhere.

Kings and Queens have in various generations shown a predilection for the pipes, even if only for the small chanter known to the French as "the Musette." The people of France in the time of the two Louis, fourteen and fifteen, went mad about this instrument. German monarchs loved them too and added to the bag and pipes small bellows to intensify the sound. But it was to the big Highland bagpipe that the Scots directed their devotion.

It was the Highland clans that developed piping as an art. The MacCrimmon family, pipers to the MacLeod of Skye, were regarded as almost Royal, and kings admired them.

Thus it came about that the test piece, "A Kiss from the King's Hand", was developed, and to this day remains as a relic of Royalty's love for bagpiping contests. It is said that when King Charles II contested the skill of the MacCrimmon and came second, he extended his royal favor by holding out his fingers to be kissed. And MacCrimmon, loyal subject that he was, thereafter developed the tune which all skilled pipers know today as a Royal tune.

Placing his present exercise upon such precedent, our modern "David" has good reason to "take a fancy to the pipes".

(Ed. We do not vouch for the authenticity of some of the material contained in this clipping!)

- 0 -

The following ad appeared in a recent classified column of one of our local newspapers:

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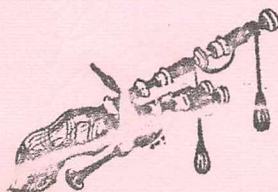
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SCOTLAND



FRASER VALLEY AND LOWER MAINLAND JUNIOR TATTOO:

Despite the rather uninspiring title, being somewhat inclined to tattoos, we decided at the last moment to make the journey to Chilliwack and risk finding supper somewhere en route.

Never was an impromptu motor run more amply rewarded. Even the supper was above commonplace, and the tattoo far and away beyond all expectations. By any standard it was a first class performance, and a most heartening experience. Especially for those of our generation, who have been wondering if "the beat" is to consume all forms of musical expression in the young folks now emerging into adulthood. This junior tattoo gave the lie to that fit of gloom.

Staged on April 25th in the Coliseum, Chilliwack, it ran for nearly three hours with never a dull moment. There were navy bands, there were army bands, there were airforce bands - all on a cadet level, top age of the musicians being eighteen. There were Highland dancers, there were High school Glee Clubs and high school brass and reed bands. There were drill squads from all three serves, gymnastic teams from Junior High Schools, and a river crossing bridge building squad from the Army Cadets, Chilliwack.

And of course there were pipe bands. Every single act was worth while watching and hearing and some were of a very high order indeed. The tragedy of it all was the lack of audience support. Chilliwack Coliseum should have been packed to the doors. Maybe next year if given sufficient advance publicity it will be. If not, the fault doesn't lie with the young performers. They more than held up their end to provide a most thrilling evening.

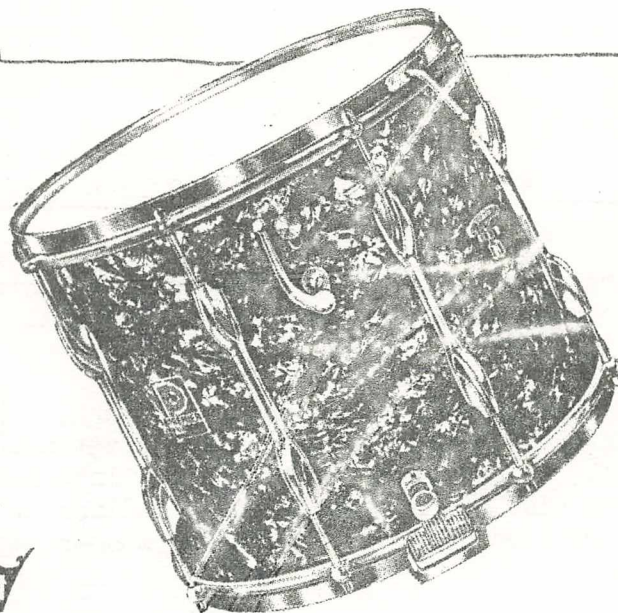
- Edmund Esson -

The complete Tattoo was supervised, co-ordinated and directed by Ian MacLeod; through the courtesy of Brigadier E.D. Danby, DSO, OBE, CD, BC Area Commander Canadian Army, and The Seaforth Highlanders of Canada.

The pipe bands of the 72nd Seaforth Highlanders of Canada Cadet Battalion and The Canadian Scottish Regiment Cadet Battalion participated.

The Junior Tattoo was under the distinguished patronage of Rear Admiral W.M. Landymore, RCN, OBE CD, Senior Flag Officer, Pacific Coast, Royal Canadian Navy, Esquimalt, B.C.





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PENTICTON HIGHLAND GAMES - 1st ANNUAL COMPETITION - MAY 16th & 17th.

The first competitions sponsored by the Penticton Highland Games Association were extremely successful, and will undoubtedly become an annual event in Penticton.

Held on May 16th and 17th in Kings' Park, a location eminently suitable for a Highland gathering, competitors attended the piping, dancing and track and field events from the coast, the interior, Alberta, and Washington. Seven pipe bands competed in "B" Class and "C" Class, and the enthusiastic residents gave considerable support to the fledgling games.

Piping judges were James MacMillan, from Burnaby, and Robert Young, from New Westminster.

The piping results were as follows:

Novice Marches:

1. Tom McDonald    2. Dennis Martin    3. Donald Ross
4. Georgina Lamont

Juvenile Marches:

1. Bill Lamont    2. Donald MacMillan    3. Greg Marshall
4. Donald Smith

Juvenile Strathspeys & Reels:

1. Greg Marshall    2. Hugh Lamont    3. Bill Lamont
4. Donald MacMillan

Junior Piobaireachd:

1. Theresa MacInnes    2. John MacLeod    3. Bruce Topp

Junior Marches:

1. Theresa MacInnes    2. Clive McDonald    3. Bruce Topp
4. Michael MacInnes

Junior Strathspeys & Reels:

1. Bruce Topp    2. Theresa MacInnes    3. Clive MacDonald

Amateur Drumming: March, Strathspey & Reel:

1. Graham Tawse    2. Dave Scott    3. John Robb
4. Bob Collins

Amateur Marches:

1. Bob MacDonald    2. Peter McNeil    3. Bill Elder

Amateur Strathspeys & Reels:

1. Bob MacDonald    2. Peter McNeil    3. Bill Elder
4. Karen Ruddick



Amateur Piobaireachd:

1. Bob MacDonald    2. Bill Elder    3. Bill Paterson
4. David Ireland

Amateur Jigs:

1. Peter McNeil    2. Bob MacDonald

Professional Piobaireachd:

1. Norma Nicholson    2. Albert Duncan    3. Bramley Eccles
4. Rae Marie MacInnes.

Professional Marches:

1. Rae Marie MacInnes    2. Albert Duncan    3. Norma Nicholson
4. Bramley Eccles

Professional Strathspeys & Reels:

1. Norma Nicholson    2. Bramley Eccles    3. Ian McDougall
4. Albert Duncan

Professional Jigs:

1. Ian McDougall    2. Albert Duncan    3. Bramley Eccles
4. Norma Nicholson

Professional Drumming: March, Strathspey & Reel:

1. Donald Collins    2. R. Cameron

"C" Class Pipe Band:

1. Calgary Highland Laddies Pipe Band, P.M. J. Auld
2. B.C. Dragoons Cadet Pipe Band, Penticton

"B" Class Pipe Band:

1. Vancouver Ladies Pipe Band
2. Seaforth Cadets Pipe Band

We would like to congratulate the Penticton Highland Games Association for the fine effort. Although they were ably assisted by many of the experts from the Coast, a great deal of credit must be given to the committee and residents from Penticton for their great support and enthusiasm.

We saw at the games what was undoubtedly the biggest trophy ever viewed - awarded for the Open Highland Dancing Aggregate. It was fortunate that this trophy was won by a male, since not very many female dancers could lift the award - four to five feet high.

We heard certain criticism of the manner in which the massed band was handled. The organizer of this fine looking band, although not a part of the band, gave all of the commands from without the band, and at times even "conducted" it from the side. The Drum Major and Pipe Major were all but ignored, and it was thought by some of the more knowledgeable spectators that the organizer's participation should have been a little more subtle.



# The CLANSMEN

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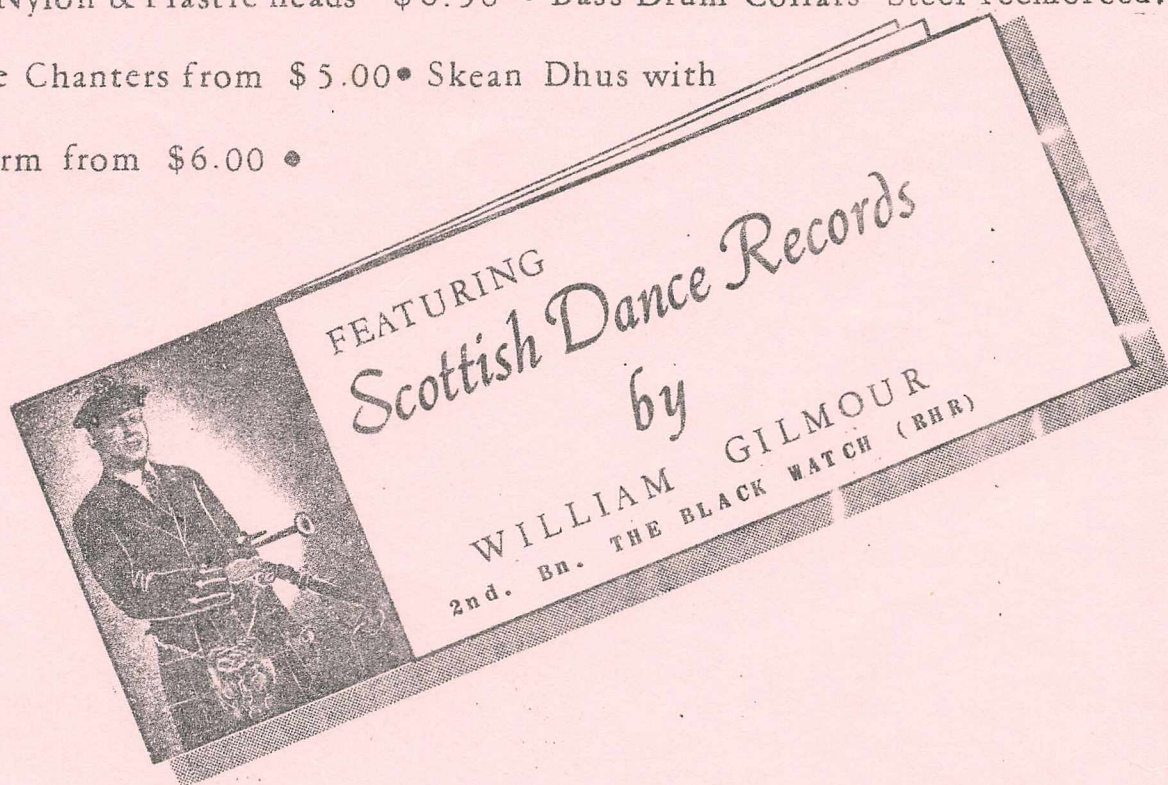
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HOTEL GUESTS HATE THE PIPES NEXT DOOR! (from The Oban Times, Apr. 23, 1964)

A Tobermory guest house owner is protesting against a plan to hold a school of piping next door to his property. The school, which will be sponsored by the College of Piping in Glasgow, is to visit the town in July. The pupils and their teachers have been granted the use of the local junior secondary school for their daily practice sessions.

The decision has drawn a vigorous objection from Mr. William Evans, Strongarbh, whose 9 bedroom hotel stands adjacent to the school. In a blunt letter to the town council, Mr. Evans, an Englishman, complains that because of the school, he is refusing to accept bookings for July. Mr. Evans asserts that when the school last visited Tobermory six years ago he could not cope with the complaints which he received from his guests. Adds Mr. Evans: "I am surprised that an education sub-committee on which two Tobermory members sit could have agreed to a move which will be detrimental to the business of the town.

Mr. Evans, who is a former town councillor, said later: "I have nothing against the pipes as an instrument, in fact, I am rather fond of them in their proper place, but when you have to listen to them for nine or ten hours every day it gets a bit too much. Many of my guests were very annoyed about it. If they want to practice why don't they go away into the hills somewhere."

Tobermory Town Council considered Mr. Evans' letter at its monthly meeting on Monday. A Highlanders to the core, Gaelic speaking Bailie Angus Henderson at once reached for his claymore. "Surely," he said, "no one should object to pipe music at any time. It is Scotland's own music and we should do everything we can to support it."

Councillor Andrew Henry said the trouble had been that some misguided youths had been playing the pipes at five o'clock in the morning and at midnight. "I am as good a Scot as anyone," he said, "but I certainly object to piping at these ridiculous hours. I can quite understand Mr. Evans' feelings in this matter. We have to remember that there are children to be considered. Piping is all very well, but when people are only learning it is a different matter altogether."

Provost Bobby MacLeod, himself a piper, said that the education sub-committee had taken account of Mr. Evans' views when the application was considered. The request had been approved on condition that piping should take place between 9:00 a.m. and 12:00 noon, and 3 to 9:00 p.m. Added Provost MacLeod: "The committee felt that the work of the College of Piping should be supported if at all possible.

Now that arrangements had been made for the school, it would be difficult, he said, to cancel them. "I don't think any real objection can be made to our national instrument provided it is not played at an hour when it is likely to disturb people."

Said Bailie Florence MacLean: "I think young pipers should be encouraged as much as possible. There are not enough of them on the island."

Councillor A.N. MacLean said he always understood that people learning to play the pipes were keen to get as far away as possible. "If they are anxious to learn, what is to hinder them going up behind the golf course or somewhere like that. It would be quite a feasible solution. Any keen young man wanting to learn the pipes should be prepared to walk a quarter of a mile to get a bit of privacy."

Dean of Guild John Fletcher admitted that though a good Scot he was not "over fond" of listening to the bagpipes. "The last time the school was here it went on the whole day long and I think people were sick listening to it," he protested.

On his suggestion the council will ask the education committee to restrict the practices from 9:00 a.m. to 6:00 p.m.

But on Wednesday, Mr. Seumas MacNeill, a principal of the College of Piping, said that in view of the restrictions that were to be imposed at Tobermory, the venue for the school might be shifted to Dunvegan.

Said Mr. MacNeill: "It has not yet been decided definitely whether we shall go to Mull or Skye. The committee was originally in favour of Mull but we like to go somewhere where we have as few restrictions as possible."

Mr. MacNeill said that at last year's school in Skye, one of the most popular items with the public had been the playing of lights out at 11:00 p.m.. Mr. MacNeill said the school would be attended by some 50 to 60 pupils or teachers.

SCOTTISH PIPING SOCIETY OF LONDON'S ANNUAL COMPETITION:

(from Weekly Scotsman, April 23, 1964)

Over 100 pipers and dancers from all the airts - a record number took part in the Scottish Piping Society of London's annual competition at the London Scottish Regiment headquarters at Buckingham Gate.



For 28 years old Angus MacKinnon from South Uist, now staying at Egham in Surrey, the occasion was a triumph against the odds. He had been at a late night ceillidh on the evening before the competition, and was held up in traffic on the way to Buckingham Gate. He arrived just in time to take part - without his pipes! He quickly borrowed a set, and with scarcely time to tune up went on to win two "firsts" in the amateur piobaireachd and the march classes.

According to the judges, the general standard of playing was "very high".

The competition's premier award, the Bratach Gorm, challenge trophy for the piobaireachd was won by Donald MacPherson, 42, an engineer from Bradford-on-Avon. He was taught by his father, a native of the Black Isle, and has been playing since he was 12. He is also an accomplished pianist.

Pipe Major John MacLellan of Edinburgh was second, and last year's winner, John MacFadyen, of Glasgow, was third.

One of the Queen's pipers from Balmoral, Robert Brown, won the open piobaireachd for the sixth year in succession with the "Lament for the Children".

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GENERAL MEETING - MAY 31st, 1964.

A General Meeting of the B.C. Pipers' Association will be held on Friday, May 31st, in the Band Room of the Seaforth Armoury. It is hoped that the business part of this meeting will be short.

As special guests will attend some of the members of the Vancouver Ladies Pipe Band. These fine performers have promised to entertain us, and we trust that they in turn will be entertained by some of our players.

All members, wives and friends are given an invitation to attend the meeting, which will commence at 8:00 p.m.

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B.C. PIPERS' ASSOCIATION - APPROVED LIST OF JUDGES:

The Approved List of Judges for piping competitions, which appeared in last month's Newsletter has had two additions:

\* Alistair MacRae,  
2716 S.W. 116th Street,  
Seattle, Wash.

\* Ian Wallace,  
1092 Moyse Cres.,  
Nanaimo, B.C.

Both of these judges are marked with an asterisk (\*), indicating that they are teachers, and should not be employed in competitions where their pupils are competing.

This present list will now remain in force until the next season, when it will be revised.

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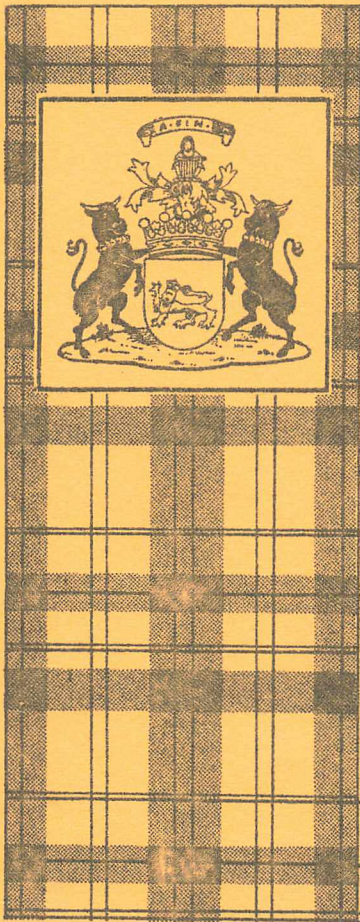
We would like to correct an error which appeared in the April Newsletter.

In listing the trophy winners, we erred, in stating that the Tait's Jewellers Trophy for Drumming in the Miniature Pipe Band Competition was won by the Seaforth Highlanders Pipe Band Drum Corps.

This trophy in fact was won by the Seaforth Cadet Pipe Band Drum Corps. Sorry for the mistake.

- 0 -





*Robert C. Gilchrist*

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GENERAL MEETING MAY 31st

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