

# B. C. PIPERS' NEWSLETTER



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

MAY, 1965.

No. 61.







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

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VICE-PRESIDENT:	Albert Duncan
SECRETARY:	Georgina MacPhail
TREASURER:	Wm. A. McAdie

B.C. Pipers' NEWSLETTER:

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ANNUAL MEETING - APRIL 30th, 1965.

In spite of the fact that April 30th was the last day for filing 1964's Income Tax returns, quite a good attendance was present for the Annual Meeting. However, there were several absentees, whose absence was perhaps necessitated by their making last minute calculations for their tax returns. Your Editor arrived to the meeting almost an hour late, with his tax return in one hand, and a gas can in the other, having run out of gas about five miles north of Horseshoe Bay, and having had to hitch-hike the rest of the way in to Vancouver. All was not lost though; he was present for the most important part of the meeting, and he got his tax return mailed at the main Post Office by 11:45 p.m.

Chairman of the Annual Meeting was the Vice-President Norma Nicholson, who read the President's Report, in the absence of the retiring President, Ian McDougall. The Treasurer, Rod MacVicar gave a financial report, and Ed Esson read the Trustees' Report.

The following persons were elected to office:

President: Roderick MacVicar

Vice-President: Albert Duncan

Directors: Robert Green  
Charles Irvine  
William Lamont  
William McAdie  
John MacLeod  
Georgina MacPhail  
Roderick MacRae  
Norma Nicholson  
C.I. Walker

Auditors: A. Baillie  
John McHardy

A meeting of the newly elected Board of Directors was held subsequent to the Annual Meeting, and Miss Georgina MacPhail was elected Secretary for another term, and William McAdie was elected Treasurer.

At the Annual Meeting a special committee was appointed; to consist of Edmund Esson, as Chairman, with Rod. MacVicar and Ian McDougall. This committee was instructed to study in depth the feasibility of the Pipers' Tour to Scotland for 1966, and to organize the same.



Our new President Roderick MacVicar has long been active with the B.C. Pipers' Association, and for years has worked untiringly in the many phases of its activities. Rod has the unique record of having served in each of the other offices - Vice-President, Secretary and Treasurer, before being elected President. A genuine Piobaireachd enthusiast, Rod has competed in the Open event at the last few Annual Gatherings, a great credit to a piper whose competition experience has been somewhat limited. Our congratulations are extended to Rod. MacVicar on his election, and it is our opinion that his gentle, but firm manner will serve him well in this most important office.

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GENERAL MEETING - JUNE 4th, 1965.

The next general meeting is planned for Friday, June 4th, in the Seaforth Armoury Band Room.

A short Board Meeting will be held previous to the General Meeting. The Board Meeting will commence at 7:30 p.m., and the General Meeting at 8:00 p.m.

Entertainment is planned to follow the meeting.

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BI-MONTHLY COMPETITION - APRIL 23rd, 1965.

The following persons were selected winners at the Bi-Monthly Competition held on April 23rd, 1965:

Novice Strathspeys & Reels (20 competitors) - Judge - George Allen  
1. David Anderson 2. Robbie McKeddie 3. Alex MacInnes  
4. Douglas Bernon 5. Bruce Montgomery 6. Merrill Maddock

Juvenile 6/8 Marches (29 competitors) - Judge - George Allen  
1. Donald MacMillan 2. Dal Jessiman 3. John A. MacLeod  
4. Michael Murdoch 5. Laurie McIlvena 6. Donald Taylor

Junior Jigs: (3 competitors) - Judge - Donald Murray  
1. Sandy Reid 2. Raymond Irvine 3. Robert Vowles

Amateur Piobaireachd: (1 competitor) - Judge - Donald Murray  
1. Bruce Topp

The winners of the special Department events were:

Novice	-	Alex MacInnes	(Judge - G. MacPhail)
Juvenile	-	John Wright	(Judge - D.R. McDougall)
Junior	-	Raymond Irvine	(Judge - Donald MacKenzie)
Amateur	-	Bruce Topp	(Judge - Donald Murray)

Either our readers do not pay too much attention to what is printed in the Newsletter, or they are extremely good natured. We note, to our embarrassment, that we listed in the March Newsletter the events to be held on May 28th as those to have been held on April 23rd. We apologize for this error, and we would say that we really don't mind you complaining when the occasion arises.

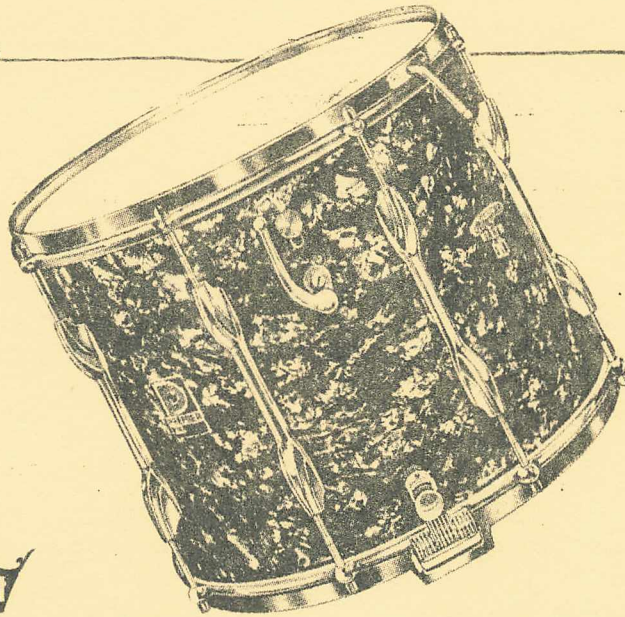
In any event, the final competition of the season will be held on Friday, May 28th, at 7:00 p.m.

The following classes will be held:

Novice Marches  
Juvenile Jigs  
Junior Marches  
Amateur Old Highland Airs

We hope that there will be a good attendance for our last competition.





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COLIN CAMERON COMMENTS ON ANNUAL GATHERING:

I must apologize for the delay in forwarding my observations on the March piping competition as promised. I have been on the road almost continuously since my return and, in fact, am drafting this on the end of a freight train now.

General

In such a large group we can expect a very wide spread in quality, but, from my own experience, there were far fewer poor performances than I would normally look for. This could reflect many things, but certainly one of them is respect for the general level of performance expected and, also, sympathy for the image created by a youngster who is required to perform in public for the first time.

I was also much impressed by the general quality of the female contestants. As usual, they presented a more balanced performance than their male colleagues with the exception of the best two or three male performers. By balance I mean the integration of tone, technique and interpretation in a way that one can discern no weakness in any of these factors. This quality is what distinguishes professional playing from simply acceptable piping. So many contestants dwell on one or two of these attributes while brushing over the other and, of course, do not present the image of the complete piper.

Tone

It is granted that the barracks is not the ideal place for musical presentations, but I found this no particular difficulty, except when judging the miniature band contest. The best and the poorest were not a problem but, in all honesty, there is the possibility of missing some fine points that could spell the difference between closely matched groups. Under similar circumstances it may help to have the piping judge away from the drummer's side and vice versa for the drumming judge.

There were some marvellously toned individual performances, but far too many poor toned pipes. I don't believe that anyone from beginners up should get up with what are actually poor sounding pipes. By poor, I mean pipes that grate on one's ears and would send a dog running. There is never, in my mind, an excuse for this. Even some technically good performers got up with a screeching chanter or drones wavering wildly at the start of their tune. Adult offenders I simply do not understand, and for youngsters, their coach or teacher is to blame. There is the possibility that some young pipers do not have a coach on hand to prepare them for their turn on the boards and, if the Association does not now have one or more adults doing this, it may be helpful to consider such assistance being provided. This is so serious in my way of thinking that contestants whose high A or G, say, is a quarter of a tone out should not be considered for an award regardless of the skill he displays otherwise.



I also noted a substantial number of poor blowers which, as you are well aware, could be the result of wrestling with indifferent pipes, but may also reflect failure to appreciate the extreme importance of perfectly steady air pressure. This is the one thing that distinguishes pipes from other wind instruments. Unfortunately, exercises and other instructional techniques to assist young pipers to blow steadily from the beginning are few and far between. I need hardly mention, however, the part played by too hard or leaking pipes as well as too difficult tunes in this respect.

### Technique

There were many amazing technical performances, some with very youthful players. I am certain though that at least half of the young performers were trying tunes that were years ahead of them, and this is very sad. Even if we put aside the problem of second rate performance, I wonder just what a young lad has to look forward to if, for example, he has been persuaded or encouraged to tackle "Donald Cameron"; not as an exercise which may be valid, though I doubt it, but as a competition piece! It completely ignores that fact that virtually all human accomplishment results from step by step development. If teachers would accept the point mentioned earlier of "balanced piping", and would agree that only that which sounds as though it was easily accomplished is worthy of being called music, the standard of piping and its appreciation by the non-piping public would be greatly enhanced. (I am not, of course, referring to the child prodigy who might well amaze us at very tender years.)

As a point, not one of the many young pipers who played "MacLean of Pennycross" satisfactorily accomplished all of the hand to hand phrases in that medium difficult tune.

As a maxim, I would suggest that no one should compete with a tune he cannot play with ease and, even more important, sound at ease.

### Interpretation

If there is one thing that sticks in my mind predominantly it is the serious attempt to play with depth and feeling which the great majority of the contestants displayed. Here again the technical displays or attempts simply forced a ponderous and uninspiring performance in many cases. I objected to the fact that some played far too slowly, but realized that in most instances it was simply to get the work in.

I do not object to variety in timing, and believe it adds some spice to a gathering or competition but, to repeat, it must be easily performed and, ideally, convey the impression that the performer has something to spare technically.

Interpretation in its broadest sense, of course, refers to all factors including tone and technique and one cannot separate these factors when trying to measure a player's performance.



Other Points

(1) It might be well to consider supplying the judge with a booklet in which he could make notes concerning individual contestants and which could be given to the contestant. Individual sheets for each contestant could be prepared, or a perforated sheet torn out of the aforementioned booklet would serve the purpose. To many these personal comments are as important as the prize awards, particularly if one does not receive a prize.

(2) The requirement to have Pibroch competitors draw a tune "from the hat" bears study. In my mind it can only result in a pretty shaky performance and, in any case, a Pibroch competition is not a game of Bingo. Perhaps you would consider an alternative method whereby a contestant must not repeat a tune he competed with within, say, three years.

(3) If possible, more control should be exercised over tuning up and practicing where it can be readily heard by the judge (and perhaps the ongoing contestant).

(4) If possible, the boards steward should station himself closer to the judge for better communication between the two. It is particularly important for the judge to feel no pressure of hurry while completing his notes. I don't think this will unduly delay proceedings. This is not a criticism of the excellent stewards we had, but I would have preferred to be closer to them.

In closing, may I take the opportunity of expressing my gratitude for the opportunity to participate in your very fine gathering. It was not only gratifying to listen to and judge such excellent piping, but I have seldom if ever had so much personal pleasure in being associated with such a group, many of whom are friends of years gone by.

I must say that the officers of the Association made th task very easy, particularly your Secretary, Miss MacPhail.

With kindest regards and best wishes for "Great Piping".

- Colin T. Cameron -  
Port Arthur, Ontario.

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(Ed. We are very grateful to Mr. Cameron for forwarding his thought-provoking comments, upon attending our Annual Gathering. We should be interested in hearing from some of our members or friends with respect to the suggestions contained in this part of the article.)

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HIGH PIPING STANDARDS CAUSE PLAY OFF AT "OPEN AMATEUR"

( from Oban Times, April 1st, 1965 )

Not in the annals of the College of Piping is there an entry comparable to that record one which was experienced at the open amateur and juvenile piping competition held there last Saturday.

Among the entrants who came from as far south as Blackpool and as far north as Aberdeen were two young lassies, Anne Stewart from Carnoustie and Irene Lillie from Aberdeen to whom certainly goes my bouquet of the week, for their bravery in mixing it with such a crowd of boys.

I am reliably informed that the standard of play on this occasion was of a very high order exemplified by the necessitous play-offs at the end of some of the competitions.

The honour of chairing the event fell to me (correspondent of 'Glasgow Letter') and I was struck by the enthusiasm of those young aspirants, the true sportsmanship displayed and the enormous variety of tunes played. I submit this is an excellent training ground for these young pipers and that these amateur competitions are their successive examinations to professionalism. The College of Piping, the Scottish Pipers' Association and every other organisation that do so much to encourage piping at this stage are indeed to be congratulated on their efforts.

In this connection I must make special mention of Evan C. Mackay whose untiring work as convenor of this competition made it run like clockwork and Mr. John C. Johnston, who acted as judge throughout, under cover, is worthy of a personal word of praise.

Trophies and prizes were presented by Mrs. Robertson who congratulated Douglas Elmslie on his outstanding achievement in winning the Dunvegan Challenge Trophy for the highest aggregate marks in all events. At the end of this marathon competition, Mr. Duglad MacNeill expressed a comprehensive vote of thanks to all who were involved in this most successful competition. Here are the results:-

Piobaireachd (Lawrie Challenge Trophy)

1. James Jackson - Glengarry's March
2. Douglas Elmslie - Massacre of Glencoe
3. Gordon Middleton - Old Man of the Shells
4. Colin Craig - The Groat

March (MacNeill Trophy)

1. Barry Ewen
2. Derek Boyd
3. Douglas Elmslie
4. Gordon Ferguson

Strathspey and Reel (Govan Ceilidh Shield)

1. Douglas Elmslie
2. Gordon Ferguson
3. Barry Ewen
4. Gordon Middleton



Jig:

1. Derek Boyd
2. Barry Ewen
3. James Jackson
4. Gordon Middleton

The special prize for the youngest player, donated by Hastings Highland Games, New Zealand, was won by Anne Stewart, Carnoustie.

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UPPER ISLAND HIGHLAND GAMES ASSOCIATION:

In the March issue of the Newsletter we enclosed details concerning Pacific Northwest Quartet Championships, to be held at the Nanaimo Highland Games on July 10th.

The material we received from Nanaimo failed to mention that the Quartets would be required to play a four parted 6/8 March, along with two four parted Jigs.

There will be two classes:

Class "A" - restricted to Professionals and Open Amateur  
and those who feel qualified to compete with the best.

Class "B" - for those pipers who feel that this is the division  
most suited to their playing.

Further information can be obtained from the Secretary,  
Miss Ann Ross  
P.O. Box 231,  
Nanaimo, B.C.

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ELLA GALLAHER SCHOOL OF DANCING VARIETY REVUE:

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BAG-PIPE (from the 11th Edition, Encyclopaedia Britannica) (continued)  
1911

History of the Bag-Pipe: -

There is reason to believe that the origin of the bag-pipe must be sought in remote antiquity. No instrument in any degree similar to it is represented on any of the monuments of Egypt or Assyria known at the present day; we are, nevertheless, able to trace it in ancient Persia and by inference in Egypt, in Chaldaea and in ancient Greece. The most characteristic feature of the bag-pipe is not the obvious bag or air-reservoir from which the instrument derives its name in most languages, but the fixed harmony of the buzzing drone. The principle of the drone, i.e. the beating-reed sunk some three inches down the pipe, was known to the ancient Egyptians. In a pipe discovered in a mummy-case and now in the museum at Turin, was found a straw beating-reed in position. The arghoul, a modern Egyptian instrument, possesses the characteristic feature of drone and chaunter without the bag. The same instrument occurs once in the hieroglyphs, being sounded "as-it", and once on a mural painting preserved in the Musee Guimet and reproduced by Victor Loret. During Jacques de Morgan's excavations in Persia some terra-cotta figures of musicians, dating from the 8th century B.C., were discovered in a tell (mound) at Susa, two of which appear to be playing bag-pipes; the chaunter, curved in the shape of a hook from the stock, is clearly visible, the bag under the arm is indicated, and the lips are pursed as if in the act of blowing, but the insufflation tube is absent; a round hole in one of the figures suggests its presence formerly.

Among the names of musical instruments in Daniel iii, 5 and 15, the sixth, generally but wrongly rendered "dulcimer," is thought by many scholars to signify a kind of bag-pipe. This belief is based on the supposition that the Aramaic "sumponya" is a loan word from the Greek, being a mispronunciation of "simfonia". The argument is, however, exceedingly weak. In the first place, the date of the book of Daniel is matter of controversy, hingeing partly on precisely such questions as the true significance and derivation of "sumponya". Second, it is possible that the word "sumponya" is a late interpolation. Third, its exact form is uncertain; in verse 10, "sipponya" is used of the same instrument, suggesting a derivation from the Greek "sifon" (tube or pipe). Fourth, even if "simfonia" is the source of the word, there is very little evidence that it was used for any particular instrument. The original natural sense of "simfonia" is "concord of sound.", "a concordant interval," and the evidence of its use for a particular instrument is of the 2nd century B.C., and, even so, very slight. Only one passage (Polyb. xxvi. 10.5) really bears on the question, and there the translation of the word depends on a context the reading of which is uncertain. It is, however, curious that the bag-pipe was known in Italy and Spain during the middle ages, the two countries through which Eastern culture was introduced into Europe, by the name of "zampogna" or "sompogna", which strongly recall the Chaldaea "sumponya"; and further that in the same countries the word "sinfonia" should be co-existent with



"zampogna" and have the original meaning attached to the classical "simfonia" "a concord of sound." A single passage only in Dion Chrysostom is enough to prove that the instrument was known in Greece in A.D. 100. The Greeks had undoubtedly received some kind of bag-pipe from Egypt (in the form of the as-it), or from Chaldaeaa, but it remained a rustic instrument used only by shepherd and peasants. This conclusion is supported by allusions in Aristophanes and in Plato's Crito, which undoubtedly refer to the drone: "This, dear Crito, is the voice which I seem to hear murmuring in my ears like the sound of the flute (aulos) in the ears of the mystic; that voice, I say, is humming in my ears." Aristophanes, in his play The Acharnians, indulges in a flight of satire at the expense of the musical Boeotians, by making a band of Theban pipers play a Boeotian merchant and his slave into town. The musicians are dubbed "bumblebee pipers" by the exasperated inhabitants. The verb used here for "blowing" is "fiban", the very word applied to blowing or inflating the bellows (fiba), and not the usual verb "aulein", to play the aulos. Another instrument, mentioned by Aristophanes in Lysistrata (ll. 1242 and 1245), which was probably a kind a bag-pipe, is also derived from "fiba", o/e/ "physallis", the "concrete," and "physateria", the "collective" form of the instrument. We leave the realm of inference for that of certainty when we reach the reign of Nero who had a passion for the "hydraulus" and the "tibia utricularis".

That the bag-pipe was introduced by the Romans into the British Isles is a conclusion supported by the discovery in the foundations of the praetorian camp at Richborough of a small bronze figure of a Roman soldier playing the tibia utricularis. The Rev. Stephen Weston, who made a communication on the subject to Archaeologia, points out further the interesting fact in connexion with the instrument, that the Romans had instituted colleges for training pipers on the bag-pipe, a practice followed in the Highlands in the 18th century and notably in Skye. Gruterus mentions among the fraternities a Corpus et Collegium Utriculariorum, and Spon also quotes the Collegio Utricular. The bag-pipe in question appears to have two drones in front pointing towards the right shoulder, and although no chanter is shown in the design, both hands are held in correct positions over the spot where it ought to be; it may have been broken off. The bronze figure has been reproduced from drawings by Edward King in three positions. The statement made by several writers on music that a bag-pipe is represented on a contorniate of Nero is erroneous, as a verification of certain references will show. The error is due in the first place to Montfaucon, who misunderstood the explanation of Bianchini's drawing which he reproduced. The contorniate referred to is one containing the hydraulic organ, and the legend Laurentinus Aug. but no bag-pipe. Bianchini gives a drawing of a bag-pipe with two long drones, which, he says, was copied from a marble relief over the gateway of the palace of the prince of Santa Croce in Rome, near the church of San Carlo ad Catinarios. If the drawing be accurate and the sculpture of classical Roman period, it would corroborate the details of the instrument held by the little bronze figure of the Roman soldier.

(to be continued)





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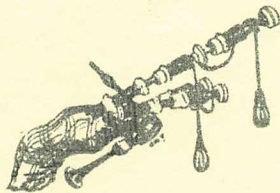
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DISAGREEMENTS ON STANDARDS OF JUDGING AFFECT PIPING ART:

(from The Oban Times, Apr. 8th, 1965)

A conference between representatives of piping and of adjudicators to iron out difficulties was called for by Mr. John MacFadyen, President of the Scottish Pipers' Association, at the annual dinner of the Eagle Pipers' Society in the Carlton Hotel, Edinburgh, on March 31.

Mr. MacFadyen, proposing the toast of his hosts, asked if it was not time they started to take a look at what the various societies were doing for piping. Two of the most grievous problems facing them today were those of judging and of the professional piper himself.

"Is it not the case that maybe we think we play better than we really do, and are the judges really as wrong as we think they are?" he asked. "One task facing all the piping societies in Scotland today is to get a conference of piping societies or their representatives and of representatives of the adjudicating bodies, or the bodies who provide adjudicators, and try to discuss whether the pipers are going wrong or whether the judges are going wrong. We must see if we can't get some agreement in this field, because I feel that this is one thing that is tending to destroy an otherwise flourishing art."



A second thing he wanted to say was that professional competitions which were being organised were too wide open. They had far too many people playing in too short a time. If by some means they could "seed" the players, then he felt that not only would they help their own associations, but they would also help professional pipers and the adjudicators as well.

Speaking of the Eagle Pipers' Society, Mr. MacFadyen said that in the west they had the impression that to a certain extent Edinburgh lagged behind Glasgow in the way of piping organisation. Even the most biased of them would say that nowadays, with the advent and establishment of the Eagle Pipers' Society, Edinburgh had come very much to the front.

From its inception the society had provided a platform where all pipers, no matter their ability, could meet together, play, discuss piping, and enjoy it.

That was one of the major factors which had contributed toward the success of the society, now established as a potent force in piping today, and in Pipe-Major MacLellan they had as their president one of the most talented and respected pipers who had graced piping in Scotland for very many years.

Mr. Ian MacLaren, one of two honorary members of the Eagle Pipers' Society, acknowledged the toast and at the same time proposed the health of the guests. He recalled that the Eagle Pipers, once meeting in a back room of the Eagle Bar in the Lawnmarket, had now found a very happy home in the West End Hotel. There was not one of them who was not extraordinarily grateful to Mr. and Mrs. Gordon Asher, for giving them the use of the hotel every Wednesday evening.

Mr. MacLaren said that in the Eagle Pipers' Society they had one ideal and one object - namely, that they all of them had a feeling for, a love for, and a wish to further the cause of piping in all its respects.

Guests whom he singled out included Mr. Donald Ross, "that famous bard responsible for both words and music of 'Calium mo runsa', the finest Gaelic song produced since the war and probably 'top of the pops' in Gaelic music,"; Mr. Suemas MacNeill, principal of the College of Piping, whom Mr. MacLaren had last seen judging piping in Wilmington, Delaware; Mr. Peter Roberts, secretary of the Lothians and Border branch of the Scottish Pipe Band Association; Dr. Alistair C. McLaren, president of the Highland Pipers' Society of Edinburgh; Mr. Thomas Pearson, co-founder, with Mr. MacNeill of the College of Piping; and Mr. Thomas MacCallum, honorary pipe-major of the Royal Scottish Pipers' Society.

Mr. Seumas MacNeill, replying for the guests, said they used to feel in Glasgow that the centre of the world's piping was somewhere about Apsley Street. The way things were going in Edinburgh now, it would be hard to place the centre of piping farther west than Bathgate, because the efforts which were being made in Edinburgh at the moment were very much greater than those in Glasgow.



Edinburgh had the Royal Scottish, the Highland Pipers, the Eagle Pipers, and the College of Piping, and had more societies and probably more members interested in piping than they had in Glasgow. He congratulated them on the tremendous effort to encourage piping, because it was not great piping that mattered so much as that people should rather hear piping than anything else, whether it was good, bad, or indifferent.

Pipe-Major MacLellan, from the chair, capped the toasts with a tribute to "our wives". Piping would not be so successful if they were not allowed to go out in the evenings or at weekends, he said.

This most happy and successful function, the second annual dinner of the Eagle Pipers' Society, was opened with Pipe Major Robert Atkinson playing the top table party to their places. They comprised Pipe-Major MacLellan, president of the society, and Mrs. MacLellan; Mr. P.W. Sandeman, honorary president and Mrs. Sandeman; Mr. and Mrs. John MacFadyen Mr. and Mrs. Seumas MacNeill, Mr. and Mrs. Edward Ross, Pipe-Major and Mrs. Gordon Asher, Mr. Alex MacRae, of the Atholl Highlanders, from Blair Atholl; and Mr. Murray.

Mr. Alex MacRae said Grace in Gaelic and Pipe-Major, senior vice-president of the society, proposed the loyal toast.

Speeches over, the president turned the evening over to Pipe-Major George Stoddart, chairman and fear an tighe for a lively and often hilarious ceilidh in which we had songs from Donald Ross, John MacFadyen, Seumas MacNeill, and recently married Murdo Murray, who had to stand up with his bride beside him to receive the good wishes of the company; a brief demonstration of Highland Fling by Mrs. Ingram and Pipe-Major Stoddart's daughter, Mabel; and a feat of piping from Edward Ross, Pipe-Major MacLellan, Cpl. Linden Ingram, Scots Guards, who is at the Army School of Piping at Edinburgh Castle at the moment; and Tam Brechan with his sweet-toned Northumbrian pipes.

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FAMOUS PIPE BAND'S FUTURE IN DOUBT: (from The Oban Times, April 1st, 1965)

Shotts and Dykehead Caledonia Pipe Band, several time world champions, may have to be wound up because so many players have moved to other bands, particularly in America and Canada.

Pipe-Major John McAllister said last week: "The band's future is in doubt. Only one drummer remains. We are anxious to recruit more players."

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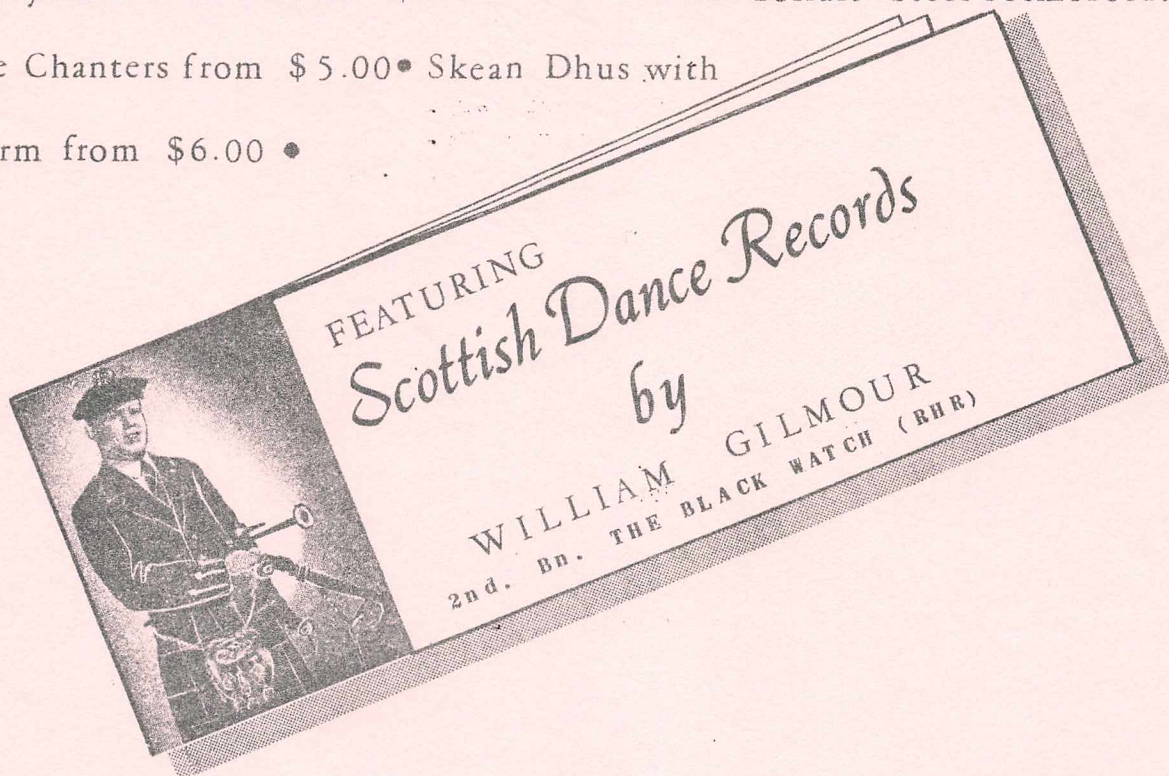
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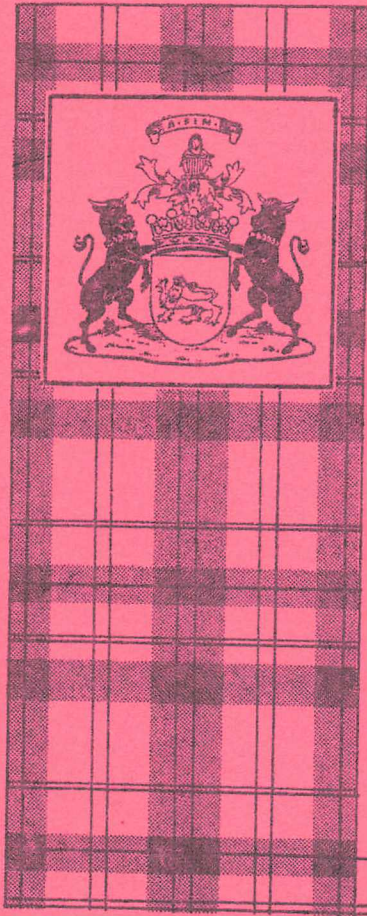
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July 1st	B.C. Highland Dancing Assn. Mrs. J. Ritchie, Secretary, 2335 West 19th Ave., Vancouver, B.C.
July 10th	Nanaimo Highland Games Miss Ann Ross, Games Secretary, P.O. Box 231, Nanaimo, B.C.
July 17th	New Westminster Highland Games Mr. Wm. Lyon, Games Secretary, 205 Osborne Ave., New Westminster, B.C.
July 24th	Portland Highland Games Miss Bonnie Blyth, Games Secretary 13721 S.E. Kuehn, Portland 27, Ore.
July 31st	Victoria Highland Games Mr. Kenneth D. Jackson, Games Secretary, 632 Head Street, Victoria, B.C.
June 26th	Mrs. Isla Paterson, Games Secretary, 2296 Chuckanut Drive Bellingham, Wash.
August 14th	Seattle Highland Games Mr. James Cameron, Games Secretary P.O. Box 984, Seattle, Wash.



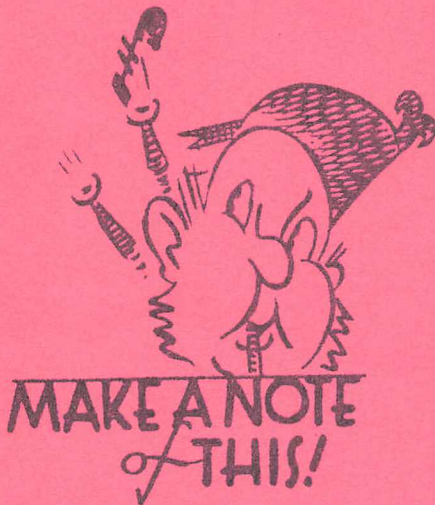


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