

B. C. PIPERS' NEWSLETTER



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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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Those of our readers, who view our promises with skepticism, will be somewhat surprised to receive the September issue of the Newsletter more or less in September. Nevertheless, here we are again, even though it seems such a short time since the last Newsletter was prepared.

You may find it interesting to know how the Newsletter now sees the light of day. Most of the material now arrives by mail to the home of the publisher Bill McAdie, in Vancouver, although some still is sent to the former home of the Editor Ian Walker, in Vancouver or to his present home in Squamish. When the material is finally collected in Squamish, it is edited, and the stencils are prepared. Then the task is to get the stencils down to Vancouver for printing. Unless there is a rock slide on the Squamish road, this trip is usually uneventful, although once the Editor was rushing down to Vancouver to meet a self-imposed deadline for the Newsletter, when he realized that he had forgotten the stencils when half way to Vancouver. On this occasion his long-suffering wife was less than enthusiastic with our noble endeavours. Once the stencils reach Bill, he has the mammoth task of printing the sheets, collating them, assembling, stapling and mailing the completed Newsletters, and trying to figure out whose subscription has lapsed. Then, just as he has finished at about 12:30 a.m., and is ready to go to bed before mailing them in the morning, he gets a call from someone wondering if it wouldn't be too much bother to get a little notice in this month's copy of the Newsletter! We understand that on occasions such as this, his even longer-suffering wife has commented unfavourably on the whole wretched business. That just about completes the routine, except for the numerous calls received from time to time wondering what happened to the Newsletter this month. We are kept very busy trying to give satisfactory answers to this question.

This month Mrs. Cathrine Paterson, of West Vancouver, joins the Newsletter staff. She will be responsible for gathering local band news. Mrs. Paterson is well known to Newsletter readers from her many articles, including the series on the history of the C.W.A.C. Pipe Band. If any of our readers wish to forward local band news to Mrs. Paterson, they may contact her at 922-7332.

PROFESSIONAL PIPERS. WHAT HAS HAPPENED?

It is to be noted after a swing of the Highland Games circuit in the 1966 season, that certain weaknesses exist in the piping field. These opinions are not necessarily those of the B.C. Pipers' Association, or the Newsletter, but with their kind permission, and regardless of the opinion of others, the following article contains a few of my thoughts.

The various Highland Games Committees are all disappointed with the professional piping entries at their Highland Games. Why such poor numbers in an event of such caliber? Actually the answer is quite simple. The prize money is not good enough! It is quite true that finance are limited at Highland Gatherings, for most Highland Games Associations have a tough time breaking even, and cannot see their way clear to a higher prize standard.

What do they consider a professional piper to be?

1. One who is left to the last event of the day;
2. One who is expected to play at the very best of his or her ability while guns are popping, and athletes are running by the boards, and children are allowed to roam in the area;
3. Or where no tuning areas are provided -- official, that is;
4. One who is expected to abide by certain rules, such as those applicable to piobaireachd and a mockery made of such rules.

As far as I am concerned, a professional piper, supposedly in the top echelon, is accorded the same treatment as the greenest novice. I have the impression that an open piping event is just another class to be run off as quickly and as easily as possible. Why should the best piping of the day be subjected to such treatment? What kind of an impression are these games committees creating for the professional of tomorrow? What has a boy or girl with great potential to look forward to?

Why all this beefing? Sour grapes you say. You are probably right. The Games Committees are not the only ones who should be blamed. Let us look at the so-called professional.

First of all, less than half of these so-called pros can get up and play a piobaireachd. If they can, then they only have one tune, -- yes, one tune that they can play. One tune over a circuit of eight Highland Gatherings. But let's not just discuss piobaireachd, but let us look at the smaller music. Again, over a circuit of eight Highland Gatherings these so-called professionals could only play one march, one strathspeys and reel, and one jig.

What does this indicate? To me it is a gross weakness. Somewhere down the line a mistake is being made by allowing this to go on, or perhaps this is a proper, recognized procedure.

What would happen to professional piping, if each competitor had to submit six, or even three tunes at each gathering? Could he do it, or would he hope that the judge would say, "Which do you prefer?", or "Play the one you like.", or "What are you prepared to play?"

As you can see, this is a marry-go-round -- a mockery of rules that are boldly printed on entry forms.

Can we, as we can in our amateur classes, hold our heads up and say we have the highest standard of piping in Canada? Could we have our Pacific Coast professional compete in Scotland under that banner, or would they have to back down for lack of a sufficient repertoire.

A delicate subject to touch on as well - although it has its pros and cons, is the inability of some professionals to tune their own pipes. This, to me, is amateurish, and I feel that an open piper should be penalized for this definite weakness.

Finally, why should a professional piper have the audacity, or for that matter why should he be allowed, to compete improperly dressed? Again, how can you impress on a juvenile or novice piper the importance of dress, when a professional can and does compete with standard uniform parts of their dress missing.

Let us elevate the standard of professional piping on this Coast. Let us consider all the points I have mentioned before we go after an increase in prize money, or ask for better playing conditions. The potential is there, and simply has to be cultivated.

- Pipe-Major Albert J. Duncan -
Seaforth Highlanders of Canada &
Vice-President, B.C. Pipers' Assn.

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PIPERS AND SINGERS SCORE A HIT ON CANADIAN TOUR:

(from The Oban Times, August 18, 1966)

The Knightswood Juvenile Pipe Band together with members of a Scottish Dance Society and a group of Gaelic singers consisting of Rhona MacLeod, Kirsteen Grant, George Clavey, and Kenny Ross, have just returned from a tour of Canada full of praise for the hospitality and reception they received during their sojourn across the water.

The pipe band had the pleasure of appearing on television in colour on several occasions and played themselves to victory on each occasion they appeared in competition.

Unfortunately they lost the premier award at the Glengarry Games by one point, but their Drum-Major Jim Williamson, Renfrew, capped the deal by giving an outstanding display with his mace, winning for him the North American drum-majors' championship, and loud cheers which followed him right off the field.

At Dutton Games the band swept the boards, winning the major band contest and the slow march event.

Indeed it was at the ceilidhs on the eve of these games that the Gaelic singers also excelled themselves and at yet another concert at Oakville the singers had to be hauled off the platform at 1:00 a.m. Mr. James Melvin, hon. president of the band, who accompanied the party, was amazed at the reception the Gaelic songs received - not really surprising when he adds that Mr. MacEachern, who was principal guest at the Dutton Games, addressed the company of 15,000 for 15 minutes in good Gaelic and then translated the lot for the uninitiated.

Kirsteen Grant and Rhona MacLeod had a great time filling in at a wedding reception and Kirsteen had the pleasure of playing the wedding march on a huge organ when the official organist turned up late. However, the ladies were amply compensated when they were invited to the wedding feast where the menu ran to nine courses.

The company also met John MacFadyen, president of the Scottish Pipers' Association, and Pipe-Major John MacLellan, Edinburgh Castle, who were at the Glengarry Games in the official capacity of piping judges.

Yes, the company all agree this was an experience which was very much enjoyed by all.



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BI-MONTHLY COMPETITION SCHEDULE: 1966/67

DATE	NOVICE	JUVENILE	JUNIOR	OPEN AMATEUR
OCT. 21	Marches		Strathspeys & Reels	
NOV. 18		Old Highland Airs		Marches
DEC. 16	6/8 Marches		Jigs	
JAN. 20		Marches		Strathspeys & Reels
FEB. 17	Old Highland Airs		Piobair-eachd	
APR. 21		Strathspeys & Reels		Jigs
MAY 19	Strathspeys & Reels		Marches	
JUNE 2		6/8 Marches		Piobair-eachd

All dates are subject to change.

Competitors are asked to submit their name, and class they wish to enter, at least one day before their first competition, to the Secretary:

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BI-MONTHLY COMPETITION CEILIDH - OCTOBER 14th, 1966.

The Annual Ceilidh, held to award prizes to the previous season's winners of the Bi-Monthly Competitions, will be held on Friday, October 14th, in the Gymnasium of the Seaforth Armoury.

The following persons are the aggregate winners of these competitions and are asked to attend to receive their prizes:

Novice:

1. Dwayne Roadhouse
2. Marjorie Forsythe & Terry Leonard (tie)
4. Danny Slater
5. Brian Beck

Juvenile:

1. John A. MacLeod
2. Colin Abel
3. Janice Taylor & John MacDonald (tie)
5. Douglas Bernon

Junior:

1. Kelly Hagan
2. Laurie McIlvena
3. Donald MacMillan & Dal Jessiman (tie)

Amateur:

1. Douglas Graham

Attendance pins, in the shape of the crest of the association, will be awarded to those competitors who entered and played in each event of their class, regardless of whether they won a prize or not. Bars are given for additional years' perfect attendance.

Winners of pins:

David Anderson
Mitchell Bain
Dennis Collister
Ian Hall
Alex MacInnes
Glen McKinley
Ronald McKinnon
Sandy Marshall
Richard Nicol
Robbie Robson
Sandy Shatford
Danny Slater
Margaret Swanson

Winners of 1st bar:

Marjorie Forsythe
Robert Gallaher
Bill MacAuley
Donald MacMillan

Winners of 2nd bar:

Heather Abel
Bob Barker
Douglas Bernon
Laurie McIlvena
John A. MacLeod
Kelvin Wood
John Wright

Winners of 3rd bar:

Colin Abel
Jean Jarvis
Dal Jessiman

(The last three have not missed a competition for four years, which is a remarkable performance!)

Piping selections will be given by the various winners at the Ceilidh, and numbers will also be given by invited artists. Refreshments will be offered after the concert.

Please come and show your support. No admission. Everyone welcome. Starting time - 8:00 p.m. Seaforth Armoury Gymnasium.

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MOUNTED BAGPIPES: (from Pipes and Drums, N.S.W. Pipe Band Assn. July, 1966)

One of the few mounted bands ever in existence was a pipe band. It was originally a mounted band of trumpeters, turned into pipers and was introduced into the 17th Bengal Cavalry in about 1895 by the Scottish commanding officer, Col. Charles Wemyss Muir.

Its strength was eight pipers and a kettle-drummer, who had two huge drums slung one each side of the saddle.

The pipers' horses had two sets of reins, one being dropped on the horses' neck when playing the pipes whilst the other set, buckled to the stirrups, was used to guide the horse.

The band was disbanded in 1902.

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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.....
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PIPES WERE WORTH TEN BATTALIONS: (from the Weekly Scotsman, Apr. 2, 1964.)

The skirl o' the pipes has been heard on numerous occasions, but somehow never quite so poignantly or so inspiringly as when played by men of the Highland Regiments. To them it is a breath of the peat, the sighing of the wind through heather, a distillation of the bens and glens, and at the same time a clarion call of battle. The road to the recruiting office is one that has been taken by many a Highlander.

The refrain of the pipes has drawn many young Scots to their local regiment. The men of Perth and Angus enlist in the Black Watch, the MacKenzies and MacRaes of Wester Ross and Lewis the Seaforth's, the doughty men of Inverness-shire the Camerons, and the warriors of Argyll and Sutherland to their mighty regiment.

Across India, Malaya, North America and Europe the thin reedy call of the pipes has transformed youngsters into fighting men of incredible gallantry. It is the pipes that roused the Highlanders in the morning, and all too often sounded in the wind as they died.

Who could not thrill to the tale of the old 79th Highlanders raised in the land of Lochaber? These men of the Queen's Own Cameron Highlanders were called to the colours by noble Alan Cameron of Erracht. The year was 1815 and the place Waterloo. The 79th were dominating the road leading to Brussels - the very place for which Napoleon was making. The position was vital. It must not fall or else the balance of battle might be changed.

Nearly 700 Camerons had made the march from the safety of Brussels to take up their positions. They had been encouraged on their march by the pipes of Piper Kenneth Mackay. But there was little time for banter or chat in the carnage and fury of the French attacks. The French Army - often termed the finest in Europe until Napoleon's crack units met the Scots - brought out their elite cavalry units to oppose the Highlanders.

All day the Camerons formed the traditional British squares, all day the squares grew smaller and smaller but Piper Mackay played on. Above the screams of dying horses, the clash of bayonet and lance, the awesome and almost impudent skirl of the pipes gave the Highlanders fresh heart. When the French hurled in their fiercest attacks, Mackay broke out of the square and marched round his comrades encouraging them in the finest way possible.

With Gaelic curses and super-human courage they not only held off the initial impetus of the French charges. Sensing the despair of opponents who had tried everything and failed they advanced with pipes playing triumphantly. Just over 200 Camerons survived to tell the tale of Piper Mackay.

Every Highland regiment can produce its stories of piping heroes. It is almost an occupational risk of pipers to fulfil the role of hero, musician and fighter.

Nearer modern times, in 1941, the Black Watch were part of the 70th Division trapped in Tobruk by the German and Italian armies. The idea was that the Division should break out and head for a port 20 miles away to try and contact the Eighth Army who by this time should have smashed through Rommel's lines. The Black Watch had to capture an enemy strongpoint. It sounds simple but battles are never like moves on a chess board.

Half the armoured support with the Black Watch were wiped out on minefields. From all quarters enemy fire descended on the Highlanders.

The Pipe Major had been playing since the advance began and carried on playing "Hielan' Laddie" amid the slaughter and incessant firing. It was only after he had been hit three times he could be persuaded to move to the rear of the lines. Even at the medical dressing station he played on to cheer up the wounded.

The Highland Light Infantry - Glasgow's own regiment - know well the effect of the skirl of the pipes.

Particularly they remember those dark, but glorious, days when Wavell's troops with a grand leavening of Scottish blood, were taking on Italian odds of ten to one, and winning. At this time, the H.L.I. were in Eritrea, and after smashing through ten battalions of Italians had attacked a mountain ridge. The peak was called Keren.

The H.L.I. clambered up the burning slopes, the pipes playing.

Not only did the Scots collect a fine haul of prisoners, but erected their own hastily improvised St. Andrew's flag.

The Italian armies had been massacred. Ever afterwards the real enemy would be the Germans.

After Keren, the H.L.I. marched into the capital of Eritrea with Pipe Major John MacLean playing "The Campbells are Coming".

Yes, even odds of ten to one against just isn't enough to counter-balance the influence of the pibroch.

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ROUND THE GAMES WITH JOHN WILSON:

MAXVILLE, ONT. - JULY 30th, 1966.

I arrived at the Games field with my wife and youngest son a few minutes before 8:00 a.m., and pipers were tuning up even then. It was a beautiful morning; sunny, with a nice cool breeze, and I enjoyed looking around and talking to the early comers. Soon, John MacFadyen and John MacLellan appeared, and I was delighted to meet them and to see them looking so well. Sam Scott of Manotick was there too and John Murchison from Buffalo. Then who should come over but Lillian Grant from Victoria, B.C., who was one of the dancing judges. Alex. McNeill and his wife were next on the scene and the time soon passed in pleasant talk until we were allotted our respective competitions. Reay Mackay of Toronto was the fifth piping judge, so there was quite an imposing line-up of judges.

I judged the open Strathspey and Reel event and my first competitor played at 9:30 a.m. Gaps between players were fairly frequent and I had plenty opportunity to rise and speak to friends such as Col. McEwing from Spokane and Richard Cameron from Edinburgh. I even had time to accept and leisurely drink a cup of coffee which the gentleman in the P.A. caravan behind me, kindly offered me. Nineteen competitors finally played and some of them played excellently on first class instruments. Others were fairly good, and a few were not of professional standard.

John MacLellan and I judged the "A" class bands March, Strathspey and Reel competition for the North American Championship. According to my points (and I made good and sure I had them noted absolutely correctly) the playing was very good and very close with the City of Toronto slightly ahead tonewise. This band's success in the World's Pipe Band Championship at Inverness, Scotland, shows that our "A" Class bands have indeed reached a high standard of playing, and I may live to see the day when the World's Pipe Band Championship will be won by a band from our continent.

Open Piobaireachd: (Judge - John MacFadyen)

1. A. Cairns 2. C. Anderson 3. J. Goodenow 4. W. Gilmour

Open Marches: (Judge - John MacLellan)

1. Gord. Tuck 2. W. Gilmour 3. A. Cairns 4. E. Neigh

Open Strathspeys & Reels (Judge - John Wilson)

1. W. Gilmour 2. A. Cairns 3. C. Anderson 4. G. Tuck

17 & Under Marches: (Judge - A. McNeill)

1. Trudy Campbell 2. Robert Richardson & J. Noble (tie)

17 & Under Strathspeys & Reels (Judge - A. McNeill)

1. Trudy Campbell 2. J. Sutherland & R. Henderson (tie)

14 & Under Marches: (Judge - Reay Mackay)

1. G. Hall
2. D. Robertson
3. Gail Brown

14 & Under Strathspeys & Reels (Judge Reay Mackay)

1. G. Hall
2. Gail Brown
3. Moral Robertson

Class "B" March, Strathspey & Reel (Piping Judges - J. MacFadyen, A. McNeill)

1. St. Andrews, Detroit 93 3/4 points
2. Knightswood, Glasgow 92 1/4 "
3. 400 R.C.A.F., Toronto 90 1/2 "
4. Cameron Highlanders, Ottawa 89 3/4 "

Class "A" March, Strathspey & Reel (Piping Judges - J. MacLellan, J. Wilson)

1. City of Toronto 91 3/4 points
2. Worcester Kilty 91 1/4 "
3. R.C.A.F., Rockcliffe 90 1/2 "
4. St. Thomas 89 1/2 "

Open Slow March: (Judges - J. MacLellan, R. Mackay)

1. City of Toronto 88 1/4 points
2. R.C.A.F., Rockcliffe 86 3/4 " (highest piping pts)
3. Worcester Kilty 86 3/4 "
4. St. Thomas 86 "

DUTTON - AUGUST 1st, 1966.

For the past few years the weather has been unkind to Dutton games, so everyone was delighted when the 1st of August dawned bright and clear with hardly a cloud to be seen and a keen invigorating temperature. It became a little cloudy during the late afternoon, but by then the Games had been a great success and had had a reported attendance of 6,500. The evening before the Games, a concert was given in the Games park by the Knightswood Boys Pipe Band from Glasgow, Scotland, with singers, dancers, etc., and was an unqualified success. Over 2,000 people attended and I heard nothing but praise from people who attended. The same band put on a concert the night before Maxville Games and won great applause there too.

Well, at Dutton I was asked to judge the 18 and under class, so I took both March and Strathspey & Reel, allowing each competitor to re-tune after the March. I've never seen such a large audience for a piping competition at Games anywhere on this continent. I had my usual spot under the trees, but a nice looking platform about two feet high and of generous size, and tastefully draped with bunting was a new feature. Alas! appearances are often deceptive. When the first competitor stepped onto this imposing erection, the end of the plank under his foot went down a couple of feet and the other end rose at least ten feet in the air. I felt the hair of my head rising in astonishment and I'm afraid I said some very uncomplimentary things about the builders of that platform. Who should be sitting a couple of feet to my right but the man who supplied the lumber

for it and he said the planks were projecting beyond the supports and that was the cause of the trouble. As the planks wobbled up and down like the keys of a player piano as each piper marched around, I said that a few nails would have been more effective. We overcame the main danger by directing the competitors to mount the platform at the side.

I have bitter memories of a faulty platform in London on one of the few occasions I competed there. The toe of my shoe caught in a gap between the boards as I was marching round, and the blowstick was forced painfully against the roof of my mouth, causing me to break down. The judges offered me a second chance, but I was so mad to think that all my practise, and the long journey from Edinburgh to London, had been all for nothing because of a stupid platform, that I very curtly refused. I knew that I wouldn't have been able to do myself justice.

Twenty competitors took part in the 18 & under class and the prize winners played very well on good going instruments. A few others were close behind and the remainder trailed. John Campbell of Toronto judged the 12 and under practise chanter and the 14 & under events. Only four entrants came forward for the Open individual piping, with W. Grant an easy winner in both events. Ten pipe bands competed in the three competitions with emphasis on the younger generation. In the Open March Strathspeys & Reel, Goderick was well below par and Knightswood took 1st place in this event and in the Slow March as well. I think the Highland House improves with every competition; I had this band second on piping points in the Open March, Strathspey & Reel.

I have one serious complaint. It was twenty minutes to 2 o'clock before I broke off for lunch and not one piece of pie was left. I had looked forward so much to the delicious home baked pies made by the good ladies of Dutton (a friend of mine always has at least three pieces) and I was very disappointed. However, I was invited (with my wife and two boys) to a house in Dutton after the Games, and the hospitality was received more than made up for my earlier disappointment. A wonderful end to a truly delightful day.

Open Marches:

1. W. Grant 2. R. Allardyce 3. R. Macartney

Open Strathspeys & Reels:

1. W. Grant 2. R. Allardyce 3. J. Miller

18 & Under Marches:

1. R. Worrall 2. L. Yeager 3. Greg. McLeod, Glasgow

18 & Under Strathspeys & Reels:

1. R. Worrall 2. L. Yeager 3. C. Macdonald & A. Moore

14 & Under Marches:

1. Lars Sloan 2. D. Robertson 3. M. Robertson

14 & Under Strathspeys & Reels:

1. D. Robertson 2. L. Sloan 3. M. Robertson

12 & Under Novice Practice Chanter:

1. Gary Moore 2. R. McLauchlin 3. Christine Cameron
4. Cathie Metcalf

Pipe Band Group 1, Marches:

1. Bruce Jr. 2. Teeswater 3. Brigden Girls

Pipe Band, Slow Marches:

1. Knightswood 2. Goderich 3. Highland House

Open March, Strathspey & Reel:

1. Knightswood 2. Goderich 3. Highland House

COBOURG GAMES - AUGUST 1st, 1966.

Open Piobaireachd: (Judge - J. MacLellan)

1. C. Anderson 2. A. Cairns 3. W. Gilmour

Open Marches:

1. G. Tuck 2. W. Gilmour 3. C. Anderson

Open Strathspeys & Reels:

1. C. Anderson 2. A. Cairns 3. W. Gilmour

14 & Under Marches:

1. G. Hall 2. Gail Brown 3. A. Nesbitt

14 & Under Strathspeys & Reels:

1. G. Hall 2. G. Brown 3. A. Nesbitt

16 & Under Marches:

1. J. Noble 2. R. Henderson 3. Trudy Campbell

16 & Under Strathspeys & Reels:

1. R. Henderson 2. J. Noble 3. Trudy Campbell

Class "B" March, Strathspeys & Reels:

1. St. Andrews 2. Cameron Highlanders

Class "A" March, Strathspeys & Reels:

1. R.C.A.F. Rockcliffe 2. City of Toronto 3. Canadian General
Electric

Open Slow Marches:

1. Clan MacFarlane 2. R.C.A.F. Rockcliffe, 3. City of Toronto

RECITAL BY JOHN MACLELLAN, AUGUST 3rd, 1966, TORONTO, ONT.

In a room in the New Moss Park Armouries, Toronto, Pipe Major John MacLellan, successor to the late Pipe Major William Ross, at the Army School of Piping, Edinburgh Castle, met and played for the Toronto lovers of piping. There was a very good attendance and I'm sure everyone enjoyed a wonderful evening of piping.

The Pipers of the 48th Highlanders of Canada, under Pipe Major Ross Stewart, gave fine selections, as did the Pipers of the City of Toronto Pipe Band, under Pipe Major Chris. Anderson.

We all wanted to hear John MacLellan, and hear him we did, both musically and verbally, for he interspersed his selections with short talks on matters pertaining to piping. The last time I heard John play in Toronto his pipe wasn't going too well and his playing suffered. On this occasion, however, his pipe was true, and sweet, and as steady as a rock, and he played like the great player he undoubtedly is. He gave us a good cross-section of pipe music, from simply little tunes to heavy competition tunes and they all sounded beautiful.

The accoustics of the new Armouries seem to be excellent, for when I got Chris. Anderson to give us a tune late in the evening, his pipe sounded perfectly too. Chris gave us a very nice selection indeed. I am told that when a Pipe Band plays on the floor of the new Armouries, it sounds just as if it was playing outside. I think we should have more these recitals. I enjoyed it tremendously, especially as I was on holiday and didn't need to rise early next morning.

FERGUS GAMES - AUGUST 6th, 1966.

Open Piobaireachd: (Judge - John MacFadyen)

1. John Goodenow
2. Garry Hall
3. J. Fryer

Open Marches: (Judge - A. Keith)

1. Chris Anderson
2. Sandy Dewar
3. Rudy Schaal

Open Strathspeys & Reels: (Judge - John MacFadyen)

1. C. Anderson
2. G. Tuck
3. J. Goodenow

Bands, Group 1 - March:

1. Bruce Junior
2. Teeswater

Bands, Group 2 - March, Strathspeys & Reels:

1. North Easthope

Class "A", March, Strathspeys & Reels:

1. City of Toronto
2. Clan MacFarlane
3. St. Thomas

Class "B", March, Strathspeys & Reels:

1. St. Andrews
2. Cameron Highlanders
3. Highland House

Slow March:

1. City of Toronto
2. Clan Macfarlane
3. 48th Highlanders.

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KENNETH MACLEOD CELEBRATES 80TH BIRTHDAY:

Life Member Kenneth MacLeod celebrated his 80th birthday August 11th, and we are pleased to congratulate him on this happy occasion.

Born in Tolstachulish, Lewis, in 1886, Kenny emigrated from Scotland in 1907, living in Winnipeg until 1911, where he was employed by the Bank of Montreal. In 1911 he married his clanswoman Margaret Ann MacLeod, also from Lewis, and the sister of his sister's husband. The MacLeods settled in Vancouver, he being employed by the Customs and Excise Branch from 1913 until 1946, when he retired.

Kenny MacLeod first became interested in learning the pipes in Winnipeg prior to his marriage. One day when taking a stroll, he heard in the distance the haunting music of his homeland. He was drawn to this sound, and found himself in the Royal Alexander Hotel, where St. Andrew's night was being celebrated. He introduced himself to two of the players, who turned out to be Lachlie Collie and John Ironside, and was asked by the former if he wanted to learn to play. He readily accepted the offer, and soon was busy learning the pipes, as well as taking Highland Dancing.

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Soon he became a member of the Winnipeg Pipe Band until his departure for Vancouver. In Vancouver Kenneth MacLeod played in the Clan MacLean Pipe Band, and during World War I joined the Seaforth Highlanders, remaining in that band for several years.

In Vancouver he studied piping under Donald MacIvor, William Bain and John Gillies. He was a frequent competitor, and in 1924 won the Gold Medal for Open Piobaireachd in the Caledonian Games, playing the "Massacre of Glencoe". Since twenty-three competitors played in this event, being chosen winner was indeed a high honour.

Since his retirement, Kenny has kept up his interest in piping, and especially in Ceol Mor. He has coached many pipers in this noblest branch of the art, and still plays an occasional tune. The MacLeods must be a sturdy breed, for his partner on these piping sessions is his friend Rod. MacLeod, who is a mere 83.

Kenny MacLeod was an original member of the B.C. Pipers' Association, and was honoured with a Life Membership in 1961, in recognition of his role in our association, and in piping in Vancouver.

We would take this opportunity to wish Mr. Kenneth MacLeod, and his wife, good health for years to come.

- 0 -

GENERAL MEETING - OCTOBER 28th, 1966.

A General Meeting has been called for Friday, October 28th, in the Seaforth Band Room. Attendance at the September General Meeting was quite disappointing, and it is hoped that more members will be out for this meeting.

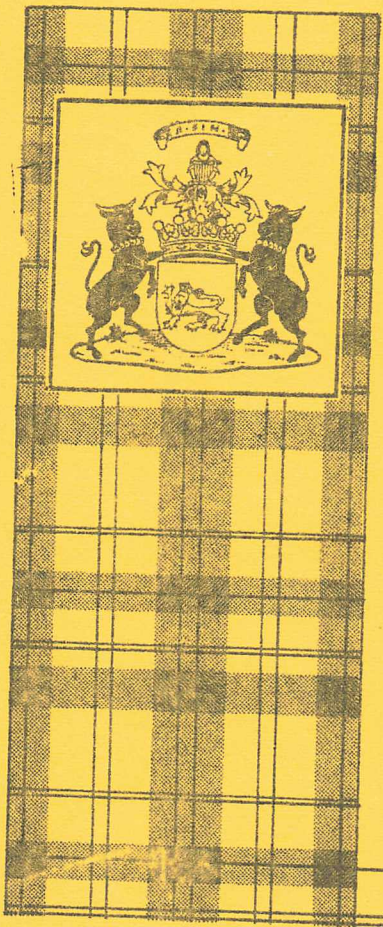
The meeting will commence at 8:00 p.m.

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