

PP 1948 bnb ✓

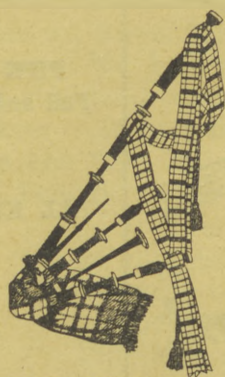
PIPING AND DANCING

A MONTHLY JOURNAL FOR PIPERS, DANCERS & DRUMMERS.

No. 4.

NOVEMBER, 1935.

Price 3d.



Nothing less than the best is good enough if you would play well on the Pipes. LAWRIE Bagpipes are made by craftsmen whose life-work is to produce the best Bagpipes on the market. These men have the assistance of all the aids that skill and science can devise. The greatest care is taken that every Set which leaves our Works is nothing short of perfect.

R. G. LAWRIE, LTD., have also extensive experience in equipping Dancing Champions for winning "Best Dressed" events, and can therefore supply costumes of fit and style, guaranteed to satisfy the most exacting judges.

Send TO-DAY for colour illustrated catalogues. Distributors for the World-renowned "PREMIER" Drums.——Rope and separate tension.

R. G. Lawrie.
Ltd.,

Established for Half-a-Century.
38 Renfield Street,
GLASGOW, C.2.
Telephone: Central 1070.

BY APPOINTMENT



TO H.M. THE KING.

GREAT SCOTCH

Jamie Stuart
LIQUEUR OLD SCOTCH WHISKY

WILLIAM SINCLAIR & SON

Bagpipe, Reed and Bag Makers

14 DOCK STREET
LEITH



PIPE CHANTERS A SPECIALITY



PIPE REEDS—
Full and Half Sizes

DRONE REEDS—
Full, Half and Miniature Sizes

PRACTICE REEDS

ALL KINDS OF REEDS FOR BAGPIPES MADE AND
SUPPLIED

PRICES ON APPLICATION

SATISFACTION GUARANTEED

DRUM ACCESSORIES

REPAIRS

BAND OUTFITS

BAGPIPES

DRUMS

(Scotland's Premier Prizewinner)

Leave the Selection of your Requirements in
the Care of a Champion

All Repairs and Orders are carried out by
skilled Pipers under Personal Supervision

Price Lists Free on Application

PIPE MAJOR ROBERT REID
60 GEORGE STREET
GLASGOW, C.1.

WORKS: 15 MAIN STREET, E.1.

PIPING AND DANCING

A Monthly Journal for Pipers, Dancers and Drummers

No. 4.

NOVEMBER, 1935.

PRICE 3D.

A MAN YOU KNOW.

FOR the fourth personality in our series we travel furth of Scotland and go south to London, a flourishing centre of piping and the home of Mr. LEWIS BEATON.

Mr. Beaton was born in Glasgow, of Highland parentage. His mother was a native of Strathpeffer, Ross-shire, and his father of Skye. He first lifted the drones on to his shoulder at the age of 12, when he became a piper in the 86th Boys' Brigade, Glasgow. One of his earliest triumphs was the winning of the Boys' Brigade Senior Championship three years in succession.

In pre-war days he made a name for himself as an amateur player in and around Glasgow. On the outbreak of war he was in the 7th Cameronians, and in 1915 went with the battalion to Gallipoli, under Pipe-Major Edwin J. MacPherson. He served throughout the Gallipoli campaign, where later on he succeeded Edwin MacPherson as Pipe-Major of the 7th Cameronians, also in Palestine and France. While in Gallipoli and in Palestine he had the good fortune to be under Pipe-Major William Fergusson in the historic 52nd Divisional Band. At that fountain head of piping knowledge he learned a lot, and there too, he acquired his taste for Piobaireachd.

Eleven years ago Mr. Beaton settled in Twickenham, on the outskirts of London, and his home there soon became a recognised meeting place for pipers. At least one evening a week, when the day's work was done and the forceps laid by (for Lewis, a piper by vocation is a dentist by profession), it was customary for him to act the host to a small band of enthusiasts. In 1932, Mr. Beaton with Mr. R. A. Gillies, was instrumental in founding the Scottish Piping Society of London. Of that now famous organisation he has been the President and one of its guiding geniuses since its inception.

"Lewie Beaton" is a well-known name in the north, and he has been competing for some years now at Highland Gatherings. It is rarely that he fails to figure in the prize lists, though a certain nervousness of disposition has many times prevented him doing justice to himself.

In London he is about the most popular of all pipers. He is Honorary Piper to a number of Societies, including the London Argyllshire Association, the London Inverness-shire Association, and the Gaelic Society of London, and we may say that no concert or function in the Metropolis in which the pipers have a part, is ever really complete without him.



MR. LEWIS BEATON.

COMMENTS

PART of our everyday duties is spent in libraries where we can consult works that our means do not allow us to purchase. This is one feature of Scottish life that is much appreciated by those of us who have lived and worked outwith Scotland. It is not to be inferred from this that every book or periodical that is published can be consulted at will in the very large number of these establishments that are scattered throughout the country. Indeed, that would be impossible; for, with the best will in the world, no one of these excellent gentlemen who look after our libraries could make his premises accommodate what is to be found in the British Museum.

In consequence, what does appear is picked with discrimination, or, alternatively, continually asked for. Whether "Piping and Dancing" is one of the periodicals that are picked with discrimination, or whether it has been continually asked for, we do not know. It is sufficient to satisfy our pride to know that, when in Glasgow the other day, we found it installed as a regular feature in the celebrated Mitchell Library. We believe that this is confirmation of our opinion that we are filling that well-known journalistic cliché, "a long-felt want," and we feel sure, after finding it in use in such a place, that we are doing it satisfactorily.

For some time past we have had an amusement that has afforded us great pleasure in searching the columns of daily papers for references to Piping, Pipers, Dancers, and Pipe Band Drummers. Reference to our pages will let our readers see some of the gems we come across. It is beyond us to search through all the daily papers that are published in the British Isles, so we would ask the help of our readers in forwarding anything they may find of this nature.

We would ask our readers' consideration of these stolen paragraphs that appear in this issue. One extract from the *Evening Citizen* of Glasgow calls for special comment.

From it we may assume that, in view of the writer who claims to be an authority on matters that affect the Scottish Community Drama Association, there is a correlated entertainment value to an Englishman between the playing of the bagpipes and a violent death as it should be portrayed on the stage.

Making every possible allowance for that brand of cheap wit that finds analogy between cats and bagpipes, we feel that the assumption that Englishmen are entranced with the sound of bagpipes on the stage is an assumption that can only be based on ignorance of bagpipes and Englishmen. Bagpipes are never heard at their best on the stage by anyone, whether they be English or Chinese, so we doubt if they offer that type of entertainment that sudden and violent endings do; and

we would go further and say that it could not offer a piper the equivalent entertainment that he would find in a preview of the sudden and violent end of writers of things of this kind.

We hope that we will be excused for pursuing this subject. Some of these paragraphs bring to our mind many queries, and one is: why should an Englishman be assumed to be ignorant of bagpipes, or pipers? We are forced to the conclusion that the assumption is based on the ignorance of the ignorant, for our experience is that there is more interest in Piping in England than there is in Scotland or Ireland; and there is a good reason for that. The earliest instrumental music was performed on bagpipes. Though these early pipes were different from those in use to-day, they were fundamentally similar. Consequently, students of music who go through a thorough curriculum, which necessarily means a study of every form of instrumentalism, must know something of bagpipes, and, as there are more than a dozen students of music in England for every one found in Scotland, it is obvious that there is more knowledge of the subject in England.

This apparent lack of knowledge of bagpipes may, of course, be based on the opinion that bagpipes are not a musical instrument. All of us have come across individuals who make statements of this kind, and their belief may have a foundation in renditions that are given by pipers whose enthusiasm outstrips their ability, as the following story shows:—

It was the annual reunion of the natives of —, and one of the items on the programme, between the supper and the dance, was a pibroch by a native. Among the audience were two who were not natives of —, but they happened to be pipers who had had more than their share of the liquid portion of the supper. When the pibroch got going, their comments became audible to everyone in the hall and soon exasperated the chairman, who stopped the player and demanded the name of the man who had called the piper a —. To which one of the pipers answered by enquiring who had called the — a piper?

Facing this page will be found a piece of music that may arouse the curiosity of many; indeed, we hope it arouses the curiosity of all. It came to us first in the shape of a sample sheet from Messrs. B. Feldman & Co., and we were intrigued by the title to such an extent that we had it played on the piano so that we would understand its melody and rhythm. We found, then, that it was very appropriately named, so we wrote and asked Messrs. Feldman for permission to print it here. We have

(Continued on Page 12)

The Swing O' The Kilt

Solo Cornet
(Conductor)

HIGHLAND PATROL

MONTAGUE EWING

PLEASE INCLUDE THE TITLE OF THIS WORK ON
THE PERFORMING RIGHT SOCIETY'S RETURNS WHEN-
EVER IT IS PUBLICLY PERFORMED

Arr. by GORDON MACKENZIE

The musical score is arranged in ten systems. The first system is for the Solo Cornet (Conductor), marked *f*. The second system is for Horns etc., with a *p* dynamic and a Solo section marked with a circled 'A'. The third system continues the Horns part, marked *p* and *mf*, with a Tutti section. The fourth system is for Flugel & Solo Horn, marked *p* and *f*, with a *cres-cen-do* marking. The fifth system is for the Flugel & Solo Horn, marked *mf*. The sixth system is for the Flugel & Solo Horn, marked *f*, with a *cres-cen-do* marking. The seventh system is for the Flugel & Solo Horn, marked *ff*, with a circled 'C'. The eighth system is for the Flugel & Solo Horn, marked *mf*, with a *to Coda* marking. The ninth system is for the Soprano Solo, marked *p*, with a *Rep. 2nd Cor.* marking. The tenth system is for the Euphonium etc., marked *f*, with a *ff* and *mf* marking, and a *Drum* marking.

Copyright 1935 by arrangement with Messrs. Leonard, Gould & Boltler, London.
London, England: B. Feldman & Co, 125-7-9, Shaftesbury Ave. W.C.2

B. & R. 316.

All rights reserved.

Prices. Brass and Reed, 30 Parts 5/- Brass, 20 Parts 3/6 Extra Parts 3d. each.

FROM OTHER PAPERS.

So far, there is only one entry for the Glasgow Community Drama Festival. And it is from a new club! The old soldiers are waiting until the closing date, November 18th.

For the benefit of any of you boys who are hanging back, your Uncle Jingle has compiled a few useful hints on How to Win the Drama Festival. In the first place, most marks are given for morbid achievement. The higher the mortality in your play, the better chance you have. The most popular method is dropping dead with heart failure, and I advise you to stick to this because it does not depend on the firing of a revolver.

It is best to leave one character alive so that you can have a good "curtain" line. An earthquake, an explosion, the end of the world, or any similar bagatelle always takes a trick because it is just going to happen as the curtain falls.

Bagpipes Do It.

A few other points to remember are these:—

If the adjudicator is English, include bagpipes somewhere in the play. It's the pipes that do it!

A skyline outside a window should always include a few chimneys. You get something like five marks for this.

Use a microphone. That's modern technique.

If possible, nobody should understand your lighting. This will be tough for Mr. Pender, but not unusual.

Select a play dealing with peace or war, or both.

If you can't get one like that, take one which will make the adjudicator ask the audience what it means.

And finally, if nobody dies in your play, change the play. Remember you are not there to entertain. This is a Drama Festival. In the event of a tie, it's the play with most deaths that wins.—*Glasgow Evening Citizen*, 8th November, 1935.

Challenge to Pipers!

THERE are a number of Pipe Bands in and around Manchester, so I am not surprised that the holding of the brass and military band contests at Belle Vue has set some of our local pipers wondering if they could arrange a contest on their own.

The idea is that the event should be held at, say, the Rose Crowning on Alexandra Rose Day, and the proceeds devoted to medical charities.

So by way of rousing Lancashire's pipers, Mr. J. Sampey, secretary of the Manchester Irish Pipers and Dancers, tells me he intends to challenge any band of the same kind in Lancashire, and, to start the fun, offers to give £2 2s. to hospital funds and a guinea towards any prize that may be decided upon.

Progressing Favourably.

THIS sounds a promising idea—whatever the bands sound like when they pipe against each other,—and there seems

to be no reason why pipe band contests should be limited to Dunoon and such places.

Incidentally, I hear that the Manchester Irish Pipers, who were formed two years ago out of the members of the old Manchester Pipe Band, are now practising for an audition the B.B.C. has been pleased to give them. Also, I believe there is a chance that Blackpool, always on the look-out for something new, is considering giving them an engagement.

"Which," as Mr. Sampey says to me, "is what you might term, 'Progressing favourably.'"—*Manchester Evening Chronicle*, 19th October, 1935.

"Piping and Fiddling."

I HOPE the B.B.C. will not pay too much attention to the noisy minority who clamour for more "piping and fiddling."

The Regional programme has just about reached saturation point with this type of entertainment—the scraping, quarter-tone-out whine of the fiddle and the searing bleat of the pipes, ringing the changes on the same old semi-quavers.

Why not broadcast this stuff all the time from Aberdeen for those who, crouching over their crystal, get a kick out of it?

But I doubt whether even the Aberdonians would stand for that!—*The Daily Express, Glasgow, Correspondents' Column*, 30th November, 1935.

Highland Music.

HIGHLAND music is in the air in Leicester. The Leicester Caledonian Society have inaugurated a series of Monday night meetings, in the lecture hall of the Leicester Liberal Club.

One part of the evening is devoted to Scottish folk songs and the remainder to Highland Dancing.

The members are enthusiastic, and there was a good muster last night.—*Leicester Evening Mail*, 29th October, 1935.

SCOTS REMEMBER.

REMEMBRANCE SUNDAY was observed by the Oldham Scottish Pipe Band and St. Andrew Society by joining with the Shaw branch of the British Legion at their parade and church service in East Crompton Church in the morning.

In the afternoon the Pipe Band, along with members of the St. Andrew Society, left their headquarters to place a wreath on Oldham War Memorial. The lament, "Flowers o' the Forest," was played at the memorial as the wreath was placed in position.

In the evening the pipers were honoured by the Ashton and District Ex-Servicemen's Association selecting some

FROM OTHER PAPERS—*Contd.*

of their number to play for Lady Haig at the first annual festival of remembrance held at the New Empire Hippodrome. Unfortunately, owing to illness, Lady Haig was unable to be present, and her daughter, Lady Victoria Scott, along with the standard-bearers of the various branches of the British Legion, Old Contemptibles, Legion of Frontiersmen, &c., was piped through the auditorium to open the proceedings. *From Lancashire.*

IRISH DANCING CONTESTS.

IRISH Dancing Competitions were held in aid of the Lourdes Invalid Fund, in the Rotunda Winter Gardens, Dublin. The organiser was Mrs. K. Lynch, and the director, Mr. T. Lawlor.

Reel, N.P.W. (under 9), Kathleen Morton; Double Jig, N.P.W. (under 8), May Duke; Reel, N.P.W. (under 7), Kathleen Carroll; Double Jig, open (under 10), Lena McKeivitt; Reel, N.P.W. (under 6), Doris Davis; Hornpipe, open (under 12), Nancy Swan; Reel, beginners (under 13), Bridie Davis; Reel, beginners (under 15), Maureen Thorpe; Slip Jig, N.P.W. (under 11), Girlie Keegan; Reel, beginners (under 8), Annie O'Carroll; Jig, N.P.W. (under 7), Kathleen Carroll.

Reel, beginners (under 12), Nancy Swan; Reel, open (under 10), Gertie Swan; Jig, beginners (under 15), Sheila Thomas; Hornpipe, N.P.W. (under 7), Maureen Ryan; Double Jig, open (under 8), Phillis Maher; Reel, beginners (under 9), Gertie Swan; Hornpipe, N.P.W. (under 9), Peg Lawlor; Slip Jig, beginners (under 13), Lily Sutton; Blackbird, N.P.W. (under 12), Muriel Burke; Jig, beginners (under 10), Norah Kelly; Jig, beginners (under 9), Annie O'Brien. *From Dublin.*

ENGLISH GIRLS' PIPE BAND.

A SPECIAL treat is being given to Falkirk people in an exhibition of pipe music and Highland dancing which is being presented by the Dagenham Girls' Pipe Band in the Town Hall. The band commenced their performances last night, and will give other demonstrations at 3 and 8 p.m. to-day. The members of the troupe are young girls from Dagenham, Essex. This is the first time that any of them have been in Scotland, and they are confident that they have something to show Scots people in the playing of their national music and performing of the national dances. They are a section of the Dagenham Piping and Dancing Society formed by a minister some years ago in order to occupy the spare time of the girls. There are fifty members of the society, sixteen of whom are making the present tour. Falkirk is the first place in Scotland they are visiting. Next week they will feature on the bill of a Glasgow theatre, and afterwards they will tour the principal towns on the West Coast, and, proceeding by Perth, Fort-William, Inverness, they will cross over to Dingwall and Elgin, travel down the East Coast, and conclude their extensive tour of some

fifty engagements in Edinburgh. The band is under the leadership of Pipe-Major Turnbull, an Inverness native, who is responsible for the high standard in the arts of piping and dancing which the girls have achieved.—*Falkirk Herald, 16th November, 1935.*

The Bagpipe in Ancient Times.

By the Rev. R. M. ADAMSON, D.D., Ardrossan.

THE bagpipe is of ancient origin and is a development of the primitive reed-pipe. A drone-pipe with reed complete has been found in an Egyptian mummy-case. A kind of bagpipe was known from earliest times throughout Asia and Europe.

It was known to the Hebrews and the Old Testament contains a number of references to it. In Genesis iv., Jubal is said to be "the father of all such as handle the harp and the organ." But scholars are of opinion that the "organ" was a bagpipe: the instrument more recently called an organ was unknown in Jubal's day. King Saul met a band of prophets coming down from the hill of God with a bagpipe and other instruments (1 Sam. x. 5) when the music seems to have influenced Saul so that the Spirit of the Lord came upon him. Job (xxi. 12) speaks of the joy that the wicked enjoy when they rejoice "at the sound of the bagpipe." As for Job himself in his affliction his bagpipe is "turned into the voice of weeping" (Job xxx. 31). The Psalmist (Ps. cl. 4) calls on worshippers to praise God with stringed instruments and bagpipes. Bagpipes were among the instruments sometimes composing the Temple orchestra. (The Authorised Version of the Bible gives the translation "pipes.")

When Solomon was anointed King, the people followed him in procession and "piped with bagpipes, rejoicing with great joy, so that the earth rent with the sound of them" (1 Kings i. 40). Isaiah speaks of a holy solemnity and gladness of heart, as when one goeth with a bagpipe to come unto the hill of the Lord (Isaiah xxx. 29). When Nebuchadnezzar set up his golden image, the people were commanded to fall down and worship at what time they should hear the sound of the bagpipe (Daniel iii. 5).

The bagpipe mentioned in the Bible consisted of a double flute, one of the flutes acting as a drone to supply a bass accompaniment. A similar bagpipe is still known in Italy under the name of a sumpogna.

In the fifteenth century the bagpipe was common in Germany, France and England. The earliest known Scottish bagpipe is said to be one bearing the date 1409. In 1632, in the Scottish Exchequer Rolls a sum of 40s. is mentioned as "paid to the King's pipers." The bagpipe is mentioned by James I. in his poem "Peblis to the Play." When James VI. returned from church at Dalkeith two pipers went playing before him. In 1536 the bagpipe was used in divine service in Edinburgh.

Shakespeare refers in *The Merchant of Venice* to the bagpipe which "sings i' the nose"; and in *Henry IV.* "to the drone of a Lincolnshire bagpipe."

The bagpipe has played its part in solemn funeral marches and laments and liveliest dances. It is wonderfully inspiring in war and in festivity. It has a long and ancient history and one cannot foresee the day when (in spite of *Punch's* gibes at it) it shall cease, at least in bonnie Scotland.

FROM OUR CORRESPONDENTS

ULSTER NOTES.

I POPPED into the Ulster Hall to hear what I consider our best Pipe Bands in an open contest. I was sorry to see such a poor entry, only 7 taking part.

Surely there are more bands available out of the legion of bands in Ulster. I was trying to arrive at a reason for this. Why the apathy of the Pipers?

To those who had the courage to come forward and try their hand at contesting, I have nothing but the highest praise. It was rather hard lines on the little country band from Dromara, to go on first, for such young hands at contesting it was a big ordeal. Mr. McMannus has a clever band which will some day come into its own.

The Piping was the best I have heard at this contest. Chanter work all round was good. There was, however, a lack of cohesion in unison playing. Individual playing is all right, but it takes ardent practice to fit a team of Pipers for note accuracy. This is playing as one man, and not jarring, as many did at the contest.

Drones were not tuned too well, nor chanters too well set. These, of course, mean much in a contest. There were excellent drummers. I have not heard so many bands with good drummers. I thought some of the drumming was overdone, and drummers not too well placed on the platform. Forte drummers very often overdid the job they had to do. A pipe band is like every other musical combination, to give a musical rendering, and pleasing to the listeners. I am sorry to state some of the playing was too noisy, and, of course, good bands suffered in consequence.

Pipe-Major Wm. Fergusson told the pipers their faults. He did not lavish praise unduly. Tempos were rushed unduly, and breaks not too well done. His reward of 1st prize to Cookstown was a popular one. This band had seven pipers, but they were all good. For unison playing together this was a grand team. Sir Henry Wilson, another good band showing many good qualities, were a worthy 2nd prize. Lebanon Band, which has been coming well to the fore, merited their 3rd place.

Sir Henry Wilson Pipe Band were omitted from the list of competing bands at the Ulster Hall, on 7th November. This error was caused by the uncertainty of the bands entry, when I obtained the probable starters. However, I hope the band will come back to its old time form. I am glad to note that Joek Horne, one of the best pipers Ulster ever had, still takes an interest in the Wilson Band.

Billy Jeffers, Tullylagan's clever drummer, is a real live wire. "Jeff" is a great theory student. If you want to know anything about flams, paradiddles, close and open rolls, he is the man to settle all disputes—a wonderful enthusiast.

Archie Reith, the leader of Carnmoney Pipe Band, regrets his band is unable to compete. Archie has created surprises before with his bands. A good teacher and a competent Piper.

Billy Hope, the pioneer of Pipe Bands in Ulster, is still up to the neck in teaching. It would be interesting to know how many pipers Billy has put through the chanter work and are not useful Pipers in bands.

Francis Hope, Ireland's best Piper, is a son of the Pipe pioneer. Jimmy McCormick, Cookstown's teacher, has agreed to judge the Pipe Bands at the 'Derry Contest, next March. Jimmy's record at Cookstown is a proud one. There is no better teacher of the Pipes in Ulster than Mac.

What is all the excitement Tullylagan way over contest rumours?

Surely Mr. Warnock has sufficient experience in the band world not to heed some of the poor sports one cannot avoid meeting. The best reply is to give them all a good licking at the Contest. Bands are naturally jealous of the Champion Band, because they think they ought to have won instead.

I cannot close without a reference to "Pibroch," whose letter appeared in last month's "Piping and Dancing." My friend wishes to know on what authority I wrote the paragraph he refers to.

It is news to me that there is Piping and Dancing (Scotch) gatherings in Ulster of the accepted type as Pipers know it. I am fully aware of the Feis competitions held for children, all with fiddle accompaniments, and they attract large entries. In fact, I have attended many of these functions, and fully enjoyed the fare.

"Pibroch" will excuse me for asking what authority he has for his statement regarding the North of Ireland Bands Association. I have made enquiries on this matter, and have received the information thus—"The Association announced an individual Piping competition along with other solo instruments, and had to abandon the idea owing to lack of entries. The Pipe Band section is also very poorly supported. The last series of contests hardly paid its way. Yet the Association continued to hold the Pipe Class. This is more than fostering the movement. As regards pipe bands in the Parks: if there is no desirability on the part of Pipers to learn, how can they expect to fulfil such important engagements without the true musical knowledge?"

If the Pipe Section is a neglected one, the Pipers alone are to blame. They show no incentive for progress, "Pibroch" openly states that the Pipers will not give their support. Surely this is a serious admission coming from one interested in a forward movement for Piping and Dancing in Ulster. If the S.P.A. could make a better

From Our Correspondents—Continued.

job of the Pipers, my informant says they will be welcome to the whole bag of tricks.

If I might be permitted to ask "Pibroch" to give a short history of his band career, including all the good work he has accomplished, so that he may claim prior rights in these notes for useful propaganda work for Piping and Dancing in Ulster, surely he possesses the secret of success.

NOTES ON THE NORTHUMBRIAN CHANTER.

By WILLIAM A. COCKS, F.S.A., Scot.

As I mentioned in last month's notes, I want to give my readers, if any, some idea of our Northumbrian "small-pipes," their origin, development, and present state. To do this, I must first give what I consider to be their pedigree, this being (a) French musette; (b) Shuttle pipes; (c) Plain small-pipes; (d) Keyed small-pipes; and I must go back to the early seventeenth century for a description of the first-named instrument.

There was published at Witteberg, in 1618, by Michael Praetorius, a book on musical instruments, in which the early form of the musette is given. It consisted of a bag inflated by a small bellows, and into which were tied the chanter and drones. The chanter was a plain one with no keys, slender in build, and with a narrow cylindrical bore, open at the end. It had nine notes, the lowest finger-hole being G, with C as the keynote. The drones were of the type known as "shuttle," or "barrel" drones, and they are difficult to describe clearly.

Imagine a cylindrical block of wood called the barrel, about six inches long, and two inches in diameter, bored throughout its length with several parallel channels, which are connected in series to each other, in twos and threes by "hairpin bends" at the ends. The bores thus attain the necessary lengths to sound the correct notes. These bores constitute the drones, and each of them opens into a separate longitudinal dovetail slot on the outside of the barrel. In these slots are fitted sliding shuttles of ivory or wood, by means of which the drones are tuned. The drone barrel is fitted by a foot into a stock of ordinary pattern to protect the reeds, which, by the way, were not like the present-day Scots drone reeds, but were similar to those used in the chanter. I hope this description makes the construction clear without an illustration, for I am afraid of what the Editor might say if I asked him to go to the length of a block!

This, then, constituted the old French musette of 1618, and I am of the opinion that it is to this instrument we must look for the origin of the Northumbrian small-pipes. It is true that our present pipes bear little resemblance to their supposed ancestors, but we are able to produce the necessary links in the chain which connects them. The first link is the English "shuttle pipe," of which only two examples are now known. One of these

was formerly the property of the late J. Campbell Noble R.S.A., and it bears the date 1695. The other is undated, and is in my own collection. These shuttle pipes have drones similar in construction to the French musette, with a chanter of nine notes, open at the end, and of narrow cylindrical bore. The keynote, however, of this chanter is G—the lowest finger-hole. This type of instrument does not seem to have become really popular in England, for it is rarely mentioned, and, as I said before, there are only two examples known. The fact that the drones are difficult to make and to keep in order no doubt accounted for their early disuse, and we find, so far back as about 1700, the present-day type of jointed straight drone was in vogue. The earliest known example of this type is in my own collection, and, while it still retains the old style of chanter, sounding nine notes with G as the keynote, and with the end open, it has three small ivory drones, the longest about nine inches, all fitted to one stock in much the same way as the Scottish Lowland pipes.

The next stage was a very important one, and it consisted of the closing of the end of the chanter, so that when the thumb and finger holes were all stopped, the chanter was silent. By this innovation, the player lost one of his notes, but he gained the ability to play staccato and to repeat a note as many times in succession as he wished, without having to introduce grace or cut notes. The Northumbrian small-pipe is the only bagpipe in existence to possess a permanently closed chanter, but by whom and at what time it was closed we do not know—probably during the 18th century.

The small-pipes remained at this stage of development until about 1805, when John Peacock, a town wait of Newcastle, and John Dunn, a pipe-maker of the same town, evolved the first four keys, thereby making the compass—D below the treble stave to A above it, the keynote still being G. The keywork has been increased by degrees, until at the present day we have a well-developed instrument capable of sounding all the intervals of two octaves, from B below the stave to B above it, and with drones which may be tuned to suit a number of keys. The chanter is still closed at the end, and the drones, usually four in number, are furnished with "push pull" stops, by means of which they are opened or closed at will.

I might add, as a concluding line to this month's notes, that in my collection I am able to show instruments illustrating all the stages of development from the French musette of the 17th century to the Northumbrian small-pipes of to-day.

EDINBURGH NOTES.

By O. A. A.

ON the 21st October, I visited the Highland Pipers' Society during one of their practices, and would like to

From Our Correspondents—*Continued.*

express my admiration for the nice easy way the programme was carried out. There was Band practice, Highland Dancing, and individual piping of outstanding quality. After a selection from the Band, and the "Fling" and "Swords" by the youngsters, Mr. Livingston, a young piper of some merit, played "Jobieski's Salute" with excellent execution and fine feeling, after which Mr. Wilson, whose talents are better known, played "Leaving Glen Urquhart," and Miss Elspeth Campbell (marches), also "The Shepherd's Crook," with John McKechnie. Other selections followed, during which I noticed Pipe-Major Roddy Campbell (winner of the 6/8 March) in the audience, and was granted a short interview, in which I learned that he was a native of Ross-shire, being born at Loch Broom 60 years ago, most of which time he has been playing pipes. Here I would like to point out that he was a pupil of Sandy Cameron, who, in turn, was taught by the descendants (in the piping sense) of John Dhu MacCrimmon, the last of the famous school. From the age of 26, when he started competing, he has won over 200 prizes, the most noteworthy being The Highland Society of London's Gold Medal, in 1908, and the Dunstaffnage Cup the following year.

Mr. Campbell is also a very fine tutor, two of his pupils having won the London Society's Gold Medal. Another of his talents, and not the least, is the composing of pipe music. One has only to look through Logan's Collection to satisfy themselves; but his favourite is the Strathspey, "Loch Loskin," which was adjudged best at Cowal, in 1912. I have seen Mr. Campbell since he received the pipe case, and he expressed his pleasure at such a nice prize. Our youngest Piping and Dancing Society opened their second season with a Social and Dance, in the Soldier's Home. This Society is under the distinguished patronage of General Sir Ian Hamilton.

There is not much news this month from the Bands, except, perhaps, the Corporation Transport will be piping and dancing at their annual concert soon, and will, I expect, give their usual excellent display. The other Bands have just their weekly routine. I would like to say a word about the Scottish Motor Traction Band. I hear that they have not started their winter practices yet. This Band is worthy of notice, if only for the way they work in the cause of charity. In the past they had quite a good reputation, and I am concluding my article with the hope that they will soon get into their stride again.

IRISH FREE STATE NOTES.

I HAVE just been reading in "Coel Mor" by Major-General Thomason, published in 1900, that, after the battle of Culloden, in 1746, a very stringent disarming Act was put in force in the Highlands by the British Government of those days. The playing of the pipes was banned.

In Ireland, in the troubled times of the past, there were similar laws against the use of the Piob Mor, and it is stated by old writers on folklore that the Uilleann (or elbow) pipes were gradually developed by the Irish pipers of the period, as they were more suitable for playing indoors than the loud-toned war pipes, and drew less attention. There also came into use in Scotland, probably about the same time, and more than likely for the same reason, a very sweet-toned pipe played with a bellows, called the Lowland Pipe. I have an engraving of a piper playing a set of these pipes. The picture is by Wilkie, and entitled "The Bagpiper."

I have a complete set similar to this which belonged to the late Pipe-Major Mackenzie, one-time piper to the MacIntosh. There are three drones, 2 Tenors and a Bass, all fitted into one stock, which is tied into the bag just as in the case of the Uilleann (or Irish) pipes, and also fitted with a bellows like the latter instrument, but the chanter is Highland small bore, Reel size, and as sweet as a nut, the reed for which must be made weaker than the ordinary reel pipes, to suit the dry air from the bellows. I have many a time, when playing at a big dance, or ceilidh, brought them with me as well as my Irish pipes, and, as the one bellows will do for both, when I got tired of Irish, I changed over to Scotch (music). I found them fine for long figure dances, in some of which marching tunes are played for some of the figures. Of course the chanter being confined to the Highland scale, I could only play Irish tunes that fit in that compass. I have heard untrained players of the Piob Mor in this country on several occasions attempting to play tunes that went beyond the range of the chanter, and I can't blame any modern musician, after hearing a performance of this kind, running down the Piob Mor as a musical instrument.

There are a great number of dance tunes and airs which are played by the traditional musicians of both Ireland and Scotland, and I have heard people here, at lectures, and in private stating their belief that the Highland people got a lot of their music from the Irish. This is undoubtedly the case, but there is a contra account. I play a great many tunes on the Uilleann pipes which have been given Irish names, and I play the same tunes on the Highland pipes, given Highland names. I could mention many cases of this kind, but one will suffice as an illustration of a Highland Gaelic tune being claimed in the wrong by the Irish, namely "Caberfeidh," "The Deer's Horns." I play it on the Irish Uilleann pipes, and it is called "Rakish Paddy." This, to my mind, is a purely Highland Gaelic reel, and the range is not too great for the Highland chanter. A second case would seem, by its formation, to favour a claim to Irish origin. The Flogging Reel, a most popular reel at dances in any part of Ireland, is also known, and a favourite with the Highlanders, but under a slightly different name—The Flagon Reel. In this case I would be inclined to favour the

From Our Correspondents—Continued.

Irish claim as to origin, for, as it is played in Ireland, the range is beyond the Highland chanter. Anyway, the whole question boils down to the fact that both the Irish and Scottish people of Gaelic temperament are the same race. Even the native breeds of dogs are the same. That the Irish wolf dog and the Highland deerhound are from the same stock must be apparent to any ordinary observer, and we have to the present day in Ireland a breed of hardy strong short-legged terriers, for centuries bred in the mountains of Wicklow, and called the Glen of Imaal terrier. that will tackle and stay with anything, either badger or otter. Anyone, to look at these dogs, would say at once that they were coarse strong Scottish terriers; but they have been here for generations. There is no use in going into fine points about the origin of a great many things in both countries.

There is one thing we owe to Scotland, and that is the great wealth of music her pipers have composed in the last couple of hundred years for the Piob Mor, and to the men that studied and found a way of writing down the music which in those days could only be learned direct from the fingers and teaching of some advanced piper.

We in Ireland have no manuscript or record of the fingering or method of playing of the war pipers of any period, and the few Irish marches and airs that we have, suitable for the war pipes, have been preserved by the Irish harpers, whose music has been collected and preserved by such enthusiasts as Petrie and Joyce, and others. We have a great many dance tunes, jigs, reels and hornpipes, that will fit in the compass of the war pipe chanter, but all these tunes were originally composed for the fiddle, flute, or Uilleann Pipes, and there are hundreds of other dance tunes and traditional airs that would have too great a range for the chanter of the Piob Mor, and any attempt at alteration that I have heard spoiled the formation of the tune completely.

All the more advanced Pipe Bands in Ireland understand this limitation, and for competitions generally select some of the big Scottish tunes—Marches, Strathspeys, and Reels,—as we have nothing to draw on, in Ireland, but a few little jigs and quicksteps, too easy for a pipe contest.

Some of the promoters, not understanding the circumstances, in their national ardour and ignorance, make a rule confining contesting bands to Irish tunes only. This was the cause of the fiasco, last August, at the Garda Contest in the Phoenix Park, when the Fintan Lalors, the one outstanding band, were only given a tie with a Boy Scout Band, for third place, because they did not play Irish tunes.

There is badly wanted, in Dublin, a Pipe Band Association to assist these promoters of contests, and help them to avoid these errors of judgment. It would also tend to bring the various bands into closer touch with each

other and current events, and, now that we have a paper like "Piping and Dancing," to help to keep alive the interest of the public all over the world in pipe playing generally, I would like to see the more advanced bands in the Irish Free State coming together and forming some body of elected delegates to look after their interests; they must surely see the need for something of the kind. I note the Editor's suggestion *re* the S.P.B.A forming branches outside of Scotland. I think it a good idea, and should be helpful, and I hope to hear more about it.

During the last month I have made a couple of calls, on drum practice nights, to the Fintan Lalor's Hall, in South Gardiner Street, Dublin, to see my friend, Paddy Donovan, put his corps of drummers through their paces. I can tell you he makes those boys jump to it, and all in the best of good humour. They are all extra smart boys, without exception, and, judging by some of the new beatings, Paddy is schooling them in, they should enhance their reputation at Dunoon next year. I was proud to see, in "Piping and Dancing," the invitation by the Scottish Pipe Band Association to the Fintan Lalor's to join their organisation, and that the Dublin boys have gladly accepted the honour. Also that several of the crack Scottish drum majors are in frequent communication with Paddy Donovan. This is all to the good. I have had the privilege of reading several of these letters, and was greatly interested. In my opinion, I would say that drumming might be allowed a higher percentage of marks than is the case at present. There is no doubt that a good corps of drums beating out the rhythm of the music with smartness and precision is of great help to the pipers to keep to that steady rhythm, and also is a pleasure to the spectators. In fact, I think the importance of the drumming is underestimated.

I also spent a pleasant musical evening with Pipe-Major Alec Meikle this week. He is in splendid playing form just now. He has selected a set of tunes for the Fintan Lalors for the Cowal games next year which should be very effective, if well played. Pipe-Major Meikle played several tunes of his own composition—Marches, Strathspeys and Reels,—and I advised him to publish them. They are original, and do not seem to have a strain of some other tune, as I have noticed in a great many new compositions that I have heard from time to time.

I will wind up with a not unlikely yarn. The old traditional dance tunes are known all over Ireland, but the names are changed in the different provinces. I have often been asked to play a tune, the name of which I was not familiar with, but, when the enquirer whistled a few bars of it, I found I had it by a different name.

An old and blind, travelling Irish piper wandered into a country parish in the West, on a Sunday afternoon, and, seating himself at a cross roads, began to play some lively music, and it was not long till he had a crowd of

From Our Correspondents—Continued.

boys and girls dancing. The parish priest was very strongly opposed to this cross roads dancing, especially on the Sabbath. The dancers, happening to see his reverence coming, beat a hasty retreat out of sight, across the hedges and ditches, and left the poor old blind piper playing away by himself, to face the coming storm. The angry parish priest, clapping his hand heavily on the old man's shoulder, said, "Do you know the fourth Commandment (that's the one about keeping the Sabbath, isn't it?). The blind old piper, not knowing who was speaking to him, scratched his head for a while, and said "Well I'm not sure, but if ye will whistle a few bars of it, I might be able to play it for ye." SLAINTE.

FROM GLASGOW.

The Boys' Brigade.

A GREAT deal has been said about the use of half-size and full-size pipes in B.B. bands, but, after a sort of census, I find that most Pipe-Majors favour full-size because of the better tone. The arguments for half-size are: less expenditure in upkeep, lighter to carry, and, having less bulk, allow a small boy's fingers to reach the chanter with greater ease. The majority of bands play half-size, but this paradox is explained by the fact that headquarters prefer this, and few companies have the necessary funds to buy otherwise.

The 90th Band, under the tuition of Pipe-Major Marshall, had the honour of playing to the trooping of the Colours at the Jubilee. On that same year the full band left because of the age-limit, so an entirely new band has been started, and a hard task it is proving. I always think it a mistake for pipe-majors, when starting a band, to choose all the youngest boys. It means beginning over again every five years.

Drum-Major A. D. Hamilton, in his "Straight Talk to Drummers," complains of senior bands not playing to Drum music, but he has not tackled this from the right end. I do not boast when I say that B.B. and Scouts have been the foundation, and the permanent recruiting ground of every senior band in the country. B.B. outnumber Scout bands, so therefore it is the B.B. who wield the greatest influence in the world of pipe-bands. It is now necessary for boys to be able to read music before they qualify for the Drummer's Badge, so, perhaps, when these youths grow older they will make their influence felt in higher circles; but, in the meantime, some of the drummers in senior bands might follow the example of Drummer Seaton, of the Glasgow Police, who introduced music to the 108th B.B., as the result of which the drummers get more interested every year, and do not become fed up thumping away at the same thing week after week.

Most Bands were parading on Founder's Day and Armistice Day, and some of the recruits saw their bands

for the first time. It is to be regretted that the band should parade separate from the company, although it is sometimes necessary because of hall accommodation; but surely the boys could parade on a Friday and meet again on a Monday or some other suitable time for practice.

There are no competitions or tests pending, but most boys consider the Annual Company Display most important, for that's the night their parents see them, and a few companies hold this round about Christmas and New Year.

Scouts.

ON Sunday, 20th October, the 60th (St. Barnabas') Rover Pipe Band met at Polmadie Road, and accompanied the members of the Queen's Own Cameron Highlanders Association to Divine Service at St. Margaret's Parish Church, after which they were invited to the Club at Elmbank Crescent for tea. They were shown over the Club by Capt. Fraser, and they left with the cheery farewell of ex-soldiers' voices. This was the second year the 60th were with the Camerons.

There is to be a Pipe Band and Solo Contest at the Scout Festival, which is held in February. A test piece is set for the bands. At this same Festival there is a Competition for Foursome Reels, and many Glasgow groups are particularly keen on winning this.

The Central Hotel is a strange place for me to be in on a Monday night, but I thought it stranger still that there should be a band practice there; so I made a few tentative enquiries, and discovered that the sounds I heard issued from a room occupied by the Glasgow Highland Club. The object of this Club is to foster Scottish music and art, and its members include many well-known business men. Their Pipe Band is never heard outside of its own circle, and the players are all gentlemen with a love for Scottish music, and consider the learning of this a pleasant recreation. It is this Club that presented the Shield, which is competed for annually, to B.B. pipe bands; medals are given to winners. They also run a Band Contest and Solo Competition for Public Schools. J. McDougall Gillies was Club piper for thirty years, but, since 1926, this post has been filled by Pipe-Major R. Reid.

All the tramp pipers of Lanarkshire seem to drift into Glasgow on Saturday nights. The skirl of the pipes, heard above the rumble of traffic, sound like a call from the wilds, and no doubt the players are living in a wilderness which may or may not be of their own making.

A shop in the city, well known to pipers, is exhibiting trophies won at the various games throughout the country, and at the foot of the Argyll Shield they have a card saying it was won by the Clan Maclean Pipe Band. I wonder what Pipe-Major Sloan has to say to this. I remember he hastily corrected me when I preceded the Band's name with "Clan."

If a few men are drunkards it is no reason for pro-

From Our Correspondents—Continued.

hibition, and no right-thinking person would say so; but because a few stage managers exploited children, the Education Authorities have taken steps which almost mean prohibition to local Highland Dancing competitions. Recently an organiser was fined for taking money at the door, and another was also fined for taking a collection inside the hall. Both of these people gave good explanations, which the court did not doubt, but the fact remained that there were children under fourteen competing, and, as it is a crime for a person to charge admission in any form to an entertainment where young children are taking part, they were found guilty. I do not agree with the exploitation of children in any form, and it is a good thing this has been stopped; but why prohibit local competitions which the youngsters enjoy and look forward to, as an opportunity of increasing their medals? The spectators are mostly parents and teachers. The money charged for admission, or collected, usually goes to augment the prizes and pay hall expenses. If there is any doubt about this, the authorities can surely examine the books. At the various games throughout the country, dancing competitors under fourteen are not disqualified, yet admission to ground is charged; but perhaps if these dancing organisers introduced into their local competitions a couple of caber throwers and wrestlers, maybe the Glasgow authorities would consider them legitimate.

I have been asked who was responsible for the bagpipe music heard in the drama, "Bandit," broadcast on Wednesday, 16th October. This incidental music was an H.M.V. Record—H.M.V. B.3557, and was Pipe-Major Ross playing.

We all recognise that Pipe-Major Reid is a great piper, but to say that was his only interest would be to give him a sort of one-sided character. Bobby Reid, as his friends call him, could tell you very near as much about boxing as he could about pipes, and that would be a great deal.

The Pibroch Society have issued the tunes which must be played in next year's competitions at Inverness and Oban. Most prospective competitors are hard at it practising, and a charge of sixpence a tune cannot be thought expensive.

I noticed many private bands parading with ex-Service men on Sunday, 10th November, and I am sure their services on that day were greatly appreciated, for there's nothing an old soldier likes better than marching behind a band that has a good swing with it.

GRIPS AND GRACE NOTES.

SCOTTISH PIPE BAND ASSOCIATION NOTES.

By D. McINTOSH.

CONSIDERABLE interest has been raised by the Editorial suggestion in the October issue that the S.P.B.A. should stretch forth its arms and include Pipe Bands of all

countries in its scope and membership. The Editor is forced to this conclusion by comments from the Dublin Correspondent, and by a letter from an anonymous correspondent from Belfast. The suggestion is one which is bound to excite a great deal of discussion amongst all bandsmen and their committees, and also in the inner circles of the S.P.B.A.

So far as the S.P.B.A. is concerned, the problem is a complicated one, and the first question which naturally comes up is an all-important one, namely: Is there a demand amongst the Pipe Bands of the Irish Free State and Northern Ireland for such an extension of the S.P.B.A.?

Without such a demand it would be quite impossible for the S.P.B.A. to make such branches successful. In addition, is there enough enthusiasm to keep active and live branches in existence? By these words I do not mean to throw cold water on the Editor's suggestion, but merely to make certain that such branches are earnestly and clamantly required by the Bands. It would be futile and hopeless to endeavour to bring into existence organisations which would not be certain to be assured of the whole-hearted support of the vast majority of Pipe Bands in the districts affected.

Grading.

I observe that a correspondent has raised the matter of Grading of Bands, and asks, "By what right does the S.P.B.A. grade bands"? Let me explain that previous to the days of the S.P.B.A., all bands were in one grade. The only exception to this ruling was at Dunoon, where the Sir Harry Lauder Contest was open to all bands except the winners of the World's Championship (Argyll Shield), during the previous five years, and to all Territorial Bands. One of the first duties of the S.P.B.A. was to divide the bands into three grades, and to use their influence for the introduction of Contests confined to the bands in Grade 2 and Grade 3. Quite a large measure of success has attended these efforts, as is evidenced by the number of contests held during the last two or three years, confined to the lower grade bands. Without a doubt the grading is one of the very best things which has come out of the S.P.B.A. nest, and how anyone can question the wisdom of such a step is to me incomprehensible.

LONDON NOTES.

By IAIN OG.

Old Tartans.

IN Regent Street, recently, in the windows of a well-known Scottish establishment, there was a rather unusual display of tartans—MacDonald, Cameron, MacIntosh, and several more of the better known designs were there, but all in beautiful faded colours that at a first glance gave the impression that these were some of the original kilts and plaids worn at the time of the '45, or even farther back in the great days of Montrose.

The quest for information led to the lift and the top of the

From Our Correspondents—Continued.

building, to a round room, somewhat reminiscent of an observatory, so that one almost expected to see a telescope pointing through the roof. Here was a storehouse of tartans, all neatly arranged in bales, in more varieties than an ordinary lay mind had ever imagined existed. It was not without a little sense of regret that once again one realised, confronted with these bales in Elliott, Napier, Scott, and so on, that tartans are no longer confined to Highland clans (if, indeed, they ever were), nor by any means to old septs and families. Dollar Academy, for instance, has now a tartan of its own, a very recent innovation, while MacKenzie and Cockburn are further examples of tartans recently introduced.

To get back to the tartans in the window. These, learned, were reproductions of the original colourings, of the tartans now manufactured by a special fading process. I understand they are becoming very popular in Scotland, but are not yet well known in London. When they do become so, I should imagine they will be worn almost to the exclusion of the ordinary tartans, and this despite the fact that they are slightly more expensive. They are more beautiful in appearance, and have a more subtle depth of colouring, especially in the reds and greens, than the latter, which, beside them, look somehow synthetic and smacking of chemicals.

Incidentally it was interesting to learn here that the tartan enjoys quite a vogue with Frenchwomen, who like it for scarves, and with Scandinavian girls, who like it for skirts. It frequently happens, by the way, that these Scandinavian girls give the name of Mackie or Mackay. Apparently, in 1649, the Lord Reay of that time set sail with 500 men of the Clan Mackay to fight in the Continental wars. The wandering Scot again.

The Lord Mayor's Show.

On Saturday, November 9th, for the fourth year in succession, the Dagenham Girl Pipers marched the sanded streets of the Cities of London and Westminster, in the Lord Mayor's procession. They are, in fact, the only girls' band that has ever appeared on this historic occasion, and they received a great ovation from the many thousands of spectators who lined the long route. It was evident that the centre of attraction was the Bass Drummer, which might have been due to the fact that the previous evening this seventeen-year-old girl had broadcasted a talk in the B.B.C. National programme. The Lord Mayor's Show was the Band's farewell appearance before leaving for a tour of Scotland, which will have commenced by the time these notes appear in print.

Tail Piece.

The date of the Annual Dinner of the Scottish Piping Society of London has been fixed for Saturday, February 15th, 1936. The guest of honour for this, the second dinner, will be Pipe-Major William Ferguson, late of the 7th H.L.L., and of the 52nd Divisional Band.

The Honorary Secretary of the Society, Mr. D. C. Miller, would like to get in touch with any Piping enthusiasts, both players and non-players, in the London area, who are not yet members of the Society. He will be pleased to supply all particulars if they write to him at—

42 TRINDER ROAD, CROUCH HILL, LONDON, W.19.

PUBLICATIONS RECEIVED.

WE have to acknowledge receipt of a Catalogue and Band Guide from Messrs. Henry Potter & Co., of West Street, Charing Cross Road, London, W.C.2. The Catalogue is specially interesting for the samples of scroll work it shows on sashes, colour belts, drums and pipe banners. The Band Guide will be found to be very useful to drummers.

Messrs. Petro Bros., of Sialkot City, Punjab, India, have forwarded their catalogue also. This is a remarkably well got up fully coloured production that was an eye-opener to us. The first illustration, showing the Pipe-Major of the Calcutta Scottish, is really outstanding. It would seem churlish to pass anything other than favourable comment on this, and we hesitate before doing so. In fairness to Messrs. Petro Bros. however, we feel that they should have had the wording of the various paragraphs edited by someone who had a better knowledge of English than would seem to be possessed by the Editor of this publication. It would also have been advantageous to have had the prices in English, as well as Indian currency.

Messrs. R. G. Lawrie, Ltd., 38 Renfield Street, Glasgow, have sent on some leaflets showing the special lines they market as Xmas and New Year Gifts. Some of these are specially suited for sending to friends abroad. Apart from this, they contain useful information on the subject of tartans.

A STRAIGHT TALK TO DRUMMERS has been held over until next month. We did not have space to include it in complete form so it will appear as we received it from Mr. Hamilton in December.

COMMENTS—Continued from Page 3.

to acknowledge the kindness that has allowed this, an acknowledgement that is made all the more readily for the reason that Messrs. Feldman gave us some very valuable assistance which will enable us to publish more music in future.

Though "The Swing of the Kilt" is outwith the note compass of the pipes, we know that any reasonably intelligent piper who hears this played, either on a brass instrument, or on a piano, may transpose it to suit his pipes. Here is a chance for pipers to reverse the ordinary sequence of adapting pipe tunes to orchestral arrangement. If they avail themselves of it, we are sure they will find it instructive.

The Shotts and Dykehead Caledonia Pipe Band.

SOME three decades ago, when band performances first became known, the bands were practically all brass bands, with an odd combination that included reeds and strings, and was termed, because of that, a military band.

Then it was an accepted fact that the best bands came from small towns and villages. These were the days before the cinema, radio, whist drives, and dance palais. Entertainment, then, was confined to an attendance at a soiree, concert, and ball, as the high light of a year, and, perhaps, a surreptitious visit to a music hall or theatre; or an odd visit to a travelling circus. Residents in the larger towns and cities had more frequent opportunity of attending functions, such as a visit to South Africa, as shown by lantern slides, debating society meetings, or such things as the well-remembered Saturday night "bursts" in Glasgow.

In 1910, they came under the guiding hand of Pipe-Major Dougal McFarlane, who was a great enthusiast, and one who did everything one man could do to bring the band to a state as near bordering perfection as any human can expect to attain. His efforts were crowned when the hard work of the members and the support of a now enthusiastic local public enabled them to appear in uniform, in 1914. Thereafter the Pipe-Major "joined up," and those members left working in the ironworks, engineering shops, and collieries, carried on as best they could without a pipe-major until after hostilities, when Walter Brown took over.

The first attempts at contesting were made just after the war had ended, and it was kept at until they gained their first trophy in 1924, at Bathgate, just three months following the death of their faithful Pipe-Major, on whom



In the small towns and villages, the inhabitants had to make their own entertainment, and, though this took different forms, it usually included a football club, sometimes a quoiting club, and in infrequent cases a band. Whether it was a club or a band mattered not then. What did matter was that, in either case, there would be one or more enthusiasts who would infect the others with the enthusiasm that makes for continuous practice and ultimate perfection; and, as there were no counter interests such as are so plentiful to-day, there was every incentive to spread the infectious enthusiasm.

It was in these more leisurely days that the Shotts and Dykehead Caledonia Band came into being; in 1906, to be precise. We are indebted to Mr. Henry Macfarlane, their present secretary, for a resumé of their lifetime, which began, as he informs us, with great struggles, because of lack of funds, under the charge of Pipe-Major Peter McDougall. Their first quarters were the cartshed at the back of the Stane Hotel.

the war had taken belated toll.

Following this, the band was fortunate in appointing the gentleman who has seen them through all their subsequent triumphs, Pipe-Major Thomas McAllister, who, while a playing member of the band, was a very successful solo piper.

With assiduous care, and constant tuition, he kept the members attuned to his ambition till they began to take the eye and the ear of the judges. The first notable result under Pipe-Major McAllister was a second at Petershill, Glasgow, in 1931. A tie for first with Rutherglen Rechabites, at Alloway, and a second in the No. 3 general contest at Cowal, in 1932.

In the years intervening, till 1935, several small prizes were won. In addition, the confidence of the local public was also won, and, as a result of their kindness and the untiring efforts of the Pipe-Major, players, drummers, and committee, the Band was able to appear in a brand new rig-out, supplied by Thomas Gordon & Sons. In

The Shotts and Dykehead Caledonia Pipe Band

Continued.

this, with the MacLean tartan, they commenced a conquering march at Bonhill, in May of this year, by winning the Moir Challenge Cup. Following that they got fourth at Stirling. Then, at Renfrew, they were fourth in Grade 2, and fifth in Grade 1. In their next appearance, at Oban, they were third. Then they crowned their year's efforts when they won the Sir Harry Lauder Shield, and £10. The *Daily Record* Shield and 20 Gold Medals, and the second prize and 7 silver medals for Drumming, all at Cowal. This has left them "sitting on top of the world," with the intention of staying there among the Macraes, Macleans The Police, The Transport, and all the best of them.



Pipe for the best,—It's LONG JOHN,
You can get supplies at your Licensed Grocer and Wine Merchants.

WHOLESALE and EXPORT,

W. H. CHAPLIN & CO., (Scotland) Ltd.,
53 BOTHWELL STREET, GLASGOW

Scotland's Premier Highland Dress Outfitter . . .

Contractors to H.M. Government,
Corporations and Municipal Authorities,
Territorial Army Associations.

Thomas Gordon & Sons, Limited

Telephone :: Douglas 2066

100 Cowcaddens Street,
Glasgow, C.2

Piping in the Royal Caledonian Schools.

A SHORT SURVEY.

THE Pipe Band of the Royal Caledonian Schools is within about fifteen years of celebrating its centenary. The first band was founded away back in 1850, when middle-aged men could remember the Battle of Waterloo. It is within the bounds of possibility that the first Pipe-Major of the Band played an active part on that historic occasion, and was in the habit of regaling his chanter class with tales of his exploits at Hougoumount and Quatre Bras, but his identity has long since been lost to posterity.

The Schools themselves were founded by the Highland Society at the time of the Napoleonic Wars, in Islington, then a village set among fields to the north of the City of

the Schools went on to become pipers in the Army, and to serve in the Boer War and other campaigns. As with the Pipe-Majors of the Band, the older names are lost to this generation, but more recently there have been Pipe-Major Tommy Marshall of the Cameron Highlanders; Pipe-Major J. Smith and the two MacKims, of the Scots Guards; the three MacGarrochs, of the Argyll and Sutherland Highlanders and the Royal Scots; Tommy Findlay, of the H.L.I.; W. J. MacFall, of the Gordons; Donald Johnstone, of the Royal Scots; Pipe-Major Douglas Taylor, of the 7th K.O.S.B.'s; the three Frasers (John, James, and Arthur), of the Argyll and Sutherland



London, and there they remained until some thirty years ago, when they were removed out into the country, to Bushey, in Hertfordshire. Since its formation so long ago in the village of Islington, the Pipe Band has always been a special feature of the Schools.

The Pipe-Majors of the Band have nearly always been chosen from famous Scottish regiments, and the long list includes many names well known in the annals of Piping—some still fresh in the memory, and others so far back that they have been forgotten. The present Pipe-Major is Mr. David Taylor, late of the Scots Guards, and himself an old Caledonian School boy. He has been with the Band thirteen years, which constitutes a record, and in that time has had close on a hundred and twenty pipers through his hands.

The Band has turned out quite a number of well-known pipers and drummers. In former years, many pipers in

Highlanders, and others; and to come down, so to speak, to the present day, there are Jimmy Angus and Ginger Collard, two boys who are making a name for themselves in the Camerons. There was also a member of the Band who later became Colonel Haddow, of the Australian Expeditionary Force.

Nowadays, the number of the School's pipers who enlist in His Majesty's Forces is quite small. Many of them, however, join the London Scottish, and for years the Pipe Band of this Territorial regiment has had, and still has, a strong leaven of old Caledonian School boys. In fact they have, on occasion, comprised practically the whole loaf. It should be mentioned, too, that the Scottish Piping Society of London has introduced a clause into its rules, stating that boys of the Royal Caledonian Schools are considered as Honorary Members of the Society for their first year after leaving school.

Piping in the Royal Caledonian Schools—*Con.*

They also make up a large percentage of the Honorary Pipers to the well-known Scottish Societies in London. In this connection there comes to mind the name of David Ross, who is a prominent competitor at Inverness every year.

It is remarkable how well these boys take to the pipes, when it is considered that save for the Scottish influence in the Schools, they have never been outside an English environment. Though of Scottish parentage, and the boys and girls represent every Scottish county and every famous Scottish regiment, they are English, at least in speech, and there have been several humorous occasions at Scottish functions, when, following up a natural assumption, they have been addressed in broad Scots.

The Band has made only one official visit to Scotland,

retired with his court. There is still a large Scottish element in the population there, and the Band received a tremendous ovation. In 1933, they went again to France with the Scottish Section of the British Legion, on a visit to the Battlefields.

An amusing incident, although it took place a number of years ago, will serve to show their popularity in their native district of Watford. In 1903, when the Canadian Highlanders' Pipe Band was in this country, it paid a visit to Watford, and was welcomed by the Pipe Band of the Schools. The Canadian Drum-Major was a giant of over six feet; the School's Drum-Major, his name was Campbell O'Hara, was barely five feet in height. The two were photographed together, and photographs, entitled "The Long and Short of It" sold like hot cakes in this typically English town. The Band's appearance has become familiar on the Watford Road every Sunday,



and that almost fifty years ago. In 1897, Queen Victoria gave the Schools permission to carry "Colours," and these were presented at the Invercharron Games, in August of that year. The presentation was made by Mr. William Littlejohn, of Invercharron, and the colours escorted by the Scaforth Highlanders. A far cry from the streets of Islington to the Dornoch Firth; but they were never more appropriate to their surroundings, I imagine, than at that piece of ceremony, set between the hills of Sutherland and Ross. The square of worn silk, the equivalent of full regimental colours, is now one of the School's most cherished possessions.

They have been abroad on two recent occasions. In 1931, they went to France, to the Franco-Scottish Festival at Aubigny. It was to Aubigny, in the seventeenth century, that King James II., an exiled monarch,

when they pipe the Schools to and from Church.

In London their appearances are legion, and their popularity stupendous. There cannot be a Scot in the Metropolis who has not heard of them. One of their greatest triumphs, I should think, is their appearance at the Scottish Clans Association's Burns Night Concert, in the Albert Hall. It is an unforgettable experience to see them march on to the stage, playing the "Lochaber Gathering," and the huge audience in serried rows rising to them wholeheartedly. In addition to the Burns Night Concert, they attend the Highland Society Dinner, the Scottish Corporation Dinner, the Caledonian Ball, and functions all over London too numerous to mention. They did duty during the first week of the British Empire Exhibition, at Wembley, when they received the personal congratulations of H.R.H. the Prince of Wales, and

Piping in the Royal Caledonian School—*Con.*

already, for 1936, both pipers and dancers have been called upon to take part in the Silver Jubilee Festival of Youth, which is to be held at Wembley Stadium, on the 20th June.

The boys are started on the chanter at the age of ten or eleven, and, if they show an aptitude for the pipes, they usually graduate to the Band in eighteen months. At the present moment there is a chanter class of thirty. They practise for an hour each day for six days of the week. The Band at one time consisted of eight Pipers, one big Drummer, two side drummers, a Drum-Major, and a Pipe-Major. They used half-size sets of Pipes. Early in 1933, through the good offices of Mr. T. Atholl Robertson, the Band President, the Band was increased, and, through the generosity of several interested gentlemen in London, one or two London Scottish Societies, and the London Scottish Regiment, full-size pipes and additional drums were presented. The Band strength is now twelve Pipers, one Bass Drummer, two Tenor Drummers, three Side Drummers, Drum-Major and Pipe-Major. The Schools hold their own Annual Sports, and a gold medal is presented each year to the best piper.

Travelling back to London, in the Watford train, the saying of an English poet came into my mind with a Scottish twist, and I thought "What do they know of Scotland, who only Scotland know"? Here in the midst of an English county was a piece of Scotland more Scottish than Alba herself. As the train sped through the infinite dreariness of Willesden, it was good to think of those thirty small boys assiduously fingering their chanters, and good to think of those occasions when the boy pipers march past their visitors from the London Scottish Societies to the strains of "Highland Laddie," so that even St. Andrew, standing there so gravely on his stone pedestal, must feel a faint stirring deep down in his stone frame.

IAIN OG.

ARE YOU INTERESTED?

WITH a view to encouraging the playing of Piobaireachd in the West of Scotland, the Piobaireachd Society is arranging for the formation, in Glasgow, of special classes for the study and practice of this fascinating music.

Pipe-Major Macdonald, M.B.E., of Inverness, probably the world's most famous exponent of Piobaireachd, has been engaged as instructor. Recently, Pipe-Major Macdonald was appointed Hon. Piper to H.M. the King.

Small classes for a limited period are now being formed. Although an extensive knowledge of Piobaireachd is not absolutely necessary, it is essential that intending students should at least have some experience of the subject.

Full particulars may be obtained from R. G. LAWRIE, LTD., The Highland House, 38 Renfield Street, Glasgow.

Looking Backward—*Continued from page 19.*

that the adjudicator's points had been wrongly added, and sometimes it was a week before the mistake was observed; and then the band that had been awarded the prize had to return it, so that it could be handed over to the actual winners. Now, with a panel judge acting under the rules of the S.P.B.A., all over Scotland, except in Angus and Perthshire, where there is a local association, there is a feeling of confidence that did not previously exist, and bands now enter a contest with the feeling that they will get a fair and square hearing.

A great deal of this confidence is begotten from the esteem in which the officials are held; and, so long as gentlemen like Mr. McDiarmid, Pipe-Major Fleming, and the Secretary hold office, so long will the confidence remain.

All of this season's contests have been successful. This is, in a measure, accounted for by the excellent judges that the Association are able to call on. Gentlemen like Pipe-Major Wm. Ross, Pipe-Major Wm. Ferguson, and Pipe-Major Gavin Robertson can always be depended on to give good unbiassed decisions that no band will cavil at. Another thing that is helping the present system is the arrangement of employing two judges at each contest. This, I think, is as it should be, and assists in removing any suspicion of bias that is usually found when only one judge is employed.

VAT 69
LIQUEUR SCOTCH WHISKY

THE WORLD OVER -
Quality Tells -

VAT 69

DISTILLED AND BOTTLED
IN SCOTLAND SINCE 1863 BY
Sanderson's



SHEILA McKAY, Leslie, Fife



HELEN WILSON, Rutherglen.
Composer of "Captain Reid of Creiff."



DONALD RAMSAY, Blackston, Avonbridge.



JOHN WILSON, Edinburgh.

LOOKING BACKWARD

BY HIGHLANDER.

CARRYING retrospection further, we may look at the dancers of to-day, and here we may reverse the opinion we formed about pipers.

While there are some good old-timers still with us, such as, for instance, D. R. McLellan, of Dundee, who won the first in the fling at Dundee, in June of this year, and others like Donald G. MacLennan, Edinburgh; John McNeil and James A. Gordon, also of Edinburgh; John Pirrie and J. Sutherland, of Aberdeen; and Charles McEwan, of Fintry. A list to whom we might add the late John McKenzie, Aberdeen; G. S. Melvin, Arbroath; and that incomparable jig and hornpipe dancer, the late Wm. Sinclair Mearns, of Dunfermline. I feel that the survivors of this gallant band would admit that the following equal number of present-day dancers are, at least, the compeers of those who have gone before: Mary Aitken, John L. McKenzie, and Robert Watson, of Aberdeen; R. M. Cuthbertson, Wm. McNiven, A. D. Cameron, and Annie Milne, of Glasgow; Alex. Massie, Clydebank; and Minnie Hynds, of Methil.

It will be noted that we find a number of ladies among the champions of to-day, a noteworthy fact, though Terpsichore did make out, in a recent article, that they were not, as a general rule, the equals of the men. It should be noted that in my comparative ten old-timers and present-day exponents, I have not had the temerity to pick out the individuals who are the champions of champions. I would, however, make mention of Mary Aitken, Sydney Black, and Robert M. Cuthbertson as champions, who, like Tennyson's brook, seem to go on for ever. Among the younger of the present-day champions whom I would mention are the two Aberdonians, John L. McKenzie and Robert Watson; the Oban Cup winner, A. D. Cameron; and Wm. McNiven, for his winning of the Braemar Cup.

Among the many letters I received as a result of my last article are some that enquire why I did not mention different pipers who are, in the opinion of my correspondents, equal to the others. It will be understood that it is difficult to bring to mind, at a moment's notice, all the champions who have figured, or are figuring, on the stage; but I agree that I should not have missed such a famous giant of the past as Pipe-Major G. S. Allan, of the Royal Scots; nor should I have omitted from amongst the present-day pipers David Ross, of Rosehall; Peter McLeod, of Partick; and Pipe-Major G. S. Greenfield, of the Royal Scots. Pipe-Major Greenfield's prizes in the past season include ten firsts, fifteen seconds, fifteen thirds, and seven fourths—a very satisfactory total in all.

When we compare bands of to-day with those of forty years ago, it can be said definitely that there is no comparison, for the very good reason that there were practically no bands worthy of the name at that time.

On the occasion of the first recorded competition—that held under the auspices of the Govan Police Sports Committee,—there was a very meagre attendance; and at the first I recall being present, in 1901, at Ibrox Park (it was billed as being the British Championship), this was won by the Govan Police, who had only one other band to beat, Wallacestone. In the following year, at Tynecastle, Edinburgh, Highland Games, a special attraction was a pipe band contest. This brought in seven bands, the winners being Aberfeldy, under Pipe-Major McDougall, the well-known bagpipe manufacturer. Second prize went to Stonehouse, in charge of Pipe-Major Hector McInnes; and third to the Royal Scots.

In the following year the Cowal Games were inaugurated, and included in the programme the first of the contests that were to become world-famous. The winners of the first of these contests was, I think, Stonehouse Band.

Since these days, Cowal has improved from year to year, so that, at the last competition, seventy bands appeared. I reckon that, in the past thirty-five years, the bands have improved one hundred per cent. Some, in fact, have improved beyond all knowledge.

The late Farquhar MacRae was Pipe-Major of the City of Glasgow Pipe Band, which is now known as the Clan Macrae Band, a tribute, I believe, to this famous piper. This band has the record number of world's championships to its credit. Next in order was the McDougal Gillies Band, who are followed by the present holders, the Maclean Pipe Band.

Other winners have been the City of Glasgow Police Pipe Band; Corporation Transport; Millhall, Stirling; and the Edinburgh Police.

While I have often heard it discussed, I have seldom known it to be refuted that the best man that ever controlled a pipe band was Pipe-Major Wm. Ferguson. When he was in command of the Macrae Band, I remember hearing Sir Harry Lauder say, when distributing the prizes at Cowal, that the Macrae played as if there was one piper and drummer only in the band. This was an undoubted tribute to players and Pipe and Drum Majors that was thoroughly deserved.

I believe that there must be about 200 pipe bands in existence to-day. Among them is a big number of juvenile combinations who are forging ahead in such a manner that we may see them moved into Grades 1 and 2 within the next few years. Outstanding among them is the Glasgow Shepherds, under Pipe-Major Archie McPhedran.

With the formation of the Scottish Pipe Band Association, five years ago, with Pipe-Major Sloan as President, and Donald McIntosh as Secretary, much has been done to improve contests. Formerly it was frequently found

(Continued on page 17).

CLASSIFIED ADVERTISEMENTS

Classified Advertisements are inserted under the suitable headings at a rate of 20 words for 2/- plus a penny per word for every additional word. If you have a set of pipes, a chanter, a dress, or any other thing likely to be of value to a piper, dancer, or drummer, advertise it here. You can use a box number at an added cost of 6d. each month.

BAGPIPES.

BAGPIPES, Chanters, Drums, Reeds and Musical Instruments. Keenest Prices at W. Stephen, 319 Gallowgate, Glasgow.

PIPES and Drums, Chanters, Reeds, Music. All at keen prices from Brown's Musical Store, 34 Bank Street, Kilmarnock.

PIPERS buy from actual maker. Dirks, Skcan Dhu's, Sealskin Sporrans, Clan Crests, Repairs. THOMAS WILLIAMSON, 9 Upper Grove Place, Edinburgh.

WANTED.—Full Size of Silver and Ivory Bagpipes. Good Tone. Perfect Condition. Box No. 9, P. & D. Offices.

BAGPIPE BANDS

The Leading House in Ireland for Bagpipes, Drums and all Accessories, Best Quality and Expert Workmanship at Lowest Prices. Repairs a Speciality. Send for Price List. All kinds of Band Uniforms Supplied.

R. HILLOCK, Proprietor, 22 Howard Street, Belfast.

Phone 3831.

Established 32 Years.

UNIFORMS.

LADIES' Kilt Skirts; any clan tartan, 27/6. Regulation style, 40/- Children's from 8/6. Post free. H. MacIntyre, 160 Hope Street, Glasgow.

BAGPIPE MAKERS for 25 YEARS.

: BAGPIPES :
CHANTERS

MacRae Chanters are played in the Leading Prize-winning Bands.

Drums and Reeds
Complete Pipe Band Outfitters.

Price List on Application.

Note Address:

Duncan MacRae & Son
1103 ARGYLE STREET.
GLASGOW, C. 3.



Quarter inch thick blanket of smooth surfaced woven wool. Nothing like it obtainable elsewhere. Lay it on table-top or ironing board.

SIMPLY CANNOT CREASE.

PRACTICALLY EVERLASTING.

Specially Suitable for Ironing Kilts.

If you appreciate ironing comfort and well-finished work send a postal order for 5/6 to

HOWIE SUPPLIES COMPANY
Dept. A. KILWINNING Ayrshire

Money-back guarantee of satisfaction

Publications by the Scottish Pipe Band Association.

"The March of the S.P.B.A."

Specially Composed by Pipe-Major Wm. Ferguson, Glasgow.

Drum Beating for above. 1st Prize Beating in Competition by S.P.B.A.

Drum-Major Balmorie, Edinburgh Corporation Transport.

COPIES MAY BE HAD FROM THE SECRETARY.

DONALD McINTOSH,
4 Strowan Street,
Glasgow, E.3.

Prices, 3d. each copy, 1/9 per dozen copies, post free.

WANTED Pipers and Bass Drummers for Glasgow Territorial Band. Apply Box No. 10, P. & D. Offices.

5th H.L.I. want Pipers and Drummers. Particulars at Drill Hall, Renfrew Street, Glasgow.

SHOES.

HIGHLAND FLING PUMPS, Jig Shoes, and all kinds of dancing footwear, from Finnegan, 327 Gallowgate, Glasgow. Maker to all Champions.

FINEST Fling Pumps at half usual Price. Best Quality Leather. Made to Measure. Sizes up to 10, 5/6; up to 2, 6/6; up to 5, 7/6; Larger, 8/6. Cash with order from GREER, 60 Old Castle Road, Cathcart, Glasgow.

DRUMS.

BAND GUIDE	Established 1810. POTTER'S	DRUM HEADS
Giving hints on the Bugle, Drum and Flute, also Parade Formations, use of Parade Cane, Staff, etc., free and post paid.	36/38 West Street, Charing Cross Road, LONDON, W.C.2.	(Broken). Post flesh hoop. Ready lapped head returned same day as received. Post free. 5/- and 7/-

HOTELS.

INVEROLYDE HOTEL (unlicensed), Seamill, West Kilbride. For a happy healthy holiday in ideal surroundings, among wonderful scenery. Terms from Angus Sym, proprietor, or 'phone W.K. 24.

LAGG HOTEL.—In the palm tree lined hollow of Arran. The ideal place for a restful holiday in Winter or in Summer. Licensed, Excellent Cuisine, Tariff sent. J. H. Porteous, proprietor. 'Phone—Slidery 31.

Rates for space advertisements will be forwarded, on request, by the publisher.

A COMPETITION

To encourage the production of original music, we are arranging a series of Competitions for Pipers and Drummers.

We have had a Competition for a March, the result of which is in this month's issue. Our next Competition is a Composition of a Strathspey.

The Pipe tunes will be judged by a well-known Pipe-Major and judge, who prefers to remain anonymous.

The Prize to be awarded the composer of the successful Strathspey will be a real solid hide Bagpipe Case, value 60/-. In the event of this Competition being awarded to the winner of the previous one, a solid Gold Medal will be substituted.

The winning Strathspey will remain the property of the Publisher of *Piping and Dancing*. If it should be, subsequently, reprinted and sold, the composer will be entitled to a royalty of 10 per cent. on every copy sold.

The Publisher reserves the right to print any entry submitted.

This Competition is restricted to subscribers to *Piping and Dancing* only. If you are not, already, a subscriber, fill up the accompanying form together with your remittance and become one.

Competition entries must reach this Office not later than 28th November, 1935. Mark your envelope "Strathspey."

The adjudicator's decision must be accepted by every one entering this Competition as final.

If you are not a subscriber to "PIPING AND DANCING" cut this out and post it to
THE PUBLISHER, "*Piping and Dancing*,"

1 Princes Street, Ardrossan, Ayrshire.

Dear Sir,

I enclose P.O. for 3/-, being Annual Subscription for 12 Monthly Issues of "PIPING AND DANCING," which you agree to send to me, postage paid by you.

Name (in block letters)

Address.....

Please cross P.O. & Co.



SECOND COMPETITION CLOSSES 28th NOVEMBER, 1935.



A capable performer on the Highland Pipes can learn to play the Uilleann
 Pipes by Post

Particulars of the course of instruction from

W. N. ANDREWS,

**56 Frankfort Avenue, Rathgar,
 DUBLIN.**

A practise set, consisting of Bag
 Bellows and Concert Pitch Chanter,
 specially made for this Postal Course
 £3 10s. 0d.

IRISH PIPEBANDS

CROWLEY'S of CORK
 for
 HIGH-CLASS BAGPIPES, DRUMS,
 UNIFORMS, BROOCHES, BADGES

Actual Makers of

IRISH UILLEAN PIPES
 IRISH WARPIPES
 HIGHLAND BAGPIPES
 REEDS and all Accessories

WRITE FOR CATALOGUE



T. CROWLEY,
 BAGPIPE MAKER,
 10 MERCHANTS QUAY, CORK

The Story of the House of



HENDERSON

A story that makes interesting reading—put briefly, it is the success of a firm who have strived unceasingly to produce products that are as near to perfection as it is possible to make them.

The late Peter Henderson spent his life in a study of the art of Bagpipe making . . . and to-day the Henderson Bagpipe is an instrument worthy of his great work, winning fame wherever pipers foregather.

This fine old Highland House has not been content to rest on its laurels, and to-day it is equally famous for its Highland Dress. Every detail and accessory is meticulously correct, lending dignity and charm to the flawless cut of the outfit.

PETER HENDERSON, Limited

BAGPIPE MAKERS & HIGHLAND DRESS OUTFITTERS

24 RENFREW STREET

GLASGOW, C.2

Telephone—Douglas 3021

Established 1868

Telegrams—"Bagpipes, Glasgow"