



Piping Times

Vol. 35, No. 7

April, 1983.



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PRELIMINARY NOTICE



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PIPING COMPETITIONS 1983

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Grading Application forms for Senior Competitions are now available from the Secretary, Moray House, 16 Bank Street Inverness, IV1 1QY — Telephone: 0463 37581.

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Piping Times

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COVER PICTURE: The late Pipe-Major George MacKenzie,
Inverinate.

TARTAN: Campbell of Cawdor.

The Royal Tournament

The Famous Grouse (Matthew Gloag and Son Limited) offer a prize of £500 to the composer of the tune judged to be the best to carry the name of "The Famous Grouse".

The tune is to be a Quick March in Simple or Compound Time of not less than four measures. It is to be suitable as a solo piece, for Pipes and Drums, and also adaptable as a Pipes and Drums and Military Band combination.

The closing date is 31st May 1983. The competition is open and entries in manuscript and on tape will be judged in June. The winning tune will be played at The Royal Tournament in London in July where the prize will be awarded. Manuscripts must not be marked with the composer's name or any mark of identification. Entries should be sent to:

**The Director
The Royal Tournament
Horse Guards
Whitehall
London SW1A 2AX**

and should be accompanied by a letter giving the name and address of the composer.

Matthew Gloag and Son Limited would reserve the right to use the tune in support of The Famous Grouse Whisky. The Royal Tournament would reserve the right to use the tune at The Royal Tournament and in promotions connected with it.

Matthew Gloag and Son Limited reserve the right to withhold the prize if no entry is suitable, in their opinion, to be linked to The Famous Grouse.

EDITORIAL

One thing about inflation, it makes you lose all sense of value so far as actual money is concerned. When the competing pipers of a decade ago were learning, the going rate for a private lesson lasting for at least an hour was 1/6, which is 7½p or nearly 12 U.S. cents. When prices began to rise at first the punters used to complain at being asked to pay half-a-crown for admission to a professional piping competition pointing out that for the same amount of money they could get a half of whisky (a nip if you lived in the east, a quarter gill if you want to be accurate) and expect some change. The price of whisky has risen more slowly than anything else of course; now we would be very happy if all that it cost to get into a contest was the price of a half, but keeping in mind that the half is now 2/5th of a gill.

A new set of pipes for £40 was considered a bit of a wrench a dozen years ago, but then inflation really took off. With the added problem of the dollar rate changing, the cost of a new set of pipes in Canada rose by about 500% during the 70's. As a result it became a feasible proposition for people to start making pipes and chanters in their own lands rather than sending to Scotland, and try alternative material rather than the old traditional hardwood.

The effects spread also to the prize money in competitions, though not so quickly. Nevertheless a £100 prize in a contest is not unusual, and it need not necessarily be at one of the premier meetings, or even first prize.

Now the rise in money is being applied to what might well be considered the essentials and the first priorities of our music. In recent years artists have been paid, on occasions, £50 or more for playing at a recital in Scotland. Payments of Scottish artists abroad are greater, as they have to take into account part of the travelling expenses involved.

Recitals of course are basic, since the music we hear at them is not coloured by the effort of the performers to impress three men and so win a prize. Recital artists can play as they like. Presumably the fee is already in the sporran so they have unlimited freedom in their interpretation.

The rising fees are now being applied to another essential branch of our music - the composition of new tunes. And in this case it seems that the increases are becoming much greater than one might have expected. Probably "Ballochyle" earned £3 for young Peter MacLeod, but the standard £5 for a first is now being left far in the remote distance. As our advertising pages will show, a man with the ability to compose even a four part march can pull down a fairly reasonable prize for his efforts. At a fiver nobody bothered unless they were composing as a hobby in any case. At £500 all of us will be prepared to sit down and learn how to make a decent tune. And composing is not necessarily something which comes by divine inspiration if at all. Some of the early efforts of our best composers have been pretty feeble - only by working at the task have they taught themselves to invent good melodies and clothe

them in agreeable musical structure. Like playing the pipes or judging pipers, so composing tunes is something people have to work at. Although we have a corner of the floor heaped high with pretty feeble early attempts, we would never discourage anyone from putting pencil to manuscript paper, for eventually they may well produce a chart - topper.

Much more could be written on this interesting subject but for £500 we have more important work to do.

C. P. A. A. G. M.

The Annual General Meeting of the Competing Pipers Association was held in Perth on November 12th. Due to the fact that this was Armistice Sunday the attendance was less than hoped for, but a number of important points were dealt with.

Members who entered for the Northern Meeting in 1982 and did not turn up to play were criticised by the association's president, Malcolm Macrae, who pointed out that every entrant who did not compete had effectively deprived someone else of the opportunity to play. He underlined the importance of not applying for eligibility to compete unless the intention was to enter and to play, and of the importance of not entering unless the intention was to turn up and play on the day.

The replacing of the three judge bench with a one man operation for last year's Gold Medal competition at Inverness had been decidedly unpopular. Pipers want it back again as soon as possible. Competitors now believe that, while not perfect, the old system is the best way of achieving a fair result.

Replies to a questionnaire sent out prior to the AGM showed that members were overwhelmingly in favour of a three judge system for principal competitions. A few supported a two man bench but only TWO favoured the single-judge-with-reader combination.

CPA vice president Tom Spiers said that all judges must try to avoid the three deadly sins of boredom, bias and fatigue. "On a long competition it is practically impossible to eliminate these," he said, "but in my opinion the three man system is the surest way of reducing the chances of these bogies influencing a decision."

Other points raised on this subject included the desirability of having a reader assist a three men bench, or, alternatively, ensuring that each judge took a turn at following the score; the very few judges who would be regarded as capable of carrying out the tasks of a single judge at an important contest; the disproportionate influence a few individuals could exert on important results; personal animosity between particular player and single judge; single judges so involved in other aspects of piping as to make it impossible for them to be impartial and, finally, the difficulty of maintaining the generally high standard of judging at top class contests if the single judge system became common-place.

LONDON LETTER

by John H. Shone

There must have been over 100 folk assembled in the dining room of "The Clarence" in Whitehall, London on the evening of Friday, January 14th. We were all gathered to hear a recital from Pipe Major J. D. Burgess who was flying in from Inverness that evening.

Eight o' clock came and went for a programme scheduled to start at 7.45 p.m. ! Imagine the consternation when Mr. Tony MacDonald announced to the assembled company that John was stranded in Inverness, his flight having been grounded by inclement weather.

All was not lost ! The Highlands and Islands Society were holding their annual dinner on the evening of the next day at the Press House off Fleet Street where John hoped to perform. All were cordially invited to listen to this recital after the dinner.

Next evening some 20 stalwarts of the Society were at Press House to hear John and very worthwhile it was too !

Has there ever been a piper with more clean dextrous fingers than John Burgess? The selection of jigs and hornpipes played while just tuning up was breathtaking. The "clean" fingering, every grace note distinct was an object lesson to everyone present, and John is so nice to the youngsters - the proffered word of delightful encouragement is so helpful and fires the youngsters with enthusiasm. John's recital was short but quite masterly given on a sweetly melodic well tuned pipe.

The tunes played included Cabar Feidh, The Ballachulish Walk-about, and a fine display of finger fireworks from a wide selection of jigs. His finale included a competition selection march, strathspey and the reel "Mrs Macpherson of Inveran". The latter reel, one of the most difficult in the repertoire of any piper was handled with consummate ease and with that stamp of authority that only comes from the master player

John, come back again soon!

"THE GLORIOUS EFFECT"

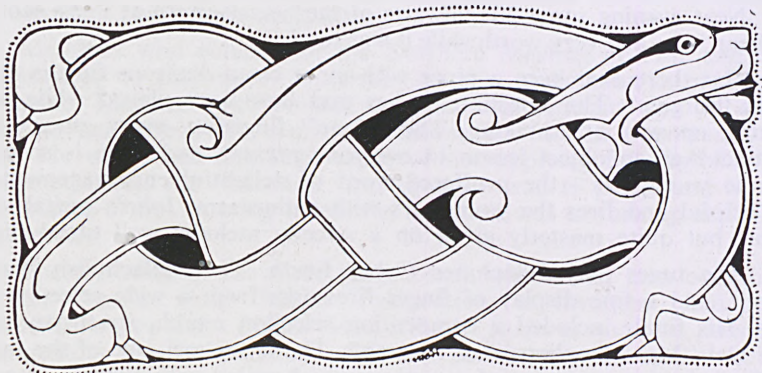
The film produced by Neil Fraser for television depicting the history and present status of piobaireachd was magnificent; all connected with it are to be congratulated. It gave a very fair picture of the state of the art today - there was perhaps a little too much emphasis on the tutoring and practice of our American colleagues - the study and playing of piobaireachd flourishes here in the South also !

Let's hope that this film can be followed up with others on the same subject. It provides a superb medium to convey both the romance and skill of our art.

BOYS' BRIGADE CENTENARY

We have entered the Centenary year of the Boys' Brigade. Now a world wide organisation for boys, it was founded in the North side mission, Glasgow by Sir Alexander Smith in 1883. He, together with the brothers Hill, founded better than they knew. After a very short time their intended, purely local phenomenon spread far and wide throughout

the history and structure of ceol mor



Alexander John Haddow

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the country.

We also as pipers owe a great debt of gratitude to Smith and his friends; since it was not long after 1883 that Boys Brigade Companies were starting pipe bands and have for many years now provided a steady flow of mature pipers to swell our ranks.

This year will see the staging of some very special events in Glasgow (August) Edinburgh (May) and London (May) where the pipes will take a leading part.

We should do all we can to encourage this fine organisation - its aims are sound, its Officers dedicated to the cause of B.B. Boys of our land are indeed fortunate - long may it flourish.

BOOK REVIEW

The History and Structure of Ceol Mor; Alexander John Haddow
Price £8.50 Plus £1 Post.

This makes a tremendous contribution to our appreciation of the structure of the 3 - lined tunes, and to the historical background. Written in collaboration with J. A. MacDonald and John MacFadyen, it can stand as a splendid memorial to them.

To take the historical side first. On playing or hearing such tunes as Red Hector of the Battles, The Battle of Bealach nam Brog, The Park Piobaireachd, Corrienessan's Salute, The Desperate Battle Cuillin or The Battle of Strome (to name but a few) have you ever felt the need to know more about the events supposedly commemorated by the music? If so, this is the book which answers many queries. Professor Haddow and his co-authors have tapped most of the written sources as well as the fruits of their own research and have produced a book which all who take a serious interest in the music and its background should own; so should anyone with any interest in Highland History.

It is only fair to the authors and to intending purchasers, to warn that there are very many obvious misprints. This applies not only to personal and place names but to the musical examples, and is not in the least surprising given the history of the book's production; it is a minor blemish on a very important work.

The method of analysis of the actual structure adopted by Professor Haddow is strikingly different from that of previous researchers, where the music has been illustrated by 3 lines of unequal length. This method shows well the natural phrasing of the tune and is preferable for the actual recording of music on the staff, as the author realises.

However, an idea of Professor Haddow - that there might be something to be learnt of less obvious structured features through close analysis - led him to experiment by arranging these 3 - line airs into 2 lines of equal length, each line consisting of 4 2-bar phrases. This may show (in the authors' words) a "symmetrical, reciprocating structure" (Primary pattern); or a structure where the first phrase in each line is unique, and the final 3 in each line are symmetrically

reciprocal. There are several other classes recognised, and the inter-relationship between the classes of 3 - lined tunes is more clearly shown than it ever has been previously.

The authors realise that this system of analysis is not applicable to those tunes consisting of 4 lines of even length, where completely different methods, probably not involving close analysis, seem to be necessary. These tunes can have a greater variability and their internal structure is not stylised in the same manner as the various classes of 3 - lined tunes are stylised; and where there is formal stylisation, the pattern is common and universal, not confined to piobaireachd - you can see this structure equally well shown in the Old Sword and Balmoral Castle.

It is fair to say that this book needs close and careful reading. The system employed is so strange to most pipers that a good deal of study is required - that was certainly my experience.

As I said earlier, all serious pipers, and many others besides, should buy themselves a copy. I do hope that this little tribute may help this serious and important work to sell as it should. Perhaps even the popular press might see fit to mention it. However that may be, there is no doubt that some acknowledgement of the publication of this important work is overdue, and I am glad to pay it a sincere tribute.

The book is obtainable from the College of Piping or from Mrs. Janette Stephen, 74 Shakespeare Street, Glasgow G20 8TJ

A. G. Kenneth.

The College of Piping Survival Appeal

TARGET...£20,000

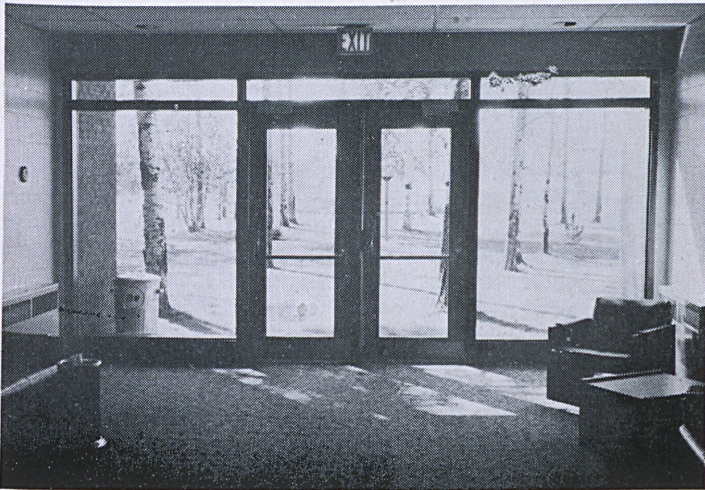
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SUMMER SCHOOLS - TIMMINS

by Seumas MacNeill

One of the cardinal rules of life is that summer schools proliferate. The Gaelic College in Cape Breton gave birth to (among others) the Thousand Island School at Brockville, and it in turn inspired the St Andrews Society of Timmins to begin their classes ten years ago, in the summer of 1973.

Last year Toronto Airport was once again on a summer's Sunday morning the scene of un-planned meetings of instructors, coming apparently from all directions but all heading towards the former gold mining town 100 miles due north. Alex Duthart, Jimmy MacIntosh,



Inside Northern College

Sandra Bald Jones, Wilma Henderson and myself almost literally bumped into one another when checking in for the flight. Harry MacNulty had gone ahead so he was there to welcome us when eventually the plane touched down. Also at the Airport were representatives of the St Andrews Society; certainly for its size Timmins must be one of the most Scottish communities in all Canada.

It was Dave Buchanan's turn to organise the day-to-day basis of the school this year but unfortunately his planned gathering for the Sunday evening had to be cancelled in view of our unscheduled late arrival. Nevertheless first thing on Monday morning we all gathered

in the luxurious theatre of Northern College in the scenic Porcupine Campus and from then on one can only say that the school went from strength to strength until at the end it was once again voted by all to have been an outstanding success.

Assembly takes place every morning, but last year it was an assembly with a difference. In fact every morning was different. The staff are supposed to come in and sit along the front in chairs facing the students, but every morning the chairs seemed to be in different positions. Sometimes there were not enough of them, sometimes they were turned back to the audience and on the last morning they were built into a pyramid representing a challenge we decided it not wise to accept. If all the instructors had been as physically fit as the two dancing ladies we might have made it, but men of the Shotts and the Lothian and Borders Police are built for stability, not trapeze acts.

The gentle mickey-taking works both ways, and I think a bit of kidding back and forward at a summer school makes for a good rapport between staff and students. The social activities organised by the committee members also tend to help this, so that at the end of two weeks the closing exercises represent a parting of friends rather than the end of a formal school.

Once the opening remarks, pertinent and otherwise, have been concluded in the morning then the stage behind the curtain at the back of the staff is left for Sandra and Wilma, the drummers disappear into some lost and forgotten corner with Alex Duthart, and the pipers divide up for chanter classes with Jimmy MacIntosh and me or for piping lessons outside with Harry. The emphasis on piping was again a big improvement to summer schools, and having tried it out in California in 1981 the transfer of the ideas to Timmins was fairly simple. As a result Harry MacNulty acquired a tremendous tan and, eventually, an immunity from mosquitoes. While the rest of us work indoors, often ignorant of climatic conditions in our particular part of Northern Ontario, Harry enjoyed the summer sunshine and the mosquitoes enjoyed Harry. All in all, I don't think I would have wanted to change places with him.

In the evenings the committee had organised various activities for the students, including occasional recitals by the piping instructors. On Saturday evening in the middle of the school a grand Ceilidh was held attended by all adults, or near adults, plus all interested in the Scottish performing arts. The following day, Sunday, was given over in the morning to rest and in the afternoon to the picnic, held once again in the spacious grounds of Porcupine Campus. The weather was simply beautiful and while the young ones up to the age of and including Alex Duthart, ran around and enjoyed themselves with games and races, the more mature members lay back in the sun and appreciated the aroma of hamburgers and hot dogs.

Regularly throughout the two week course the staff were invited to dinner, supper, drinks, blow-outs, soirees or whatever you like to call

them at the homes of various members of the St Andrew Society. Here again the tremendous value of a strong organisation was evident, and it is really no surprise, on reflection, that the School in Timmins, so far North from other centres and drawing entirely on the land to the South as its catchment area, has become one of the best summer schools in existence. Jim and Pat Thomson, Alex and Caroline Cameron, Merv Cauthers, the Rapsons, the Boyds, the Buchanans, the Gairs and many others contributed a tremendous amount to the founding, the organising and the eventual running of the school. It has been theirs and our great pleasure to see it grow from humble beginnings to now a vigorous ten-year-old, with over a hundred enrolments each year.



Pipe band practice.

There are some hardened pipers of course who feel that the presence of drumming and dancing is an unnecessary distraction at a school. I must admit I like all kinds of summer schools, and the advantage of having other disciplines is that there are more members of staff, therefore more points of view and often more hysterical laughs than you would get from pipers only. To me the best fun at the parties is the cross talk which develops, together with the reminiscences which always go to show that not only pipers have good tales to tell.

All too soon the end of the course is in sight, and preparations are made for the closing exercises. The "Instructors Concert" is one of the highlights, when all the entertainment is provided by the staff. It's easy enough for each of us to do our own thing, but the mini-band at the end is always, for me at least, a strain on the nerves. It's even worse

than playing in Bob Forbes' band in Dallas, because there I could always excuse my mistakes, but with only three pipers it is fairly important that nobody should go wrong. However once again we got through it in reasonable fashion, even although once again I had not put the work into the "Conundrum" which might have been expected.

On the last evening parents are invited to attend to take part in the closing dinner, and watch afterwards the concert which is put on to show what the students have learned in two weeks. This is always tremendously satisfying for those of us who have been doing the teaching, and presumably also for the students and their friends. Once again it has to be emphasised that two weeks of intensive full-time playing (or dancing) makes an unbelievable difference to the quality of the performance.

Certificates and prizes are presented in the presence of Joe Drysdale, the Principal of Northern College, and it would not be fitting to give a report on Timmins without paying tribute to the man whose encouragement outshines that of any other person in a similar position anywhere I have attended summer schools. Joe almost falls over backwards in order to make sure that everything is as satisfactory as possible. He and members of his Faculty hold a dinner for the staff and members of the St Andrews Society Committee, and this is another of the outstanding highlights of the two week period.

Students come from all over Eastern Canada and parts of the United States. The high proportion who keep coming back year after year is the sincerest tribute to the value and enjoyment of this excellent summer school.

MAY - DAY

We do not have any names of pipers in the South West of England willing to help those less able than themselves. Mr. N. H. Chandler of 78 Blackbay Rd. Exeter, Devon needs assistance. If anyone in the area is able to oblige will he please get in touch with Mr. Chandler and also let us know.

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GUIDE TO THE GAMES

Our annual feature has been greatly extended this year due to help received from outwith our own offices.

One of the advantages of membership of the Competing Pipers' Association has been the availability, each northern Spring, of details of the coming season's piping competitions. This year the Committee of the CPA has agreed that the list should be made available to the wider piping public through the pages of the World's leading piping magazine.

The list has been compiled by Mrs. Stephanie McRae and we are most grateful to her for her splendid efforts.

1983 COMPETITIONS.

The following are details of most of this year's solo piping competitions. Some games organisers have not provided information and the list is therefore not quite complete, but we think we have listed the principal fixtures. All dates have been indicated to us as definite.

FRIDAY 6TH AND SATURDAY 7TH MAY

LOTHIAN & BORDERS POLICE COMPETITION at Moray House
College of Education, Holyrood Road, Edinburgh.
(bottom of High Street.)

Closing date for entries 15th April. Entry fee £1 per event.

Entries to: Chief Inspector Pete Ferguson, Police Headquarters,
Fettes Avenue, Edinburgh.

SATURDAY 28TH MAY

BATHGATE HIGHLAND GAMES at Recreation Park,
33 Glasgow Road, Bathgate

Commencing at 11.30 a.m. Entry on the field prior to starting time.

SATURDAY 4TH JUNE

MINARD CASTLE COMPETITION at Minard Castle, Minard, Argyll

Commencing at 10.00 a.m. Events: Open Piobaireachd - 3 tunes to be submitted from those set for either Gold Medal Competition or the Senior Competition at Oban, 1983.

Prizes: 1st £150, 2nd £100, 3rd £50.

March, Strathspey & Reel - Tunes three of each. Prizes: 1st £100, 2nd £75, 3rd £50.

Amateur Competition - confined to Argyllshire.

16—18 years March, Strathspey & Reel - own choice.

12—15 years March, Strathspey & Reel - own choice.

Competition to compose 6/8 March "Gayre's Gathering" Prize £100
—entries by 31st March 1983

Piping entries by May 14th to G. M. McIntyre, Minard Castle Lodge,
Minard, by Inverary, Argyll.

SATURDAY 11TH JUNE

CARMUNNOCK WORLD HEAVY EVENTS CHAMPIONSHIP

& HIGHLAND GAMES

at Cathkin Road, Carmunnock, (near Busby, South of Glasgow).

Commencing at 10.00 a.m.

Events: Senior events only: March, Strathspey & Reel, Hornpipe & Jig.
Entries are accepted on the field but the Secretary has indicated that he would like as many as possible in advance.

Secretary: A. T. Scotson, Windyriggs, Pedmyre Lane, Carmunnock, Glasgow G76 9EL Tel: 041 644 2955

SUNDAY 12TH JUNE

FORFAR HIGHLAND GAMES at Lochside Park, Forfar, Angus.

Commencing at 12.00 noon. Light music events only. Senior and Junior events.

Entry fee 10p per event. Entries to Secretary or will be accepted on the field prior to start time.

Secretary: Mr. R. D. Leitch, 242 Broughty Ferry Road, Dundee DD4 7JP Tel: (0382) 41115.

SUNDAY 12TH JUNE ARDROSSAN

Commencing at 12.00 noon. Senior events only: March Strathspey and Reel, Jig. Entries on field prior to start time.

Secretary: Mrs. A. Clark, Council Offices, 25 Montgomery Crescent, Saltcoats, Ayrshire.

SUNDAY 19TH JUNE

ABERDEEN HIGHLAND GAMES at Hazlehead Park, Aberdeen

Commencing at 10.00 a.m. Entries accepted on the field up to 9.00 a.m.
No entry fee.

Events:

Senior Piping:

Piobaireachd — 3 tunes to be submitted with entry.

Prize money: 1st £40, 2nd £29, 3rd £22, 4th £16, 5th £11,

March: 3 tunes to be submitted with entry.

Prize money: 1st £26, 2nd £22, 3rd £16, 4th £11, 5th £6.

Strathspey & Reel: 3 of each to be submitted with entry.

Prize money: 1st £26, 2nd £22, 3rd £16, 4th £11, 5th £6.

Junior Piping:

Ladies March under 18 years - own choice once through.

Ladies Strathspey and Reel under 18 years - own choice.

Men under 18 years March - own selection once through.

Men under 18 years Strathspey & Reel - own choice.

Prize Money for all Junior events: 1st £15, 2nd £9, 3rd £7
4th £5, 5th £3.

Secretary: The Director, Department of Leisure and Recreation, St. Nicholas House, Broad Street, Aberdeen. Tel: Aberdeen (0224) 642121
ext. 232.

SATURDAY 2ND JULY

CAITHNESS HIGHLAND GATHERING at Millbank Playing Field, Thurso.

Commencing at 1.00 p.m. Entries accepted on the field prior to start time. No entry fee but all competitors pay admission to field.

Events: Senior: March, Strathspey & Reel, Jig.

Junior: March under 15 years, March under 21 years,
Strathspey & Reel under 21 years.

Secretary: A. S. Dempster, 9 Campbell Street, Thurso, Caithness.

Tel: (0847) 64468

SUNDAY 3RD JULY

DUNDEE HIGHLAND GAMES at Caird Park Stadium, Dundee.

Junior Solo Piping events only - entry forms and full details from Mr John McGuire, Entertainment Office, 16 City Square, Dundee DD1 3BD
Tel: (0382) 23141 Ext. 451

SATURDAY 9TH JULY

DINGWALL HIGHLAND GATHERING at Jubilee Park, Dingwall

Commencing at 12.00 noon. Entries accepted on the field prior to start time. No entry fee. Events: Senior: Piobaireachd, March, Strathspey & Reel. Junior March under 15 years.

Secretary: A. W. Miller, 15 Old Evanton Road, Dingwall, Ross-shire.
Tel: 62024 (0349)

SUNDAY 10TH JULY CUPAR HIGHLAND GAMES (Fife)

Commencing at 2.00 p.m. Entries to be sent to Secretary.

Senior events: March, Strathspey & Reel.

Secretary: David Martin, Edenwoodend, By Cupar, Fife.

Tel: 0334 54195.

SUNDAY 10TH JULY

ARBROATH HIGHLAND GAMES at Victoria Park, Arbroath, Angus

Commencing at 12.00 noon. Entries accepted on the field.

Events: Senior: Open March, Strathspey & Reel, Jig.

Junior: March 15/18 years, Strathspey & Reel 15/18 years, Jig.
March Under 15 years - own choice.

Secretary: Mr. W. Dutch, 26 Mount Road, Montrose. Tel: 0674 4503.

SATURDAY 16TH JULY

BALLOCH (LOCH LOMOND) HIGHLAND GAMES

(Dunbartonshire).

Commencing at 11.00 a.m. Light Music events only.

Secretary: R. Campbell, Cobbler Hotel, Arrochar, Dunbartonshire.

Tel: (030 12) 238

SATURDAY 16TH JULY

TOMINTOUL HIGHLAND GAMES (Banffshire).

Commencing at 1.00 p.m. Entries accepted on the field prior to start time. No entry fee.

Events: Junior and Senior events — Light music only.
Secretary: B. E. Herschell, Argyle House, Tomintoul. Tel: (080 74) 223

SUNDAY 17TH JULY

BLAIRGOWRIE HIGHLAND GAMES in High School Playing Fields Blairgowrie, Perthshire.

Commencing at 1.00 p.m. No other details obtained but contact:
Secretary: R. T. Donaldson, Dromard, Victoria Street, Rattray,
Blairgowrie, Perthshire. Tel: 0250 4356.

SUNDAY 17TH JULY

STONEHAVEN HIGHLAND GAMES (Aberdeenshire)

Commencing at 1.00 p.m. Entries accepted on the field prior to start time
No entry fee.

Events: Junior and Senior Events - Light Music only
Secretary: ; Department of Leisure and Recreation, Kincardine and
Deeside District Council, Viewmont, Arduithie Road, Stonehaven,
Tel: (0569) 62001 ext. 21.

TUESDAY 19TH JULY

INVERARAY HIGHLAND GAMES (Argyllshire).

Commencing at 12.00 noon. Events: Senior: Piobaireachd and Light
Music, also Junior events. Entries accepted on the field prior to start
time. Competitors should check these details as there was some doubt
as to whether or not the games would definitely take place this year.
Secretary: Mr. J. Campbell, Relief Land, Inveraray, Argyllshire
Tel: 0499 2342

TUESDAY 19TH JULY NORTH UIST HIGHLAND GAMES

Commencing at 12 noon. Entries accepted on the field prior to start
time. No entry fee.
Events: Senior: Piobaireachd and Light Music. Junior events.
Secretary: Hugh MacDonald, Schoolhouse, Tigharry, Lochmaddy,
North Uist.

WEDNESDAY 20TH JULY SOUTH UIST GAMES

Commencing at 10.00 a.m. Entries accepted on field prior to start time.
Secretary : Mr. D. Allen Askernish House, South Uist.
Events: Senior: Piobaireachd and Light Music, also Junior events.
No entry fee.
Competing pipers may be required to play for Highland Dancing.

WEDNESDAY 20TH JULY

LUSS (LOCH LOMOND) HIGHLAND GATHERING

Commencing at 11-30 a.m. Events: March, Strathspey & Reel.
(Open and Local events)
Secretary: Ian Cairns, Police Station, Luss. Tel: (043 686) 222.

THURSDAY 21ST JULY

MULL HIGHLAND GAMES in Erray Park, Tobermory.

Commencing at 10.45 a.m. Entries accepted on the field prior to start
time

Events:; Piobaireachd and light Music. Senior and Junior events.
Secretary: Angus McIntyre, Achaniel, 22 Main Street, Tobermory,
Mull. Tel: (0688) 2258

FRIDAY 22ND JULY DUNBEATH HIGHLAND GAMES (Caithness)

Piobaireachd commencing at 11.30 a.m. Events: Senior: Piobaireachd, March, Strathspey & Reel. No entry fees. Programmes sent on request from:

Secretary: J. H. Sutherland, Inver Cottage, Dunbeath, Caithness.
Tel: Dunbeath (059 33) 238

SATURDAY 23RD JULY

**LOCHEARNHEAD, BALQUHIDDER AND STRATHYRE
HIGHLAND GAMES. (Perthshire).**

Commencing at 1.00 p.m. Entries accepted on the field up to 11.00 a.m. only, or sent to Secretary in advance. No entry fee. Events: Senior events only. Piobaireachd, March. Strathspey & Reel.

Secretary: Ewan Cameron, Lochearnhead Hotel, Lochearnhead, Perthshire. Tel: Lochearnhead (056 73) 231.

WEDNESDAY 27TH JULY

ARISAIG HIGHLAND GATHERING (Inverness-shire - West Coast)

Commencing at 12.00 noon. Entries accepted on the field prior to start time. £1 entry fee.

Events: Piobaireachd, March, Strathspey & Reel. Jig, for senior competitors

Junior: March & Strathspey & Reel - Confined to Glenfinnan, Arisaig, Morar, Mallaig, Moidart & Lochaber area.

Secretary: I. MacQueen, 6 Low Buildings, Arisaig, Inverness shire.

FRIDAY 29TH JULY

**DURNESS HIGHLAND GATHERING at Shore Park, Durness
(North-West Sutherland)**

Commencing at 12.00 noon. Entries accepted on the field prior to start time. No entry fee. Events: Piobaireachd and light music. Senior and Junior events.

Secretary: Mrs. M. MacKay, 10 Druim Bhlar, Durness
Tel: (097 181) 255.

SATURDAY 30TH JULY

**HALKIRK HIGHLAND GAMES in Recreation Park, Halkirk,
Caithness.**

Commencing at 10.00 a.m. for Piobaireachd - 12.30 for other events.

Although entries are accepted on the field prior to start time, it is preferred by the Secretary that he has entries in advance where possible.

No entry fee - everyone pays admission to the grounds.

Events: Piobaireachd and light music for Seniors - also Junior events.

Secretary: S. A. Budge, Milton, Halkirk, Caithness.

Tel: Halkirk (084 783) 666

MONDAY 1ST AUGUST**MALLAIG AND MORAR HIGHLAND GAMES at Glenancross Farm
Morar, (Inverness-shire, West Coast)**

Commencing at 12.00 noon. Entries accepted on the field prior to start time.

Events: Piobaireachd and Light Music for Seniors. Junior events.

Secretary: Mr. J. P. MacKellaig, Trosaraidh, Mallaig, Inverness-shire.

Tel: (0687) 2110.

FRIDAY 5TH AUGUST**DORNOCH HIGHLAND GATHERING (Sutherland - East Coast)**

Commencing at 10.30 a.m. Entries accepted on the field prior to starting time although the Secretary would prefer entries in advance if possible. No entry fee.

Events: Senior: Piobaireachd and Light Music, also Junior events.

Secretary: William Grant, 5 Carnaig Street, Dornoch, Sutherland.

Tel: (086 281) 729

SATURDAY 6TH AUGUST**ABOYNE HIGHLAND GAMES at the Aboyne Green, Aboyne
(Aberdeenshire)**

Commencing at 9.30 a.m. Entries to be in the hands of the Secretary one week prior to Games. No entry fee. All competitors pay admission onto field.

Events: Senior: Piobaireachd and Light Music, also Junior events.

Entry form from: —

Secretary: Peter Nicol, Ramsay Cottage, Aboyne, Aberdeen shire.

Tel: Aboyne (0339) 2354

SATURDAY 6TH AUGUST**STRATHPEFFER HIGHLAND GATHERING (Ross-shire)**

Draw for Piobaireachd at 10.00 a.m. Entries must be in hands of Secretary by 30th July. No entry fee. Events: Senior: Piobaireachd and Light Music. Juniors: Under 18 March

Secretary: K. A. MacMaster, Park Terrace, Strathpeffer, Ross-Shire.

Tel: (099 72) 306.

SATURDAY 6TH AUGUST**NEWTONMORE HIGHLAND GATHERING (Inverness-shire)**

Commencing at 1.30 for Senior Piping - Local piping commences at 10.30 a.m.

Entries are accepted on the field prior to starting time but the Secretary has indicated that he would prefer entries in advance where possible.

There is an entry fee for each event (approx. 30p per event).

Events: Senior: Piobaireachd, March, Strathspey & Reel, Jig.

Junior: March, Strathspey & Reel under 18 years. Piobaireachd under 18 years.

Secretary: H. Forrest, Westwood, Newtonmore, Inverness-Shire.

Tel: Newtonmore (05403) 280

SATURDAY 6TH AUGUST
CAOL HIGHLAND GAMES AND LOCHABER GATHERING
at Fort William Town Park, Fort William, Inverness shire.

Commencing at 12.30 p.m. Entries accepted on the field prior to start time.

Events: Piobaireachd and Light Music for senior competitors. Local Junior events.

Secretary: D. J. Steele, 126 Glenkingie Street, Caol, Fort William, Inverness-shire. Tel: Fort William (0397) 4421

SUNDAY 7TH AUGUST
MONTROSE HIGHLAND GAMES (Angus — East Coast)

Commencing at 12.00 noon. No entries will be accepted on the field - closing date for all entries is 24th July. Entry fee of 50p covers all events

Events: Senior: March, Strathspey & Reel, Jig.

Junior: 15 to 18 years March, Strathspey & Reel, Jig.
Under 15 years March.

Secretary: James Macdonald, 32 Grampian View, Fairy Den, Montrose, Angus, Tel: 0674 5926.

WEDNESDAY 10TH AND THURSDAY 11TH AUGUST
SKYE HIGHLAND GAMES Skye Gathering Hall, Portree.

Events: Wednesday Commencing at 11.00 a.m.

Dunvegan Medal Piobaireachd Competition - 4 tunes to be submitted from list of MacCrimmon tunes.

Clasp Competition

List of MacCrimmon tunes

1. The earl of Ross's March 2. A Flame of Wrath for Patrick Coagach.
3. The Groat. 4. Lament for the Only Son. 5. Too Long in this Condition
6. MacLeod of MacLeod's Lament. 7. MacLeod's Salute. 8. Lament for Donald of Laggan. 9. Lament for Donald Ban MacCrimmon.
10. John Garve of Raasay's Salute. 11. The MacDonald's Salute.
12. MacCrimmon will never Return. 13. Lament for the Duke of Hamilton. 14. Lament for MacSwan of Roag. 15. Rory MacLoude's Lament. 16. I got a Kiss of the King's Hand. 17. Lament for Mary MacLeod. 18. Lament for Donald Duaghal MacKay. 19. Lament for the Children. 20. The Glen is Mine. 21. MacLeod's Controversy
22. Lament for the Earl of Antrim. 23. MacLeod of Talisker.
24. Battle of Waternish.

6/8 Marches - two 6/8 marches of own choice.
Jig & Hornpipe.

Thursday 11th August.

Events: March - Each competitor will play the march "The Highland Wedding and another march of their own choice.

Strathspey & Reel - each competitor will play two Strathspeys and 2 Reels of their own choice.

Entry fee covering all open piping events is £5.00. For full details of entry, and closing dates for entries write to Mr. A. Bruce McGhie,



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THURSDAY 11TH AUGUST

**THE SILVER CHANTER COMPETITION at Dunvegan Castle,
Dunvegan, Isle of Skye.**

Confined entry. Closing date for entries 9th July. Full details and tickets from The College of Piping, 16/24 Otago Street, Glasgow or Dr. J. A. C. Fisher, Dalchuirn, Lochcarron, Ross shire Tel: 052 02 215.

THURSDAY 11TH AUGUST

**BALLATER HIGHLAND GAMES (Aberdeen-shire) in Monaltrie
Park, Ballater.**

Commencing at 12.30 p.m. Entries accepted on the field.

Events: Piobaireachd and light Music for Seniors, also Junior events.

Secretary: Rupert Macnamee, Post House, Ballater, Aberdeenshire.

Tel: Ballater (0338) 505.

FRIDAY 12TH AUGUST

"WELCOME TO GLASGOW" COMPETITION

Glasgow City Chambers

Afternoon start. Confined - entry by invitation.

Confirmation of date and all details from William Baxter, 13 Balvie Road, Milngavie, Glasgow.

SATURDAY 13TH AUGUST

NAIRN HIGHLAND GAMES (East of Inverness)

Commencing at 10.00 a.m. Entries accepted on the field prior to start time but Secretary would prefer entries to be sent to him by 6th August for programme entry. Entry fee 25p per event. Events: Senior Piping only - Piobaireachd and Light Music.

Secretary: James Buchan, 9 Woodville Gardens, Nairn, Nairnshire.

SATURDAY 13TH AUGUST

**ATHOLL AND BREADALBANE AGRICULTURE SOCIETY
HIGHLAND GATHERING**

In Victoria Park, Aberfeldy, Perthshire.

Commencing at 1.45 p.m. - following the Agricultural Show in the morning.

No details of events - details from:

Secretary: A. Thain, Manager, Bank of Scotland, Bank Street, Aberfeldy Perthshire.

SUNDAY 14TH AUGUST

PERTH HIGHLAND GAMES on South Inch, Perth.

Commencing at 12.00 noon. No entries to be accepted on the field - all entries to be sent to Mr. James McGregor Jnr., West Sportsfield, Glenalmond, By Perth, no later than 30th July, Entry fee 50p per event.

Events: Senior: Piobaireachd Prizes: 1st £25, 2nd £20, 3rd £15, 4th £10
5th £5.

March, Strathspey & Reel, & Jig.

Prizes for each event in light music 1st £15, 2nd £10, 3rd £5, 4th £3, 5th £2.

Junior: March - under 18 years. Prizes: 1st £15, 2nd £10, 3rd £5, 4th £3, 5th £2.

Entry form from: James McGregor, Jun., West Sportsfield, Glenalmond By Perth.

SATURDAY 20TH AUGUST

STRATHARDLE GAMES (KIRKMICHAEL, PERTHSHIRE)

Commencing 1.0 p.m. Senior and junior March, Strathspey & Reel, Jig.

Entries on field prior to start time, or to Mr. R. Andrew, The Old Manse Kirkmichael, by Blairgowrie, Perthshire.

SATURDAY 20TH AUGUST

LAIRG CROFTERS SHOW AND HIGHLAND GAMES (Sutherland)

Commencing at 12.00 noon Entries are accepted on the field prior to start time. No entry fee but competitors pay to enter field.

Events: Senior: Piobaireachd, March, Strathspey & Reel.

Prizes in all senior events: 1st £20 2nd £15, 3rd £10, 4th £5.

Junior: March, Strathspey & Reel Under 15 years

March, Strathspey & Reel Under 18 years.

Prizes: 1st £5, 2nd £3, 3rd £2.

Secretary: G. F. Wilson, Manager, Bank of Scotland, Main Street, Lairg, Sutherland. Tel: Lairg (0549) 2177.

SATURDAY 20TH AUGUST

HELMSDALE AND DISTRICT HIGHLAND GAMES

(Sutherland - East Coast)

Draw for Piobaireachd at 10.30 a.m. Entries accepted on the field prior to 10.30 a.m.

Events: Open Piobaireachd (1st prize £50) March, Strathspey & Reel Jig.

Juniors: Under 18 March, Under 18 Strathspey & Reel.

Confined: March confined to residents of Caithness, Ross and Sutherland and Strathspey & Reel confined to same.

Under 18 March confined to Sutherland residents.

Secretary: Mrs. E. O. Fraser, The Grove, Helmsdale, Sutherland

Tel: 04312 666.

SATURDAY 20TH AUGUST

CRIEFF HIGHLAND GATHERING (Perthshire) at Market Park, Crieff.

Confined Events start at 11.00 a.m. Open events start at 12.30 p.m. Definitely no entries on the field - all entries must be on the official entry form and must reach the Secretary by 5th August at the latest. Entry fees - 10p per event, 50p for Piobaireachd, but the minimum entry fee is £1 per entrant. Order of play for Piobaireachd is drawn 10 days before the games and is notified to entrants by post.

Events: Local: March Commencing at 11.00 a.m.

Open events: Seniors: Piobaireachd Prizes: ; 1st £30, 2nd £20,
3rd £15, 4th £10.

Marches and Strathspeys and Reels.
Prizes: ; 1st £14, 2nd £7, 3rd £5, 4th £4.

Junior events: Commencing at 11.00 a.m. Under 18 years March
Under 18 years Strathspey & Reel.

Secretary: W. A. Ross-Smith, South Crofts, Off High Street,
Auchterarder, Perthshire. Tel: Auchterarder (07646) 2361

SATURDAY 20TH AUGUST
GLENFINNAN HIGHLAND GATHERING (Inverness-shire,
West Coast).

Commencing at 12.00 noon. Entries accepted on the field prior to start
time but are appreciated earlier! No entry fee but competitors pay
admission at the gate.

Events: Seniors: Piobaireachd, March, Strathspey & Reel.

Juniors: Under 17 years March, Under 17 years Strathspey
& Reel.

Secretary: R. MacKellaig, Tourist Information Centre, Glenfinnan,
Inverness shire.

SATURDAY 20TH AUGUST
CAMPBELTOWN, KINTYRE HIGHLAND GATHERING
at Kintyre Park, Argyll.

Commencing at 11.00 a.m. No entries will be accepted on the field -
closing date for entries is 13th August and entry fee is 50p per event.

Events: Senior: Piobaireachd (1st prize £100).

March, Strathspey & Reel (1st prize £50).

Junior: Under 16 years March, Strathspey & Reel and 17/21
years March, Strathspey & Reel.

Secretary: William McCallum, 78 Longrow, Campbeltown, Argyll.
Tel: (0586) 2508.

SATURDAY 20TH AUGUST
ABERNETHY HIGHLAND GAMES (Nethybridge-Inverness-shire)

Commencing at 11.00 a.m. Entries accepted on the field prior to start
time but Secretary would prefer entries in advance. Entry forms from
Secretary. Entry fees: Open events £1 for all events or 40p per event.
Local events - Adults 50p Children 25p.

Events: Senior: Piobaireachd and light music events, also local and
junior events.

Entries: M. F. George, 6 MacKenzie Crescent, Nethy Bridge,
Inverness-shire. Tel: ; Nethybridge (047 982) 675.

SUNDAY 21ST AUGUST
CAWDOR HIGHLAND GAMES at Cawdor Castle, Nairnshire
(East of Inverness)

Details and confirmation of date from The Factor, Cawdor Estates,
Cawdor, Nairnshire.

**WEDNESDAY 24TH & THURSDAY 25TH AUGUST
THE ARGYLLSHIRE GATHERING, OBAN**

Wednesday, 24th August. Commencing at 9.00 a.m.

Piobaireachd - Gold Medal. (First prize winners in this event at any Argyllshire Gathering are excluded and entry is restricted to those who have won a prize in competition for the Highland Society of London's Gold Medal at a previous Gathering at Oban or at Inverness and first prize winners in the Silver Medal competition at Oban or Inverness.) Competitors will be required to submit FOUR tunes from the following list of six.

1. The Battle of Auldearn 2. Lament for the Only Son. 3. The Glen is Mine. 4. The Desperate Battle of the Birds. 5 Catherine's Lament. 6. The Battle of Strome.

Piobaireachd - Senior Piobaireachd Competition. Only open to winners of the Highland Society of London's Gold Medal at either Oban or Inverness. Competitors will be required to submit four tunes from the following list of eight:

1. Lament for Loch Nell. 2. Lament for Airds. 3. Lament for Hugh. 4. MacIntosh of Borlum's Salute. 5. Tulloch Ard. 6. Keppoch's March. 7. Good Health to You, Donald. 8. Salute to McDonald of Staffa.

Piobaireachd - Silver Medal. Open to competitors not eligible to enter for the Gold Medal or Senior Piobaireachd events. Competitors will be required to submit Six tunes of their own choice.

Piobaireachd - The MacGregor Memorial Prize Open to competitors who are 21 years of age or under on the date of the competition.

Junior March, Strathspey & Reel under 16 years of age and resident in Argyll.

Thursday 25th August - Commencing at 10.00 a.m.

Local March, Local Strathspey & Reel.

Senior Events: Former Winners March, Strathspey & Reel.

March and Strathspey & Reel.

Entry fee of £1 covers all events. Closing date for entries is 30th July, 1983.

For precise details of qualification and entry form contact:

Major Michael Reynolds, R.M., Ardachy, Connel, Argyll.

FRIDAY 26TH AND SATURDAY 27TH AUGUST

**COWAL HIGHLAND GATHERING in the Sports stadium, Dunoon
(Argyll).**

Friday 26th August. Commencing at 10.00 a.m.

Events: Senior: Piobaireachd Prizes: 1st £27, 2nd £20, 3rd £14,
4th £12, 5th £10, 6th £8, 7th £7.

(3 tunes to be submitted)

March - Two tunes to be submitted

Strathspey & Reel (own selection)

Prizes for light music: 1st £12, 2nd £9, 3rd £8, 4th £7,
5th £6, 6th £5.

Junior: March under 16 years- confined to residents in the
County of Argyll and Isles.

March, Strathspey & Reel under 18 years - open.

Saturday 27th August.

March, Strathspey & Reel (open to residents of Argyll and Isles)
Piobaireachds for Boys and girls 15 years and under - open entry
Piobaireachds for Boys and girls 16 years to 18 years -
open entry.

Entries are not accepted on the field - closing date for entries is 4th August. Entry fee 60p per event; competitors should send a stamped envelope for competitor's ticket to be forwarded to them. Entry form from:

Secretary: The Cowal Highland Gathering, 2 Hanover Street, Dunoon, Argyll. Tel: (0369) 3206.

SATURDAY 27TH AUGUST

LONACH HIGHLAND GATHERING at Bellaheg Park, Strathdon, Aberdeenshire.

Commencing at 9.30 a.m. Entries are accepted on the field prior to 9.00 a.m. but Secretary prefers entries to be sent in advance. No entry fee

Events: Senior: ; Piobaireachd, March, Strathspey & Reel.

(6 prizes in each event)

Junior: March Under 14 years, Strathspey & Reel Under 14 years. (6 prizes)

March 14 to 18 years. Strathspey & Reel 14 to 18 years.

(6 prizes)

Secretary: G. C. McIntosh, Colquhonnies Hotel, Strathdon, Aberdeenshire
Telephone Strathdon (09752) 210.

SATURDAY 27TH AUGUST

BIRNAM HIGHLAND GAMES (near Dunkeld, Perthshire).

Commencing at 1.00 p.m. Entries are accepted on the field prior to start time but to obtain free admission to the grounds competitors must have sent entry to Secretary. Entry fee of 50p for one or more competitions.

Events: Seniors: Piobaireachd, March, Strathspey & Reel, Jig.

Juniors: Marches 16 years and under.

Secretary: Mr. John Bruce, Balgownie House, Birnam, Dunkeld, Perthshire.

SATURDAY 27TH AUGUST

GLENURQUHART HIGHLAND GATHERING Drumnadrochit, Inverness-shire (Loch Ness)

Commencing at 10.00 a.m. for juniors and Piobaireachd for seniors. 11.00 for other events. Entries are accepted on the field prior to start time but Secretary would prefer entries in advance. Entry fee of £1 covers all events.

Events: Piobaireachd, March, Strathspey & Reel, Jig.

Junior: ; (amateur March, Strathspey & Reel).

Secretary: Mr. H. MacDonald-Haig, Drumalan, Drumnadrochit, Inverness-shire. IV3 6TU Tel: (04562) 361

SATURDAY 27TH AUGUST

**INVERGORDON HIGHLAND GATHERING in the grounds of
Invergordon Castle, Invergordon, Ross-shire.**

Commencing at 12.00 noon. Entries are accepted on the field prior to starting time. No entry fee. Events: Piobaireachd and Light music for seniors, also junior events.

Secretary: A. MacDonald, Ardnamara, Seabank Road, Invergordon.
Tel: (0349) 852635.

SATURDAY 3RD SEPTEMBER

**BRAEMAR HIGHLAND GATHERING in The Princess Royal &
Duke of Fife Memorial Park, Braemar.**

Commencing at 9.30 a.m. No entries will be accepted on the field - official form from Secretary. Competitors should also request a competitors car parking ticket to avoid a long walk from public car parks and much delay.

Entry forms from: W. A. Meston, Balcriche, Ballater, Aberdeenshire.
Tel: 0338 55377

SATURDAY 3RD & SUNDAY 4TH SEPTEMBER

**CHATSWORTH COUNTRY FAIR Chatsworth, Bakewell,
Derbyshire, (England)**

Commencing at 11.00 a.m. each day. Entries should be sent in advance to the Secretary. Entry fee £2 per event. Events: Piobaireachd and Light music for seniors, also Junior events.

Secretary: Mr. Andrew Cuthbert, The Ford House, Binham, Fakenham, Norfolk NR21 0DJ Tel: 0328 75 367.

WEDNESDAY 7TH AND THURSDAY 8TH SEPTEMBER

THE NORTHERN MEETING at Eden Court Theatre, Inverness.

Entry to all events restricted - applications for eligibility to be lodged with the Secretary by 30th April - forms from Secretary. Membership of and a grading from the Competing Pipers' Association is advisable.

Events: Gold Medal, Silver Medal, Gold Clasp - tunes as for corresponding Argyllshire Gathering events.

Light Music - March, Jig and Strathspey & Reel and Former Winners M.S.&R. Junior events also.

Full details from Secretary:

Secretary: Mr. J. I. R. Martin, Moray House, 16 Bank Street, Inverness.

SATURDAY 10TH SEPTEMBER

PITLOCHRY HIGHLAND GAMES (Perthshire)

Commencing at 11.00 a.m. No details obtained but available from:

Secretary: Niall MacGregor, "Stobinian", Robertson Crescent, Pitlochry, Perthshire. Tel 0796 2437.

SATURDAY 17TH SEPTEMBER
INVERCHARRON TRADITIONAL HIGHLAND GAMES
(Near Bonar Bridge, Ardgay, Sutherland.)

Commencing at 12.00 noon. Entries accepted on the field prior to start time or to the Secretary. Junior and Senior Piping events. Details from: - Secretary: Mrs. Morag Chalmers, "Migdale Mill", Bonar Bridge, Sutherland IV24 3AR Tel: 08632 521

SATURDAY 8TH OCTOBER
NATIONAL MOD at Motherwell, Lanarkshire

Events: Senior: Piobaireachd and March, Strathspey & Reel competition
Junior events.

Closing date for entries 1st. September. Entry forms and details from: An Comunn Gaidhealach, 13 Bath Street, Glasgow. Tel: 041 332 1433.

SATURDAY 22ND OCTOBER
GRANTS CHAMPIONSHIP at Blair Castle, Blair Atholl

Entry by invitation. Tickets available from The College of Piping, 16/24 Otago Street, Glasgow.

SATURDAY 5TH NOVEMBER
SCOTTISH PIPING SOCIETY OF LONDON at Glaziers' Hall,
London Bridge.

For full details and entry forms write to Mr. Allan Beaton, 35 Elm Avenue, Upminster, Essex.

SATURDAY 26TH NOVEMBER
SCOTWAY COMPETITION, GLASGOW

Commencing 10 a.m. Glasgow City Chambers

Confined - entry by invitation. Details from William Baxter, 13 Balvie Road, Milngavie, Glasgow.

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PLAYING AT A WEDDING

Pipers are asked to perform at many special functions and sometimes we may wonder if our choice of tunes and general performance has been what is expected of us.

Such a problem faced the late Colin Campbell but he was fortunate enough to be able to refer to his father, Archibald Campbell, Kilberry, for advice.

We are indebted to Mr. James Campbell for permission to publish this letter from his father to his brother. If anyone ever had doubts about Kilberry's total commitment to piping they can be laid to rest now.

14 Latham Road,
Cambridge.
17 . 9. 40

My dear Colin,

If you can square the Minister to let you play the newly married couple down the aisle, so much the better. Play something slowish and processional e.g. Scotland the Brave or Ho Ro Mo Nighean Donn Bhoideach. Otherwise be ready at the Church door outside with pipes properly tuned to strike up as soon as the couple emerges and stand there playing until they enter their conveyance. If there is some distance to walk so much the better and you can head the procession and remain playing until the car has driven off. I suppose this had better be the Highland Wedding but if you have to march, take it slow. A girl with all her best clothes on is in no trim for quick stepping.

Station yourself outside the door of the reception house (if you can get there quickly) and play a few jigs while the people are going in. When they are in, if you have scope, a few competition marches up and down at intervals might not be amiss but the best thing would be to get the guests to dance an eightsome. If there is any sort of procession to cut the cake, lead it, again playing something processional. Quick 6/8 marches would be quite out of place.

At the awkward pause while the bride changes her clothes, give a few more selections, anything you like. Jigs if these are likely to go down. But be vigilant and ready for the going away. Stand by the conveyance and play Happy we've been a thigither and be sure and begin in plenty of time and don't end until the car is out of sight. It would do no harm to start well before the pair emerge from the house.

Remember that you are there to play and insist on playing. Don't try to combine it with eating or drinking or toasting the bride and bridegroom or making speeches or tying on shoes or throwing rice. There will be plenty of enthusiastic humorists to look after these ends of the business. And get hold of the best man, tell him your proposed procedure and insist upon facilities for carrying it out.

There are a lot of silly Lowland tunes that are said to be played at weddings, e.g. "Wooded and Married and 'a" but Colin don't bother about them. Play decent Highland stuff and stuff that you know well. Anything connected by name with either party should be brought out. And as the function proceeds no doubt there will Tom, Dick and Harry coming up and asking you for this or that tune.

Your affectionate father,
Archibald Campbell.

TO COMPETE OR NOT?

by David V. Kennedy, Sacramento, California

To misquote the English bard: "To compete or not to compete, that is the question?" With reference, of course, to musical competitions for the Piòb Mhór.

It seems to me that in one or two past editorials of the Piping Times, the editor favoured both solo and band piping competitions. And, of course, those in favour do have tradition on their side.

But quite remarkably, if we say that the Great Pipe is a musical instrument, and not to be considered just an instrument of war (as it was once defined) then it stands almost alone as an instrument which requires a player's merit to be judged on a competitive basis. I say almost, because one could make a case for side drums and other percussion used in pipe bands; and one has to admit of fiddling competitions in ethnic folkmusic settings. And I suppose some keen-eyed reader will tell me that a few other instruments have been adjudged on a strictly competitive basis. However, as opposed to orchestral and classical instrumental players the piper acquires status by competing against other players, either for prize money or for awards, and he does it on a continuous basis and not infrequently as might be the case of an occasional fiddling bee, or auditions to enter a conservatorium of music. In fact, we pipers start out even with competitions on the practice chanter! In recent decades, concerts by pipers have become popular but by no means have replaced competitions, although some of the piobaireachd competitions often assume the form of a concert when participants are limited to former winners of the various prestigious piping events.

The question might arise: Can the pipe exist without competitions? Or should it exist without them?

I don't believe the answer to this is dichotomous. A mere yes or no will not suffice.

One of the inherent (perhaps genetic) characteristics of Celtic peoples is the element of competition in all things; and I aver that we Scots and Irish have developed it to a fine art. We have it in the game of golf, and in every activity at a Highland Gathering including the dancing. Who else in this day and age devises games like tossing cabers; putting stones;

heaving sheaves and the like; and who but a Gael would play games like shinty, or the mayhem of them all, Gaelic football? So the spin-off from this characteristic has affected the playing of the Piòb Mhór.

If we were to suppress this characteristic entirely with respect to playing our instrument, where would pipers go to play? Who would come to listen if the pipe were simply a demonstration instrument or a "concertising" instrument? A very difficult question to answer! And one, I feel, which has to take into account that the pipe has spread its popularity largely **because** of competitions at the Gatherings and Games—and this to a great extent because of pipe bands.

I believe that the answers to all these questions may be one of compromise, and this idea of compromise is to try and bring our pipe and its players to a higher level of recognition as a classical instrument equal to any other classical instrument (in its own way, of course).

Suppose we suggested that piping competitions should be maintained for the young and vigorous and nerveless—or even the case-hardened veterans—but that more accent should be placed on concerts and demonstrations, and that the standard of a player would be judged either way... by where he arrives in the piping competitions (Inverness Clasp, etc.) OR by how he performs on the concert stage. In other words the concertising kind of piper would be judged in much the same way as a classical artist is judged by a music critic who sits in the audience and listens to the entire performance. It would be assumed that the critic, in the latter case, would be a person well versed in the playing of the pipe and/or an excellent piper in his own right. What is said here for the soloist could apply equally well for the group piping. If this idea were acceptable, some sort of minimum standard would have to be set before the concertising piper should perform before an audience. I am told that in Hungary, he or she has to be evaluated by a State Board which will give the permission to perform if the musician does a respectable job. This prevents the caterwauling and cacophony that we often get from alleged "musicians" in our non-Soviet countries. The judges for the demonstrator piper don't have to be stuffy or pedantic, and some kind of control such as the Hungarians use ought to be seriously considered.

Someone is bound to ask me: "Why all the fuss about non-competitor pipers?" Well, the fuss is simply this: there are many fine pipers around whose blood-pressures soar; whose stress factors are high; who get so nervous in competition that they just cannot play well. It certainly should not be necessary to take beta-blockers in order to walk the boards; but this is just what numbers of pipers have to do. The nervousness of piping competitions is not the same as the possible nervousness of playing before an audience. On the concert platform, the piper has more control of himself and of the items to be scheduled, than he has at most of the Gatherings and Games.

MEANDERINGS

by J. Allan Macgee

Last Easter I heard some of the piping at the 31st Hastings Highland Games, held in glorious sunshine. Perfect for piping. A large improvement has been made by removing the piping and dancing boards to the South end of the arena, far from those maddening loudspeakers, starters' guns, and loudmouthed race supporters.

No doubt you will have noticed that I am somewhat behind with this meandering, due to illness. Another sad story.

The playing in the novice (32 entrants) and C grade (with 43) was not very good, except on a few occasions. Those were the ones that made the prizelists. I had a strong feeling that there were too many of those Pipe Band Pressure-Cooker players competing. With so many playing the same tunes—which were altered to suit—we were in a floundering situation indeed. The music became a complete regurgitation, which I for one refused to swallow.

I thought back to the time before I was a teenager learning from MacNeill's fingers "Take Your Gun to the Hill" and that old reel "The Longnecked Minister". The strathspey was for the rhythm in the melody of the gracing, while the reel was mainly for practising the cross-over movements. I will write out a copy of each tune to accompany this "Meandering" just as MacNeill taught me, this being an example of what we had to learn in my young days as a beginner. If you did not have a copy of a tune you wanted, you learned it off your Tutor's fingers then entered it into your manuscript book. I know of many around today who had to do the same thing, as books were expensive to us even in those days. By these methods we were quite expert on writing music from memory at an early stage.

The B grade had about eight fairly good players. Even in this grade some were playing out of their class. It was here I came first into conflict with those drone-fumbling gimmickery experts. "Thank goodness", I thought "there's only three drones". Those guys never feel the type of agony they were imposing upon us.

A few more like myself vacated ourselves from this seemingly perpetual penance—from an audience who looked as cheery as a multiple funeral.

What amused me was the fact that many couldn't fathom out that they had a rogue drone that required professional attention. Given a little reaming in the hands of the expert he would be able to tune his pipes properly.

As usual when I arrived at the A grade board to hear the Clasp (Ceol Mor) event on the Monday there was a young man up on the board attempting to tune his instrument. I am strongly of the opinion that no competitor should be allowed up on to the board unless he or she is ready to compete. What do we get today? An audience sitting around looking like a lot of old dazed battery hens in their last days awaiting the arrogant patronizing of the agony imposer. I gave this questionably cool pillar of sanity five minutes then left in disgust.

Nevertheless I heard a few good tunes. Donald Bain who won the event got "The End of the Great Bridge" for his tune. I thought his chanter rather insipid. He did not get off to a good start and never recovered in my opinion. The only time I ever heard this tune played was on what I believe was Bobby Reid's last Radio broadcast. A broadcast I will never forget. I met Bobby sometime later and remember asking him how was it he could get so much melody out of the tune. After a little discussion I certainly got a lesson on what it's all about. He was a remarkably kindly man whom I knew from childhood. I will never forget the great man he was.

Ian Mackay got "Partrick Og" as his tune. Being a favourite of mine I sat back to enjoy it and I was not disappointed. Ian got off to a perfect start and never faltered throughout except for a bad choke in the ground. To my mind he played a fine tune and finished up as strongly as he started, with one of the best machs I have heard for some time. He got second. The judges might have found something missing, or that he nipped the gracing, as it must have been a difficult decision.

Roy Gunn played well but his efforts to win the double (he won the Gold medal on the Saturday) proved too much. Although he played well his tune was not rounded off and played too nippy. I thought his fingers got tired as his crunluath was very weak. He shared the third and fourth places with Ian Munro.

I set off—after hearing the decision—to my friend Colin Mac-Lanachan's Club, where we met and shared some of Scotland's Gift to Humanity.

N. I. CONTEST

The second leg of the Northern Ireland Piping Society's "Piper of the Year" competition was held on January 29 at Broughshane, near Ballymena.

There were nine competitors who were required to play 2/4 marches, two strathspeys and two reels. They then returned after an interval to play a 6/8 march, a hornpipe and a jig.

Winner of the second leg was Robert Parkes. Second prize went to Billy Gregory, third to Kenneth Stewart and fourth to P/M Norman Dodds.

The adjudicator was Robert Wallace from Glasgow. The third and final leg will be held in March or April when the society hopes to have P/M Gavin Stoddart to judge.

"The Scots have taught the bagpipes to the Canadians, the Australians, the Indians, the Gurkhas, the South Africans, the Rhodesians; even the Chinese. They've got a lot to answer for"

—Spike Milligan in "Mussolini, His Part in my Downfall"

The Customers Always Write

U. S. Army Education Center
APO New York

Dear Seumas,

I was dismayed to read in your recent editorial that piping in Scotland is still not afforded the respect it is given in many other parts of the world.

After I read your editorial I started to read NO MAN'S LAND a book by John Toland detailing the political and military occurrences of 1918, the last year of the Great War. It was not long before I came across a passage that I wished I could have shown to the journalists who attacked the art of piping in their recent articles. In lieu of that, I include the passage in this letter for you and the readers of the Piping Times to read.

The incident described happened in France during March of 1918, when the British Fifth Army was bearing the brunt of a ferocious German offensive. The Germans had broken through at Mory, and there were no troops left to put in the line. This meant that the British troops who had been driven from their positions had to be rounded up and sent back to try and delay the quickly advancing enemy.

This was the situation when a field artillery officer, Captain Arthur Behrend, observed a pipe band proceeding towards the front lines. He later made the following entry in his diary:

"It was magnificent and too moving for words. No music, not even the trumpets of the French cavalry . . . has stirred me as deeply as the sobbing, skirling pipes of the 51st (Highland) Division playing their survivors back to the battle, and I shivered with pride as I stood there watching these grim Highlanders swing by - every man in step, every man bronzed and resolute. Could these be the weary, dirty men who came limping past us yesterday in ragged twos and threes, asking pitifully how much further to Achiet-le-Grand? Who could behold such a spectacle and say that the pomp and circumstance of War is no more?"

If the newspaper critics who wrote the unbalanced articles critical of the bagpipe had been there, perhaps they would have been much kinder in their treatment of this ancient and noble instrument.

All the best to you and your endeavours, Seumas.

Daniel P. Possumato.

Dear Seumas,

Enclosed is a check for \$25.00 payable to The COPS (College of Piping Survival). Enough of these small contributions might turn the tide.

I feel the term COPS is most appropriate. Let me explain. Having started to play the pipes at the ripe old age of forty, I felt I was

beginning to be quite good at it. Then I made the mistake of going to the College of Piping Summer School at Timmins, Ontario. There, the instructors unmercifully, and without regard for my innermost pride, for two full weeks kept mentioning something called "crossing over noises".

Well, if I didn't learn anything else, I learned not to play crossing noises and find it most irritating when other pipers play them!

Well, you COPS hang loose and I hope to see you again some day for more of your abuse, embarrassment, and criticism of one of the best pipers in Mansfield, Ohio.

Respectfully yours,

Jerry Staton

Many thanks from all the COPS. Obviously our ferry men's approach was wrong so we are now issuing daily appeals and sending the kids along Sauchiehall Street with begging bowls every night.

Glad you were converted at Timmins, Welcome back anytime.

Tobermory, Isle of Mull

Dear Seumas,

I cannot refrain from passing some comment on the proposed "Centre for Folk Music"

Firstly, according to my dictionary, classical music is the very opposite of Folk music. Piobaireachd is Very Classical.

I personally am of the opinion that the piper nowadays has his art being appreciated by more and more people. In addition to the various societies in the cities, there are several quite new, spontaneously formed societies in the rural areas. All with a commitment to piobaireachd. Iain MacFadyen and thier contemporaries, is without parallel in our Ian MacFadyen and their contemporaries, is without parallel in our history. Any move to site any kind of Institute anywhere would, in my opinion, do nothing to promote the Art, outwith its own confines. Perhaps the time for reflection on the sterling work of The College is with us. Who needs an Institute when such tuition and information is already to hand?

Sincerely yours,

A. R. C. MacLeod J.P.

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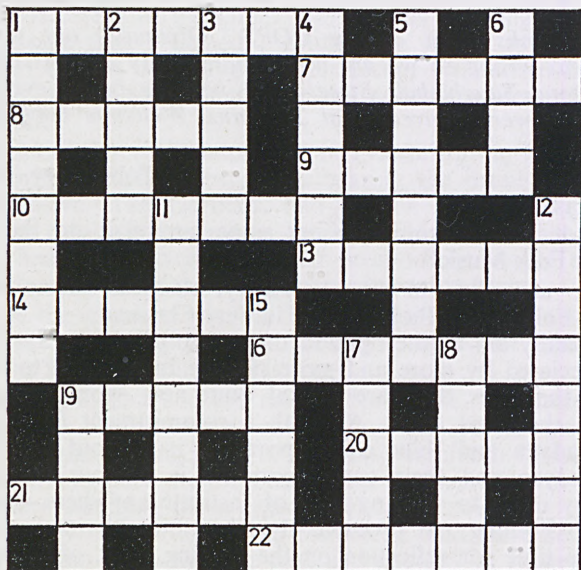
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P.T. Crossword

Continuing our crossword puzzle feature we present another teaser for pipers. Entries must be mailed to arrive not later than July 1st 1983.



The prize is a set of our best blown and tested reeds.

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CLUES

Across

1. Large relative of the weasel, found in the Cairngorms. (7)
7. Timid animal, found on golf courses (usually in the bunker). (6)
8. Our noblest bird of prey. (5)
9. Worn by drones, climbers and poachers. (5)
10. Unusual—got rent and gas mixed up! (7)
13. We are such stuff as these are made on. (6)
14. Town south of Rennes. (6)
16. Rotating a chance and a mixed drink. (7)
19. Found on a horse or a balance. (5)
20. A shout of approval. (5)
21. Definitely not the winner—hammered flat, even. (6)
22. We get the government we ———. (7)

Down

1. Game bird, big in Scotland. (8)
2. Light beer from Germany. (5)
3. MacLean has such a pair of heels. (5)
4. Discovered or copied. (6)
5. East coast town famous for oil, lights and football. (8)
6. Draws a bead on. (4)
11. Sounds like your mother's sister is fond of you, but it is a preventer of evil. (8)
12. Where I pensively rove, at twilight. (8)
15. Famous thoroughfare in London. (6)
17. Fancy dress. (5)
18. Where to find a mixture of gases. (2, 3)
19. The source of all our music. (4)

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Stronachullin.

Dear Seumas,

I've just been reading your intro to the Donald MacDonald reprint with much interest.

Agreed there are difficulties in ascribing accent or timing to Canntaireachd - but the example you give

hoohodin hoohodin hiodrove ho cheodin

is not at all well chosen. There are 4 "strong" beats clearly shown in your quotation - 3 "dins" and 1 "dro" - and you can take it from there. In general, and as a matter of practical experience, the ambiguity in timing is often less than appears at first sight. "Din" is almost invariably a strong note and usually a stressed one; "Dro" is most often stressed though not so inevitably as "Din".

Certainly I'm prejudiced, being very familiar with the tune in question; but any tune starting *hoo* or *hihoo*, surely the stress must be on *ho*? So we are left with no ambiguity, just about! Even "Cheodin" is only capable of one timing - this would be "Hihiodin" or just "Hiodin" if the B was intended to be stressed or strong. Relevant to this last group is the fact that it does not conclude a line, the lines end "hiharin hiharin" or "hihorodo hihorodo". It is necessary to look at everything in its context.

So I'm afraid that I must disagree that there is any difficulty in deciding how this passage of Canntaireachd must be read. There is this further point - Canntaireachd (at least the Nether Lorn system) is consistent. If you know how a phrase of known timing is rendered (in tunes well-known to you) in Canntaireachd, then you can with some confidence believe that if you find the same vocables in an unfamiliar tune, they will refer to the same notes, usually similarly timed.

The specimen "line" given, with the stressed notes underlined is as follows: -

Hoohodin hoohodin hiodrove ho cheodin

These notes are naturally and inevitably stressed. As soon as this is realised the whole thing falls into place - you may if you like test this by inserting the accents - the only one that seems practicable is hio dro where it would be possible to stress the B.

Archie Kenneth.

WANTED

Newly formed charity pipe band is interested in purchasing used items of dress and musical equipment, complete sets or individual items. South Cheshire Pipe Band.
Telephone Crewe (0270.665420).

MAY DAY Young beginner in Ross on Wye, Herefordshire needs a teacher. No reasonable offer will be refused.

NEW BB MARCH

To celebrate The Boys' Brigade Centenary this year, a new pipe march has been found through a competition which ran from the Spring to the end August, 1982.

From 144 entries (one of which was received from New Zealand), six finalists were chosen by a panel of judges. These six tunes were then played on BBC Radio Scotland by Strathclyde Police Pipe Band, and listeners were invited to vote for the winner.

After the votes were counted, 72 - year- old Archie Duncan from Campbeltown, previously a Pipe Corporal with the Royal Scots Fusiliers, was announced winner for his entry. The tune will be named "The Boys' Brigade Centenary 1983". Mr. Duncan had composed his tune specially for the competition and for use by young players. A sufferer of rheumatoid arthritis, Mr Duncan can no longer play the pipes but derives a lot of pleasure from composing and hearing his sons play.

The prize was a set of inscribed bagpipes, made from African blackwood donated by William Sinclair of Edinburgh and valued at over £300.

The tune's first official use in the Centenary celebrations, will be in front of an audience of 45,000 at the Centenary Salute at Ibrox Football Stadium, Glasgow, on 27th August, which unfortunately coincides with Cowal Gathering. The BB hope to publish the best of the tunes from the competition, including the winner.

AT LAST !

We are pleased to announce that the prestigious GORDON HIGHLANDERS COLLECTION OF PIPE MUSIC will be available in June this year. Its fascinating contents include a section which is devoted completely to G. S. McLennan's music, both unpublished and out of print, and a selection of mainly unpublished tunes by Gordon Highlanders and others. Composers include: Bob Brown of Balmoral, Robert Bruce, A. G. Kenneth, Angus Lawrie, Donald McLeod M.B.E., Brian MacRae, Evan MacRae, Donald MacPherson, Jimmy McGregor, Bob Nicol of Balmoral, James Robertson of Banff and many others.

The contents also include a foreword written personally by His Royal Highness The Prince of Wales, and an unusual history of piping within the Regiment, with many interesting photographs both in colour and black and white.

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Champaign,
Ill.,
U.S.A.

Dear Seumas,

You've had several editorials lately about the status of piping. It seems to me that there are several aspects to this.

First, I suspect that the old "Highlands versus Lowlands" is at the heart of the kind of ridicule you found in your Glasgow paper. Too bad there isn't a Neil Munro still writing for it. But you won't find that kind of nonsense in the Stornoway Gazette. It carried a nice article on Donald MacLeod when he passed away. Harry Lauder and his ilk are responsible for focussing ridicule on Highland dress and culture. Pipe bands are a different matter. The Lowlander can relate them to the glory of empire, etc. But I doubt that we'll see the gap between Highlands and Lowlands bridged in our time. Oh - what about all those non-Highland pipers? There were bound to be a few people who would succumb to the lure of Highland culture.

Point two - Most people in any society don't appreciate classical music. A Rock concert will outdraw a string quartette about a thousand to one. So piobaireachd is never going to be popular. H. L. Mencken once said, "You can never go broke underestimating the taste of the public." Actually he said "American public", but I think he could well have made it universal.

As for music, people want something to move their soles rather than their souls - good old rockem, foot stompin tunes. A few weeks ago, John Burgess was in Chicago for a concert to advertise a brand of pipe chanter. The first part of the programme was the Burgess finger-fireworks at their best - hornpipes, jigs and reels, etc. The crowd loved it, they cheered, clapped and whistled approval. At the interval I asked John if he would give us a piobaireachd and he did. He played the ground and 1st variation of a tune I didn't know. But the crowd became restless, coughing and talking and shifting their folding chairs. John wisely stopped, checked his tuning and returned to the crowd pleasers.

But look on the plus side. The Silver Chanter at Dunvegan, Grants' contest at Blair, the Northern Meeting at Eden Court. Surely these are venues that raise piping a notch or two. Piping, it seems to me is making progress - and you've had no small part in it I hope you're not becoming bitter - caustic is all right - but bitter has no positive value.

All the best,

JIM LYNCH

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**THE HIGHLAND SOCIETY OF LONDON
PIOBAIREACHD COMPETITION
FOR YOUNG PIPERS**

THE MACGREGOR MEMORIAL COMPETITION

1. A new competition for the playing of Ceòl Mór on the Great Highland Bagpipe will be held annually starting in 1983.
 2. The competition will be known as "The MacGregor Memorial Competition", in memory of John MacGregor, Drumcharry, piper to His Royal Highness Prince Charles Edward in 1745-6, winner of the third prize in the piobaireachd competition at Falkirk in 1781, and piper to the Highland Society of London from 1783. The competition has been founded by Mrs. Audrey Jamieson, a direct descendant of John MacGregor, and is administered by the Highland Society of London as trustees of the prize fund donated by her.
 3. The competition is open to all pipers, male or female, whether or not resident in Scotland, who are 21 years of age or under on the day of the competition for the Highland Society of London's Gold Medal at Inverness in the year in which they intend to compete ("the relevant year").
 4. Any piper who wishes to enter should give notice IN WRITING to arrive NOT LATER THAN 1st JULY in the relevant year, to
Angus Nicol
5 Paper Buildings
Temple, London EC4Y 7HB
and enclosing (a) the piper's list of tunes (see 6. below), and (b) a stamped, self addressed envelope.
 5. There is no entry fee.
 6. Competitors will be required to submit FOUR tunes out of the list of tunes set for the Gold Medal competitions in the relevant year, and in a year in which no tunes are set, FOUR tunes of their own choice. Each competitor will be required to play one of those tunes immediately after the Gold Medal competition at Oban, and one (not the same tune as that played at Oban) immediately after the Gold Medal competition at Inverness. Competitors will be judged on both tunes.
Prizes will be presented at Inverness.
 7. A copy of the Rules of the competition will be sent to every piper who gives written notice of his wish to enter for the competition, and those Rules will be binding on all pipers who enter.
 8. A piper who enters for the MacGregor Memorial Competition may also, if he or she should wish, enter for any other event for which he or she may be eligible.
- February, 1983

**BY ORDER
THE HIGHLAND SOCIETY
OF LONDON**



JOHN STEWART

Around the turn of the century one of the pipers who competed regularly at the Games was John Stewart, the tinker. As can be seen in the accompanying photograph the open air life not only gave him an unrivalled opportunity to play the bagpipe at any time, but it also afforded him a sun tan which few Scots manage to achieve.

His home town was Pitlochry and it is believed that he was mainly self-taught. He could neither read nor write and it is unlikely that he used staff notation.

He died in 1955 at the age of 86. His eldest son Alex Stewart, was a piper in the band of the 6th Battalion Black Watch, taking part in the evacuation from Dunkirk.

His widow is Belle Stewart, the famous folksinger from Blairgowrie and she has written the following poem regarding John Stewart, her father-in-law.

Tis of a poor but honest man
These words I sit and write
He was not an educated man
But a genius within his right.

He was Scotland's greatest piper
He held that title for many a year
And to listen to his piping
People came from far and near.

He attended many gatherings
From Dundee to John O Groats
And there wasn't a piper in all the land
Could ever compare his notes.

He mixed with Lords and Ladies
And folk of high degree
He also travelled the country round
A life that was hard but free.

When I think about the things he did
It makes one stop to think
Of the vast amount of talent
That was born in a tink.

He took part in competitions
And was never at a loss
With MacColl, MacLennan,
And many more including Willie Ross.

He taught many pupils in his time
Including Hugh MacMillan.
And to pipe him to his resting place
Hugh was more than willing.

But I saw a tear come to his eye
When they lowered him in the ground
And many hearts were breaking
As they heard that haunting sound.

Rev. R. C. MacLeod of MacLeod (19) wrote in 1931 about the MacCrimmons but made no mention of Cremona.

NATIONAL LIBRARY OF SCOTLAND

Dear Mr. MacNeill

During the past year the National Library of Scotland has received considerable help, from a variety of sources, in strengthening further our very fine collection of printed bagpipe music. In particular I should like to acknowledge the assistance of Major Richard Powell whose knowledge and enthusiasm have been most valuable.

The National Library now has at least one edition of almost every title of Highland bagpipe music listed in Roderick Cannon's **Bibliography of bagpipe music** (1980), and many of the Irish and Northumbrian titles as well. We are also active in acquiring more recent publications.

May I through your columns make mention of a few older publications that we still lack? Although in some cases we have had the opportunity to make photocopies through the good offices of owners and, where appropriate, copyright holders, we should very much like to obtain **originals** of the following (Cannon numbers in brackets) :
William MacKay—**Complete tutor** (308)

David Glen—**A collection of ancient piobaireachd [Vols 1-7] with notes by Fionn** (321)

David Glen—**The music of Clan MacLean** (330)

David Glen—**The Edinburgh collection** (333)

John MacLennan—**The piobaireachd as Mac Crimmon played it** (337)

A. R. MacLeod—**MacLeod's tutor** (343)

J. D. Ross Watt—**The Empire book [2 vols]** (360)

A. T. Cameron—**A New Zealand collection and The second New Zealand collection** (361-2)

G. D. MacDonald—**Cowal collection, Vol 5** (376)

We should be most grateful for assistance in acquiring any of these volumes, which would be preserved here permanently and made available to the public for reference and research purposes. If anyone can help, may I ask them please to contact: Roger Duce, Assistant Keeper, Music Room, National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW.

Yours sincerely,

Roger Duce, Assistant Keeper.





Sir Patrick Grant, Bt. LL.B.

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