



# Piping Times

Vol. 6, No. 10.

JULY, 1954.



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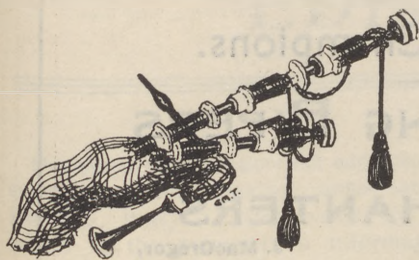
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# Piping Times

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### COVER PICTURE:

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# EDITORIAL

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The much vaunted Scottish educational system has been taking some severe beatings lately. Latest attack on it comes in the form of an information booklet by the Saltire Society, "Scotland in the Schools". This points out that one can obtain lower degrees in art and history without knowing a thing about Scottish art or Scottish history. Frankly, since the medium for teaching Scottish history in most of our schools is that discredited epic, Hume Broun's "A Short History of Scotland", we incline to the view that, so far as history is concerned, this is perhaps as well.

Turning to our own sphere of music we find the Saltire investigating sub-committee expressing more concern. They feel that traditional Scottish music is neglected and that this is due to the fact that teachers lack the necessary knowledge of this subject and so cannot impart it to their pupils. Most of us who have had a Scottish education will recognise this to be true. We, ourselves, remember the "music teacher" defining *Piobaireachd* thus; "definitely not an art hardly ever what one would term music. A long drawn out tone, with here and there an occasional note up or down".

The lady, we recently noted with dismay, is still "teaching" music.

The fact that the College of Piping exists at all in its present form is an indictment of Scottish education. Nevertheless, we shall press on until there is a Chair of *Piobaireachd* in each of the four Universities. Perhaps Dundee will have its own University by then.

That'll make five Chairs, won't it?

## RADIO HIGHLIGHTS: Scottish Home Service.

Friday, July 23rd, 6.45-7. p.m.—Piping.  
Duncan Johnstone.

Thursday July 29th, 8.10-8.30 p.m.—  
*Piobaireachd*. P./M. Robert MacKay  
(Cameron) "The King's Taxes".

Friday, August 6th, 7.10-7.30 p.m.—Pipes  
and Drums. 1st Batt. Gordon High-  
landers. Pipe-Major J. Massie.

Friday, August 13th, 7.-7.15 p.m.—Piping  
William Connell.

Radio Eirean.

Friday, July 30th, 6.45 p.m.—Irish Dance  
Music. Sean O Saoraigh, Uilleann  
Pipes.

Saturday, July 31st, 6.01 p.m. Bandstand.  
Emerald Girls' Pipe Band.

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# THE MacKAYS OF GAIRLOCH

By I. L. MacKAY.

In its issues of February, March and April, 1950, the "Piping Times" published a series of articles by Archibald Campbell under the title "The History and Art of Angus MacKay". These articles gave a most interesting account, not only of Angus MacKay, but also of the other members of the famous Raasay piping family. Readers may be interested to have some account of the other famous family of MacKay pipers, who flourished in the seventeenth and eighteenth centuries in close association with the MacCrimmons of Skye.

So far as the writer is aware, we have only three published sources of information regarding the Gairloch pipers. The first is the collection of piobaireachd published by Angus MacKay (Raasay) in 1838, which contains an historical note on the family republished verbatim in Fred T. MacLeod's book, "The MacCrimmons of Skye". A biographical note on Iain Dall MacKay, second of the Gairloch pipers, is to be found in "The Beauties of Gaelic Poetry" by John MacKenzie, published at Edinburgh in 1841. The third source is John H. Dixon's "Gairloch", published in 1886. This latter book contains a chapter on the family, based on information supplied by John MacLean of Strath (Iain Buidhe Tailliar), whose mother was a daughter of John Roy, the last of the Gairloch MacKays. In regard to Iain Dall, he relies also on MacKenzie's work mentioned above, as corrected by Iain Buidhe Tailliar. The chapter has been reprinted verbatim, subject to slight omissions, in Osgood MacKenzie's "A Hundred Years in the Highlands". It is from these sources that the following narrative has been drawn.

First of the family was Ruaridh Dall. Blind Roderick. Ruaridh was born in the Reay country about 1592, and his early ability earned him a position as piper to the Chief of MacKay. In 1609 he accompanied his master in escorting John Roy MacKenzie of Gairloch, who was returning from a visit to MacKay. At the Meikle Ferry, on the Kyle of Sutherland, a groom sought to detain the boat for his own master. Ruaridh

apparently resented this, for he cut off the man's hand, and as a result was forced to leave that countryside.

He gladly accepted John Roy's invitation to remain with him, and in exchange John Roy sent his gamekeeper, Hugh MacKenzie of Gairloch, to MacKay. It would seem from this account that Ruaridh would not have been blind from birth, as is suggested in John MacKenzie's book.

Ruaridh was piper to four of the chiefs of Gairloch, John Roy (1566-1628), Alastair Breac (1628-1638), Kenneth (1638-1669), and Alexander (1669-1694). During the lives of the first two, who resided on the islands in Loch Maree, Ruaridh lived at Talladale. He then removed to Flowerdale, where the two last named chiefs had their residence. In his youth he was assisted by his brother, Donald Mor MacKay, also a great piper, who spent a number of years at Gairloch. Ruaridh was over 60 when he married, and he had one son. He died in 1689 and was buried in the churchyard at Gairloch. He is said to have been a remarkably handsome and powerful Highlander and his playing was accounted second only to that of MacCrimmon.

The piobaireachd "Corrienessan's Salute" was composed by Ruaridh Dall

Iain Dall, only son of Ruaridh, and most famous of the Gairloch pipers, was born at Talladale in 1656. He is said to have been born blind, but this is contradicted in Dixon's book, where it is said that he lost his sight through smallpox when about seven years of age. After acquiring the first principals of music from his father, he was sent to complete his studies at the famous College of the MacCrimmons in Skye. There he soon outstripped the other apprentices, gaining a measure of envy and illwill that is commemorated in a number of incidents.

On one occasion Iain Dall and another apprentice were playing the same tune alternately, when MacCrimmon reprimanded the other, and asked him why

he did not play like Iain Dall. The pupil replied, "By Mary, I'd do so if my fingers were not after the skate", referring to the stickiness of his fingers after the meal. This gave use to a taunt used by northern pipers on those of the south, "Tha mheoirean as deighe na sgait!" On another occasion some of the other apprentices tried to do away with Iain Dall, and threw him over a precipice of twentyfour feet at Dun Bhorraraig. He alighted unharmed, however, on the soles of his feet, and the spot became known as "Leum an Doill", the blind man's leap.

During the early part of his apprenticeship his sleep was much disturbed by insects, and this was the occasion of his first composition, "Pronnadh nam mial".

After seven years under Patrick Og MacCrimmon, he returned to Gairloch, and it was the opinion of the best judges that he had no equal except his teacher. He became piper to Sir Kenneth MacKenzie, 1st Baronet of Gairloch (1694-1703) and his son Sir Alexander, 2nd Baronet and 9th laird (1703-1766), fulfilling also the office of bard.

Iain Dall composed twentyfour piob-aireachd, according to MacKenzie's account, but Angus MacKay puts the figure of upwards of thirty. Included among these are the "Lament for Patrick MacCrimmon", composed after hearing a false report of his teachers death, and afterwards played to Patrick Og; also "The Blind Piper's Obstinacy" and "The Unjust Incarceration". The quality of these compositions enables us to appreciate the reputation enjoyed by Iain Dall in his lifetime. He is said to have composed also numberless strathspeys, reels and jigs, including among the latter "Cailleach a Mhuillear" and "Cailleach Liath Rasaldh".

The most famous of his Gaelic poems is the pastoral "Coire 'an-Easian", written to the Salute, composed by his father, Ruairidh Dall. Of it MacKenzie wrote "It is not surpassed by anything of the kind in the Keltic language—bold, majestic and intrepid, it commands admiration at the first glance, and seems on a nearer survey of the entire magnificent fabric, as the work of some supernatural agent". According to MacKenzie this piece commemorates the death of his patron, Lord Reay, which

occured in 1748. Angus Mackay (Westerdale) in the "Book of MacKay" identifies it instead with the death at Tongue in 1696 of Colonel Robert MacKay of the Scots Brigade in Holland, youngest son of John, 2nd Lord Reay.

Two accounts are given of the tune known as the "Half finished Piobaireachd", or "Ann Port Cathach". According to Angus MacKay, the first part was composed by Patrick Og MacCrimmon, who played it over many times without being able to complete it to his satisfaction. Iain Dall struck up his pipes in the adjoining room and completed the composition. MacKenzie attributes the first part of the work to Patrick Caogach: It remained incomplete for two years, during which it became known and popular under the title given. Its popularity added to the anxiety of the composer to complete it. Iain Dall achieving this, renamed it "Lasan Phadonig Caogach", thus disclaiming the credit and anticipating the result in Patrick's wrath. Patrick is therefore claimed to have been the instigator of the attack on Iain Dall referred to in reference to "Leum an Doill". Angus MacKay has an entirely different explanation of "Lasan Phadonig Caogach" which he associates with Donald Mor MacCrimmon's revenge on the murderer of his brother of that name. Eighteen houses were burned in a village which sheltered the murderer, Donald then finding protection for himself in the Reay country.

In his old age Ian Dall was given an annuity, and passed the remainder of his life visiting gentlemen's houses, chiefly in the Reay country and in Skye. Captain Malcolm MacLeod, grandson of John Garve MacLeod and himself a fine piper, used to say that from the agreeable manners of Iain Dall he added more to the conviviality of a company than any other man he knew. He died in 1754 at the age of 98 years, and was buried in the same grave with his father at Gairloch. Like his father, he married late in life. He left one son Angus, and according to Angus MacKay, another son John who emigrated to America about 1740. He also left a daughter, mother of Ross (1762-1790).

Angus MacKay, the son of Iain Dall, was born about 1725 and succeeded his father as hereditary piper. He served Sir Alexander, 10th Laird of Gairloch

(1766-70) who is said to have left him at Edinburgh for tuition while he went abroad. Reputed to have been a handsome man and a first class musician, Angus is known as the composer of three very fine piobaireachd, "The Desperate Battle", "MacKenzie of Applecross's Salute", and "MacLeod of Raasay's Salute". Dixon [also gives Angus the credit for composing "Mary's Praise". He attended a competition while in Edinburgh, and the other competitors, jealous of his talents, pierced his bag. Mary came to his rescue with an undressed sheepskin, and he carried off the prize. However, this story is associated also with other pipers, and I do not know of any record of a competition at Edinburgh at this early date.

Angus married Mary Fraser, daughter of William Fraser of Gairloch. About 1805 he emigrated to America with his two sons, both of whom were pipers. One, John Roy, born about 1753, had succeeded his father as piper to Sir Hector MacKenzie (1770-1826). As a young man he had gone to the Reay country, there receiving tuition on the small pipes used for dancing. What precisely this instrument was, and how extensively it was used in Sutherland, it would be interesting to know.

John Roy settled at Slatadale in Gairloch, where he had a numerous family. All but one daughter accompanied him to America; she remained to marry a MacLean in Gairloch and becoming the mother of Iain Buidh Taillear. John Roy was a splendid piper, and when he emigrated Sir Hector said he would never care to hear pipe music again. He prospered in his new home until his death at Pictoce, Nova Scotia, in 1835. One son was a Stipendiary Magistrate in Nova Scotia, and died in 1884 "Sir Hector MacKenzie of Gairloch's Lament" was probably composed by John Roy.

It would be interesting to know what became of this famous family after the death of the last of the hereditary pipers. Presumably there will be descendants still living in Nova Scotia. Their great musical talents, so remarkably maintained through four successive generations, appear to have been denied to later descendants. The MacKays fulfilled their duties as hereditary pipers for almost two centuries. During that period there were eight chiefs of Gairloch,

but only four pipers, all of whom lived to remarkable ages. The family appear always to have been in close touch with the MacCrimmons of Skye, who likewise flourished during the seventeenth and eighteenth centuries. This was the high water mark of what has been called "the piobaireachd era", and the period in which it is believed most of our best piobaireachd were composed.

The scanty records available make it impossible to assess precisely the contribution of the Gairloch MacKays to Highland music. We do know that they enjoyed a prestige both as players and composers second only to that of the MacCrimmons. The piobaireachd which we do know as theirs are all of outstanding merit, and Iain Dall in particular is reputed to have been a prolific composer. It is from the hereditary pipers of Borraraig and Gairloch, too, that our present day masters have acquired their art, through the various pupils of John MacKay of Raasay, who was taught by the last representatives of both families.

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# The General Organisation and Administration of the College of Piping

by Iain C. Dewar.

## Part 2—The Teaching System.

Here aims are clearly identified and expressed at the outset, whereas methods for achieving these aims have been developed over a long period of trial and error rather than by following a planned system to its inevitable conclusion. It is impossible to stick too rigidly to any one method, when the problems faced, separating aims and their achievements, require investigation before they can be understood and methods devised to overcome them. The procedure is thus—to probe, to experience and to correct, progressing toward perfection of methods and greater achievements.

The aim of the teaching system is to produce a few first class players not to put forth a large number of mediocre pipers. This does not mean that the number of pupils is small or that mediocrity in accomplishment will not eventually arise. It does mean that emphasis will be placed on quality and that the best of our instruction resources will be at the disposal of the students who show promise by ability, keenness and desire, to become "excellents" of the art. It is possible to grade apples, likewise pipers, according to their qualities, but whereas only the good apples are sent to market, pipers good and bad must eventually go forth from the College to merit or discredit the teaching system. But if a few players of really outstanding worth emerge, equal to any of the MacCrimmon era, then it will be of no consequence if in addition there emerge numerous pipers varying in ability from first-class bandsmen to the abominable pub-crawler. And it is true I think to say that the higher the standard of excellence the higher too the general standard, and the less damning the grades ranging from excellence.

The system sets forth a definite prescribed course of instruction to be followed by instructors and students. The full course is divided into standards of accomplishment and at each stage an examination is held and a certificate awarded to the students who show that they have reached the standard of accomplishment at that stage. The

award of a certificate is the student's admission card for the next stage in the course.

When considering the methods of teaching, some thought must be given to the relative merits of individual as against class instruction, and also the number of students who can receive instruction from one instructor in one evening. Experience has shown that teaching in classes is only possible with beginners or if all students are at the same stage and progressing at the same rate. Therefore class instruction is restricted to the early lessons of the course, for revision lessons for those students who do not make satisfactory progress and to the lectures and demonstrations, such as on the history of piping, theory of music, reed-making and maintenance of the instrument. To teach thirty students individually during one evening requires the services of three senior and three junior instructors under the supervision of a Principal. This is the desirable minimum—however, in practice it is frequently difficult to obtain the services of sufficient competent instructors. One method of overcoming the difficulty is to enlist the services of the more advanced students to help with the teaching work.

Standardisation of teaching methods improves the efficiency of the teaching organisation, and perhaps the greatest single factor in attaining this end is the College Tutor—long awaited by the teaching side of the College. The Tutor setting out the subject matter of the lessons, with numerous diagrams and illustrations, will no doubt go far to cut down on the expenditure of instructors' time, and provide at the same time a written record of the course for each student. The use of blackboards, wall charts of the tunes, hand mirrors in which the student can watch his fingering of the chanter, are additional aids, whilst the use of a recording machine to place on record and play back the student's rendering of a piece, is of inestimable value to the student as well as to the instructor. The expert guidance on the manner of tuning the bagpipes,

the correct fingering of the chanter and the correction of false fingering and other faults, together with the services mentioned, provide to the student an opportunity for mastering the instrument such as is not obtainable anywhere else in the world, save perhaps at the Castle School in Edinburgh, which however is solely at the disposal of army pipers.

No system, however smooth and clear, can be said to be perfect, and the teaching committee and the Principals are constantly striving to introduce improvements. A greater emphasis is now being placed on the teaching of piobaireachd, the classical music of the pipes, and many of the senior students

are now at the stage where they are ready to enter the professional ranks. The provision of a post-graduate course, as it were, to give such boys the final polish to their performance is most urgent and this is engaging attention. A course on the lines of the recent successful instructors course, but specially adapted to suit individual needs, may be the answer. Moreover, students can now be examined for the diploma certificate in piping, and any student who gains this coveted award has little more to learn—his future progress will be bounded by his gift as a great piper, plus constant practice, practice, practice, giving more attention to moods of expression and to a study of the Masters.

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# Vancouver City Police Pipe Band

1915-1953.

By RODERICK MacLEOD.

On various occasions the question has been asked: "How long does it take to learn to play the bagpipes?" To those interested what follows here may to a great extent provide the answer. To begin with, believe it or not, it seems that youth is not an essential quality. Filled with fiery enthusiasm and practising assiduously under the late Pipe Major Donald MacIver of Vancouver, ten constables of the Vancouver City Police Force averaging thirty years of age, eight of whom had never before blown a chanter and five more who never handled drum-sticks, took up practise in October 1914 and the following April paraded in ordinary Police uniform, exchanging helmets then worn, for caps, and as a band played at the opening of a Tournament in the Vancouver Horse Show Building. The man to lead the band in its first appearance was the late James Anderson, then Police Inspector and later Chief Constable, who some years before had been piper on the staff of his Excellency the Governor-General of Canada. As the band started off playing the one piece that could be mastered at the time, "MacKenzie Highlanders," the cheers which resounded that day testified to the popularity of the first Police Pipe Band in Canada.

This popularity has never waned and reached the peak of enthusiasm on a day a few years later when those stalwarts outfitted in full Highland dress and pipes playing lively airs went along the streets with the swaying of kilts and sporrans and ribbons streaming in the wind.

Every man over six feet, their splendid appearance earned them praise and made a great impression on those who lined the sidewalks. It may be that the short man cautioned for squeezing his way through the crowd may have uttered truer words than he meant at the time when he said: "I'd sooner see them than hear them." Be that as it may, all members of the band, some of whom have since passed over the "Great Divide" and the rest many years in retirement, put their hearts and their minds into becoming efficient performers, borne along by the racial memories and love of music of their homeland. And now it may be told. On the night-shift batons were left at home. Into pockets went practice chanters and, as in days lang syne in the old homeland when fearless men worshipped in misty hollows and behind crumbling cairns, these strong men worshipped at another shrine in shadowy lanes and deep doorways. The night sergeant who on his visit would ask gruffly: "Any fights or accidents



tonight?" now an ardent student would ask in a friendly way "Can you play 'Mansfield' or '79th's'." Out would come chanters and while to sweet humming one could in dreams behold the Hebrides a window would be pushed up in the flat above and taking the hint "exiles from our father's land" would depart hurriedly. The enthusiasm of the men who had visions of parading in full Highland uniform could not awaken response in the City fathers and this caution was trying to those whose nerves tingled for action.

Soon some of the members left for overseas service, but through the generosity of a few citizens who had regard for the efforts being put forth five sets of pipes and two drums were obtained.

The first tartan to dress the pipes was that of MacLennan, for in the late Chief-Constable Malcolm Bruce MacLennan, who was shot and killed in 1917, the men had a staunch supporter.

On the fourth floor of the Police Station the gymnasium, christened "Clydebank" because of the clattering of drum-sticks and other noises, was often the subject of complaint from members of the staff as well as prisoners on the floor below, but the Chief-Constable whose office was on the ground floor steadily maintained that he could hear nothing so there was no let up of the practice.

In a few years time kilts and plaids of the Davidson tartan along with belts and sporrans were procured in Eastern Canada. This enabled the band to take part in its first competition at Vancouver Caledonian Games in 1918. Later on doublets for the pipers and drummers were purchased in Glasgow, Scotland. Thus a band was being built up piece-by-piece by the men whose zeal was unquenchable.

Although not recognised officially as a civic unit it was much in demand and visited near-by American cities taking part in parades and in competitions. The band was taken over by the City and completely outfitted in full Highland dress and from 1925 on wears the Prince Edward Stewart tartan kilts and plaids. This was a relief as far as the financial end was concerned yet the successful launching of the band was due solely to the untiring efforts of the members. During these years the Pipe Major was an ex-Seaforth Highlander, Police Sergeant Roderick Munro. Full of enthusiasm his tact and passion for pipe-playing, although just a beginner, had much to do in keeping the members together when dependent on outside help.

In 1921 Constable Duncan MacTavish, an ex-Glasgow policeman and one who had taken up practice seven years before, became Pipe Major and continued until his retirement in 1936. Under his leadership in 1923 the band attained its highest honour by winning a competition at the Vancouver Caledonian Games, the much





coveted Stewart Trophy emblematic of the Pacific Coast Championship.

MacTavish was succeeded by an all round piping champion Alexander Johnson and with him as Pipe Major the trophy was won several times.

In 1935 a Drum Major took over and for ten years the band was under the control of Drum Major John Stevenson who in 1945 was succeeded by Drum Major Duncan Ferguson who is still in charge.

Both are ex-soldiers of World War One. They concentrated on drill and deportment and the results obtained are commendable. On Johnston's retirement a few years ago a native born Scot, Malcolm Nicholson, became Pipe Major and is in charge today. Reorganised after the last war the band under Nicholson's leadership has frequently taken first place in competition, and during its forty years in existence has figured prominently in contests in American and Canadian cities. Space will not allow to relate the many occasions on which the band travelled to take part in fetes of different kinds but an event to be remembered was the trip to San Francisco when the Mayor of Vancouver and the Pipe Band were the guests of that American City at the opening of the

Golden Gate Bridge. The Band was given the place of honour in all parades and a large hearted hospitality shown them on that occasion.

An outstanding feature of 1937 was the Convention of the Pacific Coast International Law-Enforcement Officers. This took place in Mexico and was attended by Police representatives from Canada, Alaska, The Yukon and from many North, Central and South American States. The band attended with the Canadian Police representatives and gave demonstrations as did bands and drill teams from those other States.

The Vancouver Police Pipe Band was much admired because of its smartness and the dress so uncommon in that part of the world. The bandmen met others of many different nationalities and it was said on return that much of the talking had to be done by hands when Vancouver's Gaelic-speaking policemen hobnobbed with Highland Indian constables from Bolivia and the swarthy Spanish-speaking police officers in Mexico.

The highlight however was the trip to Honolulu to attend the 49th State Fair. The band travelled by air and fulfilled many engagements always amid applause.

The splendid appearance of the men in full Highland dress with feather bonnets, a sight seen by many on the island for the first time, made the enthusiasm more marked.

To the ladies in Hawaiian grass skirts the men in Stewart tartan skirts were a great attraction and comparing this unusual form of dress with one another became a happy means of introduction and brought favourable comment from both sides. The Vancouver City Police Pipe Band, now an outstanding unit among bands on the Pacific Coast, has profited much from instruction imparted by those expert performers from the old land who visited Vancouver on the occasion of the British Columbia Pipers' Association Competitions and all the members look forward to that day, when in competition with the best, they win that much coveted "World Championship" in Scotland. The idea here is not to chronicle the high spots in the career of this band but in answer to the question at the beginning to show that in a reasonably short time the instrument can be mastered and that in the final analysis, with well qualified teachers, the determined will to succeed and patient concentrated practice can not be offset by other personal qualifications. In addition there is much of interest in the different incidents leading up to the establishment of the band through the enthusiasm of a few men determined to succeed. May this testimony be of use to someone and a source

of inspiration to those who may be dominated by age or timidity in undertaking anything of this nature.

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### ANNUAL COMPETITION RESULTS, EDMONTON BOYS PIPE BAND.

**Senior March**—1, David Saul; 2, Dougall; MacNiven; 3, Ken MacDonald.

**Senior Strathspey and Reel**—1, Walter Muir; 2, Ken MacDonald; 3, Dougall MacNiven.

**Junior March**—1, Ken MacDonald; 2, W. Bruyer.

**Junior Strathspey and Reel**—1, Ken MacDonald; 2, W. Bruyer.

**Drumming**—1, Ritchie Scott; 2, Lester Berry; 3, Jack MacCullough.

**Slow March**—1, Walter Muir; 2, Dougall MacNiven; 3, Ken MacDonald.

**I. Kline Trophy, Grand aggregate**—Ken MacDonald.

**Stewart Campbell Trophy, Department**—Ken MacDonald.

**Dave Duguid Trophy, Junior aggregate**—Ken MacDonald.

**Jack Gerrard Trophy, Drumming**—Ritchie Scott.

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## THE PASSING OF JOHN IRNSIDE.

It is with regret that pipers will learn of the death of J. W. Ironside at his home in Seattle last month. John Ironside was born in Glasgow 80 years ago and served as a pipe sergeant in the Boer War. He emigrated to Canada in 1904 where he organised the Clan Stewart Band in Winnipeg. Later he moved to Vancouver and then finally to Seattle. In Scotland he was a well-known figure at piping competitions and will be remembered as a frequenter of the competitions in the Waterloo Rooms, Glasgow.

In America he was known, wherever pipers gathered, as one of the most enthusiastic supporters of the art. He

founded the Seattle Pipe Band, now a very flourishing concern under the pipe-majorship of his son Jack. Three pipe bands attended the funeral, which was of the most impressive ever seen in Seattle. Pall bearers were from the various piping associations and there were 112 floral tributes, one being a representation of the St. Andrew's Cross. Bill MacLean, the well-known singer, sang "My Aiu Country" and "Abide with Me". The bands played "Lord Lovat's Lament", "The Flowers of the Forest" and then "Highland Laddie".

Mr. Ironside is survived by his wife, his son Jack, and his daughter Mrs. A. A. Bend and three grand-children.

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# An Tostal International Pipe Band Contest

By JAMES CAIRNS.

A contest I shall remember for two reasons. First the smoothness and efficiency with which it was carried out, and secondly the sportmanship displayed by the losers.

Being accustomed to S. P. B. A. contests run with the ease which stems from long practise I frankly expected a "country cousin" version with its attendant snags and delays. It says much for the Chairman of the Pipe Band Council, Mr. Stephen Murphy, and his hard working Committee that every detail went like clockwork, particularly since this is virtually their only major Contest apart from the All-Ireland, which, incidentally, is the joint concern of the S. P. B. A. Northern Ireland Branch and the I. P. B. A.

"An Tostal" is the period during which Ireland is "At Home" to visitors, and during this time industrial exhibitions and cultural displays etc. are held, with a view to sponsoring trade and encouraging holidaymakers to come to Ireland.

Pageantry plays a large part of course, and allied to this performances of national music are held throughout the country.

Am Bord Failte (the equivalent of the Scottish Tourist Board) were interested in the approaches made by the I. P. B. A. and agreed to finance the contest.

As a result the money prizes exceeded all expectations, and, in fact have created a record for a contest of this nature.

In order of sequence the contests were:—

**1, Novice Competition (open contest).**  
1st Prize £10 and Trophy; 2nd Prize £5  
3rd Prize £3.  
Bands to play a four part march.

**2, Junior Competition (open contest).**  
1st, Prize £20 and Trophy; 2nd, Prize £10;  
3rd, Prize £7.

**Junior Competition (confined).**  
1st, Prize £15 and Trophy; 2nd, Prize £8; 3rd, Prize £5.  
Bands to play a four part march.

**3, Intermediate Competition (open).**  
1st, Prize £30 and Trophy; 2nd, Prize £15;  
3rd, Prize £10.

**Intermediate Competition (confined).**  
1st, Prize £25 and Trophy; 2nd, Prize £12;  
3rd, Prize £8.

## 4, Open Contest.

1st, Prize £100 and Trophy; 2nd, Prize £50; 3rd, Prize £25; 4th, Prize £10.  
Contests 3 and 4, March Strathspey and Reel.

## 5, Drum Majors' Contest. £2.

The total prize money therefore was £370 and would actually have been greater but for the Army contest which had to be deleted due to the inability of the bands to attend on that particular day.

There was also a special prize for Ladies Bands which fell forfeit due to lack of entry.

From the remarks of Major-General Hugo MacNeill of Bord Failte who presented the prizes it would appear that this is to be an annual event, and it is hoped that next year will see a larger entry from Scotland.

The Tostal Trophies, which incidentally are magnificent prizes in themselves, consist of bronze shields intricately engraved to depict the Irish Arts, and are won outright each year.

About the contest itself. First, congratulations to Shotts and Bullionfield.

In contests which were not highlighted by memorable performances, they gave a good account of themselves and rightly merited their awards.

The weather, though dry, was too much on the cold side for fingering and stickwork at its best, and consequently playing was affected.

Contests 1 and 2 must have given the judges a shock as they had scarcely time to settle before the bands were finished.

Although a four part march only may help a novice or junior band to find

its feet in the competitive field before attempting a march, strathspey, and reel, it is hardly fair on the judge to expect him to make a fair assessment of their work in such a short compass.

Contests 3 and 4 were more interesting and the standard reached was, in the drumming side anyway, surprisingly high. The Open Contest was unfortunate for Bullionfield who had the bad luck to draw first on. Despite this they put up a good show and I felt they might have done better if they had drawn a later place. There is something to be said for allowing the first band on to play again and to mark them on their second performance, as I feel sure that in any contest the first band is used as a measuring stick and never really gets the same points total they would have if they came on later.

Ballycoan disappointed and I heard later that Billy Woods thought they had not given of their best.

Shotts played well but, having heard them of yore, I could not truthfully say they were outstanding, although their drums were better than I had expected, knowing that John Kerr had not got his corps at full strength.

Fintan Lalor threw away their chance of the premier honour with a bad start but settled and improved.

Cullybackey, for the first time of hearing, are a threat to the previous supremacy of the Ballycoan in the North and I thought they richly deserved their third prize.

Robert Armstrong Memorial are also a band which looks like going places but could have improved on their drumming. Of the others the band with, in my opinion, the best corps of drums, was Duncairn and I would go as far as to say that I thought they had the best corps in the contest, although the judge doubtless must have heard something which I missed.

Summarising, I would say that the standard in contests 3 and 4 anyway was, with very few exceptions, well up to the Scottish level and that in drumming particularly these lads have nothing to fear if they decide to make the trip across for the World's Championship or the Cowal Games.

The improvement in drumming in the North within the past few years is remarkable and I feel sure that Alec MacCormick must feel proud to have helped so much to set the ball rolling.

The poor entry from the South reflects the present standard here and with the exception of the Fintan Lalor and the St. Laurence O'Toole's, both from Dublin, there are no bands with much hope of competing on level terms with their Northern or Scottish rivals.

There are a number of new bands coming on however and with this Contest to stimulate interest we may see a larger entry from the South next year.

Perhaps too, more Scottish bands will avail of the special cheap excursion rate and make the trip next year. They can be sure they will find an "Ireland of the Welcomes".

The Judges, Pipe-Major D.R. Cameron, Edinburgh. Pipe-Major D. MacKay Forbes, Dunfermline, and Drum-Major J. Taylor Motherwell had no easy task, and it is to their credit that they did their job efficiently, if the general satisfaction at the results is any gauge.

More to the credit of the bands is the manner in which they received the results, and I have rarely been at a contest where the losers cheered so sportingly and gave the unusual but pleasant impression that they had come to play pipes and drums for the love of it and not merely to take away another trophy.

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# COMPETITIONS.

## AN TOSTAL INTERNATIONAL PIPE BAND CONTEST, DUNDALK, 8th MAY, 1954

Judges: Top Line, P./M. Cameron. Bottom, P./M. Forbes : Drumming, D./M. Taylor.

### Open Contest—

	Intro	Br'k	Tone	Exec.	Total	Avg.	Drum.	Pts.	Place
Bullionfield	5	5	12	40	62	63	23½	86½	6
	4½	5	13	40	62½				
Duncoirn	4	4	11	38	57	59¾	23¾	83¾	7
	4	5	13½	42	64½				
Robt. Armstrong Memorial	5	5	13	40	63	63¾	23½	87½	4
	4½	5	14	43	66½				
Shotts & Dykehead	5	4	14	43	66	66½	24	90½	1
	4	5	12	39	60				
Ballycoan	5	5	14	41	65	62½	24	86½	5
	3	4	12	38	57				
Sir Henry Wilson Memorial	4	5	10	38	57	57	23½	80½	8
	4	5	14	42	65				
Fintan Lalor	4	4½	14	42	64½	64¾	23½	88½	2
	5	5	13	40	63				
Cullybackey	5	5	14	42	66	64½	23½	87½	3

### Intermediate Contest—

	4	4	11	40	59				
Black Raven	4	5	9	39	57	58	22	80	7
	4	4½	12	41	61½				
Geohegan Memorial	4	4	10	40	58	59¾	22¾	82½	3
	3½	4	11	38	56½				
Raffrey	5	5	9	39	58	57½	23½	80¾	5
	3	4½	10	37	54½				
Field Marshall Montgomery	5	4	8	38	55	54¾	23½	78	8
	4	5	12	39	60				
St. Laurence O'Toole	5	4	9	37	55	57½	23½	80¾	4
	4½	4	13	41	62½				
St. Brigids	4	3	9	37	53	57¾	22½	80½	6
	5	5	14	42	66				
Duke of Edinburgh	5	4	10	37	56	61	23	84	2
	5	5	14	43	67				
Bullionfield	5	5	12	40	62	64½	22¾	87½	1

### Junior Contest—

	4½		13½	40	58				
Fintan Lalor	4		12	39	55	56½	23	79½	3
	4		14	41	59				
St. Johns	4		11	38	53	56	22½	78½	4
	3		12	39	54				
St. Josephs	4		10	37	51	52½	20½	73	5
	5		14	42	61				
Ballykeel	5		12	40	57	59	22	81	1
	4½		13	42	59½				
Moneyslane	4		11	40	55	57¾	22¾	80	2

### Novice Contest—

	3½		11	32	46½				
St. Lawrence	4		10	35	49	47¾	20	67¾	5
	4		12	34	50				
St. Mochai	3		10	35	48	49	21	70	4
	4		13	39	56				
Thos. Davis	4		11	34	49	52½	20	72½	2
	4		12½	38	54½				
Emmanuel	4		10	32	46	50½	22	72½	3
	4½		14	41	59½				
St. Patricks	5		10	38	53	56½	20½	76½	1

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—Wemyess Craigie in “**Scotland’s Magazine**”.

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# COLLEGE NOTES.

Though there is a temporary lull at the moment so far as competitions are concerned, the varied activities of the college have been going on at their usual hectic pace every night in the week, with the emphasis on the variety and with the accompanying headache for the organisers. This year saw the beginning of instruction in dancing at the college, and though at first we were inclined to take a rather dim view of all this, we have now grown accustomed to the sight of the little dears prancing about on Monday and Wednesday evenings, and we are prepared to tolerate them since they seem to add to the happy family atmosphere of the college and since we have found out that quite a number of them promise to be good pipers as well.

## G.U.P.S.

Like most of the other activities of the past season, the course of instruction which was organised by the Glasgow University Piping Society in the college premises this session in conjunction with the college itself has now come to an end. The difficulty that faces this society is that its members are still students; they cannot give so much time as they would like to practice, and when it comes near to the time of examinations, everything else must take a back seat. Apart from these matters, which are bad enough in themselves, it must be remembered that this year was the first in the history of the society, and it spent most of the time trying to get on its feet. All the same, the formation of such a society is a commendable effort, and we wish its members every success in the coming session, when the going should be easier. Mr. John MacFadyen of the college staff undertook the course of instruction, and he carried out his duties very well, according to all reports.

There is one important point arising from the relations between the college and the G.U.P.S. which we take this opportunity of mentioning—the donation of a fine mural painting from the society to the college. It is the work of Mr. Fyffe Christie, a Glasgow art teacher and a member of the G.U.P.S., and it depicts the activities of the college and then goes on to a very interesting series of tableaux, every one of which represents a well-

known piece of ceol mor. It is not finished, but when it is, it will brighten up the college very much, and we are grateful indeed to receive such a beautiful gift. By the way, a word of warning to visitors to the college. If you happen to walk into the college at any time and see a tall bearded figure prowling around, do not be alarmed; it is not Padruig Og himself down on a flying visit from "Tir nan Og" to the rival college of piping in the lowlands, but Mr. Christie working at the mural and bringing his arduous task a step nearer completion.

## The Wee Band.

Spring is here, with its usual accompaniment of noises—sparrows, larks, blackbirds and all that, but if you happen to be in the vicinity of the college on a Monday night, you will hear strange noises for which spring is not responsible. Before you make a dive for an authoritative manual of nature study, let us put you out of anxiety and tell you that the uproar is none other than the junior band of the college hard at practice, and the occasional howl you will hear from time to time is no more than the exasperated cry of the instructor. Putting all jokes aside, however, the little band is coming on very well, and there is a marked improvement from one week to another in their playing. They have an important engagement on the 25th of July, in London, when they will give a performance there in the Festival Hall. The boys are very keen and we can be sure that no matter where they go they will be a credit to the college, individually and as a band.

## SUAS LEIS A' GHÀIDHLIG

Spring, as we have said, is here, and very soon summer will be here too, and the thoughts of everyone will be turning once again to the summer holidays. In addition to this it will not be surprising this year if the thoughts of the college pupils turn back fondly to the wonderful holiday they enjoyed in Brittany last summer. There is one point arising from that holiday which has not yet been emphasised, that is, how remarkably "Highland" the touring party was. A few were Gaelic speakers; others, while unable to speak Gaelic, could sing Gaelic songs, and the rest, if

they did not even sing Gaelic songs, could sing the tunes, or very soon learned to do so. So it happened that at any stage of the tour, when the party got a chance to join in community singing—either in the lounge of a hotel, or at the request of a Breton host, or simply to while away long journeys by bus—the repertoire consisted largely of Gaelic songs, so much so that our Breton guide, the one and only Marie Louise, could now put many a native to shame with her knowledge of Highland airs.

It is the aim of schools and universities up and down the country to create among their students what they call a corporate life. That means that you do not just go and learn your lessons at school and then dash away home to swot them up; instead, you take a part in the social life of the place. This is another benefit that our own college achieved, unconsciously perhaps, last summer. Up to then, most of us hardly knew each other at all; when we were shown how to play double D or the second measure of "Highland Laddie" we rushed home to practise it for the next week without inquiring if the other fellows' crossing noises were improving any. From the time we left Glasgow for Brittany, all this was changed, and by the time we came home we were as if we had known each other all our lives. It did not end there either, and I think it is true to say that during the past year there has been a new family spirit and an unprecedented "esprit de corps" in evidence at the college.

#### **CERTIFICATION and COMPETITIONS.**

On Saturday, 29th May, the final certification tests of the year were carried out, and they were followed as usual by the chanter competitions and the piping competitions for the junior pupils. Once again we had with us the pupils of the Edinburgh branch of the college, but this time they made their presence felt in no uncertain fashion, and they went home with several prizes and with the assurance that their ability had made a considerable impression in Glasgow. The certification tests were held first, and it was fairly late in the afternoon before the competitions got going, due to the large number of pupils who presented themselves for examination. It is undoubtedly rather boring for an audience to sit for hours waiting for the competitions to begin, while the certification is being carried out, as is the custom, in private, but it must be remembered that the awarding of certifi-

cates is by far the more important of the two activities in the eyes of the college, and therefore it must be given first consideration. Nevertheless, if the number of pupils entering for certificates continues to increase as it has been doing, it may soon become impossible to hold both the certification tests and the competitions on the same day, and a new arrangement will have to be made.

The chanter competitions were as interesting as they always are, but this time the highlights of the afternoon was the event for pupils in the first year, which produced the best playing and the keenest competition. The result was a personal triumph for Iris Kirkham, who played exceptionally well and easily gained first place—a fitting reward for her efforts and her consistency through-out the year. Iris it will be remembered, was second in the same competition in February, when she had been only a very short time at the chanter, and so the latest result proves that this was no flash in the pan, and that she is a player of great promise for the future. The second prize went to an Edinburgh boy, Billy MacArthur, who also played very well and managed to beat some of his more experienced opponents from Glasgow. In all, three of the six prizes in this competition went to Edinburgh (the other two prizes were won by Robert Montgomery and Ian Baird) and we congratulate the Edinburgh pupils on their success.

The second year competition was rather a disappointment in comparison, especially to those who could recall the February competition. As happened in the first year competition, a short leet of six was chosen, and these six players were called to play again, but the event was spoiled by numerous mistakes and breakdowns, and in the replay only one or two of the competitors got through their tune successfully. The first prize was deservedly won by Donald Carmichael of the Friday Group of the College, although several of the other players would have been well in the running for the prize if they had not gone off the tune.

In the piping, a number of good performers fought for the top places. Walter Wilkie played carefully and steadily to win the march from Evan MacKay, but Evan later got his revenge by winning the strathspey and reel, and in doing so he won the junior championship of the college with the best points

total over the two events. Evan is one of the most promising of the young pupils of the College, and he shows every sign of developing into a first-class performer. One very good piper who came forward at the competition and whose playing was a pleasant surprise to those of us who were hearing her for the first time, was young Margaret MacDonald, the only girl among the competitors. Margaret won two third prizes, which was a fine achievement considering the strength of the opposition. The results in full are as follows:—

**1st YEAR CHANTER**—1, Iris Kirkham; 2, Billy MacArthur; 3, William Kanyon; 4, Robert Montgomery; 5, Hugh Dickie; 6, Ian Baird.

**2nd. YEAR CHANTER**—1, Donald Carmichael; 2, James Mortimer; 3, Duncan Turner; 4, Hazel Currie; 5, Tom Dingwall; 6, Islay Carmichael.

**PIPING—MARCH.**—1, Walter Wilkie; 2, Evan MacKay; 3, Margaret MacDonald; 4, James Martin; 5, Robin Bennett.

**PIPING—STRATHSPEY and REEL**—1, Evan MacKay; 2, Robin Bennett; 3, Margaret MacDonald; 4, Walter Wilkie; 5, Duncan Turner.

#### ANNUAL DISPLAY.

On Monday, 31st May, the College held its annual display and prize-giving, when many of the parents and friends of the pupils were present. Mr. Hector MacKenzie was in the chair, and an excellent programme was presented to the audience, depicting both aspects of the activities of the College—the dancing as well as the piping. There was dancing of both kinds—Highland and Country—and there was also a guest artiste, Margaret Gillespie, who entertained the audience with a few Irish dances. The piping side of the programme consisted of a few solo selections, and there was the added attraction of the first appearance of the junior band, which gave selections at the beginning and at the end of the programme. Some of the College pupils also sang songs at the intervals during the programme.

Mr. MacKenzie in his remarks said how glad he was to see the large turnout of people, since it was for a good cause and for one worthy of support. He spoke of the excellent work being done by the instructors at the College, an example of which the audience was seeing that evening.

Mr. Seumas MacNeill also said a few words to mark the end of another year. Reporting on the work done throughout the year, he said he was very satisfied with the progress made by the pupils. He also thanked the parents for their support and said he hoped it would be continued in the years ahead. One of the most important developments of the past session, he said, was the formation of the pipe band for the younger boys. He was sure it would be of great benefit to the pupils themselves and also to the College of Piping as a whole.

So another session was brought to a successful close. Throughout the summer months the College will be open, on Mondays, for the junior band, and especially for those who are making the trip to London, but all formal instruction is now over, and there will be little or nothing of interest to report until the new term begins sometime in September.

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#### COLLEGE GROUP PHOTOGRAPH.

The photograph on the opposite page was taken at a teaching session of the Thursday night group.

They are :—

*Top row, left to right.*—Allan Murray, Donald MacNeill, W. Walker, Ewan Nicol, Irvine Sinclair;

*2nd row, l. to r.*—Murdo Gillies, J. Morrison Low, R. MacLeod, D. MacFadyen, I. MacFadyen, F. Christie, R. Gilmour, D. Cherry;

*3rd row, l. to r.*—M. Cunningham, F. MacFadyen, H. Appleby, J. MacFadyen, J. Johnstone, Grace Brown, Irene Gilmour;

*4th row, l. to r.*—A. Robertson, W. Redfern, R. Allison, James Byers, Alex. Glennie.



Photograph of College Group.

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# The Greater Hasting Highland Games

By I. MacGLASHEN.  
Wellington, N. Z.

Although there are many well established Highland Sports meetings held throughout New Zealand during the summer months The Greater Hastings Highland Games held at Eastertime in the town of Hastings, provides for the piper one of the best opportunities of meeting other pipers and of hearing excellent piping. As a competition for piping and dancing events these games, now in their fourth consecutive year, are considered by competent observers to form the New Zealand counterpart of such famous gatherings as Braemar and Inverness and the standard of performance of some competitors to be comparable with those seen and heard there.

Competitors taking advantage of the Easter holidays arrive in Hastings from all parts of the Dominion, some covering well over a 1,000 miles when the return trip is made, to match their skill against each other in what is now regarded as New Zealand's major Highland gathering.

This year there were some 20 "A" Grade pipers who faced the adjudicator, Mr. T. MacDonald, and another 30 odd who competed in the "B" Grade events judged by Mr. W. MacKenzie.

The principal event of this gathering was the New Zealand championship March. Although this event is open to any piper, only 18 of those present competed; even so, it is felt that the judge had a very hard task on his hands to separate those 18.

An interesting feature of this event that may be of interest to overseas readers is the "Lawrie Shield" which is held by the winner for the ensuing year. This Shield was presented by a well known firm of bagpipe makers in 1927 for annual competition among New Zealand pipers and such an attractive shield it is, that it was decided to associate it with this major event. First competed for in 1928, when it was won by John MacKenzie, the shield has changed hands almost every year, with the exception of the war years, and now has inscribed upon its generous

area such names as Murdo MacKenzie (father of the afore mentioned John, both of whom have won it twice), George and John Yardley, Dugald Matheson, John A. Cameron, William Milne, Allen Guild, Neil MacPhee, Donald Fitchett and Douglas Thoreson.

This year the redoubtable Angus MacAulay who, with his excellent piping, has so impressed all pipers who have heard him, adds, for the second time, his name to the illustrious company listed above.

Angus played "John MacFadyen of Melfort" and in addition to becoming custodian of the shield for another year, also received a gold medal and £15.

Second place was filled by John Allen MacGee another very fine piper from Scotland who has been a familiar figure at the sports for the last two or three years, but has not competed in the North Island for some time. John is a piper who is a force to be reckoned with under any circumstances, and now that he has transferred to Wanganui in the North Island we hope to see more of him. He played "Donald Cameron", and considering that he had a slight attack of influenza, put up an excellent performance. Third prize went to Douglas Thoreson also a previous winner of the shield. Doug gave a very fine rendition of "John MacDonald of Glencoe". He is still a young man and we hope to hear more of him in future years. The fourth prize went to William Boyle of Christchurch who played "Pipe Major James Stewart". Billy, as he is more frequently called, is another eminent piper, and being a very young man he will no doubt make his presence more severely felt in future championship work.

Overall, the standard of piping in this event was very high and, with only one or two exceptions, all the pipers did their work in a creditable style and have no reason to consider themselves inferior because they were not in the placings.

The other major event of the meeting was the North Island Championship Strathspey and Reel. This was won by John Allen MacGee, followed closely by Angus MacAulay; third prize going to Douglas Thoreson and fourth to Ian MacKay.

Full results of the meeting appear at the end of this article.

Among other prominent pipers present was Bruce MacCann from Lower Hutt City. Bruce is perhaps the most travelled piper in the Dominion. He attends every sports meeting held in the North Island, covering many miles each season, and even though he received only a minor placing at Hastings this year, it is to men of his calibre and enthusiasm that the continuance and broadening of piping in this country depends. Bruce will be with us for a long time yet and no doubt will continue the good work that he is doing for piping.

Also among the long distance travellers were Allan Dodds, Angus MacMillan and Fergus Mathieson, all from Dunedin and all good pipers in the younger bracket. We hope to see more of them in the future.

Space will hardly permit individual mention of all pipers present, sufficient it is to say that we hope to see them all again next Easter performing at their best at the Hastings Highland Games.

**Results are as follows:—**

**Easter Saturday—April 17th:**

Slow March—1st, J. A. MacGee; 2nd (Equal), A. MacAulay, Neil MacPhee, Bruce MacCann.

"A" Grade March—1st, A. MacAulay; 2nd (Equal), Neil MacPhee, W. Boyle. 3rd (Equal), J. A. MacGee, Douglas Thoreson. North Island Championships: Strathspey and Reel—1st, J. A. MacGee; 2nd, A. MacAulay; 3rd, Douglas Thoreson; 4th, Ian MacKay.

Jig and Hornpipe—1st, A. MacAulay; 2nd (Equal), Neil MacPhee, J. A. MacGee; 3rd, Douglas Thoreson.

**Second Day Easter Monday—April 19th:**

Jig and Hornpipe—1st, J. MacGee; 2nd A. MacAulay; 3rd, Douglas Thoreson. Strathspey and Reel—1st, A. MacAulay; 2nd, J. A. MacGee; 3rd, W. Boyle; 4th, D. Thoreson.

New Zealand Championship March—1st, A. MacAulay; 2nd, J. A. MacGee; 3rd, D. Thoreson; 4th, W. Boyle.

**MILNGAVIE  
HIGHLAND GAMES**

(Under S.A.A.A. Laws)

**In aid of Milngavie Old Folks'  
Benevolent Fund**

(Under the auspices of the Town Council.)

**AT CRICKET GROUND**

Auchenhowie Road, Milngavie  
**ON SATURDAY, 14th AUGUST,**  
1954, at **2 p.m.**

**EVENTS—**

100, 220, 880 yards, 1 Mile (5 laps), 10 Miles Road Race, 2 Miles Team Race, High Jump, Long Jump, Ball, Caber, Hammer, Pole Vault, 100 yards (Youths), 100 yards (Junior), 100 yards, 220 yards, 880 yards and Relay Races for Ladies, Invitation 440 yards Race and Schools' Relay Race.

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(Under S.P.B.A. Laws).

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**HIGHLAND DANCING**

3 CLASSES.

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Two Jigs by Peter R. MacLeod, Jr.
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“Mrs. Peter R. MacLeod”.  
Two Jigs by Peter R. MacLeod.
- M.S. No. 7**—“Heather MacPherson” and “The Curlew”.  
Two Jigs by Donald MacPherson.
- M.S. No. 8**—“MacNeill of Ugadale” (March), and  
“John Seton” (Reel).  
By Pipe-Major John M. MacKenzie.
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