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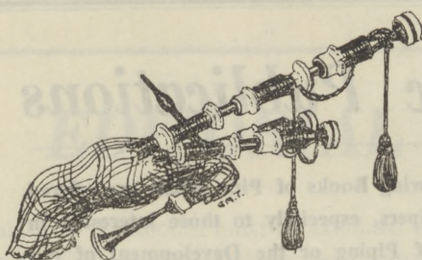
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COVER PICTURE:

Famous Pipers—Duncan Lamont.

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EDITORIAL

Our congratulations this month must be extended to the Scottish Pipe Band Association for their courage and success in promoting the premier band championship outside of Scotland for a change.

In the past there have been criticisms levelled at the S.P.B.A. for the grandiloquent titles given to their different competitions—the principal charge being that “World”, “British”, “European” and so forth have little meaning when all these functions are staged in Scotland and attended practically exclusively by Scottish bands. Holding the “World” title contest in Belfast is a step in the right direction, although, like tilting at windmills, the intention is more important than the achievement.

The bands' Executive have been encouraged by this success to make plans for holding next year's “World” title in the Isle of Man. A more disastrous line of reasoning we have seldom before encountered. Not that the bands won't have a good time in Ellen Vannin—those who can afford to go—and not that the show won't financially be a great success—for it will. But the Isle of Man is as bagpipe-conscious as a Battersea wulk, and holding a contest there will inspire only the satisfaction that it's all over. On this line of reasoning, the premier band championship may be held in future years at Margate, Blackpool, Saltcoats, Clacton, Portobello, Brighton and Hove Albion and other outstanding centres of the culture of popcorn, funny hats, ice-cream, monkey-nuts and fish and chips.

The most important pipe band competition (call it what you will) should never be held outside of Scotland. There are plenty of other titles which can be taken on tour. The principal consideration when choosing the venue should not be finance, for if it were, all contests would be held furth of Scotland. It is the duty of Scotland to preserve our piping culture in its purest form, and this pandering to the great god Mammon strikes us as the thin end of the wedge.

We have to teach the world how to conduct piping affairs, not follow transatlantic or antipodean trends. Drum-majorettes form no part of Scottish culture, and that's what you foisted on us in May. Let a halt be called before we all have to learn maze-marching at 140 to the minute.

THE BAGPIPE IN ASTURIA, SPAIN.

By RAPHAEL MERE

As Mars Ross asserts in his book, "The Highlands of Cantabria", "we have to go a long way back to the night of history for the origin of the aborigenes of Asturias". It is certain that the actual people of this part of North-Western Spain—Galicia and Asturias—are of Celtic origin, and the bagpipe is generally admitted to be of Celtic origin too.

The Greek geographer, Straleo, in his "Geography" says that the natives of Galicia and Asturias used to dance to the tune of the flute and the bagpipes, but we are not sure, as yet, if the translation of this passage of Straleo's book is correct for some authors say that he meant flute and trumpets. Straleo wrote his "Geography" nineteen years before Christ. What is sure is that the bagpipe, in Galicia and Asturias, has been the most popular traditional instrument of music since time immemorial.

Mr. Faustino Santalices, a Galician lawyer, piper and manufacturer of bagpipes of high quality, and the most learned man on Mediaeval folkmusic of Galicia, states that the bagpipe was known in Galicia as far back as the 5th Century before Christ. The most ancient plastic representation of the bagpipe in Galicia we know of at present belongs to the 11th Century. It appears in the remnants of a Romanic Church of that period.

In the Gothic Cathedral of Oviedo, the capital city of Asturias, there is a carving on the back of a Cloister seat representing a pig piper. This work belongs to the 15th Century.

The first Asturian poet in the native dialect to mention the bagpipe is the priest Anton de Marireguera in a composition written in 1639.

Passing on the tradition.



The bagpipe was popular in many provinces of Spain and Portugal during the Middle Ages, but at present the area of the bagpipe comprises only Galicia and Asturias in the North-West, the North of Portugal and the island of Majorca in the Mediterranean Sea.

The bagpipe of Galicia and Asturias is similar in construction to the one found in the Scottish Highlands, but in these Spanish Provinces the most popular and most commonly used is that with one drone only, although in Galicia models of two, and even three, drones can be seen. The Majorcan bagpipe is of a Mediterranean type, similar to those of Calabria and Sicily in Italy.

In Asturias the bagpipe is usually accompanied by one small drum, or two small and one big drum to mark the



rhythm in dances, marches and parades. When dancing to the bagpipe and drums, tambourines and castanets are usually added. A peculiar characteristic of Asturian pipers is that most of them sing, to the tune of their instrument, native airs and melodies. They play and sing alternately, without apparent effort.

Recently the bagpipe has been introduced in the Spanish Army and Navy Bands, but without much success. Perhaps because they try to mix the bagpipe with other incompatible musical instruments, or because they do not chose the right type of bagpipe. Anyway, the bagpipe in Spain has not attained such perfection and popularity as it has done in Scotland.

In Asturia, as well as in Galicia, the bagpipe is used mainly at social gatherings, folklore festivals and religious processions. There are also many choral groups where the bagpipe plays the main part. In fact, the dancing and singing of these Provinces is inspired by the bagpipe tunes. Most of the pipers are musically illiterate, playing the native airs, tunes and melodies by tradition without using the musical notation.

With the invasion of exotic, or modern music, mainly from America, it seems that the bagpipe and its traditional folk songs and dances are losing popularity, particularly among the new generation but to most of the old people of Asturia the bagpipe, when played by expert exponents, still holds a kind of mystic and irresistible appeal for their hearts. Of course, the bagpipe appeals more to the simple country folk than to the sophisticated people of the cities. No

Asturian Girl Piper.



doubt the bagpipe is a product of rural culture and is always in the rural districts or villages, where it reigns supreme.

For some years Spanish bagpipe manufacturers have been using rubber bags, but most of the pipers have not been convinced as yet of the quality of this material and remain loyal to the traditional sheep or goat skin bag.



Asturian Folk Dance Group.

MORE ABOUT CHANTERS

By Archie MacNeill.

A few years ago a friend let me examine a pipe-chanter which had been played at the Battle of Waterloo. One would have imagined that this chanter had been played in some battle or other for it was severely cracked and very roughly bound, as if it had been repaired incidentally by a sailor. It was much lower in pitch than most modern chanters, but it had good amplitude and the scale seemed fairly true, although I did not hear it against the drones. I was told that it had been made by MacKinnon of Greenock, who was in business around the latter half of the eighteenth century. It seems likely that Fraser was MacKinnon's successor in Greenock, but perhaps some reader will have more detailed information about these former craftsmen. I have been told that the late J. MacDougall Gillies played on a set of rebored MacKinnon drones.

When I was on the Island of Gigha in 1914, I met a piper there who played on a set of MacKinnon pipes minus the chanter, which he said had been lost at the Battle of Waterloo. So it seems that whatever happened when the Duke of Wellington met Napoleon, the lore of MacKinnon of Greenock played some part in it. In this connection, one might even muse that in the course of history, the Scot and his bagpipe have done more to win battles and build the British Empire than the German and his weapons have done to the contrary.

I have had an enquiry from Oregon, U.S.A. concerning a bagpipe maker called Cameron, of Dundee. The correspondent speaks of pipes from this maker which were mounted with horn. Unfortunately I have never heard of this maker and imagine that he has long been dead, but perhaps some reader will be able to provide more information. When I was a young man, I did hear of a maker in Dundee called Thow and played on a cocus wood set of pipes which he had produced. The drones of this set had a very fine tone, and the man to whom the set belonged said that it had cost him five pounds with full ivory mounts.

Some of the former bagpipe makers carried on business in their homes, I have been told that MacArthur had a lathe in his home in the South Side of Glasgow and only a fortnight ago saw a set of pipes which he had made. The chanter of this instrument was quite normal, but I can recall trying a MacArthur chanter many years ago which had oval holes on the A, B, and C.

Throughout the years chanter have been made of many varied materials: metal; plastics; ivory; laburnum, cocus, African black, oak, ebony, Brazil, partridge, greenheart, native bog oak, sycamore, box, and iron woods, etc. About fifty years ago I was told of a glass chanter in Edinburgh, but I cannot be sure if this was true. When I was teaching a juvenile band, one of the boys had a set of pipes which was made of metal covered with something which I took to be ebonite. This set was from India and apparently was made of metal because insects destroyed wooden objects rapidly where it was produced. The chanter had no tone and reeds would not grip to the smooth inside surfaces of the drones.

A well-known bagpipe maker, who died a few years ago, once let me try two chanters which he had made of the wood used in aeroplane construction. He told me that weight for weight they were equal to African black wood chanters, but that they could be knocked about and would not break. I could hardly tell the difference in tone between these and a chanter made of the latter wood. The maker explained that the aeroplane wood was plywood glued with a patent glue and joined under great pressure. He also showed me a patent aluminum valve for the blowpipe and wooden nuts which eliminated the need of tying-in bags. The bottom of a stock was threaded and of a smaller diameter than the upper section. When this had been inserted into a hole in the bag, the wooden nut was screwed on from the inside, sealing the skin against the flange at the top of the threaded section. Another item he showed me was a patent metal slide which had two slits at the top and gave the tuning pin a sort of spring. But it was inclined to wear away the inside of the drone, which could only be remedied by tapping the top of the slide with a hammer to open the slits.

The College of Piping has been presented recently with several sets of pipes from Captain Charles Hepburn and Col. Brodie Hepburn. One of these is a very fine reel set made by Gunn, whose place of business must have been on the North side of George Square in Glasgow. On the top of the chanter there is a key which is manipulated by the little finger of the top hand. It covers a hole sounding octave B, allowing the player to render correctly such tunes as "God Save the Queen" or "Coming Through the Rye". This reminds me of after the first World War when I used to play at dances in the Waterloo Rooms and had a hole bored above the octave A of my chanter so that I could play the octave B. The key on my chanter was manipulated with the high G finger. It took considerable time to get the hole in the right place. I and the maker who did the job had to use an old pipe-chanter for experiments, filling the holes up with shellac varnish until the note was true. Several pipers in America copied this idea from me. The bagpipe maker who did the boring complained that an instrument with such a key ceased to be the Highland Bagpipe; but I retorted that the bagpipe had been changing continuously through the years and had even developed from one tenor drone to two tenors and a bass.

Speaking of doctoring chanters, after the South African War a friend gave me a good cocus wood chanter (made by a Glasgow firm), the holes of which were very worn, but not enough to put the chanter out of balance. I took it to a bagpipe maker and got him to turn it down in an attempt to remedy the worn holes. This did not succeed and spoiled the chanter completely for the time. The next idea I had was to get the holes sandpapered around the edges. This was successful but couldn't be repeated as the chanter would get too thin. I then secured small corks and pulled them through the A, B, and C holes, the ones which were worn the most, and placed some plastic around the corks. After removing the corks and sandpapering the holes, I found that the chanter played satisfactorily.

From examining a concert flute one time, the idea came to me to counter-sink the holes on a bagpipe chanter with small metal rings.

When I suggested this to a bagpipe maker, he was quite alarmed and said that if such an idea was put into practice, no one would ever require a new chanter; but he admitted that it was a brilliant idea.

I have often thought that if someone were to develop a bass pipe-chanter, then pipers would really be able to have harmony. I imagine that there are many other such ideas, some of which will materialize in the future to add to the many innovations of the present and past.

It seems that now we have come to the "cellotape age of piping". If a note is too sharp, then a piece of cellotape is placed over the top edge of the hole and it is made flatter. But this also reduces the amplitude. To put cellotape over the bottom edge of the hole, however, does not sharpen the note, which can be accomplished by placing some plastic around the inside edge of the hole. The use of cellotape is not limited to Scotland and is practised extensively in Canada and New Zealand.

Gaelic College Easter Tour.

A section of the "MacDonald Hundred" pipe band of the Nova Scotia Gaelic College made a most successful twelve-day tour of towns in Canada and the United States from March 29th to April 10th this year. A total of twenty-five of the band, ranging in age from 9 to 13 years, took part in six concerts, all of which were thoroughly enjoyed by capacity audiences.

The tour was under the directorship of the Rev. A. W. R. MacKenzie, assisted by a number of parents who had put their cars at the disposal of the College for the purpose of the trip. Altogether six cars transported a total of 37 people a distance of 2,470 miles, representing a total driving time of 67 hours.

Concerts were held in Boston, Brockville, Spencerville, Ottawa, Montreal, and Moncton. At the Montreal show alone, a total of 1,000 people filled the Black Watch Armoury to enjoy the piping, drumming, singing and dancing of this talented group.

The Pipe-Major of this youthful band was 13 year old Heather MacKenzie, a most talented young Sydney player. As associate pipe-major she had Frances MacLeod who is also a very promising young piper. Others in the group were:—George Fraser of Prince Edward Island; Mabel MacInnes, Antigonish (Nova Scotia Highland Dancing Champion); Emilie Murphy, Bunny MacLeod, Carol Walker, Frances Townsend, Avon Burdge, Edna Leonard, Beverley Cameron (all of Sydney); Louise Hopkins, Linda Hickman, Sylvia Shore, Marjorie MacDonald, Thelma MacLean, and Marie Cameron from Glace Bay; and Jackie Oram and Sharon Robertson from Florence, Mary Morrison and Sandra MacDonald of St. Peter's, Adeline Farrell and Gwen Jones of New Waterford, Yvonne Jerritt of Sydney Mines and Florrie MacDonald from North River.

Passing Of An Old-Time Community Piper.

Contributed by Roderick MacLeod, Vancouver.

Few, if any, who read the "Piping Times" may know the piper I speak of but by his death, at the age of eighty-eight years, at the end of last year, there passed one of the most outstanding members of the parish in which he lived and one whose name had become a household word.

"Sandy" MacKenzie of Lochinver, Sutherlandshire, better known as "Ally Beg", was much admired because of his splendid physique, fine military bearing and pleasing personality.

When a boy "Sandy" and his chum, the late Pipe-Major Hugh Calder of the Edinburgh City Police Pipe Band, took lessons in piping from one Donald Kerr who got his tuition from the famous Glasgow pipers of that time, but Sandy's own natural genius was more responsible, I would say, for most of his skill in the lighter music of March, Strathspey and Reel.

He did not compete much (there were few opportunities); he was not attached to a band, nor did he play piobaireachd, but as the Community-Piper he was ever willing to give his services and there were few gatherings at which he was not present.

At concerts and dances he was often the only musician and didn't spare himself, nor did he ever forget himself and bring discredit on pipers or piping. This is one of the good reasons why I write this.

Sometimes there is criticism regarding pipers of the past compared to those of the present day, and even the time I speak of—before the turn of the century—there were murmurings but one important effect of his conduct as a piper was that it went a long way towards helping to win pipers and the music a place with those who had sometimes been critical and who had favoured other instruments.

He had a long career, going back to about 1880, and during that time few were more highly esteemed by the residents who, to show their appreciation, presented him with a set of pipes about sixty years ago.

He had a great store of pipe tunes for which the local listeners at that time had Gaelic names, and often have I whirled around on the hard earthen floors to his playing of "Taillear Crubach" and "Thulliachan", after the "ball" (pardon) had been opened with "Bonaid Gorm".

I saw him last in 1916 during the First World War but down the years remembered him and the fine contribution he made to the life of the community and that done in a way to call forth from all who knew him admiration for his prowess as piper and respect for his qualities as a man.

For that too I am glad to pay this tribute of respect having enjoyed his true friendship and fellowship.

Mr. Duncan MacFadyen

At a recent Committee Meeting the Scottish Pipers' Association elected Mr. Duncan MacFadyen as successor to P/M Hector MacLean as Secretary of the Association.

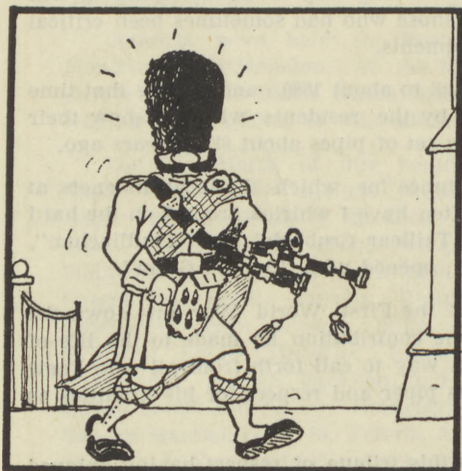
Mr. MacFadyen has been a member of the Association for many years and one of its staunchest supporters. In recent years he has been responsible for some of the very successful social functions organised by the Association.

Mr. MacFadyen is the father of the well-known piping family and his eldest son Mr. John MacFadyen, is the Hon. Secretary of the College of Piping.



We wish Mr. MacFadyen success in his appointment.

DONALD DRONE



Contest Tune

MARCH

"The Abbey Craig"

2ND TIME FOR

2ND MEASURE

1st

TIME

2ND TIME FOR 2ND MEASURE

1st TIME

The musical score consists of five staves of music in a single system. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The score is annotated with performance instructions: '2ND TIME FOR' at the top right, '2ND MEASURE' above the second staff, '1st' above the third staff, 'TIME' above the fourth staff, '2ND TIME FOR 2ND MEASURE' above the fifth staff, and '1st TIME' above the sixth staff.

By SEORAS



Famous Pipers: Duncan Lamont

Duncan Lamont was born at Pennycross, Pennyghael, Mull, on the 12th January, 1894. He is the son of the late John Auldjo Lamont, a well known piper and violinist whose services were sought both far and near at all social functions in the district.

Duncan received his early tuition from his father while still at school. On leaving school he went as an apprentice gardener to Gruline, Mull and there he came under the guidance of the late Angus Livingstone, who took him in hand and gave him considerable amount of help.

From Gruline, Duncan went to the mainland and during the 1914-18 War joined the 5th Scottish Rifles. During the War he became batman to Brig. Gen. Ronald Cheape of Tironan and had the distinction of playing the General's Infantry Brigade over the Old Bridge into Cologne. After he was demobilised he returned to Mull and entered the services of Gen. Cheape as gardener and piper.

Duncan was one of the guiding forces when the Pennyghael Pipe Band was formed and under his tuition the band played at Tironan Games, Tobermory Games and many other functions in Argyllshire.

In 1935 Duncan joined the Pipe Band of the 8th Batt. Argyll and Sutherland Highlanders, T.A. He proceeded to France with the Battalion at the outbreak of war and just before Dunkirk was sent down to the Base on special duty. As he was due to return to the Unit in a matter of days he naturally left his own set of pipes behind at the H.Q. Company while at the Base. The evacuation of Dunkirk came on with all its attendant chaos, the result being that Duncan became separated from his unit. Along with many others he was sent from one place to another in the hope that his unit could be located but the task was hopeless and eventually he was evacuated to England. After a week or two in England he was granted privilege leave. By this time he knew that his unit had lost most of its transport and equipment and, of course, assumed that his pipes had gone the same way. Needless to say such a loss made him very downcast and it was in such a mood as this that he met the mail bus one evening while on his way from Craignure to Bunessan. The bus stopped at his home just beside the main road. It was a very unusual thing for the bus to stop there and naturally he peered through the window and he saw a soldier dashing to the door. He went to open the door and imagine his surprise when the soldier turned out to be none other than his very good friend Roddy Beaton, Bunessan. Roddie placed a pipe box in Duncan's hands and said "There's your pipes, Duncan" and dashed away into the bus and was on his way to Bunessan before Duncan recovered from the shock.

When he recovered from this most unexpected happening he hired a taxi and followed Roddy Beaton to his home to find out more about how he managed to find his pipes. Roddy explained that one night while

(Continued on Page 17).

RANDOM REMARKS

By Alick MacGregor, N.S.W.

This presentation of further evidence will, let us hope, excuse the revival of an already well thrashed-out discussion regarding both the origin and the legitimacy of the G-birl. It may come as a surprise to many of the fraternity (and the sorority) that this alleged transgression is to be found unconcernedly adorning all the final bars in our old and sadly neglected friend "The Battle of Clontarf"—"the oldest pipe tune known" (Logan's No. 2).

This decisive struggle was fought as far back as 1014 when the great Brian Boru, in his 25th battle with the Scandinavians, succeeded in driving them out of Ireland (as it was then called); but the old warrior was there mortally wounded. So that, although the age of the tune is uncertain, it is quite probable that G. S. with his "fireworks", had been anticipated by a few centuries.

In any case, any contention that this "rattling" combination has any musical value is debatable.

Two views of an eminent Scot:—In an interview on the occasion of his recent come-back Maurice Chevalier was asked who, in his opinion was the nearest approach to the perfect artist. Without any hesitation he replied "Lauder"—(Everybody's).

From the Sydney Bulletin:—While Harry Lauder was at Ipswich Q., some years ago I interviewed him for a daily while he was putting on his make-up. "What are you most proud of?" I asked after he had reeled off the big "houses" he had played to. He expanded the biggest and hairiest chest I have ever seen on a man of his size, thumped it proudly with his fist and said "That".

In these days of scarcities—which include solo bagpipe records, good reeds and potatoes—we have with us, despite the noble efforts made to correct the adverse balance, one commodity of which the supply exceeds the demand—poor piping.

"My wife, I think, has the worst memory in the world

"Forgets everything, does she?"

"No; forgets nothing".

Islay Mod.

The Islay Provincial Mod Committee held its local mod in Bowmore, on Friday, 11th May. After a lapse of several years, the committee was able to hold an open piping competition, but unfortunately there were still no entries received for the under 16 years section.

The open march, strathspey and reel was judged by Mr. James MacEachern of Bruichladdich.

Result:

1. Robert MacEachern, Corray.
2. Robert Cunningham, Bowmore.

For Younger Readers

Summer Holidays

July is a bad time for young pipers. The call of the open is strong, and the big pipe and little chanter tend to be neglected, which makes things all the worse next time you go for a lesson. Still, a rest is good for everything, even for piping—so long as the rest doesn't develop into a collapse.

Summer Schools

If you find practising in the summer difficult, spare a thought for the students at the Nova Scotia Gaelic College summer school and the College of Piping summer school in Skye. In Nova Scotia about 120 boys and girls will be roused at 7 a.m. each morning by one of their number playing reveille.

At 8.30 p.m. all the pipers and drummers form up as a band and play till 9 o'clock. Classes begin after morning assembly and continue till about 3.30 p.m., with a break for dinner from 12 to 2. Usually most of the students and instructors go swimming, which is the main relaxation of the day. In the evenings there is usually square dancing, and of course time to practise the lessons of the day.

Still, I bet you would all enjoy being there.

Piper For July

Norman Dodds, of Newry, County Down, Northern Ireland, whose picture is shown alongside, is fourteen years of age and has been piping since he was ten years old.

Norman was fortunate in that he was able to receive instruction from his father and later on from Pipe Major MacCutcheon of the Royal Irish Fusiliers.

He has been a frequent prizewinner at local Games, gaining first place at the County Down Championship and at the All Ireland Competition at Dublin in 1955. He has also broadcast over the B.B.C. Northern Ireland Service.



"FRAGMENTS" CONTEST NO. 2.

The following fragments should help you to identify parts of well-known tunes—if you know your tunes well enough. No timing of course is given but you should still be able to identify the phrases. For example, "B, double D, G gracenote on B" comes from Scots Wha Hae, the end of the first bar and beginning of the second.

All tunes are from Part I of the College Tutor, second or third editions. A prize of ten shilling will be awarded to the first all correct solution. Entries should reach us not later than 31st August and entries will not be examined till after that date. Remember to mark your envelope "Fragments No. 2" and enclose your name, address and date of birth. This competition is confined to boys and girls under eighteen.

Clues.

1. G gracenote on F, E, G gracenote on D, B.
2. Double high A, high G, F, G gracenote on E.
3. Double F, E, G gracenote on F, high A.
4. G gracenote on F, E, double D, G gracenote on low A.
5. G gracenote on E, G gracenote on E.

FAMOUS PIPERS: DUNCAN LAMONT.

(Continued from Page 14).

sheltering in a wood near Abbeville he overheard the following conversation between two soldiers—"These are Duncan Lamont's pipes, a good set worth something. We'll take them home with us and dispose of them". Roddy dashed over to the soldiers and said "Hand over these pipes at once or you will be sorry for it. I am Duncan's friend and if ever I get home these pipes will go with me". True to his words Roddy stuck to the pipes through many hazards until ultimately he brought them home to Mull. Needless to say, Duncan will never forget Roddy's action.

Duncan first competed at Alloa Games in 1914 and has competed regularly ever since. A truly formidable record.

His enthusiasm is just as great today as it was when he started and I believe that he has already mastered the set tunes for Oban and Inverness this year. He is popular among all pipers and we all hope that he will be competing for a considerable time to come. Duncan is a brother of Hugh Lamont the Bard of note who has composed among other songs, "Soraidh do Mhuile" and "Oran Na Maighdean Mara".

The brothers inherit their piping and bardic talent from the Lamont side of the family.

Duncan's best pupil is Hector MacFadyen, late of Pennyghael and now of Glasgow, who as a young boy met with considerable success at the various Highland Games.

AUSTRALIAN LETTER

By W. C. Kellie, Canterbury, Victoria.

It is quite a long time since I visited Glencoe but have played the tune "John MacDonald of Glencoe", since I was a boy. I was a pupil of Pipe-Major J. Johnstone, from Dalbeattie. He went to America and I did not hear of him since I left Scotland. A very prominent judge, P. Stuart, gave me a photograph of the P.R.V. Band. I was not attached to the band but went on J. Johnstone's advice to learn different tunes, etc., so really I did not know such a picture exists, but there you are. Later, Mr. Stuart was looking up some old back numbers of the "Weekly Scotsman" and he came across J. Johnstone's death. He immediately posted it to me. Mr. Stuart lives in Bendigo, 100 miles from Melbourne.

Mr. A. Robertson, who died a few years ago, was once a reedmaker in Henderson's. His widow gave me all his reedmaking tools, and plenty of Spanish cane, but unfortunately I do not know much about that art. The drone reeds are not so difficult but I should like to know the working of the chanter reedmaking. Before Mr. Robertson died he said he would show me the art.

Like the coo's tail, always behind, I put it off and off so I rang up to say would it be suitable for me to come over on Saturday? A stranger answered the 'phone and I thought I was on the wrong number but the number was correct. To open the conversation I said "Well, how is all the Robertson family getting along?" She said, "Dad was buried last Thursday". A fearful shock, as I used to (and still do) visit them often. This was the married daughter from Renmark, the great centre for oranges and sultanas, who had been notified of her father's death. He was a grand man and a good piper.

Piping in Australia has reached a boom period. Every town, and even village, has a pipe band. Young people have taken up the pipes and under a good teacher have made wonderful strides. I suppose you know some of these names. D. MacPherson from Skye; John MacKenzie, Glasgow; and the late J. Center, Edinburgh, a grand man.

I got quite a smattering in pipe making from W. MacKenzie, Hornby Boulevard, Bootle, Liverpool, and John Lawrie, the only holder of the Inverness Gold Medal in Australia. He died two years ago. I know his son in Shepparton. He takes the Presbyterian Orphanage fourteen miles out of Shepparton.

I take quite an interest in the lads and when any of them come down to town they call on me for repairs, new bags, etc. One little chap came at Christmas time. He was having a holiday with a Mr. Pomeroy whom I know. His pipes were fearful so I re-tied in the stocks, put a new sole on his chanter, put on a new blowpipe—it was all cracked and the vulcanite part all eaten away. I handed him half a dozen valves in case of emergency.

He said, "Oh, thank you very much for these. I will give my mate one of them as he has no valve in his pipes". I said, "Well how does he

keep the wind back?" He said, "He puts his tongue in the hole."

I give them two chanters each year, confined entirely to a competition. They play in the juniors but these chanters are entirely competed for by themselves. Jack Lawrie treats them well. J. Lawrie is a huge man. His father quite a light built man. Center's build, if you remember him.

Ackerley, one of our best pipers, has given up the pipes entirely, unfortunately. He was a grand piper. Several men have come out here to Castlemaine. D. Cochrane, A. MacDermid, D. MacPherson, A. MacCormack (a beautiful drummer) and several more pipers and drummers.

H. Fraser was one of Australia's good pipers. Hughie is well over 70 now. He went home a few years ago with that rag tag band, Darwin.

When I came out here there was a grand piper, Bob Hall, a top notcher. He died before he was 40. Farquhar Finlayson was a grand man and he also died about 40. Mather also a dandy piper. I was under John MacKay, Liverpool Scottish, late Argyll and Sutherland Highlanders also an Inverness Medal man. John Connan, also a medal man. I live for pipes and violins, violas and cellos. I have quite a nice connection along these lines. I import wood, ebony, African Blackwood and cocus wood, also ivory. I have an import licence granted for these goods.

I have tried the Australian timbers but not very successful. Queensland has the most beautiful timbers. Ring-gedge is quite suitable but it is fearfully brittle but gives a nice appearance. I often make up practice chanters for prizes—their beauty takes. There is not very much dark wood in Australia. There is a kind of ebony, grown up in Queensland, more like rosewood but in too small a quantity to be of any commercial value. If you know anyone in the district where it grows you may be able to get some but the vastness of this country is beyond imagination.

We have from tin to gold, from diamond to rubies—timber from fir to some of the most marvellous trees—really it is beyond one's imagination.

We have plenty of snakes too—big fellows some of them. The Queensland Tipan is about equal to the cobra and no one has ever survived who has been bitten by a tipan. The tiger snake is very swift, being on you like a flash. It is very venomous too and looks out for people.

When I was at Shepparton I saw a guanna. This is a huge lizard about four feet long, a member of the crocodile family. I saw one run along the two strands of barbed wire at the top of a fence. It was just like a flash of movement, but it will not touch you unless you get hold of it or corner it.

I could talk of these things all night, but I'd better close, and on a piping note. I got some nice collections of pipe music sent out, including D. Glen's full collection, Kilberry collection (not the piobaireachd one) and others. I'd like somebody to write something about the mountings on pipes—differences between makers, etc., and where they get the silver mounts from.

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ROUND THE CLUBS WITH BEACHDAIR

On the evening of May, 19th, I called at the meeting of the Scottish Pipers' Association and heard Pipe-Major Robert Reid, the president play the piobaireachd "The Battle of the Pass of Crieff" in his superlative style. Here was proof that, despite his illness of some time ago, Robert Reid is still one of our finest performers and is playing as well as ever he did.

Another pleasant performance was that of John MacFadyen, secretary of the College of Piping, who played "Lament for the Departure of King James" with much éclat.

Evan MacKay, a star pupil of the College, contributed to the evening's entertainment along with Neil Smith, Alex. Jack, Donald MacVicar and Nan Stevenson.

The S.P.A. meet in the Gym of the Highlanders' Institute, of course.

Earlier in the month I was present when the members of the Highland Pipers Society extended a warm and cordial welcome to Pipe-Major Murdo Buchanan of New York and Barra. The president, John MacDonald, introduced the visitor and presented him with a form of honorary life membership on the unanimous decision of the members.

Mr. Buchanan expressed his appreciation of this fine gesture and also made a gesture, most noteworthy, of his own by providing lavish hospitality during the evening, a lengthy one, which began at 7.30 and went on till near midnight.

I was introduced to Pipe-Major Buchanan during the week when he visited the College of Piping.

The Peter Henderson pipes which belonged to the pipe-major were much played by the members in the Minerva Club that Saturday night and were greatly praised for balance and mellow tone.

One of the highlights of the evening was the playing of "Catherine's Lament" by Alasdair MacPherson of the famous MacPherson family. Other contributors to an excellent "bill" included Iain MacFadyen, Pipe-Major Donald MacLean, Hector MacLeod, Peter MacLeod, jnr., J. G. MacKenzie, Archd. MacPhail, Ronald Gillies and the president himself, Pipe-Major John MacDonald.

Mr. Angus MacDonald, former secretary of the Uist and Barra Association has been promoted to sergeant and transferred from the Northern to the Eastern Division of Glasgow Police. He has also been promoted Pipe Sergeant in the Police Pipe Band.

At the inauguration of the sailings from the Clyde of the Italian liner Castel Felice, the Greenock Police pipers played in the low ceilinged ball-room. A crowd of European emigrants hurried in at the sound of the

pipes and the pipers continued to play to the accompaniment of the flash of bulbs and the click of cameras.

A Black Maria was used by the band as transport on terra firma.

Overheard on the steps of the Highlanders' Institute some time ago.

"John, with that duffle coat on, you look like a !!!!".

"Hector, it doesn't matter what you wear, you look like !!!!".

Montreal Highland Games.

On Saturday, 9th June, on a day which was unusually cold for Canada but which must have reminded many of competition days in Scotland, the Montreal Highland Games ("The Caledonian Games" as they are called) were held. This is the first competition of the year in Canada, and the piping events are not on so large a scale as at the later gatherings.

Judging the piping events was Archibald MacNeill, who is in Montreal visiting his son Alec. John MacIver, ex-Pipe-Major of the C.N.R. Band which has now been broken up, was at Archie's side to take notes.

The results were as follows:—

Open March.

1. Billy Gilmour (Toronto) "The Royal Scottish Pipers Society".
2. Hugh MacInnes (now of Wooster, Mass., U.S.A.) "David Ross".
3. Hector MacDonald (Montreal) "Angus MacPherson of Invershin".

Open Strathspey and Reel.

1. B. Gilmour.
2. H. MacInnes.
3. H. MacDonald.

2. Dale Brown.
3. Winston MacKelvie.

Amateur Slow March.

Open Slow March.

1. H. MacDonald.
2. H. MacInnes.
3. B. Gilmour.

1. Duncan MacGregor.
2. Dale Brown.
3. Winston MacKelvie.

Event confined to Black Watch Cadets.

Amateur March.

1. Duncan MacGregor

1. Cadet MacKelvie.
2. Cadet Turner.
3. Cadet Lipscomb.

There was no band competition.

JUDGE THE TUNES CONTEST.

On page 13 will be found another tune entered in the Composing Competition.

An expert panel of judges are in process of selecting what they consider the best tunes. Prizes will be awarded to readers whose order of merit of tunes is the same as or nearest to that of the judges.

Do not send in your list yet!

Watch for further details in "Piping Times".



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