

Piping Times

October 1999

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- ◆ Argyllshire Gathering
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Piping Times

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Front Cover: Willie McCallum, Oban Champion

Tartan: Douglas

Cover Price

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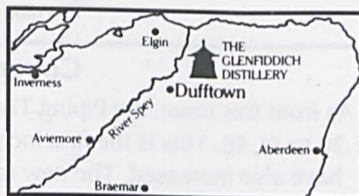
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Editorial

One of the greatest days in any piper's life is when he wins the Gold Medal. At the Argyllshire Gathering the honour is enhanced by the privilege of being pipe major for the march to the games the day after the piobaireachd competitions. Not any more it would seem. This year the victor, John Cairns from Ontario, was in charge of a mere six pipers when there should have been forty or fifty. Not for him the pleasure of the physical and verbal back-slapping during muster at Oban railway station on the morning after the day before. Not for him the delight of being able to shout 'by the right, quick march,' to a collection of some of the best pipers in the world. Not for him the thrill of leading them all onto the games field playing John MacColl's great march the *Argyllshire Gathering* for the next round of battle.

To those who did support him this year we say a hearty 'well done' and we make no apology for mentioning them twice in this issue. They were 1999 Oban Silver Medallist Michael Rogers, USA, Greg Wilson, New Zealand, Ed Neigh, Canada, and, sadly, only two Scots, Anne Spalding from Broughty Ferry and Donald MacKay of the Highlanders Regiment.

They saved the blushes of the new Gold Medallist, the stewards, and the crowds lining the route to Mossfield Park.

Those competitors who couldn't manage the march may like to reflect on how they would feel if they'd just won the Gold Medal and then had to play up the road with only a handful of their peers in support. It would take the shine off the experience, wouldn't it?

The light music events at Oban are some of the most important in the world of piping. A first in 'A' grade events goes straight into the CV. It is perhaps understandable, therefore, that so many are reluctant to stress the pipe on a wet day. Two reeds, two chanters, two sets of drone reeds may be the answer.

One thing is certain: the march to the games at the Argyllshire Gathering with the new Gold Medallist in charge, is one of our nicer traditions and it would be a great pity if it were allowed to fade away like so many others.

Perhaps for next year the organisers could make it a condition that pipers who enter for the light music at the games must take part in the march unless they have good reason to do otherwise. How do you enforce it? You can't, but word won't be slow in getting round when someone whose name appears in the list of winners is conspicuous by his or her absence from next year's 'march to the games' photograph in the Piping Times.

It would be a nice touch too if those judges who could manage joined in as well. It was, after all, accepted practice a few short years ago and may be a healthy way to start a day necessarily short on exercise. The presence of one or two big names from the bench could have quite a galvanising effect on the roll call of pipers.

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Willie McCallum – Champion Piper On His Native Soil

Argyllshire Gathering 1999

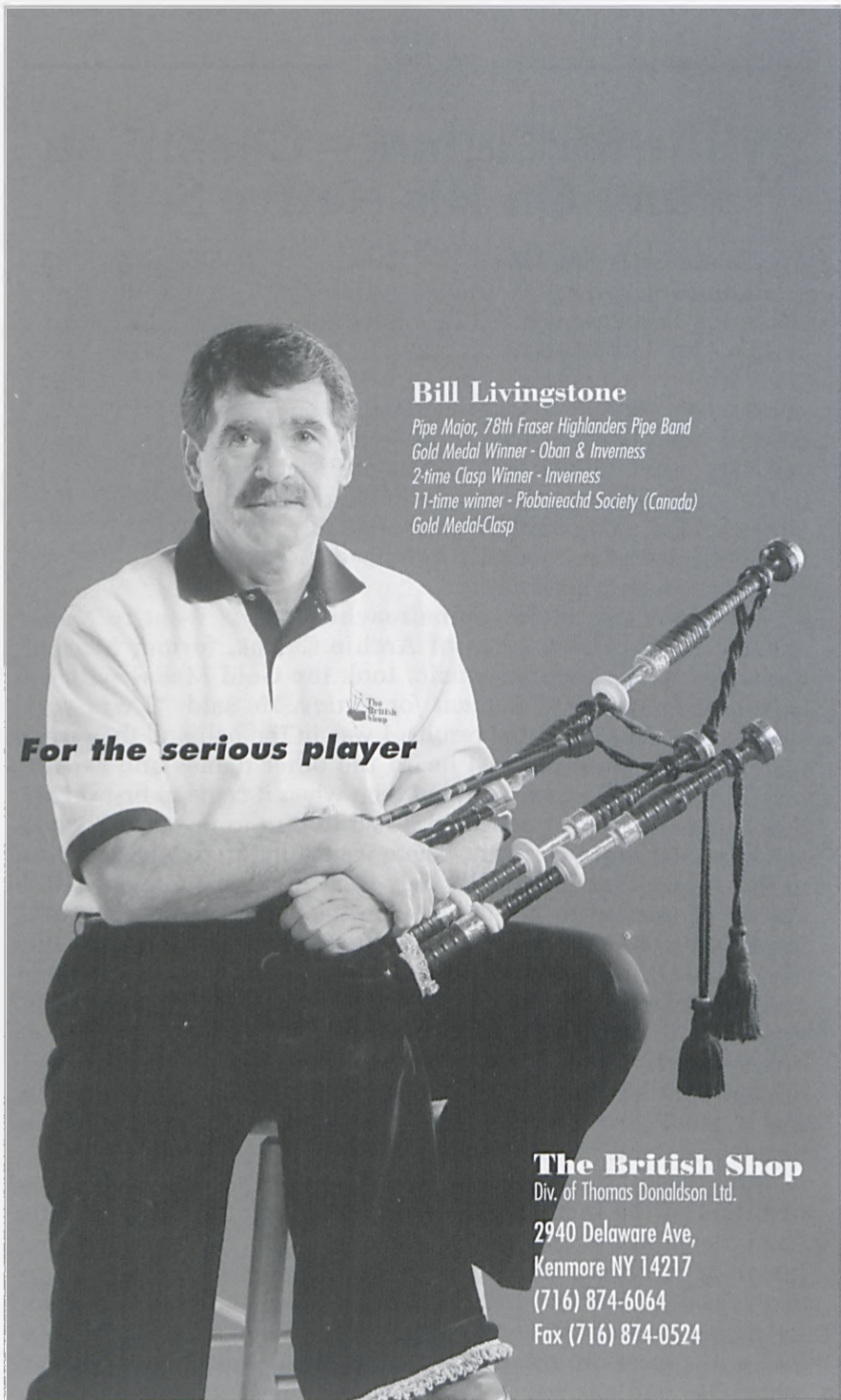
Champion piper of the Argyllshire Gathering this year was Willie McCallum. Willie, an accountant at Strathclyde University, Glasgow, produced an immaculate bagpipe, clinical technique and flawless interpretations both in piobaireachd and light music to take both the major firsts in the senior piobaireachd and in the former winners MSR. Afterwards Willie, originally from Campbeltown, modestly described his achievements as 'a good day'.



Willie McCallum

The other two major piobaireachd awards went to North America. John Cairns, son of Archie Cairns, former head of Canadian Army bagpipe music, took the Gold Medal with an excellent rendition of *Lament for Finlay*. He said: "I was very surprised when I heard the results. I was in the hall and they were read out in reverse order. I heard the other names and said to myself, well, maybe next year, but then when it came to first prize I heard mine. I was just delighted. I had to turn to my wife Rhonda and check I'd heard correctly. There were a lot of excellent players in the competition and I really only went in hoping to play well. I am very indebted to my father who has taught me all my life. Recently I've been getting assistance from Andrew Wright and Bill Livingstone, and both of those gentlemen have been very encouraging to me and motivated me greatly. I'd like to thank them especially. I just got over the day before the contest but had no problems with the pipes. The facilities were great with the final tuning room having exactly the same temperature as the playing area. I had a clear run and was very happy with the pipes. Being a high G tune I was pleased I managed to control that note."

Mike Rogers, from Maryland, USA, won the Silver Medal for his rendition of the Donald MacDonald setting of *Too Long In This Condition* taught to him in the John MacDonald, Inverness, style by James MacIntosh. How did he feel when the results were announced? "I was thrilled," he said. "I was a little nervous about the setting I submitted. I wasn't sure if they would accept it but once the results were out the judges took me aside and remarked how much they had enjoyed it. That gave me added satisfaction. I like



Bill Livingstone

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the setting because it is something different and very pretty. Jimmy MacIntosh must get the credit for my success. I get all my tunes from him and he is an excellent teacher. I was happy with the pipes for the most part, though I thought my drones just drifted very slightly towards the end. The hall was quite a bit cooler than the final tuning room. I think a lot of people had problems with that.”

Silver Medal result: 1 Michael Rogers 2 Cpl Donald MacKay 3 Anne Spalding 4 John Burnett 5 Andrew Hayes

The Senior Piobaireachd

Judges: Iain MacFadyen, Kyle, Dr Jack Taylor, Aboyne, William MacDonald, Benbecula

Dr Jack Taylor writes:

It is no easy task to select tunes for the set competitions. Those chosen for the senior events this year were, perhaps understandably, of more varied challenge than usual. This was likely to pose problems for judges and competitors alike, and the result of the Senior Piobaireachd at Oban may have reflected this, with the relatively simpler pieces appearing in the prize list. This in no way detracts from the achievement of the prizewinners, but it does show the considerable onus on those choosing the lists.

The winning tune was the *Lament for Hugh* played by Willie McCallum. Being confined mainly to Bs, Cs and Ds, with a sprinkling of low Gs in between, this tune could easily be seen as boring and unattractive, but by combining briskness and drive with sensitivity, especially between singlings and doublings, Willie really made it live. As ever, the pipe sang, and his fingers were crisp and accurate. It cannot escape mention that Willie has an uncle Hugh, and indeed the two had conferred in making some tasteful textual alterations which ensured melodic consistency.

The Sound of the Waves Against the Castle of Duntroon might also attract the label boring, although, Es, Cs and Fs make it easier on the ear than *Lament for Hugh*. It is a tune with perhaps more variations than its two basic phrases can support. Gordon Walker played it beautifully gaining second place. His pipe was sweet and resonant, and he gave a lyrical interpretation which kept melody and phrasing prominent throughout. The severe critic might ask for more subtlety in the treatment of passing notes and cadences in the ground.

Suibhal Seamus in some ways seemed the odd man out in this list, although it may be the selectors knew that the greatest expertise is required to play it exquisitely. It was the last tune Bob Brown heard John MacDonald play, and it made him realise this was ‘just

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how this tune should be played'. Mike Cusack played it very well, but possibly the term 'sound' rather than 'exquisite' would best describe his performance. He was third.

Robert Wallace was placed fourth with *Sound of the Waves*. His interpretation was less driving and he played variation one round and open. Whilst the idea of capturing the beat of the waves in this way is appealing, it seemed to this listener to weigh down the overall effect of the tune which, nonetheless, was played with mature musicianship.

Other players made the predictable mistakes. Roddy MacLeod was soaring along in the *Daughter's Lament* on a wonderful pipe when, perhaps sensing the end in sight, he stumbled in the crunluath and stopped. The same tune was played by Angus MacColl. He seemed unsettled from the start and produced a rather laborious ground to which he attached a very strong finish.

The Laird of Anapool is a gigantic test of memory, technique and musicianship, and Greg Wilson did it real justice. It was to his great credit that he finished the tune fluently and musically, having gone a-wandering in the first ground.

My Dearest on Earth, Give Me Your Kiss is another rarely heard beauty. Alasdair Gillies, on first, was never comfortable, and only reached variation one, whilst Stuart Sheddon played a very strong and thoughtful ground only to fade in the later variations. Colin MacLellan and Brian Donaldson gave interesting interpretations of *Abercairney's Salute*: MacLellan was bold and flexible whilst Donaldson was somewhat languid, especially in the ground. Both made errors.

The Battle of Waterloo is another test of memory and technical skill, but as a musical piece it does not, generally, rate highly, and not even Dr Angus MacDonald could make it come fully alive. He was not helped by a pipe which failed to last the course. The final tune was Niall Mathieson's *Lament for Hugh*. He was perhaps too bold at times, but had a good song and flow throughout. Cruelly he went off in the last line of the crunluath a mach.

Result: 1 Willie McCallum 2 Gordon Walker 3 Michael Cusack 4 Robert Wallace

The Gold Medal

Dugald MacNeill writes:

This important competition was again held in the basement function suite of the Great Western Hotel. It got off to a timely start at 9am. John Angus Smith was first to play and failed to complete the ground of the tune *Hiharin Dro O Dro*. This was to prove a bogey tune for other competitors too. The stewarding for the competition

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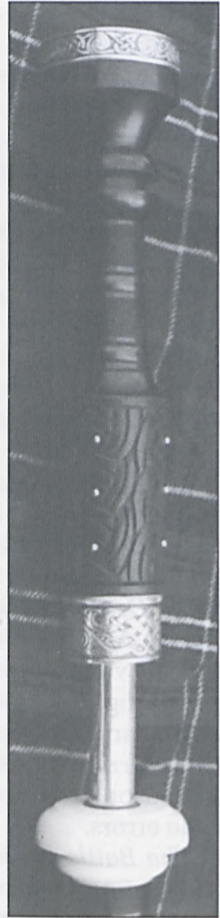
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Oban Medallist John Cairns

was slick, with a minimum of delay between players. With the short lunch break the competition was over by 5.30pm. My overall impression was that of a lot of humdrum playing where the tune had been memorised but not mastered. There was also a surprising number of taorluaths and crunluaths with the D gracenote or the B gracenote missed.

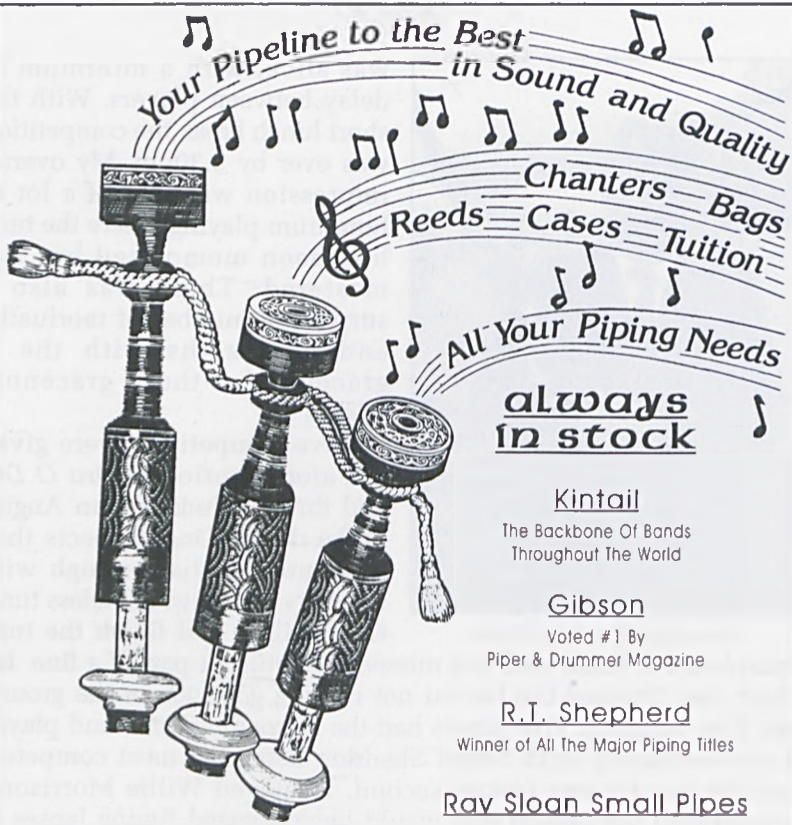
Five competitors were given the aforementioned *Dro O Dro* and three including John Angus, broke down. One suspects they were not familiar enough with this very attractive nameless tune.

Greg Wilson did finish the tune

and played it rather well but missed a significant part of a line. Ian Hurst also finished but he did not make a good job of the ground and first variation. Five pipers had the *Desperate Battle* and played it conventionally with Stuart Sheddon being the most competent and for this he was placed second. I enjoyed Willie Morrison's presentation very much and would have excused timing lapses in the crunluath variation. His was a very musical interpretation. Iain Speirs had a good performance but chose a setting with 'dares' instead of double Fs in the ground and they do not suit the tune so well. What was good in his setting was that he missed the last two notes in variation one making a better join to the next variation.

Four pipers played *My King Has Landed in Moidart*. Scott Drummond made a reasonable job of it but spoiled his chances by losing the rhythm in the crunluath and crunluath a mach. The only woman competitor, Mary Ann MacKinnon, had the same execution faults which although minor, do matter at this level. Likewise Michael Gray towards the end. Euan MacCrimmon played it carefully with good execution but his tune lacked expression.

Three pipers played the *Battle of Sheriffmuir*. Alan Minty and Stuart Parsmon both failed to get variation three to sound as though it was part of the tune, and Donald McBride's pipes went out of tune. Alan Bevan was placed third. His technique was good but, for me, he was a little too abrupt in some of his timing of the ground. Douglas Murray played a better lament but spoiled it with poor



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execution in the taorluaths. Three pipers played the *Rout of the MacPhees*. Iain Macey was too square and ponderous for a rout; Donald MacPhee had much better feeling in the tune, but again execution let him down; Matt MacIsaac overdid the acceleration and finished well over the speed limit. *Clan Ranald's Salute* was chosen for another three players. Stuart Liddell was, in my opinion, winning the medal until he fluffed a crunluath—the instrument, the music, the crisp execution—with that exception—were wonderful. I was pleased that he was in the list at fifth. Leslie Hutt also played a good salute for fourth place.

Only two pipers played *Finlay's Lament*, and John Cairns did this fine tune full justice on an excellent bagpipe and fully deserved to win the Gold Medal. Judges were Ronald Lawrie, James Young and Malcolm McRae.

Results: 1 John Cairns 2 Stuart Sheddon 3 Alan Bevan 4 Les Hutt 5 Stuart Liddell

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Robert Wallace writes:

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are asked to submit four tunes and have to play two-one in the morning and one in the afternoon. Judges this year were Ronald Morrison and Walter Drysdale. I managed to hear the afternoon session and recorded the following notes: Alistair Brown played the *Gathering of Clan Chattan*. His pipe was not completely settled and remained so. He produced a well-constructed ground and first variation. There was good contrast between the singlings and doublings. He had a well-fingered taorluath but some crunluaths were on the crushed side; Craig Hamilton played *MacFarlane's Gathering*. His pipes were badly off at the start and this obviously unsettled him. He had numerous errors both in technique and in the score; Strath Urquhart's pipes were not fully in tune when he started and he missed some birds in hiharin. The basic shape of his tune was very good but the effect was spoiled by a poor bagpipe. Good fingering in taorluath and crunluath was marred by an error at end of crunluath singling; James Beaumont played *Black Donald's March* on a nicely set, if strong sounding, bagpipe. His ground was well played despite one miss. He had a choke in variation one and dwelt on the low G connecting note too long in the subsequent variations. He also held the final note of his taorluath, and crunluath movements instead of going straight to the following melody note. The a-mach was crushed; Ross Cowan played *Salute to Donald*. This was a well timed tune with suspect taorluaths and crunluaths on D. The pipe was a little dull but held well; Alexis Meunier was given *Grain In Hides And Corn in Sacks* to play. His double echo on D was too open and he missed the main pulse of the ground on the low As and low Gs. This promising piper had a lovely bagpipe but some technique and expression need attention; John Mulhearn played *MacLeod's Controversy* on an excellent bagpipe which he took his time to tune properly. Some top



Christopher Armstrong, winner of the B grade strathspey and reel

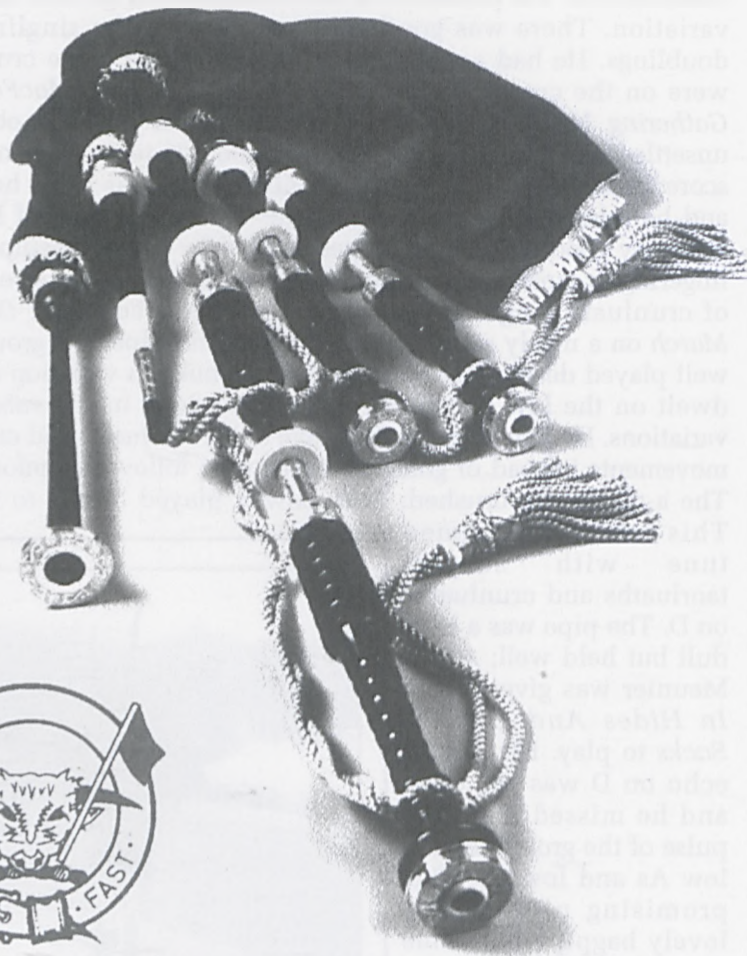
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hand work on high G could have been clearer but this was a well played tune on a very steady instrument; Lisa Morrison played that difficult tune the *Lament for Mary Macleod*. Her pipe was not on at the start and her F note was suspect. She failed to cut notes where required and thus could not bring out the melody of the tune; Darach Urquhart played the *Battle of Auldearn No1*. His pipe was not 'on' at the start and a little flat on high A and high G. It did improve as his performance progressed. He had well timed variations with good contrast. This was a good performance spoiled by an indifferent pipe; Louise Hay played *MacCrimmon's Sweetheart* on a bagpipe that was much too difficult to blow. Darado was suspect. Generally she timed and fingered the tune competently but a better pipe is required; Erin McCarthy was given *Tulloch Ard*. The pipe was pleasant. She played the ground to her feet. The taorluath could have been crisper but she had a good crunluath and a good finish to her performance; Conon Urquhart was another with a pipe that was too strong. His *Melbank's Salute* was a struggle and he broke down in the doubling of variation one; John MacPhee from Canada, another promising piper, played the *Desperate Battle*. He rushed the runs to the high A all the way through the ground with a



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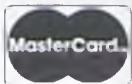
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very clipped F. Again the pipe was too strong resulting in a very forced a mach; Edward Gotstaff played *Lament for Captain MacDougall* on a rather raucous instrument. The ground was well timed however. Variation one was too staccato and his taorluaths and crunluaths need to be opened out.

Result: 1 John Mulhearn 2 John MacPhee 3 Ross Cowan
4 Alistair Brown

The Games

Thursday morning started fine for the traditional march to the games field. As always there was a big turnout of the officials and



Gold Medallist John Cairns leads the march to the games

stewards led by the Duke of Argyll, President of the Gathering, but the turnout of pipers was the worst ever. The number of pipers taking part in the march has been declining steadily over the last few years, with many avoiding this duty and going straight to the field. This year, although there were 67 pipers entered for the open events, only six played in the march to the field. The new Gold Medallist has the honour of being Pipe Major and it must have been a great disappointment to John Cairns that so few turned up to support him. Those who did deserve a mention. They were Michael Rogers, USA – the Silver Medal Winner, Greg Wilson, New Zealand, Ed Neigh, Canada, and two Scots, Anne Spalding from Broughty Ferry and Donald MacKay of the Highlanders (see Editorial page three).

Jeannie Campbell

For full results on Argyllshire Gathering see page 37:

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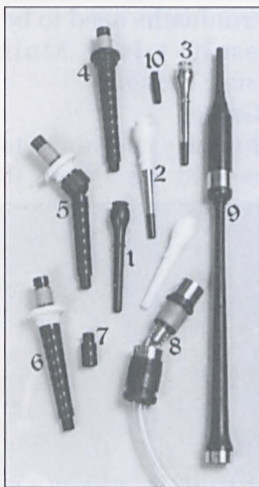
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HUTCHEON, EDINBURGH 1887-1913

James Hutcheon lived at 15 Leith Wynd, Edinburgh, at the time of the 1851 census. He lived with his brother David Hutcheon, a furniture broker aged 33 and a widower, born in Edinburgh. James is registered as unmarried aged 27 and a master turner born in Edinburgh.

The register for Edinburgh Parish has James Hutchen son of David Hutchen and Agnes Ferguson, christened 1823, Helen Hutcheon daughter of David Hutcheon and Agnes Ferguson 1826, John Hutcheon son of David Hutcheon and Agnes Ferguson 1828. (spellings as they appear in the register.)

James appears in the classified directory as a turner from 1856 to 1886. From 1856 to 1871 his address is usually given as 15 Leith Wynd but sometimes as 19 Leith Wynd. In 1871-72 he is at 11 MacDowall Street and from 1872 to 1886 at 37 Niddry Street. In the 1887-88 directory he is classified for the first time as a bagpipe maker. In 1889-90 the address changes to 153 High Street. In 1891-92 the firm becomes James and William Hutcheon and in 1896 moves to 3 Niddry Street. In 1911-12 there is another change of name, to Hutcheon and Smith, but this is only for one year. In the 1912-13 directory we have James Smith, successor to J and W Hutcheon, Highland Bagpipe Maker, 3 Niddry Street, home address 29 Jeffrey Street. In the following year there is no James Smith at either address.



James Hutcheon (2nd from right) and William Hutcheon (with pipes) outside the workshop at 3 Niddry St. Their employee James Smith (with practice chanter) later took over the business.

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The London Championship: From 1930s Idea To Piping Institution

*The London Championship being held next month in the Glaziers Hall will be the last major solo competition of the 20th century. Since its inception in the 1930 the London contest has grown in stature and is second only to Oban and Inverness in importance. In this article, by **John Shone**, we chart the progress of contest from idea to major championship.*

Back in 1932 a group of very keen pipers found themselves in London, or in the vicinity of the metropolis furthering their careers. One in particular was a highly energetic and enthusiastic amateur namely, Lewis Beaton. He had a dental practice in Twickenham and it was his enthusiasm and drive that brought the group together, and, lo and behold, the Scottish Piping Society of London was born.

The group consisted of some illustrious pipers, already household names in the piping fraternity: JB Robertson (Scots Guards) David Ross of Rosehall and Dr MacPhail. Others who were also in at the birth were a Pipe Major Puller, Charles Stewart and Bob Gillies.

David Ross was already a competing piper of renown, a Gold Medallist and well-known pupil of Willie MacLean, Kilcreggan. J B Robertson was just getting into his competing stride as it were, and was to become the dominant prizewinner of the later 30's. Archibald Campbell was to say of him later, that he rated J B the greatest march player of the first half of the 20th century. Be that as it may, one look at JB's record is enough to show that he was the man to beat.

The founding group soon got down to organising their first London competition. It was held at the London Scottish Hall at Buckingham Gate, and it was to continue at this venue until the 1970's, when redevelopment curtailed space. From the outset the contest attracted all the big names from Scotland and elsewhere. Indeed the first programmes read like a roll call of the great names from the past:

RU Brown, JB Robertson, David Ross, Hugh Kennedy, Charles Smith, Robert Reid, Owen MacNiven, Charles Scott, Andrew Bain, Charles Turnbull, Bob Hill, Archie MacNab, John Wilson, Donald MacLean of the Seaforths, Angus MacAulay, John MacDonald of the Glasgow Police, and Bob Nicol.

Clearly from the outset the London Society made a big impact on the piping world, and so it has continued down the years to the present day. Now the contest is held annually in the wonderful venue of the great Glaziers Livery Hall, London Bridge.

To hear the Bratach contest in a hall which almost seems it was built for the sound of the well tuned pipe, is an experience that should not be missed.

It is no exaggeration to say that all the great names have competed in London since the early 30's. One name stands supreme above the rest of

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those competing in the Open Gillies Cup for Piobaireachd, namely R U Brown of Balmoral. He won the coveted Gillies Cup on no less than 11 occasions, and in one period 6 years in succession.

Interestingly, during those early years there was some debate over what constituted a Great Highland pipe. In the notice to the competing pipers of 1934 there is a note drawing to their attention:-

“On the notices of the competition it was stipulated that pipers must play on the Highland bagpipe (three drones). Since this, however, would mean losing the support of the Irish pipers, and since the Society believes that it is more in keeping with the sport of competition to welcome both Scottish and Irish Pipers, this stipulation has been withdrawn. The one drone less of the Irish pipers will, of course, be taken into consideration by the Judges”.

I wonder what “consideration by the judges” was intended to mean?

We often hear the organisers of the present day contests complain that they cannot get all the competitors through the programme in one day, so we have resorted to grading or some other form of selection. The problem is not a new one. One look at those early London contest programmes shows they had just the same problems as us. In the 1936 contest, held, remember, on one day only and starting at 10 am, there were 26 players in the Open Piobaireachd, 30 in the senior MSR, 16 in the Junior March, 19 in the Class 1 MSR, eight in the amateur piobaireachd, and nine in the boys’ march under 18.

It was the practice in those days to hold a dancing contest as well! And so in addition to the above competitions we have five dancing contests with circa 35 entrants. For the pipers there was no grading, no selection (other than that done by the competitor himself). All who wanted to enter could do so and this has continued to the present time. The only major change to the event is that there is now no dancing competition.

So, what is it that makes the London contest so popular? There has not been a year since the war that it has not attracted the great and the good. It may be the atmosphere of the place. That’s what the top competing pipers have said to me over the years; it “buzzes” from early morning to late at night for the closing jig contest, and of course, there is the great Bratach contest for piobaireachd in that wonderful setting, always with a full house of several hundred. Yes, the London contest looks good for well into the next Millenium. I wonder who will be the winner of the Bratach in its centenary year 2032, not me I fear.

- *This year's contest takes place on Saturday 6th November, closing date for entries 30th October.*

The Bratach Gorm

Dr Calum MacCrimmon, a great, great grandson of Iain Dubh MacCrimmon, presented the Bratach Gorm (the Blue Banner) to the Scottish Piping Society of London (of which he was a founder member) in 1938 as a prize and as a tribute to the MacCrimmons. In order to be

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eligible to compete for the Bratach Gorm, competitors must have won first prize in one of the major piobaireachd competitions.

Dr MacCrimmon records that, according to tradition, the Bratach Gorm was first used in 1503 and matriculated in MacLeod's arms. It was the ambition of all MacCrimmons that they would reach to the honour of carrying the Bratach, an honour only for the very best amongst them. It is a tradition that MacCrimmon had a galley of sixty men and that the galley brought him to Dunvegan where he was always met by the Gillie Phìob carrying the pipes with the banner attached. In 1603 Donald Mor MacCrimmon met Donald Gorm of Sleat on the occasion of the Great Banquet at Dunvegan. Donald Mor, carrying the Banner, composed a salute to Donald Gorm as he met him in front of Dunvegan and on entering the castle he composed MacLeod's Salute. At the Banquet the Toast was "Failte MhicLeoid, Slainte MhicLeoid, Slainte an Rìgh".

The Banner was never taken from Dunvegan. Donald Ban MacCrimmon did not have the Bratach Gorm when he was killed at the Rout of Moy.

According to one tradition the MacCrimmons were descended from druids and with the Blue Banner went the mystic herb juniper.

Iain MacCrimmon MacLean records, in the Oban Times of 1939, that the composition of the original Bratach had a blue background, for the druids, with on it:



- 1 the three-towered castle for Leod of the Castle and the Sword, King of the Isles and Man, and for Olaf the Black, father of Magnus, King of Man.
- 2 the nailed bent arm with the Turkish scimitar for the head of the MacCrimmon family.
- 3 the juniper – the herb of mystic healing.

This was the design used – apart from substituting a chanter for the scimitar – for the Bratach Gorm in 1938, together with the motto of the MacCrimmons – “Cogadh no Sith” – and also for the replacement Bratach Gorm in 1991.

Dame Flora, Mrs MacLeod of Texan Mike Cusack with the Bratach Gorm
 MacLeod, tied the blue silk banner on to the pipes of Pipe Major J B Robertson, the first winner of the Bratach Gorm in 1938.

She confirmed that over 400 years ago one of her forebears at Dunvegan Castle, had presented a similar banner to the MacCrimmons.

Pipe Major Robertson won the Bratach Gorm, playing (as the Oban Times recorded) “MacCrimmon’s Lament for his Children”. As was the custom at that time, the winner was asked to play a piobaireachd on receiving the Bratach and Pipe Major Robertson played “I Got A Kiss Of The King’s Hand”.



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Sixty Years Ago And a Boy Soldier Faces Up to War



by *David Murray*

My Month

It was on Sunday, September 3rd 1939 that the Second World War began, and readers may be interested to learn what it was like to be a young piper aged 18 on that fateful day. No Scots family had come unscathed out of the Great War, which had ended just over twenty years before. Nevertheless there was, among the younger generation, no reluctance to enlist and I joined a queue of lads of my own age at the High School Yards in Edinburgh in late September. The authorities were determined that there would be no repetition of the early days of the 1914 war when the numbers of recruits had simply overwhelmed the system. We were all enlisted for three years or the duration, sworn in, given a day's pay and ration money, and sent home to await call-up. We had taken the King's shilling.

The next nine months were hard to bear. I was walking out with a girl who lived beside Redford Cavalry Barracks in Edinburgh. Before the war, she, like every other nice girl of the time, wouldn't have looked at a soldier, but attitudes soon changed and she dumped me for a trumpeter of my own age in the Royal Dragoons. His breeches and spurs did it. Rejected, I vainly tried to get into the Army, only to be turned away because I was already deemed to have been enlisted. However, when Hitler took a hand in May and June 1940, the situation changed, and I was allowed in, no questions asked. Once in uniform I started to walk out with the younger sister of the girl who had dumped me. Perhaps it was my Royal Scots glengarry that did it. Anyway, she was much the prettier of the two; what happened to the trumpeter I never knew.

I joined the Young Soldiers Company of the 10th Royal Scots then forming in Edinburgh. It was billeted at the Dalmeny Street Drill Hall in Leith. The 10th Battalion had no Pipes and Drums but I was soon nobbled by Ginger Crombie, the pipe corporal who had been on the pipe majors' course at the Castle (Ginger had failed) and knew I had been a pupil of Willie Ross's. Together we played the company on route marches all over central Edinburgh with the old favourites *Farewell to the Creeks*, *the Highland Brigade at Tel el Kebir*, and *Major John MacLennan* among others. Passing the harbour at Newhaven we always played *Caller Herrin*, to great acclaim. When we came in sight of Dalmeny Street we always broke into the *Blue Bonnets*, and the lads marched at the slope and tried to look like soldiers.

We must have been an odd-looking pair of pipers, Ginger and I. Ginger wore the Royal Stuart kilt, diced hose, and glengarry, while I

was dressed in ill-fitting battle dress, boots and gaiters, topped by the huge Cap Tam o Shanter of the day. Ginger tried in vain to win a kilt for me, without success. Still, we sounded all right! When the then Princess Royal inspected us one day in June 1940 we were reinforced by a couple of learner pipers whom Ginger had previously rejected because of a lack of tunes. Marching to the parade ground we played the *79ths Farewell* and *Dornoch Links*; marching back we played *Dornoch Links* and the *79ths*.

Eventually I was transferred to the Black Watch. The majority of pipers in the army in those days would today be regarded as badly taught, although they knew lots of tunes. I first heard the *Meeting of the Waters and the Rose Tree* played by the two pipers who accompanied us on the weekly route march. But apart from the orderly piper droning out *Johnny Cope* at reveille, *Brose and Butter* for breakfast, dinner, and tea, and *Donald Blue* at Lights Out, (all with squeaks and skirls on cold mornings) the Pipes and Drums never played in barracks, although what we now call the Crimean Reveille was sounded on the 15th of every month. It was not until years later that I discovered that all the officers and sergeants had to watch while the Pipes and Drums performed. At the time I was much too busy sweeping out under my bed and generally doing my barrack room chores to look to see what was going on.

The piper, like everyone except the officers, wore battle dress until formal guard mounting was re-introduced. When the guard marched off at 120 paces to the minute with the wretched piper trying to get his fingers round the relevant duty tune *I Am A Young Man* (no doubt wishing that he still lived with his mother), I was glad that I had left my pipes at home!

It was still the era of the compulsory church parade and on a couple of Sundays the entire Black Watch Infantry Training Centre paraded in battle dress with belt and sidearm (bayonet) and solemnly marched to church. Why, we never knew; probably some regimental anniversary. *Loch Tummelside* was the half hour warning tune and when we were all formed up one piper played the first line of what the Black Watch call *The Gathering of the Clans*. A good player, he was the younger brother of the famous Pipe Major Rob Roy DCM. I heard that he was killed in Korea after the war. The recruits were all trained to march at the drill pace of 120 to the minute. The Pipes and Drums led off at about 108 with predictably disastrous results. Next day our squad was turned out in our best battledress to march round and round the square behind the Pipes and Drums as the RSM with pace stick and stop watch tried to sort things out.

The Royal Scots and the Black Watch were and are first class regiments and I am proud to have served in the First of Foot, and also to have worn the red hackle of the 'Black Watch of the Battles, first in the field and last to leave'.

Letters to the Editor

Hostile Attitude

Sir,

In the second part of the J. MacFadyen Memorial Lecture, Mr Roderick Cannon says, "We pipers are so used to thinking of the non-piping world as basically a hostile environment...". I would like to share a thought with you about this.

As an amateur piper who happens to be also a professional bass player, I kind of have a foot at each side, and there are at least two things that, I think, contribute to create that somewhat hostile attitude. Probably the main reasons are bad pipers or bad sounding instruments, but there are other reasons as well. One is the pipe chanter scale. It takes time to get used to, for a non-piper musician, a different tuning. Basically, this is the same reason that make us difficult to enjoy, for example, Far East music at our first hearing of it.

Another possible reason, I guess is our piping jargon, which makes us accept, for instance, wrongly written music, at least according to the non-piping world standards. For instance: a wonderful book like the Kilberry, has a constant misuse of repetition brackets. These should be written at the end of each first ending, instead of at the end of the second one, and this little difference would make any musician non-familiar with this piper's common practice to read the sheet as any musician other than a piper would. Another example is the omission or misuse of anacrusis, or our use of "dot & dash" where triplets should be written.

One can read an analysis of compositions by people who do not have an idea of what a minor chord is. Of course, as a piper, I have my own opinion about matters like this, but as a professional musician, I can understand why, say, a classical trained arranger would read the same analysis with a hostile attitude.

I'm not proposing that this thing and others should be revised or changed at all, but, perhaps, a better understanding of the reasons that maintain, to a certain extent, that hostility would give us the tools to fill the gaps between pipers and non-pipers, so to regain our deserved place among other musicians. And of course, if we do want to be respected as peers among the musicians' community, we should at least behave as musicians (and I mean as the good ones, of course).

Yours

Fabian Martin, Buenos Aires

Highland Dress

Sir,

Three cheers for your editorial in August. At last an authoritative voice speaking up for higher standards of dress.

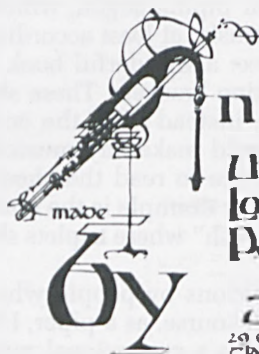
It may be that the kilt tucked into the hose tops, all too often seen these days is a result of the kilt sliding down because it is not worn tightly enough. When the Highland regiments were issued with the kilt at the end of the Second World War there were no straps and buckles

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on them (I still have mine). We wrapped them round, held the top corner of the inner panel in the left hand, the top corner of the outer one in the right, breathed in as much as possible and pulled. It was like a corset and was held in place by a kilt pin (a giant safety pin) at waist level on the right hand side. The pin was hidden by the jacket or, if in shirt sleeve order, by the waist belt. Another cause of the problem may be the false belief that the top of the kilt should be in the same position as the waistband of the trousers whereas, of course, it should be higher than the waist.

May we add coloured socks to the campaign? White ones were rarely seen in 'the good old days' but are fast becoming universal. How they glare at us. Coloured ones look so much better. The cost of coloured knitting wool is the same as white knitting wool. The cost of white and plain coloured manufactured ones is the same so why not look smart? Tartan or diced hose look best of all but most of us must save up a long time for them.

Yours,

Harry Piper, Castle Douglas, Kirkcudbrightshire

Reveille

Sir,

In the editorial of the April issue, Vol. 51 No. 7, regarding the playing of *Marching Through Georgia* I have been informed of an incident that took place when the Argylls were based at Dunoon in the very early days of the war in 1939.

The duty piper played for reveille, but despite his playing there was no stirring of the Argylls, so then he played *South of the Border*. This had the desired effect with every window being thrown open amid much shouting and no doubt cursing. Questions were shouted out, "Who's that idiot playing at this time of morning?", "Who gave permission for that tune?"

The piper was duly brought in front of his C.O. who by all accounts was bristling with rage. Rumours in the billets that he the piper was going to be court-martialled and thrown in the glass house. However, the piper's defence was that no one stirred when playing the normal duty reveille tune(s) so he decided to try another tune and *South of the Border* was the first to come to mind. The C.O. decided that the piper be confined to barracks for a period of time and not to repeat his alternative tune.

I was told of this incident by Mr Dennis MacNeill who served with the Argylls and was taken prisoner with the rest of the battalion at St Valery.

The piper incidentally was Kenny Lawrie, the brother of P/M Ronald Lawrie of Oban. I wonder how many other such incidents have occurred, where popular tunes have been played on the pipes in order to wake up the soldiers etc.?

Yours,

Hugh Major, Appin

Henderson Pipes

Sir,

I received some new information concerning the 'Henderson' bagpipe, photographs of which I sent to you in July. I recently sent the blowpipe and blowpipe stock off for repair of some cracks. The man doing the repairs telephoned me yesterday and told me that what everybody has thought were ivory mounts are actually not ivory at all. He said the mounts were made of 'paper micarta'. Could this be another name for celluloid? Might there be records of what firms used either in the production of imitation ivory mounts?

Yours,

Paul Hinson, Illinois

Ivory

Sir,

This may be of interest to some traditionalists out there, but will concern those worried about the African Elephant. In July the Japan took delivery of their first legal shipment of 50 tons (approx. 5,000 tusks) of African elephant ivory since 1989. The ivory was exported to Japan from the African states of Botswana, Namibia and Zimbabwe. This having been approved by the CITES convention who originally banned the trade of ivory 10 years ago.

Although we may not see ivory exports to other countries for some years to come, it might not be impossible that bagpipes could be made with ivory mounts once again sometime in the future. Unless of course everyone becomes so used to the plastic mounts that no one cares.

Yours,

Andrew Gilhooley, Tokyo

P/M Angus

Sir,

May I add to your excellent obituary of P/M Angus MacDonald? It was, I suppose, in the late 60s that I got to know Angus well – he was a frequent visitor on the London scene. At one of the London contests I happened to mention in passing how hard it was finding the money to keep my Boys Brigade band (I was responsible for the pipes and rums of the 5th Croydon BB at the time). He asked me what I was short of, and among other things, I of course mentioned pipe chanters. He asked me the make we played and I replied 'all sorts from modern Hardie through to 100 year old Henderson!'

We said no more about it and we both went off to tune for the contest. However, some two weeks later, through the post came six matched Hardie chanters with a short note from Angus saying he hoped they would help the boys.

He did this without a request or prompting from me—a most thoughtful, kind and generous act.

Yours,

John Shone, Shrewton, Wilts

Street Pipers

Sir,

The sound of the Highland bagpipe is not always an enjoyable experience. Indeed, there have been occasions when I would have preferred to listen to Huan Yi's Three Transpositions on Plum Blossom arranged for the seven stringed Chinese zither.

Piping gives pleasure when the performer is technically a master of the instrument, when the sound of the pipe is close to perfection and when these requisites are combined in an inspired performance. Experience teaches us when and where we are likely to hear piping of this quality and we look forward to such an event with anticipation. What the public should not have to tolerate is indifferent piping being imposed on them.

Yet, that is precisely what those whose business takes them to central Edinburgh are compelled to suffer. There is no escape from this assault on the ears by wall to wall piping until the snell winds of autumn drive the perpetrators and their instruments indoors.

The Festival Fringe is now regulating performers who wish to give advance publicity to their acts by means of street performances. Their place and time are now specified. Would that the City of Edinburgh take powers to restrict pipers in a similar fashion; with the addition that only players of proven ability would be licensed to perform. In this way, piping would be valued as an experience to look forward to just as performances of the Edinburgh City Police Pipe Band were one of the highlights of the Festival in the days when the band was winning World Championships.

I recently came across the following paragraph in Robert Louis Stevenson's "Edinburgh – Picturesque Notes":-

"There is a silly story of a subterranean passage between the Castle and Hollyrood, and a bold Highland piper who volunteered to explore its windings. He made his entrance by the upper end, playing a strathspey; the curious footed it after him down the street, following his descent by the sound of the chanter from below; until all of a sudden, about the level of St Giles's the music came abruptly to an end, and the people in the street stood at fault with hands uplifted. Whether he was choked with gases, or perished in a quag, or was removed bodily by the Evil One, remains a point of doubt; but the piper has never again been seen or heard of from that day to this. Perhaps he wandered down into the land of Thomas the Rhymer, and some day, when it is least expected, may take a thought to revisit the sunlit upper world. That will be a strange moment for the cabmen on the stance beside St Giles's when they hear the drone of his pipes re-ascending from the bowels of the earth below their horses feet!"

All that is required is a grant from the Millennium Fund to re-discover the entrance to the underground passage and encourage the offending pipers to follow their 18th century predecessor.

Yours,
Ian K. Murray, Edinburgh

Hints for Beginners

Looking back over these hints or beginners I have covered most of the doublings but have not referred to the double high A. One of the easiest doublings to play is the double high A, and yet players, who otherwise play good open doublings on E, F and C which are much more difficult, very often play the double high A so fast that the high G slur is inaudible. Thus the value of the doubling is lost. It might be said that this is not only a hint for beginners; many experienced players also slip into the bad habit of playing it too fast. The reason for beginners playing it fast is probably because it is so easy that they enjoy getting it up to speed and then overdo it. A good example of the double high A that should be heard distinctly is the one at the beginning of the second part of *Highland Laddie*; another is the one in the first part of *The Earl of Mansfield*. Both of these emphasise a beat. Like most doublings the double high A is sometimes applied where it is not necessary, but where it is correctly in place it should be played with a sufficiently long high A with a heavy G gracenote or slur so that the 'doubling' effect is obvious.

Dugald B. MacNeill

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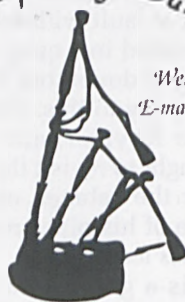
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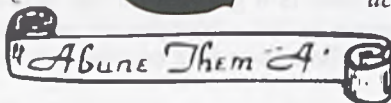
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Results

Argyllshire Gathering

Gold Medal

1. John Cairns; 2. Stuart Sheddon; 3. Alan Bevan; 4. Leslie Hutt; 5. Stuart Liddell

Senior Piobaireachd

1. William McCallum; 2. P/Sgt Gordon Walker; 3. Michael Cusack; 4. Robert Wallace

Silver Medal

1. Michael Rogers; 2. Cpl Donald MacKay; 3. Anne Spalding; 4. John Burnett; 5. Andrew Hayes

MacGregor Memorial

1. John Mulhearn; 2. John MacPhee; 3. Ross Cowan; 4. Alistair Brown

March A Grade

1. Andrew Mathieson
2. John Angus Smith
3. John Cairns
4. Niall Stewart
5. Alan Bevan

March B Grade

1. Chris Armstrong
2. James MacHattie
3. Brendan Eade
4. Herve Le Floch
5. Ann Gray

S&R A Grade

1. Roddy Macleod
2. Douglas Murray
3. John Patrick
4. Greg Wilson
5. John Cairns

S&R B Grade

1. Margaret Houlihan
2. Brendan Eade
3. Chris Armstrong
4. James MacHattie
5. Innes Smith

Jig

1. Gordon Walker
2. Donald MacPhee
3. Ian Hurst
4. John Angus Smith

Junior March, Strathspey & Reel (Local)

1. Angus Morrison; 2. Lorne MacDougall; 3. Aidan Finlayson; 4. John Gemmell

March (Local)

1. Jean Morrison

Strathspey & Reel (Local)

1. Jean Morrison; 2. Iain MacIntyre

Callander Games

The piping events were combined senior and junior but juniors played their own choice while the seniors had to submit three of each type of tune. Eleven pipers entered. Inevitably, given the difference in age and experience, there were big gaps in the standard. However, as the results show, two young men with a great future ahead of them showed that ability is not always governed by age.

The results were:

March, Strathspey & Reel: 1 Gordon Moultrie 2 Alan Paterson 3 John Little 4 Scott McKillop.

Hornpipe & Jig: 1 Gordon Moultrie 2 John Little 3 Scott McKillop 4 Tom Dingwall.

The judge was Angus J. MacLellan.

Dornoch, 6th August

Senior

Piobaireachd: 1 Gordon Walker, *Lament for MacSwan of Roaig* 2 Colin MacLellan, *The Red Speckled Bull* 3 Niall Matheson, *The Battle of Auldern (No 1)* 4 Jenny Hazzard, *Lament for the Children*.

March: 1 Gordon Walker 2 Finlay MacGhee 3 Lorne Cousin 4 Neil Walker.
Strathspey & Reel: 1 Gordon Walker 2 Lorne Cousin 3 Calum MacKenzie 4 James Stewart.

Jig: 1 Gordon Walker 2 James Stewart 3 Niall Matheson 4 Lorne Cousin.

Overall (The Thomson Medal): Gordon Walker.

MSR Overall (William Sutherland Memorial Shield): Gordon Walker.

Junior

Under 18

Piobaireachd: 1 Colin Gordon, Inverness 2 David Falconer, Inverness 3 Maireard Green, Achiltibuie.

15-18 Years

March: 1 Maireard Green 2 David Falconer 3 Colin Gordon

Strathspey & Reel: 1 Maireard Green 2 David Falconer 3 Colin Gordon.

Jig: 1. Colin Gordon 2 David Falconer 3 Maireard Green

Under 15

March: 1 Joanne Shaw, Strathnaver 2. Ruairidh MacLeod, Portmohomack.

The judges were Joe Henderson and Finlay MacRae for piobaireachd and Sandy Forbes and Campbell McGuigan for ceol beag.

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Tain, 7th August

Senior

Piobaireachd: 1. Niall Matheson, *Battle of Auldearn (No. 1)* 2 Donald MacKay, *Clan Campbell's Gathering* 3 John Don MacKenzie, *The Desperate Battle of the Birds* 4 Euan MacCrimmon, *You're Welcome Ewen*.

March: 1 Niall Matheson 2 Donald MacKay 3 Calum MacKenzie 4 John Don MacKenzie.

Strathspey & Reel: 1 Niall Matheson 2 James MacPhee 3 Calum MacKenzie 4 Donald MacKay

Jig: 1 Niall Matheson 2 Euan MacCrimmon 3 Calum MacKenzie 4 Donald MacKay.

Overall: Niall Matheson.

Junior

18 Years and Under

Jig: 1 Strath Urquhart 2 Conon Urquhart 3 Kenny MacLean 4 James Craig.

16-18 Years

March: 1 Colin Gordon

Strathspey & Reel: 1 Colin Gordon

Overall: Colin Gordon

15 Years and Under

March: 1 Strath Urquhart 2 David Falconer 3 Mairearad Green 4 Conon Urquhart

Strathspey & Reel: 1 Strath Urquhart 2 Ruairidh MacLeod 3 Conon Urquhart 4 David Falconer

Overall: 1 Strath Urquhart

The judges were John D. Burgess for piobaireachd and James Jackson for ceol beag. The Games are sponsored by Glenmorangie who donate a bottle of Glenmorangie single malt whisky to each winner of the senior piping events, in addition to the prize money.

The Lochaber Gathering Tuagh Óir Competitions, 31st July

Despite his hectic global schedule, Sir Cameron MacIntosh, the West End impresario, flew from the south of France in a private jet to Glasgow Airport followed by a chartered helicopter to Fort William, in order to be present at the Lochaber Gathering Tuagh Óir Piping Competitions. In his capacity as joint promoter and sponsor, he was keen to support this prestigious event.

He was delighted with what he heard, commenting, "The bagpipes have a unique, stirring, wonderful sound and are somehow 'wild' and musical at the same time. They make the hairs stand up on the back of my neck". Fear-an-tighe for the morning and afternoon sessions was Mr Allan MacPherson of Sheilfoot. Many were to take advantage of two days of free piping and were privileged to hear some of our most notable pipers, past and present, give inspired performances. Chieftain for this year was Dr Hugh Hepburn, another grand supporter of the event.

The winner of the solid gold Masters Tuagh Óir was P/M John D. Burgess, MBE who gave a beautiful musical rendering of Too Long in This Condition. He was also to pip Mr Arthur Gillies for the overall Lochaber Gathering Masters Gold Medal.

In the Seniors' Tuagh Óir, it was the excellent pipe of P/M Roddy MacLeod that won the day with an immaculate performance of The Old Men of the Shells. Both the Senior March and Strathspey & Reel events were won by Mr Willie McCallum, with P/M Roddy MacLeod winning the Hornpipe & Jig event. Lochaber Area Council Convenor Mrs Olwyn MacDonald presented the prizes on the Friday evening, while on the Saturday the privilege fell to Dr Hepburn.

Fittingly, Lochaber was not to forget the sad loss of P/M Angus MacDonald and P/M Alec MacDonald, two gifted piping sons, and with due respect marked the occasion with an eloquent tribute from fear-an-tighe the Rev. Donald MacQuarrie followed by the playing of Lochaber no More by piper Allan MacColl.

The full results were as follows:

Masters

Tuagh Óir: 1 P/M John D Burgess 2 Arthur Gillies 3 John MacDougall 4 Dr Hugh Hepburn

March: 1 P/M John D Burgess 2 Arthur Gillies 3 John MacDougall 4 Rona MacDonald.

Strathspey & Reel: 1 Arthur Gillies 2 P/M John D. Burgess 3 Rona MacDonald, 4. John MacDougall

Hornpipe & Jig: 1 Arthur Gillies 2 P/M John D Burgess 3 Rona MacDonald 4 John MacDougall

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Robert Watt, Northern Ireland, with the Macallan Trophy

Senior

Tuagh Óir: 1 P/M Roderick MacLeod 2 William McCallum 3 P/M Brian Donaldson 4 P/Sgt Gordon Walker.

March: 1 William McCallum 2 P/Sgt Gordon Walker 3 Allan MacColl 4 P/M Brian Donaldson 5 Arthur Gillies 6 Peter Hunt.

Strathspey & Reel: 1 William McCallum 2 P/M Roderick MacLeod 3 Dr Angus MacDonald 4 P/Sgt Gordon Walker 5 P/M Brian Donaldson 6 Allan MacColl

Hornpipe & Jig: 1 P/M Roderick MacLeod 2 William McCallum 3 P/Sgt Gordon Walker 4 P/M Brian Donaldson 5 John Patrick 6 Arthur Gillies.

18 and Under Piobaireachd: 1 John Mulhearn 2 Duncan Grant 3 Colin Gordon 4 Tristin Wilson 5 Matt Kline

March, Strathspey & Reel: 1 Duncan Grant 2 John Mulhearn 3 Colin Gordon 4 Matt Kline 5 Tristin Wilson.

Jig: 1 Matt Kline 2 Duncan Grant 3 John Mulhearn 4 Colin Gordon 5 Tristin Wilson

15 and Under

Piobaireachd: 1 Alister Brown 2 Conon Urquhart 3 Strath Urquhart 4 David Falconer 5 Kenny MacLean

March, Strathspey & Reel: 1 Strath Urquhart 2 Kenny MacLean 3 Conon Urquhart 4 Ross Campbell 5 David Falconer

Jig: 1 Alister Brown 2 Strath Urquhart 3 Conon Urquhart 4 Kenny MacLean 5 Martin MacBeath

The judges were – P/M Roddy MacLeod, Willie McCallum, P/M Brian Donaldson, P/M Ronald Lawrie, P/M John D. Burgess, Iain McLeod, John MacDougall and Mrs Rona MacDonald.

Lorient Festival, Brittany

Macallan Trophy: 1 Robert Watt 2 equal Alexis Meunier and Brian Elrick 4 Willie McCallum 5 Herve Le Floch

Lorient Piob: 1 Willie McCallum 2 Robert Watt 3 Alexis Meunier 4 Gordon MacLean 5 Loic Denis

Judges: John Wilson, Bob Worrall, Jacques Pincet

Lorient Bands: 1 Kemperle 2 St Andrews 3 Deeside Caledonia 4 New Ross 5 Strathclyde Fire

North Uist

Novice 2/4 March Under 16

1. Donald Macrury, Benbecula; 2. Karen Gunn, Lochmaddy

Junior March, Strathspey and Reel Under 18

1. D Macrury; 2. J.A. Macinnes, Sollas; 3. D. J. Macaulay, Nairn

Chanter Under 15 Uist and Barra

1. Ruairidh Macdonald, Sollas

Chanter Under 14 Beginners

1. Finlay Caird; 2. Paul Gibson

Chanter Under 14 Novice Local

1. Ruairidh Macdonald

Piping Under 16 Local 6/8 March

1. J. A. Macinnes

Piobaireachd Open

1. Graham Roy, Blanefield; 2. D. J. Macaulay, Nairn; 3. D. Macdonald, Benbecula

Marches

1. Graham Roy; 2. D. J. Macaulay; 3. Angus Macdonald, Tigharry

Strathspey & Reel

1. Graham Roy; 2. D. J. Macaulay; 3. A. Macdonald; 4. D. Macdonald

Jigs

1. Graham Roy; 2. D. Macdonald; 3. D. J. Macaulay; 4. A. Macdonald

Royal Celtic Society Prize

Graham Roy

Glenurquhart Games

Senior

Piobaireachd

1. Stefan Bender 2 Ewan Boyd 3
Brendan Eade 4 Leslie Hutt 5 DJ
McIntyre

March

1 DJ McIntyre 2 B Eade 3 E Boyd 4 L
Hutt 5 S Bender

Strathspey & Reel

1 B Eade 2 DJ McIntyre 3 Mark Weymss
4 L Hutt 5 E Boyd

Jig

1 B Eade 2 S Bender 3 Ross Shand 4 E
Boyd 5 M Weymss

Junior

Piobaireachd

1 Darroch Urquhart 2 Colin Gordon 3
David Falconer

Under 15

Andrew MacDonald

March, Strathspey & Reel

1 D Urquhart 2 C Gordon 3 D Falconer

Under 15

Kenneth MacLean

Judges: James Burnet, Alan Forbes,
Angus MacPhee, Malcolm McRae, Neill
Mulvie.

Birnam Highland Games

Juniors Confined

Feeont Rosebowl March

1 Gary Brown, Murthly 2. Daniel Cairns,
Birnam

Ladyhill Trophy Jigs

1 Gary Brown

Open Junior Shield

1 Robert Barnes Jnr, Methil 2 Gary
Brown 3 Cameron Barnes, Methil 4
Douglas McGregor, Meigle

Open

March

1 Alasdair Gillies 2 Greg Wilson 3 Rob
Crabtree 4 Iain Speirs

Strathspeys & Reels

1 Iain Speirs 2 Alasdair Gillies 3 John
Angus Smith 4 Colin McLellan

Jigs

1 Alasdair Gillies 2 Gordon McLean 3
Greg Wilson 4 Jeannie Hawes

Piobaireachd

1 John Angus Smith 2 Iain Speirs 3

Stuart Shedden 4 Colin McLellan

Sinacoco Cup – Most points overall

Alasdair Gillies

Donald Stuart Fotheringham Memorial Shield for Piobaireachd

John Angus Smith

Strathpeffer Highland Gathering 14 August

15 – 18 Piobaireachd

1 Darrach Urquhart, Kyle of Lochalsh 2
Strath Urquhart, Kyle of Lochalsh 3
Conon Urquhart, Kyle of Lochalsh 4
Colin Gordon, Inverness

15 – 18 March

1 C Gordon 2 S Urquhart 3 Craig Ross 4
C Urquhart

15 – 18 Strathspey & Reel

1 D Urquhart 2 S Urquhart 3 James Craig
4 C Urquhart

Judge of Junior events Finlay
MacRae, Dingwall

Senior Open Events

Piobaireachd

1. Leslie Hutt, *Lament for the Only Son* 2
Fiona MacKay, *Too Long in this
Condition* 3 John Don MacKenzie, *Clan
Ranald's Salute* 4 Ross Shand,
Corrienessan's Salute

March

1 J MacKenzie 2 Alister Fraser 3 L Hutt 4
Calum MacKenzie

Strathspey & Reel

1 C MacKenzie 2 J MacKonzie 3 A Fraser
4 L Hutt

Jig

1 J MacKenzie 2 R Shand 3 F MacKay 4
A Fraser

Judges Iain MacFadyen & Sandy
Forbes

Best Senior Piper: John Don MacKenzie

Best Junior Piper: Darach Urquhart

Helmsdale Highland Gathering 21st August

Senior Open

Piobaireachd

1 John Don MacKenzie, Dornie 2 Donald
MacKay, The Highlanders 3 Alister
Fraser, Achiltibuie 4. Niall Stewart,
Alness

Results

Argyllshire Gathering

Gold Medal

1. John Cairns; 2. Stuart Sheddon; 3. Alan Bevan; 4. Leslie Hutt; 5. Stuart Liddell

Senior Piobaireachd

1. William McCallum; 2. P/Sgt Gordon Walker; 3. Michael Cusack; 4. Robert Wallace

Silver Medal

1. Michael Rogers; 2. Cpl Donald MacKay; 3. Anne Spalding; 4. John Burnett; 5. Andrew Hayes

MacGregor Memorial

1. John Mulhearn; 2. John MacPhee; 3. Ross Cowan; 4. Alistair Brown

March A Grade

1. Andrew Mathieson
2. John Angus Smith
3. John Cairns
4. Niall Stewart
5. Alan Bevan

March B Grade

1. Chris Armstrong
2. James MacHattie
3. Brendan Eade
4. Herve Le Floch
5. Ann Gray

S&R A Grade

1. Roddy Macleod
2. Douglas Murray
3. John Patrick
4. Greg Wilson
5. John Cairns

S&R B Grade

1. Margaret Houlihan
2. Brendan Eade
3. Chris Armstrong
4. James MacHattie
5. Innes Smith

Jig

1. Gordon Walker
2. Donald MacPhee
3. Ian Hurst
4. John Angus Smith

Junior March, Strathspey & Reel (Local)

1. Angus Morrison; 2. Lorne MacDougall; 3. Aidan Finlayson; 4. John Gemmell

March (Local)

1. Jean Morrison

Strathspey & Reel (Local)

1. Jean Morrison; 2. Iain MacIntyre

Callander Games

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The judge was Angus J. MacLellan.

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Strathspey & Reel: 1 Gordon Walker 2 Lorne Cousin 3 Calum MacKenzie 4 James Stewart.

Jig: 1 Gordon Walker 2 James Stewart 3 Niall Matheson 4 Lorne Cousin.

Overall (The Thomson Medal): Gordon Walker.

MSR Overall (William Sutherland Memorial Shield): Gordon Walker.

Junior

Under 18

Piobaireachd: 1 Colin Gordon, Inverness 2 David Falconer, Inverness 3 Mairearad Green, Achiltibuie.

15-18 Years

March: 1 Mairearad Green 2 David Falconer 3 Colin Gordon

Strathspey & Reel: 1 Mairearad Green 2 David Falconer 3 Colin Gordon.

Jig: 1. Colin Gordon 2 David Falconer 3 Mairearad Green

Under 15

March: 1 Joanne Shaw, Strathnaver 2. Ruairidh MacLeod, Portmohomack.

The judges were Joe Henderson and Finlay MacRae for piobaireachd and Sandy Forbes and Campbell McGuigan for ceol beag.

Diary

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am, Glasgow Cathedral

RADIO HIGHLIGHTS

- Oct 3** Cailean MacLean with a Highland edition of Pipeline
Oct 10 Field Marshal Montgomery Pipe Band
Oct 17 Jenny Hazzard
Oct 24 Iain MacInnes presents Pipeline
Oct 31 Glenfiddich Championship 1
Nov 7 Glenfiddich Championship 2
Nov 14 Iain MacInnes presents Pipeline

The BBC's Pipeline programme can be heard on FM 92.4/97.7 MHz; MW 810 (Dumfries 585) and on Radio nan Gaidheal FM 103.5-105 at 5 pm on Sundays. Contact Iain MacInnes, Senior Producer, Pipeline, Room 220, BBC Radio Scotland, Queen Margaret Drive, Glasgow, G12 8DG.

OVERSEAS

- Oct 2** Jim McGillivray recital; Antigonish, Nova Scotia contact:
scott.williams@ns.sympatico.ca
Oct 8 Mike Cusack recital, University of Hartford, CT, Contact Gary
McBride (0860) 768 - 4228

Pipe Band Snippets

- ◆ P/M Michael Grey of the Peel Regional Police band in Ontario, Canada, has resigned to concentrate on his solo piping and business career. The new pipe major is expected to be John Elliot the current Pipe Sergeant and a former member of the Muirhead and Sons pipe band. Peel are regular winners on the Ontario circuit and were just outside the prizelist at this year's World Championships. They have made a big impression since Michael Grey took over. Under his leadership they staged a number of pipe band concerts and produced a successful CD 'Waulking the Beat'.
- ◆ Dumbarton and District pipe major, Mark Bennett, has returned to home territory and taken over Torphican and Bathgate pipe band. Mark hopes he can re-establish the local band's reputation after a highly successful spell at Dumbarton
- ◆ Pipe Major Tom Anderson has retired from his post at Wallacestone and District. Tom had been in charge of the band for 27 years and is handing over the reins of power to his son David. In his time, Tom took the band up through the grades to winning the Grade Two World Championship. He now plans to concentrate on his reed making business and to teaching youngsters for the band, the oldest civilian pipe band in the world.





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Practice Pipes

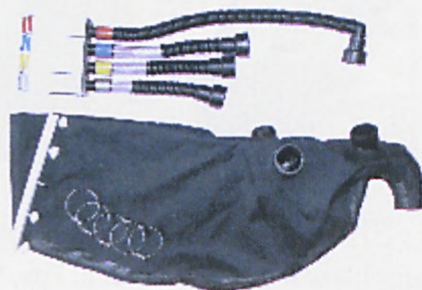


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