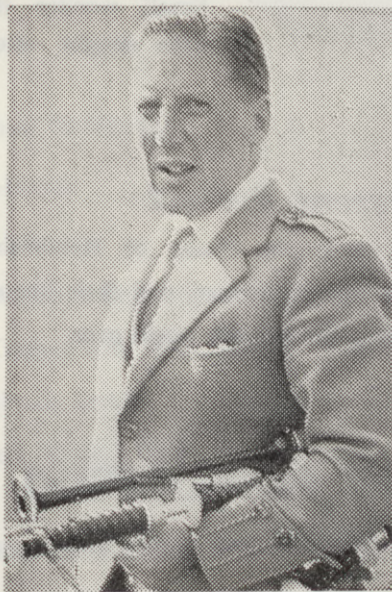




Piping Times

Vol. 20, No. 12. September, 1968.



1/6



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Piping Times

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COVER PICTURE :

Thomas Pearston—Oban Gold Medallist, 1968.

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Editorial

Every year the store of knowledge on piping increases, and every year it diminishes a little. Another summer has brought a thousand new tales to be told and re-told until those who remember these recent hot, merry, mad days and crazy nights have passed to the last happy piping grounds. And every year we forget a little, or the details become fuzzy and confused.

The same is true of all branches of human society and endeavour, and of all cultures. The sad thing is that this principle should operate on our priceless oral tradition. In an age of technological advance there should be no shortage of people running around collecting the old stories, the legends, the sagas—but there is. Most of the tape recorders seen in piping circles in Scotland are of the hidden-up-the-jumper pirate variety, let's-find-out-how-the-hell-he-does-it we'll-show-them-back-home type.

Of course the time is not ripe for the establishment of an organisation which could properly look after these aspects of the piping heritage. The College of Piping should do this, but fortunately visiting pipers from overseas have carried the word back that, contrary to the previous belief, the College of Piping is not quite as big as Glasgow University. It is practically certain that within the next decade the organisation of piping will be put on a sound, government-approved basis, but although we only die a little every year, in ten years we could lose a lot which would never be recovered.

Most adults who begin to take an interest in piping are astounded to find how little written information there is on the subject. Only a very little of any branch of piping can be learned from published books, because the knowledge is just not written down. Those who know and are the guardians of our tradition have a duty to record it as fully and as speedily as possible. The old way of life has changed so much that oral tradition is no longer a dependable way of keeping records.

ADDRESS WANTED.—We would like to know the address of Mr. C. MacLeod Williamson, composer of "Angus Sutherland" and other jigs. Any help would be appreciated.

The Argyllshire Gathering

RESULTS :

MONDAY, 26th AUGUST.

Piobaireachd—The Highland Society of London's Gold Medal—1st, Thomas Pearston, Glasgow ("Melbank Salute"); 2nd, John MacDougall, Arbroath ("Beloved Scotland"); 3rd, Sgt. J. Slattery, 1st Bn. Scots Guards ("Lament for the Only Son"); 4th, John Wilson, Campbeltown ("Glengarry's March"); 5th, Malcolm MacRae, Hamilton ("Lament for Patrick Og").

Judges—Capt. D. R. MacLennan, Lt. J. A. MacLellan, Peter Bain.

Open Piobaireachd—A. & S. H. Cup—1st, John MacFadyen, Glasgow ("Rory MacLeod's Lament"); 2nd, John MacDougall, Arbroath ("Lament for the Laird of Annapool"); 3rd, Malcolm MacRae, Hamilton ("My Dearest on Earth"); 4th, Duncan MacFadyen, Johnston ("MacDonald's Salute").

Judges—Mr. A. G. Kenneth, Mr. James Campbell.

TUESDAY, 27th AUGUST.

March, Strathspey and Reel (Former Winners)—1st, Iain A. MacLellan, City of Glasgow Police; 2nd, Hector MacFadyen, Pennyghael; 3rd, Hugh A. MacCallum, Bridge of Allan.

Judges—Major L. Balfour-Paul, Lt. J. A. MacLellan.

Marches—The Argyllshire Gathering Silver Medal—1st, James MacIntosh, Dundee; 2nd, William J. Morrison, Bornish; 3rd, Arthur G. Gillies, Kilchrenan; 4th, Kenneth Macdonald, Glasgow; 5th, Capt. Ian C. Cameron, Edinburgh.

Judges—Mr. James Campbell, Capt. D. R. MacLennan.

Strathspeys and Reels—The Royal Scottish Pipers' Society's Star—1st, Iain MacFadyen, Glasgow; 2nd, John Graham, Avonbridge; 3rd, Malcolm MacRae, Hamilton; 4th, Kenneth Macdonald, Glasgow; 5th, Andrew Wright, Paisley.

Judges—Mr. A. G. Kenneth, Mr. Peter Bain.

Marches (Local)—1st, William D. MacLean, Tiree; 2nd, George F. Crawford, Oban; 3rd, Alastair MacFarlane, Oban.

Strathspeys and Reels (Local)—1st, William D. MacLean, Tiree; 2nd, Alastair Macfarlane, Oban; 3rd, George F. Crawford, Oban.

George Duncan Cup—Won by William D. MacLean, Tiree.

Judges—Mr. A. G. Kenneth, Major L. Balfour-Paul.

Tune of the Month by James E. Scott

"CRODH CHAILEIN" and "WITHIN A MILE OF EDINBURGH TOWN"

In reply to the Rev. Howard G. Welch's letter in "Piping Times" for July, I offer these notes on above tunes.

"Colin's Cattle" exactly translates the Gaelic name "Crodh Chailein" for this tune. It has Gaelic words associated with it. Among many notices and descriptions, it has been described as a "wonderful strain of pastoral melancholy, rendolent of the heathery brae and breezy moorland, breathing a sweet tender spirit of the past and instilling upon the mind a pleasing enchantment". The tune is said to be native to Lochaber but we think this is more than doubtful, the tune is known throughout the length and breadth of the Scottish Highlands, and is a great favourite with all.

"Crodh Chailein" is said to be very old, and no composer's name is known. But Highland tradition steps in and supplies us with one in the shape of a fairy, who crooned this melody as she milked the hinds on the hillside, for "Colin's Cattle" were no other than the deer.

It is a well known fact that hinds and other animals give their milk more freely if they are soothed by the milker crooning a sweet melody. Of all the influences to soothe an irritated or sulky cow, and make her give her milk freely, the tune of "Crodh Chailein" is considered the most powerful among Highland dairymaids, and consequently it is a great favourite with them. And to it crooned by a mother many a fretful child has been lulled to sleep.

Crodh Chailein, mo chridhe,
Crodh Iain, mo ghaoil,
Gun tugadh, crodh Chailein,
Am bainn air an fraoch.

is the first verse of one Gaelic song to the tune. It has been very freely translated into English by Mrs. Grant of Laggan. The tune has the further distinction of having given its name to a distinguished literary club in Edinburgh. This club met regularly in a tavern in the Anchor close, kept by one Daniel Douglas, who knew Gaelic, and whose favourite song was "Crodh Chailein", and he was called upon to sing it at the close of every jovial evening. Robert Burns, when in Edinburgh, was a member of this club, and he has commemorated it in verse.

As I cam' bye Crochallen, etc.

There are other verses sung to "Crodh Chailein" which tell rather a tragic story. A man was suspected of having killed his wife, and

the unfortunate woman's brothers came to charge him with the murder and to avenge her death. As they came to his door late at night, they heard the man whose life they sought crooning this plaintive song to his little motherless child. As they listened to his words of sorrow, they sheathed their dirks, and returned home convinced that he was not the slayer of the woman he mourned in such pathetic verses. This set of verses is almost as popular with dairymaids as the "Crodh Chailein" one.

Cha till mo bhean chomain,
Cha till mo bhean ghaoil,
Cha till mo bhean chomain,
Bean thogail nan laogh.

and so on for ten verses. No English version of this song is available.

"Within a mile of Edinburgh town" is easily dealt with. The words now associated with the tune are an altered and improved version of a song by Tom D'Urfey of facetious fame. Even so, the song is a poor thing. The melody is the work of James Hook, a popular composer of the eighteenth century, and father of the gifted literateur, Theodore Hook. Both writers of the words and music were Englishmen, and thus the tune is entirely of English origin. Perhaps it is the best imitation of our melodic and lyric characteristics ever attempted.

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Notices of Pipers

This is a further instalment of the "Notices" compiled by Lt. John MacLennan, revised by Major I. H. MacKay Scobie, with further additions by Archibald Campbell, Kilberry. We are indebted to Captain D. R. MacLennan for permission to publish these.

It should be noted that the last revision took place in 1948, so modern pipers are not featured and information on the previous generation is not up-to-date.

CUMBERLAND, AUGUSTUS, DUKE OF. Who earned an unenviable reputation in the Jacobite Rising of 1745-46. When leaving Nairn to meet Prince Charles at Culloden he noticed the pipers of the Independent Companies and Argyll Militia carrying their pipes. Enquiring of an officer "What are these men going to do with such bundles of sticks? I can surely them with better implements of war". The officer replied "Your Royal Highness cannot do so. These are the bagpipes—the Highlanders' music in peace and war. Wanting these, all other implements are of no avail, and the Highlanders need not advance another step for they will be of no service".

CUMMING, DONALD. A piper in the Black Watch, who, at the capture of Fort Washington in the American War of 1773-83, was the first to scale the heights where, placing himself in a conspicuous position, he animated his comrades in the assault. Ultimately he fell mortally wounded, but his example and music had greatly contributed to the taking of this strong position.

CUMMING, DONALD. Grandfather of William. Piper to the Chief of the Grants in 1624, when he was murdered while on his way from Glenmoriston to Castle Grant. Later that year the Chamberlain to Grant of Glenmoriston wrote to the Laird of Grant informing him that "Your Worship shall receive from the bearer the man who killed your piper". (Dr. W. Mackay's "Urquhart and Glenmoriston").

CUMMING, JAMES. Was piper to King James IV in 1490, and a famous performer on the Lowland form of bagpipe. (Rodger's "History of the Chapel Royal").

CUMMING, JOHN. Piper to Sir James Grant of Grant. Was a successful competitor at the 1785 Competition in Edinburgh, being awarded 4th place, playing "The MacLean's Lament" as well as the "Prince's Salute" played by all competitors (Sir J. G. Dalyell). Also competed 1784, playing "The Finger Lock" (Scots Magazine Oct. 1784, p. 552).

CUMMING, JOHN RUADH (Roy). The last of this hereditary family of musicians (hailing from Freuchie, now Castle Grant) who was a regular performer on the bellows-blown or Lowland pipe and the fiddle. He was famous in his day, and died between 1750 and 1760. "His descendants in London", says Logan in "The Scottish Gael" (published 1831), "inherited the musical genius of their ancestors, and are known by many ingenious works in mechanics".

CUMMING, WILLIAM. (1687-1762). Father of the above John Cumming. Was an excellent piper and well-formed man. Piper to the Grants of Grant, and an oil painting of him, by R. Waitt is in Castle Grant—one of the earliest paintings of a Highland Piper in existence. It is dated 1714. His pipes have three drones, the "dos mor", or bass drone being a very large one. This family of Cumming were hereditary musicians (both on the Highland, and Lowland or bellows-blown pipe, and fiddle). They were, perhaps, the most celebrated composers and performers of Strathspeys after the Browns of Kincardine, who, according to tradition, were the first to play them.

DALYELL, SIR JOHN. He was one of the judges at the Edinburgh Competition of pipers for several years (see p. 94 of his "Musical Memoirs"). The judges appointed were a large committee, in 1822 for example, no less than 29 members. All were amateurs, and few, if any, practical pipers. They included peers, chiefs, baronets, retired army officers, and other professional men. All did not function. In 1822, fourteen did. The short leet and the prize winners were determined by votes. At the rehearsal a competitor played a tune selected from his list (six from 1806 up till 1822, thereafter 12) by the judges. At the actual competition he played his own choice.

Sir John Dalzell was the author of "Musical Memoirs of Scotland", which he brought out in 1849. It contains a good deal of valuable and interesting matter regarding the history of the Highland and Lowland bagpipe, and pipers and pipe music from early times. Special notice is given to the piping competitions at Falkirk and Edinburgh. He was only interested in a general way with piping, as a musician. This work is illustrated.

DAVID II, KING OF SCOTLAND. Reference is made in 1362, to a payment made to his "Pyper".

DAVIDSON, PETER. Born in New Zealand. Taught by George Yardley (whom see), and a talented player. Came home in 1922, and won the Strathspey and Reel at Oban. Got further tuition while in Scotland. One of the best pipers in New Zealand between about 1920 and 1938.

DEMPSEY, REV. JOHN. A native of Co. Wexford, whose fame as a player on the Uilleann pipes was considerable. He flourished between 1770 and 1790, and was an assistant priest in the Parish of Killeigh, King's County, for 20 years. Died July 2nd, 1793, aged 76.

DESTOUCHES. Piper to the King of France in 17th century. Played the Musette most sweetly (see Muset, Colin).

DEWAR, ALEXANDER. From the estate of Sir John MacGregor Murray of MacGregor. A good performer, who was awarded the 5th prize at Edinburgh in 1819, and the 4th in 1822. Again competed in 1824, but owing to not doing himself justice it has been stated that he was placed 7th, eventually being given the 6th prize, as the competitor who had been awarded it declined to accept the judges' decision (see MacRae, Kenneth). Was piper to Sir Neil Menzies of Menzies from 1822, succeeding Donald Ban MacIntyre (whom see).

DEWAR, DONALD. An eminent piper in Breadalbane in 1561. Performed before Queen Mary, and was handsomely rewarded for his playing.

DIARMID, BAN. A renowned Irish piper of magnificent physique. Whilst walking one day in a lonely spot he was met by a company of sithean (fairies) who carried him away, and he was never seen again. (Crocker's "Trad. of Ireland").

DICKSON, ADAM. Piper in Edinburgh. Received payment from the king in 1507.

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DISCHOLD, JOHN. Piper in Bower, Caithness. Made a serious complaint to the Privy Council in 1610, against the conduct of George, Earl of Caithness, as a judge, a magistrate, and lieutenant of the county. ("Register of the Privy Council").

DOUGAN, ROBERT. A player on the Highland pipes who went to Northumberland from Scotland in about 1868. Having some skill in pipe-making, he was taken up by the local Northumbrian small-pipe players, and funds were raised to provide him with the necessary tools, etc. The small-pipes he made were of low pitch, and when stamped bore his name "R. Dougan" in small lettering. He worked in the seventies and eighties of last century. Was also a skilled reed-maker, and a player of some note on the small-pipe. Emigrated to America to join his son, at end of the 19th century, where he died in the first quarter of the 20th century. As a small-pipe reed maker "he filled a most useful place", as there was "no one at the time who could supply these reeds to those unable to make them".

DOUGLAS, ARCHIBALD ("THE GOOD"), 8th EARL OF ANGUS. He was, in 1586, allowed £10 per month for the "pypers" of his regiment.

DOUGLAS, THOMAS. A native of Cowal, Argyll. Was a good performer and composer of numerous tunes in latter part of the 19th and early 20th centuries. Several were published in David Glen's Collections. Among the best known were "General Thomason's March", which appeared in MacKinnon's Collection of Pipe Music, and "Miss Elspeth Campbell's March". The latter was very popular among pipers early in the 20th century.

DOUGLAS, WILLIAM. Piper from Drumlithie, Fordoun, Kincardineshire. Was in Prince Charles' army during the whole campaign of 1745-46. At Stonehaven he, with others, assisted a French frigate which chased a British one.

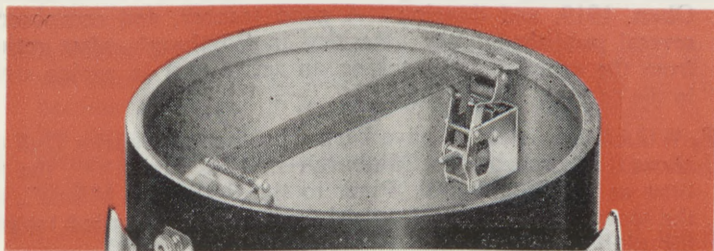
DOWER, WILLIAM. A celebrated player of dance-music from Aberdeenshire. In 1841 he entered as a competitor at Edinburgh, but "could not compete as he did not play ancient music (i.e. Piobaireachd)". The list of twelve tunes he put in were reels and strathspeys. He was, however, allowed to play for the dancing and was given £1 out of the gate money. This amount was then the usual fee for playing for the dancing.

DRAYTON, JOHN. The English poet who, in his "Polyalbion" of 1613, thus describes the merrymaking of Lincolnshire shepherds and Lincolnshire maidens "clad in Lincoln green":—

"Whilst some the ring of bells and some the bagpipe ply,
Dance many a merry round and many a hey-day".



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DUFF, CHARLES. A native of Atholl, from Donavourd. Was a talented piper and composer of marches and reels. Composed "The Marchioness of Tullibardine's Welcome to Blair Castle" in 1863. Competed at Edinburgh in 1832 as "from Donavourd, Atholl", and, in 1835, as "Piper to Pat. Small Keir of Kinmouth", but did not get into the prize list. Won 1st place for piobaireachd at the Dunkeld Games in 1831, and 2nd in the same year at the Atholl Gathering. Was apparently a brother of William Duff (whom see below).

DUFF, DONALD. "From the Menzies Estate". A good player and local prize winner, but unsuccessful at Edinburgh, although a competitor there on several occasions between the years 1815 and 1829.

DUFF, JAMES OGSTON. Enlisted in the Argyll and Sutherland Highlanders in 1891. Became Pipe-Major of the Royal Scots, and served in the South African War of 1899-1902. Was Pipe-Major of the 2nd Battalion in India and went to the 3rd (Special Reserve) Battalion in 1909. As Pipe-Major of the 2nd Battalion he accompanied it to France in 1914, where he was wounded and captured at Le Cateau. Later was interned in Holland, and in 1917 was made Pipe-Major and Instructor to the Hague Caledonian Pipers' Society, formed of prisoners of war interned there.

An excellent piper, he was also one of the foremost Highland dancers of his day. Won many prizes at gatherings, both for piping, including the Gold Medal for Piobaireachd at Oban, 1919, and dancing. A good teacher, and composer of several published tunes. Resided in Edinburgh, after retiring from the army in 1919, taking an active part in piping circles in the capital. Died 10-5-51.

DUFF, WILLIAM. Said to have been a brother of Charles Duff (see above). Competed at Edinburgh in 1832 and 1835, the first time as "of Donavourd, Piper to the Perthshire Militia", and the second as "Piper to Lord Abercromby". Awarded 1st prize for piobaireachd at the Atholl Gathering in 1830.

DUMAS, COMMANDANT EDOUARD. A great admirer of Highland military pipe bands. When commanding the 19th French regiment of Chasseurs-a-Pied, in about 1897, he ordered a practising chanter, music books, and a set of bagpipes from David Glen, pipe-maker of Edinburgh, with the intention of ultimately forming a pipe band in his corps, if permitted to do so.

DUNBAR, CHARLES (1871-1939). A native of Halkirk, Caithness. Joined the Seaforth Highlanders, 1886. Transferred to the Royal Scots, 1894. Made Pipe-Major of the 2nd Gordons, 1895. Served in South African War of 1899-1902, where he was awarded the D.C. Medal at Elandslaagte for playing during

the advance and in the fighting which ensued although wounded. Appointed Pipe-Major of the 3rd Batt. and Depot in 1903, and, on his discharge in 1911, he went to Canada. Became Pipe-Major of the 91st Highlanders of Canada, at Hamilton, Ontario, and served with the Overseas Battalion in France during the Great War of 1914-18, being wounded on the Somme, 1916. Afterwards continued as Pipe-Major, and in 1925 received the distinction, a unique one, of being made Lieutenant and Pipe-Major. Died in Canada in 1939. He was a good piper and instructor, and a popular man.

DUNDEE, THE PIPER O' DUNDEE. Was a famous man, and no myth as some think. His duties were to play through the town at 4 a.m. and 8 p.m., and for his services he received "Ane stand of the town's livery and colours annually". Each householder was to pay him twelve pence.

DUNCAN, JOHN. Was a piper and pipe-maker in London in the early 19th century. He supplied the prize pipe, made of black ebony, for the Edinburgh competition in 1844, according to Sir J. G. Dalyell (whom see), but it appears that Donald Mackay, London, made it and also the one for 1841. The prize pipe was usually made of cocoa (cocus) wood.

DUNCAN, WILLIAM G. Was Pipe-Major of the Kimberley Volunteer Regiment, S. Africa, early in 20th century. A good player and composer of tunes such as "The Kimberley Regiment's March" which appears in David Glen's "Edinburgh Collection" of Bagpipe Music.

DUNCANSON, ROBERT. A piper in the army of Charles II, who was taken prisoner at Worcester in 1651. To his surprise he became an object of interest, and being encouraged to play his pipes, was offered a post in the town of Bath where, it seems, he eventually married and settled down. It is said that he was in Charles's regiment of foot guards.

DUNN, JOHN. A notable Northumbrian pipe-maker of the latter part of the 18th and early 19th centuries. His pipes are sometimes marked "J. Dunn, N'castle". The first application of keys to the small pipe chanter has sometimes been credited to Robert Reid and John Peacock, but the earliest known keyed chanter is by John Dunn.

DURAN, ADRIEL. Succeeded Alexander Wallace as Pipe-Major to the Royal Scots in 1680, and appears on the "Roll of officers entitled to a bounty of £3", after the defence of Tangier, 1680-83.

EGAN, WILLIAM. Was an eminent maker of Irish Uilleann pipes, in Dublin, in the second half of the 18th century. A reproduction of a very fine set made by him for Lord Edward Fitzgerald, in 1768, is illustrated under "Uilleann Bagpipe".

ENGLISH BAGPIPE. It is evident that, through the Celtic inhabitants of England, the bagpipe was known in that country for some centuries. The Anglo-Normans took to it, and it was in common use for dancing to, and on all festive occasions. In mediaeval England the bagpipe was employed at church services and religious ceremonies, and appears in church carvings. In 1327, King Edward III's Band of Music included five pipers. Chaucer (1328-1400) refers to the bagpipes. The Morris Dance at May Day revels was performed to the accompaniment of the pipe. The successive monarchs of England had a household piper, or pipers, up till the reign of Charles II (1660-85)—see, "Tollet, William". As a fashionable and court instrument it ceased in about 1625, but remained popular with the masses, at rustic gatherings, until the end of William III's reign (1702), when it gradually declined. It finally disappeared under George II (1727-1760) except in Northumberland, Lancashire and Lincolnshire. In the two latter counties it lingered on until about 1765 and as late as 1850 (see under "Lincolnshire Bagpipe") respectively. In Northumberland, however, although seldom heard after the close of the 18th century, a distinct revival took place towards the end of the 19th century (see under "Lowland Bagpipe"). The Northumbrian pipes, under the Stuart kings, became—like the Lowland pipes—distinctive of their class, were bellows-blown, and with three drones; the chanter being the same as that of the Highland bagpipe. The present Northumbrian "small-pipe" has a keyed chanter and four drones. According to the title-page of a work published in 1637 (see reproduction of it opposite), the usual form of bagpipe of that period was mouth-blown, with plain chanter, and one drone; but it is possible that some, at least, of the later types were bellows blown.

Besides the above mentioned counties, both Worcestershire and Nottinghamshire were noted for their pipers in the Elizabethan era; just as Lincolnshire was, according to Shakespeare, while Lancashire pipers were very highly regarded in the time of Charles I. The most famous, however, all along, were those of Northumberland.

The bagpipe in England, appears to have been a domestic instrument, and not used for martial purposes. In London, especially under the Stuarts, the various fairs were frequented by pipers and other minstrels, as we are told; and even as late as 1733, Hogarth shows an English bagpiper playing in his colourful painting of "Southwark Fair"

Royal Scottish Gathering, Johannesburg

31st AUGUST and 2nd SEPTEMBER, 1968.

The following are the results of the main piping events at the Thirty-Sixth Royal Scottish Gathering held at the Wanderers Stadium, Johannesburg, South Africa, on 31st August and 2nd September, 1968, as supplied by H. W. Kinsey, the Honorary Secretary of the Scottish Piping Society of the Witwatersrand:—

Piobaireachd—1st, James Young, "The Battle of Auldearn"; 2nd, G. C. Mustard, "Lament for Mary MacLeod"; 3rd, R. B. Martin, "Lament for Donald of Laggan"; 4th, H. W. Villiers, "Too Long in this Condition".

Judge—George Ackroyd.

Confined Piobaireachd (under 18)—1st, I. Mowatt, "Lament for the Old Sword"; 2nd, R. M. Rayne, "Lament for Mary MacLeod"; 3rd, S. A. Young, "Lament for Sir James MacDonald".

Judge—A. B. Watters.

Marches (Open)—1st, James Young "Mrs. MacDonald of Dunach"; 2nd, R. B. Martin, "Angus Campbell's Farewell to Stirling"; 3rd, R. M. Keith, "Highland Wedding".

Judges—George Ackroyd and N. Cromarty.

Strathspeys and Reels (Open)—1st, James Young, "John Roy Stewart" and "Mrs. Macpherson of Inveran"; 2nd, J. D. Farmer, "Maggie Cameron" and "Thompson's Dirk"; 3rd, Rev. C. L. Tee, "Dora MacLeod" and "Alick C. MacGregor".

Judges—George Ackroyd and A. B. Watters.

Slow Marches (Open)—1st, James Young, "Isle of Mull"; 2nd, Rev. C. L. Tee, "Castle Wemyss"; 3rd, J. D. Farmer, "MacRobert's Lament".

Judge—Mr. J. Davidson.

March, Strathspey and Reel (Charles Brand Trophy)—1st, H. W. Villiers, "Lord Alexander Kennedy", "Shepherd's Crook" and "Alick C. MacGregor"; 2nd, Rev. C. L. Tee, "93rd at Modder River" "The Piper's Bonnet" and "Drumlithe"; 3rd, B. G. Jeffrey, "Glen Caladh Castle", "Inveraray Castle" and "Duntroon".

Judge—Mr. N. Cromarty.

The junior piping events were judged by Messrs. N. Cromarty, A. Cromarty and R. G. Geddes and the Rev. C. L. Tee. All the piping events were run by the Scottish Piping Society of the Witwatersrand at the request of the Royal Scottish Gathering Committee.

GOLD MEDAL WINNERS

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RONALD LAWRIE

1962.

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1963.

ANGUS MacDONALD

1964.

HECTOR MacFADYEN

1965.

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1966.

D. MacFADYEN

1967

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ROUND THE GAMES WITH JOHN WILSON.

Ormston, Quebec, June 29th.

The advertising and selling of this project to the public was very well done, as the attendance of approximately 15,000 (my estimate) bore witness to. Unfortunately, the organization on the actual games field seemed to have been completely overlooked, with the result that the massed bands, for instance, was a rather chaotic affair. I feel sure that such able organizers will not overlook field details such as crowd control, police, next year.

I was given the task of judging the open piobaireachd competition and my first competitor (at 9.05 a.m.) was Sam Scott of Manotick who played "The Desperate Battle". Sam is retired and must be close to 65, for I believe he retired at 60, and he hasn't competed for, roughly, 15 years. He played a good tune although his execution is not as good as it used to be. His pipe was true and well tuned and he gave a very creditable performance indeed except for the Crunluath singling and doubling where he went off a bit.

The next player was Pipe-Major W. Gilmour, who played "Glengarry's March" and made an excellent job of it. His pipe was first class but the drones went off a little by the doubling of the Taorluath.

Roddie MacDonald played "Clan Campbell's Gathering" and played it well. In the first line of the Thumb variation he played an "A" instead of a "B" and he had a miss in the third line of the Taorluath doubling. His pipe was excellent all through.

Bruce Burt gave a fine rendering of "MacKintosh's Lament" on a fine pipe, the drones of which went out a little just after the ground and stayed that way to the end. He had a miss near the very end of the tune.

Milton MacCarrol made a good job of "Patrick Og", but had quite a few misses and catches, and played the Taorluath movement far too open. He had a choke in the first line of the Crunluath doubling. His pipe was excellent all through.

George Robertson played "The Old Men of the Shells" and gave me a pleasant surprise, for he played it very well indeed. The only fault I found with his pipe was a strong "crow" on high "A". If I hadn't played this tune myself years ago and still retained the air of it, I could very easily have washed George out altogether, for he played the start of the Taorluath doubling quite different from the Kilberry book which I happened to be using that day. I was suspicious of the book, and I asked George to bring over to me the Piobaireachd Society book which contained this tune in two settings. Sure enough, the No. 1 setting was just as George had played it, and

when I looked at the notes about other settings, the Kilberry way was given too. So everything was cleared up.

Chris Anderson, Sinclair Scott, Albert McMullin, David Waterhouse, and Garry Hall all broke down.

RESULT :

1st, \$75.00 and 2nd, \$50.00 (equal), Pipe-Major W. Gilmour and Geo. Robertson, 96 pts.; 3rd, \$25.00, Bruce Burt, 92 pts.; 4th, Rod. MacDonald, 88 pts.; 5th, Milton McCarrol, 82 pts.

Once again we witnessed the sorry and ridiculous spectacle of thousands of spectators and judges and officials being kept waiting for almost half an hour for pipe bands to come forward and perform. When is this crazy pampering of bands going to stop ?

I heard some very good "B" bands, and then I had to take my turn at judging. Four "A" bands competed and they were all very close. Wonderful bands to listen to. The slow march and six-eight event was interrupted by heavy rain and had to be continued in a large enclosed arena. The playing in this event was also first class and a wide variety of tunes made it very interesting and entertaining.

At the close of the day, when I was driving out of the park with Pipe-Major MacInnes, I smiled and nodded to a group of pipers I knew, but all the acknowledgement I received was blank looks and stony glares. Well, I don't blame them in a way, for I know how it feels to have an unsuccessful day at the Games. I think I'm quite safe in claiming that I've participated in more bagpipe competitions than any other piper in Canada, and I've experienced the downs as well as the ups. I can still recall the glorious feeling of strolling along the esplanade at Oban on the evening of the second day with two firsts and a second under my belt (I never did manage the three firsts). I felt right on top of the world, and, to use an "old country" expression, "I wouldn't have called the King my uncle".

The other side of the coin, of course, is the feeling of utter dejection I experienced the year I got absolutely nothing at Oban (1937 I think). What I dreaded most of all were the reproachful looks of my relatives and friends when I returned home. My mother, though, didn't bother with reproachful looks; she just tore into me with all the bitter disappointment of a possessive parent. What did I mean, allowing all those no good pipers to beat me ? Had I been drinking too much ? etc., etc. When actually I had confined my drinking before the competitions to hot tea. Ah well ! I suppose we have to pay sometimes for all the joy our victories bring us.

ORMSTOWN RESULTS :

Grade 1 Amateur Solo Piping, Strathspey and Reel

Judge : Alex. MacNeill—

1st, Garry Hall (93½ pts.); 2nd, Trudy Campbell (91); 3rd, R. Worrall (90½).

Grade 1 Amateur Solo Piping, March

Judge : Geo. Henderson—

1st, Garry Hall (95 pts.); 2nd, R. Worrall (94); 3rd, Trudy Campbell (93½).

Grade 2 Amateur Solo Piping, Strathspey and Reel

Judge : Pipe-Major W. McGinnis—

1st, Michael MacDonald (94 pts.); 2nd, Stuart Early (90); 3rd, Brian Lee (89).

Grade 2 Amateur Solo Piping, March

Judge : W. McGinnis—

1st, Kirk Johnston (execution) (93 pts.); 2nd, Stuart Early (95); 3rd (equal), John MacMillan (92), Jean Semple (92), Michael MacDonald (92).

Open Solo March Strathspey and Reel

Judge : A. MacNeill—

1st, Pipe-Major W. Gilmour (97 pts.); 2nd, A. Dewar (96½); 3rd, Chris Anderson (95).

Open Solo Piping, Jig

Piping Judge : W. McGinnis—

1st, Pipe-Major W. Gilmour (95 pts.); 2nd, Chris Anderson (94); 3rd, A. Dewar (92).

Band Contest—Open Slow March and 6/8 March

Judges : Geo. Henderson, J. Wilson, T. Orr—

1st, Worcester Kilty (98 pts.); 2nd, Clan MacFarlane (97½); 3rd, City of Toronto (97½).

Band Contest—Grade 1, March, Strathspey and Reel

Judges : Piping, A. MacNeill and J. Wilson; Drumming, Tim Orr—

1st, Clan MacFarlane (95½ pts.); 2nd, Worcester (95¼); 3rd, Canadian Forces (94½).

Band Contest—Grade 2, March, Strathspey and Reel

Judges : Piping, W. McGinnis and A. MacNeill; Drumming, T. Orr—

1st, Manchester City (94¼ pts.); 2nd, Town of Mount Royal (93¾); 3rd, 400 R.C.A.F. (92½).

Brantford, July 13th.

The fourth annual Brantford Highland Games enjoyed beautiful weather and the piping in the open piobaireachd competition was so good that I thought I was back in Bonnie Scotland again. When pipers of their own free will play tunes such as "The Unjust Incarceration", "The King's Taxes", "The Lament for Patrick Og MacCrimmon", "The Bells of Perth", etc., and play them well, we

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know that the standard of ceol mor playing at our Canadian games has advanced a great deal.

John Goodenow played "The Unjust Incarceration" and started playing at 9.32 a.m. He gave a fine performance and I enjoyed listening to this beautiful composition which I hadn't heard for many years. It used to be a favourite of my teacher, the late Rod. Campbell. John's pipe was excellent and remained in perfect tune from start to finish.

Gail Brown played "MacCrimmon's Sweetheart" but her pipe was flat and out of tune, and this simply kills a performance, no matter how good it is. At the end of the first line of Variation 2 Gail played a high "A" instead of an "E", and she had several misses in the Taorluath and Crunluath.

David Martin played "The King's Taxes" and he played it very well indeed. He had a fine sounding instrument, but the drones went out a little about the doubling of Variation 1, and stayed that way.

James Fryer played "I got a Kiss of the King's Hand" and hurried it too much. He went off in the third line of the Crunluath doubling. His chanter was flat on "E" and "B".

Ed. Neigh made a fine job of "The Battle of Auldearn" setting section 2, and his pipe was excellent from start to finish. Unfortunately he went off a little in the second line of the Crunluath doubling.

Reay Mackay played "I got a kiss of the King's Hand", but his chanter was flat and his drones were out, and that killed the performance.

Neil Anderson played "The Wee Spree" with a lack of expression. He made a slip in the 3rd line of the Urlar. His drones were out a little from start to finish.

Milton McCarroll played "The Lament for Patrick Og MacCrimmon" on an excellent pipe. In the Urlar and doubling the low "G"s and low "A"s were too short and he had several misses. The Taorluath and Crunluath movements were too open. He had a choke in the 3rd line of the Taorluath singling.

David Waterhouse played "The Bells of Perth" and went off in the first line. He played the rest of the tune correctly except for a little slip in the first line of Variation 2 doubling. He had a choke in the first line of Variation 2 singling and some misses in the first line of the Crunluath a mach. His drones were out a little at the start and went further out.

David Stewart played "The Lament for Capt. MacDougall" and played it very nicely. However, he put in several "G" gracenotes which were not called for, and his drones went out of tune a little for a couple of variations and then came back in again by the Taorluath

singling, and stayed good to the end.

Garry Hall made a fine job of "The Bells of Perth" and his pipe was excellent all through.

James Thomson played "The Prince's Salute" well but the Urlar was far too slow. His pipe was really humming and was the best I heard.

Bruce Burt started "MacKintosh's Lament" and broke down in the 4th line of the Urlar.

Stewart Crawford started the "Lament for Capt. MacDougall" but as his chanter was sharp on "F" and flat on "B" I signalled to him to stop.

The result was :

1st, John Goodenow, Detroit (96 pts.); 2nd, Garry Hall, Toronto (94); 3rd, David Martin, Detroit (90).

In the pipe band contests, 5 bands competed in Grade 1, and Clan MacFarlane won first place with a first class performance with no mistakes and with really great tone and smooth tuning.

In Grade 2 also there were five bands, with Highland House and 400 Squadron R.C.A.F. well ahead of the rest. Highland House won by one point.

In Grade 3, Flint Scottish (Michigan) won first place over Kitchener Legion and The Toronto Girls.

RESULTS :

Band Contest—Grade 1, March, Strathspey and Reel

Judges: Piping, W. McGinnis and J. Wilson;

Drumming, Wayne Jarvis—

1st, Clan MacFarlane (97 pts.); 2nd, St. Thomas Police (94½);
3rd, City of Toronto (93).

Band Contest—Grade 2, March, Strathspey and Reel

Judges: Piping, D. Gibson and J. Wilson; Drumming, W. Jarvis—

1st, Highland House (93¾ pts.) 2nd, 400 Squadron R.C.A.F.
(92¾); 3rd, Ingersoll (87½).

Band Contest—Grade 3, March

Judges: Piping, W. McGinnis and D. Gibson; Piping, W. Jarvis—

1st, Flint Scottish (88¾ pts.); 2nd, Kitchener Leg. (87); 3rd,
Toronto Girls (86½).

Solo Piping—Grade 1, Amateur March

Judge : D. Gibson—

1st, Garry Hall (98 pts.); 2nd, Trudy Campbell (97½); 3rd,
Stewart Crawford (96).

Solo Piping—Grade 1, Amateur, Strathspey and Reel

Judge : D. Gibson—

1st, Garry Hall (98 pts.); 2nd, Trudy Campbell (97½); 3rd,
Syd. Girling (95).

Solo Piping—Grade 3, Amateur, March

Judge : W. McGinnis—

1st, N. Anderson (94 pts.); 2nd, I. Webster (93); 3rd, M. Wilson (92).

Chanter Competition—March

Judge : D. Gibson—

1st, P. Raulston (93 pts.); 2nd, D. Crawford (90½); 3rd, J. McGill (87).

Embro.

RESULTS :

Band Contest—Grade 1, March, Strathspey and Reel

Judges: Piping, Reay Mackay and W. Miller;

Drumming, Graham Clarke—

1st, Clan MacFarlane (96½ pts.); 2nd, St. Andrews (94¾).

Band Contest—Grade 2, March, Strathspey and Reel

Piping judges: Reay Mackay and A. Finlayson—

1st, C. Gen. Elec. (piping) (94½ pts.); 2nd, 400 Squadron R.C.A.F. (94¼); 3rd, Redford Highlanders (92¾).

Band Contest—Grade 3, March

Piping judges: A. Finlayson and W. Miller—

1st, Bruce Junr. (86 pts.); 2nd, Kitchener Leg. (85); 3rd, Rob Roy (83¼).

Solo Piping—Open, March, Strathspey and Reel

Judge : Reay Mackay—

1st, C. Anderson (94½ pts.); 2nd, Sandy Dewar (94); 3rd, W. Grant (93).

Solo Piping—Grade 1, Amateur, Strathspey and Reel

Judge: Reay Mackay—

1st, Garry Hall (91 pts.); 2nd, F. Edgely (89); 3rd, Trudy Campbell (88).

Solo Piping—Grade 1, March

Judge: Reay Mackay—

1st, Trudy Campbell (93 pts.); 2nd, Garry Hall (92); 3rd, F. Edgely (90).

Solo Piping—Grade 2, Amateur, Strathspey and Reel

Judge: A. Finlayson—

1st, S. Blashill (94 pts.); 2nd, D. MacLeod (90); 3rd, Lars. Sloan (89).

Solo Piping—March

Judge: A. Finlayson—

1st, D. Campbell (89½ pts.); 2nd, Lars. Sloan (89); 3rd, S. Nills (88).

Solo Piping—Grade 3, March

Judge : W. Miller—

1st (equal), M. Dell (87 pts.), and D. Orr (87); 2nd, P. Roulston (85); 3rd (equal), J. McGillivray (84), and R. Lawrie (84),

Thousand Islands Games

On a grassy sward on the banks of the St. Lawrence River which separates the Canadian province of Ontario from the U.S. State of New York and carries the piers of a bridge of friendship, the 1st of the Thousand Islands International Highland Games was watched by 10,000 spectators.

Many from both sides of the border could boast of some Scottish blood, and many wished they had as they thrilled to the sound of the massed pipes of thirty bands as they marched into the arena.

The massed band assembly was one of the high spots in an exciting day of competition. The individual piping classes, both amateur and professional, brought nearly 200 entries, including the unprecedented figure of 16 for the open piobaireachd competition.

The judges, John Wilson of Toronto and Reay MacKay of Toronto and Bill McGinnis of Kingston, had a difficult task in assessing the winners, and confessed they had rarely heard such a high standard of playing.

Outside of the competitions proper, the huge gathering on the beautiful turf were treated to a concert by the United States Air Force Band.

In the pipe band competition, which included bands from five American states and five Canadian provinces, the St. Thomas Police Association Pipe Band of St. Thomas, Ontario, took the international championship and carried away the Thousand Islands Bridge International Trophy. The same band also won the slow march and quickstep competition which carried with it a challenge shield.

In the Grade 2 Pipe Band contest, the Manchester City Pipe Band, not from England, but from Manchester, Connecticut, won the challenge shield. A similar prize went to the Black Watch Cadets of Montreal in the Grade 3 contest.

The games were officially opened by Hon. James A. C. Auld, Ontario, minister of tourism and information, assisted by U.S. Congressman Robert MacEwen.

The winner of the open piobaireachd competition was Chris Anderson of Toronto, who took the George M. Beley Trophy, a bottle of champagne and \$75, a prize which will be upped in future games.

Organized by George M. Beley of Brockville, and sponsored by the Ontario Pipers' Society, the Games were a feature of the 30th anniversary celebrations of the Thousand Islands International Bridge.

The bridge which joins Canada to the United States across the famous and beautiful Thousand Islands vacation area, was opened in 1938 by Prime Minister Mackenzie King of Canada and President Franklin D. Roosevelt of the United States. It commemorates more than 100 years of peace between the two nations and the longest unguarded international border in the world.

So successful were the games that they will be repeated on a bigger scale in years to come.

RESULTS :

Pipe Band Competitions—

Grade 1—1st, St. Thomas Police Association Pipe Band; 2nd, Clan MacFarlane; 3rd, City of Toronto; 4th, Black Watch of Canada.

Grade 2—1st, Manchester City Pipe Band; 2nd, City of Wilmington; 3rd, Highland House Highlanders; 4th, 400 Squadron R.C.A.F.

Grade 3—1st, Black Watch Cadets, Montreal; 2nd, Bruce County Jr.; 3rd, Rob Roy; 4th, Glengarry Boys.

Slow March and 6/8 Quickstep—1st, St. Thomas Police Association Pipe Band; 2nd, Black Watch of Canada; 3rd, Clan MacFarlane; 4th, City of Toronto.

Girls Pipe Bands—1st, Toronto Girls; 2nd, Glengarry Girls Pipe Band.

Piobaireachd—1st, Chris Anderson; 2nd, W. Gilmour; 3rd, Gary Hall.

March, Strathspey and Reel—1st, W. Gilmour; 2nd, Sandy Dewar; 3rd, Chris Anderson.

Jig—1st, Chris Anderson; 2nd, Alex Dewar; 3rd, W. Gilmour.

Amateur Piping—

Grade 1, March—1st, Gary Hall, Toronto; 2nd, R. Worrall, Teeswater; 3rd, A. MacMullin, Wilmington.

Strathspey and Reel—1st, R. Worrall, Teeswater; 2nd, Gary Hall, Toronto; 3rd, S. Crawford, Islington.

Grade 2, March—1st, H. Robinson, Newark; 2nd, S. Early; 3rd, Gail Brown.

Strathspey and Reel—1st, L. Jones, Utica; 2nd (tie), Peter Barbier, Kingston and J. York, Keene; 3rd, Gail Brown.

Grade 3, March—1st, M. Cawthon, Dearborn; 2nd, N. Moore, Kitchener; 3rd, W. Wilson, Woodstock.

Solo Drumming—

Grade 1, Open—1st, John Kirkwood, Jr.; 2nd, Erny Rookard; 3rd, Alex Clark.

The Customers Always Write

Dear Sir,

London, E.C.2.

Perhaps I can pen a few words in reply to the letter of Elyn MacRae Cheney in the July issue. The reason that many competitions are for males only is because it is a man's instrument (although hundreds of women play it—some far better than I ever shall). But it is like a woman smoking a pipe of tobacco, it just does not look right. Perhaps you can imagine what an old woman would look like playing the pipes?

A second point is that I hate to see women wearing travesty of the man's dress, e.g. kilts in particular but also spats, sporrans, etc. Aboyne will not allow it and I hope that other gatherings will follow suit. Women, when looking like women, are wonderful; but laughable when imitating a man. Many women agree with me on this (many perhaps disagree) but I know if I had a daughter, as much as I love the pipes, I would not teach her or encourage her to learn them.

I have seen far too many women wearing kilts and blouses with ties and checked hose, but how much nicer she looks when looking like a real woman should do.

Anyway, almost everyone associates the pipes with the clan warriors or the army pipers, and they were and are, all men.

Fìor chulaidh an-t saighdear
Gur buadhach an-t earradh gaisgeach
Fo shrantraich nam piob nan bratach

M. MacLeod.

PEN FRIEND WANTED.

The following letter was received by R. G. Lawrie, Ltd., who passed it on to us in the hope that we could do something for the forlorn young lady:—

15 Memorial Avenue,
Woy Woy 2256,
N.S.W.,

Dear Sir,

Australia.

I am writing this letter to you because I do not know of any other address in Scotland with which I could contact. I was wondering if you would be kind enough to pass this letter on to someone who

could find me a pen-friend.

As my grandmother is a Scot, I have had a natural interest in everything Scottish, I play the bagpipes with the local pipe band, did Highland dancing when younger, collect Scottish records, and I have a few books including the poetical works of Robert Burns and "The Clans and Tartans of Scotland" by Robert Bain, within which I found your address in the form of a bookmark.

Here are a few particulars about my looks before I close. I have dark brown hair, blue eyes. I measure 5-ft. 2-ins. tall and I am 20 years old. Hoping you will be able to help me in this matter.

Yours faithfully,

Helen M. Loveday.

I had dark brown hair once. Come to think of it, I was twenty years old once also. But I'll leave the battle to those younger and fitter.—Ed.

Tanglin Officers' Mess,

G.H.Q. Farelf,

c/o G.P.O., Singapore.

Dear Sir,

The latest issue of the "Piping Times" to arrive here is that of last July, and I feel that as a subscriber of many years' standing I

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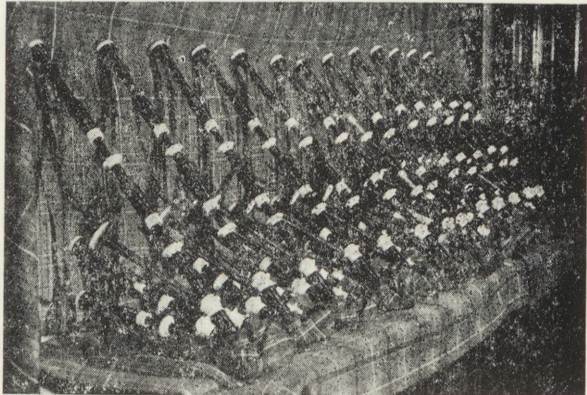
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cannot let your editorial go by without making some comments, not to you, but to the readers in general.

An Editor's job is never a happy one—as I know from connections with a number of Service Journals. Apart from being the man who has to chase long promised articles that never seem to appear and, in some cases, writing stop-gap ones himself, the Editor finishes by being the moving, and sometimes the only, spirit behind the whole magazine, and as is usual in these cases the remainder are willing to let him get on with it! But one man can only do so much; and although numerous letters offer congratulations in a general context I can recall, over the years, very few people taking up the excellent points which have been frequently made in the editorials.

I do not believe that many of the "Piping Times" readers really appreciate—or stop to consider—how lucky we are in having someone of the calibre of the present Editor. One may not agree with all Seumas MacNeill says, but that matters not. Personally I consider the editorial to be one of the best features of the whole magazine; it is always informative, but more importantly, it has punch and impact and is never afraid to state a case in a forthright manner.

For sure, the "professional" might be able to produce a better looking magazine if the money is forthcoming, which it doesn't seem to be, but who cares about looks; it is the contents that matter.

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Handy, interesting and informative, I will recommend it with pleasure... P.M. John Wilson.

Have just written a review of your Index for the *Oban Times*, I think it is an excellent effort... P.M. John A. MacLellan, Edinburgh Castle.

I think you have done a wonderful piece of work... Thomas Pearston, College of Piping.

I think this is a very useful book indeed and should have a wide circulation... Seumas MacNeill, College of Piping.

What is wrong with the "Piping Times" is not the Editor far from it. The trouble lies with the lack of constructive criticism of many of its subscribers, in print at least, and as the Editor so rightly says, in the meanness of many of the readers; a clear case of the majority being carried on the backs of the all too few willing subscribers.

I fully sympathise with the Editor, and anyone reading the July editorial again may perhaps draw the conclusion that he has given due warning that he may be considering "laying down his pen". Who can blame him? But it will be our loss.

I will only add that Seumas MacNeill and I are not related and if anyone wants to take issue with me personally I will be home in December!

Yours faithfully,

Rory Walker.

Seatoun, Wellington,
New Zealand.

Dear Sir,

I would very much like to comment on the quality of your publications, the Highland bagpipe tutor. I tried to teach my son the basic fundamentals of to no avail, so in desperation I bought the above stated publication. To my great satisfaction he is now progressing at a rate that I think he will one day surpass my limited knowledge of the pipes. It has often been said that a piper is not made, he is born. I feel some are OUT OF WEDLOCK.

My best regards to you and your publications,

L. D. Allen.

Like some of the piobaireachds which are "Nameless".—Ed.

Oromocto, N.B.,
Canada.

Dear Sir,

May I take this opportunity of expressing my great enjoyment and satisfaction as a subscriber to "OUR" "Times", and to commend you on the improvement over the past few years. I frequently encourage my friends and fellow pipers to take out a subscription, and now that I have returned to my Regiment (1st Bn. Black Watch (RHR) of Canada) I shall be enquiring of both battalions' pipers who do not receive it.

Thank you for many pleasant hours of reading. Yours aye.

Sgt. Allan G. Wrighte.

Heidelberg, Victoria,
Australia.

Dear Sir,

I have been subscribing to your magazine "Piping Times" for just over three years now, and enjoy it very much.

Pipers down here in Australia share the same problem as do others all over the globe, but it is my opinion that due to our distance, and reputation in the minds of reedmakers and retailers in Scotland, that our problem is magnified when compared with other countries.

The reeds that we purchase, either directly or through Australian agents, have an average throw-away rate of approximately 80 per cent. Most of these appear to be constructed from a soft cane and consequently blow sharp and weak after five to ten minutes, rendering them useless.

I feel that many Scots think of us as a lot of Aborigines running around trying to blow bagpipes. Perhaps it is not as bad as that, but you can see what I mean. Now I admit that we have a large number of mediocre pipers as do other countries including Scotland, but like these other countries we also have some very fine players who are frustrated to say the least at the standard of reeds being exported to Australia. Indeed, our many "tryers" have very little chance of blowing a good tone from their instruments at all.

Perhaps I am doing reedmakers and retailers an injustice when I suggest that in sorting reeds for export, the best are reserved for the home market, the next grade for Canada for example, then America,

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New Zealand, South Africa, etc., etc., Australia. If my surmise is correct, would it not be fair for the individuals involved to share the reedmaking talents more equally? If I am wrong, gentlemen, I apologise and share John Wilson's sentiments in his "Lament for the Old Reedmakers".

Having aired my feelings to all those who are either interested, share my thoughts or feel a wee bit guilty, I would take this opportunity to place an order for some of your reeds, chosen and tested (small numbers only) as detailed below.

Yours sincerely,

Ross Campbell.

One pupil of the College claimed that the only way he could get a good reed from the College was to write and order one—although he only lives round the corner. Perhaps we have reversed the usual trend. I think readers will be interested in how these reeds turn out.—Ed.

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