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HIGHLAND GAMES

Memorial Stadium



May 8, 1976

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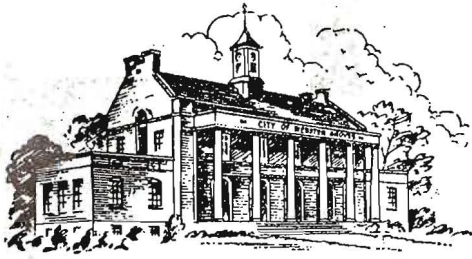
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Greater St. Louis St. Andrew Society Officers

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Mayor John W. Cooper, Jr.

City of Webster Groves, Missouri



Highland Games Participants and Visitors:

On behalf of Webster Groves and all of its citizens . . . a warm hand of friendship and a Bicentennial Welcome to our City!

We are proud and honored by your appearance here - a great organization with unique activities that are certain to attract many spectators from a wide area.

We feel that Webster Groves and Greater St. Louis have much to offer any visitor. We hope you will become better acquainted and we know you will find our people hospitable.

I extend my special thanks to the St. Andrew Society and to the Webster Groves Bicentennial Commission for their joint efforts in arranging this outstanding international event, And, we are particularly pleased to host these games for the first time during our nation's Bicentennial year.

I am confident your program will be a success and that you will enjoy your stay in Webster Groves.

Sincerely,

John W. Cooper, Jr.
Mayor



Greater St. Louis St. Andrew Society

To Participants and Spectators:

It is my privilege today, as President of the Scottish St. Andrew Society of Greater St. Louis, to give you greetings from all our members, with the ancient Gaelic welcome "Ceud Mile Failte", one hundred thousand welcomes. What you will see here today is the culmination of months of concentrated effort by many people and as Chairman of the Webster Groves Bicentennial Highland Games I take this opportunity to thank everyone, from Mayor Cooper down to the smallest "Gofer".



Without the financial support of our many sponsors and advertisers, and the concentrated, unstinted help of our members and friends in concerts, bazaars and bakery sales, we would not be here today.

Do you realize that today's event is the first ever, true Highland Games in the St. Louis area and only the second in the history of the State of Missouri? I sincerely hope that you feel as proud as I am to be a part of this historic event.

Sincerely

William A. Stirrat.

William A. Stirrat

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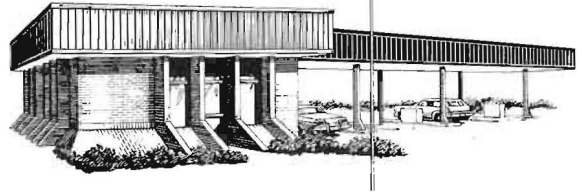
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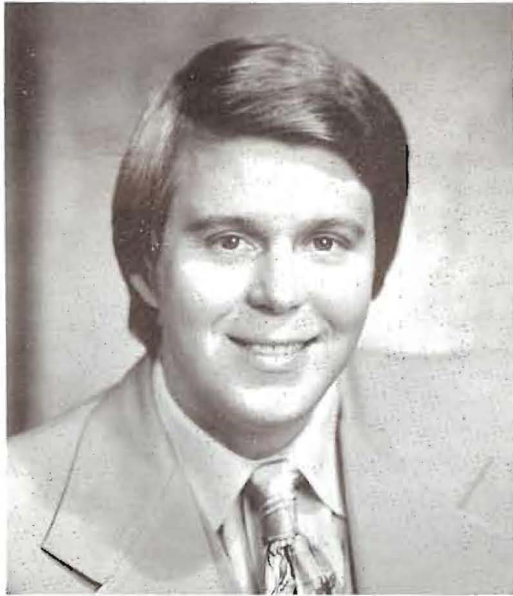
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Acknowledgements

The Greater St. Louis St. Andrew Society wishes to acknowledge the assistance and support of the following people who gave of their time and talents to make these Highland Games a reality and success: Committee Chairmen: Hazel Craig and Bill Sandbach (Stadium Arrangements), Alex Sunter (Pipe Bands), Alex Mackie (Sports), Peggy Flynn and Clare Condon (Publicity), Betty Matthews (Tickets), Betty Sunter (Baked Goods), Eileen Dewar (Highland Dancing), Margaret Duncan (Program Sales), Betty McGregor (Games Treasurer), Joe Coulter (Program Printing and Advertising). The list of St. Andrew members who worked on these committees is too long to print, but their services are appreciated in full. The Society is indebted also to Mayor John Cooper of Webster Groves, the Webster Groves Police Department, the Webster Groves School Board and the many city employees who lent their advice and assistance; the Lions of Webster Groves for food arrangements; the Daughters of Scotia and the Daughters of the British Empire; Valerie and Pete Hazelton of the Hazelton Academy of Irish Dance, Mary Beth Miller, the Meeting of the Waters Pipe Band and the Pipes and Drum of Moolah for appearances publicizing this event; worthy citizens such as Tom Reiss, Marshall Magner, Jack Myers, Betty Heitman, Leon Peets, Nicki Bottger and Garnet Peters; Dave Massie and friends for help with the tent; stewards, judges and adjudicators. Special thanks to Mrs. James A. (Ellie) Wright for her professional guidance and aid in publicity, and to Bill Bangert for his aid in an athletics advisory capacity. Webster College, Eden Seminary and Clayton Federal Savings and Loan are thanked for providing accommodations for meetings.



STUART HAMILTON
CHIEFTAIN OF THE GAMES

Stuart (real name William Stuart), a Southerner from Pascagoula, Mississippi, is a popular newscaster on KSD-TV, St. Louis. He has Scottish ancestors on both sides of his family. Twenty-eight years old, he attended the University of Southern Mississippi and the University of Tennessee, and is married to the former Teresa Mayo. His mother was Dorothy Grant, and on the Grant side of the family one of his ancestors was Capt. John Grant, born in Chester County, Pennsylvania on November 25, 1796. Capt. Grant was a colorful character who at age 20 was married and working on scoop dredges in Baltimore harbor. In 1827 he moved to Mobile to build dredges for the U.S. Government. In 1829 Capt. Grant built the first railroad between New Orleans and Lake Pontchartrain. In 1838 Capt. Grant dredged a six-foot channel between Mobile and the Mississippi Sound, a task which had been pronounced impossible. The channel is known as Grant's Pass.



ARCHIBALD RENDALL, O.B.E.
BRITISH CONSUL-GENERAL, ST. LOUIS

Mr. Rendall was born on August 10, 1921 in Edinburgh, Scotland. He is married and has one daughter. He served in the Royal Navy from 1941-46 and joined the Diplomatic Service in 1948. Much of Mr. Rendall's service has been in the Middle East (Bagdad, Beirut and Damascus), and in America (New York and St. Louis). But he has also served in London, on two tours of duty in management appointments and in Eastern Europe (Bucharest) and West Africa (Liberia). He has in recent years been mainly involved in commercial and economic work, and in Diplomatic Service management. He took up his appointment as Her Majesty's Consul-General in St. Louis on February 29, 1972. Immediately prior to this he served for three years as Assistant Head of the Personnel Operations Department in the Foreign and Commonwealth Office in London.

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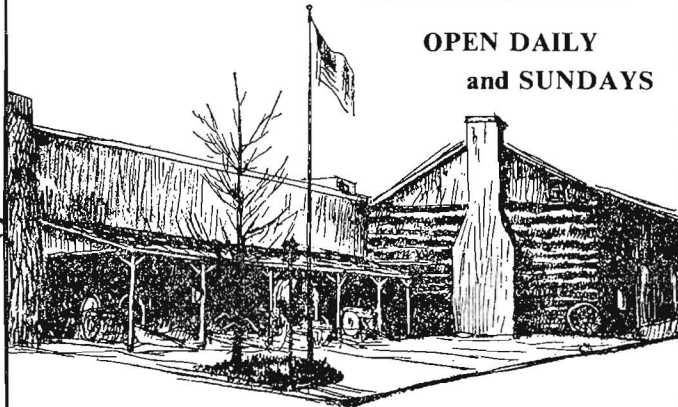


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JOE COULTER PHOTO

MAYOR JOHN W. COOPER of Webster Groves extends a welcome to Drum Major Norman MacKenzie, C.D., Toronto, Canada, on the steps of the city hall on March 12 prior to a press conference and inspection of the facilities at Memorial Stadium. The Drum Major is chief steward of today's Highland Games. The piper is Bill Henry (of the Meeting of the Waters Pipe Band) who gave MacKenzie a piper's welcome at the airport.

Scottish Athletic Events...

Weight Throwing

THERE ARE three weight events — throwing the 28-lb. weight for distance, throwing the 56-lb. weight for distance and throwing the 56-lb. weight for height. These events are for strong, heavy men and the technique in the distance events is rather like throwing the discus — except the weight is much heavier. In the very spectacular weight-for-height event, the 56-lb. weight is swung by the athlete between his knees and then up over a bar. The bar is raised until the eventual winner is found.

Putting the Stone

SHOT PUTTING was introduced into international athletics by the Scots just over one hundred years ago, but it had for centuries been a traditional strength test in the Highlands. Chieftains would have a smooth round stone from a river bed placed at their gateways and visitors were invited to demonstrate their ability. The stone normally weighed about 14 lbs., hence the British measure 14 pounds equals one stone. The stones used in the events today weigh 16 lbs. and 28 lbs.

Tossing the Caber

THE CONTESTANTS in this event attempt to "turn" the caber end over end in a straight line. The throwers do not aim for distance, but attempt to make an exact line (12 o'clock) from the thrower's run-up. There is no accepted standard length, shape or weight for a caber. The "Braemar Caber" used in Scotland is about 20 feet in length and weighs 128 lbs. The Caber used in today's event is 23 feet long and weighs 100 lbs.

Throwing the Scottish Hammer

THIS EVENT differs considerably from the normal hammer events in international amateur competition. The Scots use a stiff, wooden hammer, and, unlike the swiveling motion permitted in international events, the thrower's feet must not move. Most contestants use boots with long spikes protruding from the toecap to maintain their stance while building up speed before releasing the hammer. The Scottish Hammer is 4'2" in length and weighs either 16 lbs. or 22 lbs. The hammer used in today's event weighs 22 lbs.

Throwing the Beer Barrel

THIS IS A SPECIAL EVENT sponsored by Budweiser Beer. Peter Hoyt, of Orlando, Florida is the recognized world champion. The barrel used is a Budweiser half-barrel. The Rev. Arnold Pope of Fayetteville, N.C., and St. Louis's own Bill Bangert are the challengers for the world title. A trophy will be given to the winner of this contest.

Tug of War

A TUG-OF-WAR team consists of eight members. The pull starts on a signal, and the event is won when one team pulls the center mark of the rope past its own win line. The rope may not be attached to body or limbs in any way, and may not be wrapped around the body or limbs.

IT WAS A BRISK, WINDY DAY and his kilt was flying in the breeze when Drum Major MacKenzie met with Hazel Craig and Alex Sunter of the local St. Andrew Society at Memorial Stadium during the March 12 visit. The Drum Major was born in Perth, Scotland and emigrated to Canada in 1963, prior to which he was Drum Major of the 4/5th Battalion of the Black Watch. He served in the 48th Highlanders of Canada from 1964 to 1970 and joined the Toronto Scottish the same year. He has officiated at many Highland Games in Toronto and the United States. In August 1974 he attended the Edinburgh Military Tattoo as Senior Drum Major with a composite pipe band from four Canadian regiments.



JOE COULTER PHOTO



THE PRETTY GIRL holding the shield is Mary Beth Miller of Kansas City. The daughter of Scottish-born parents, Mary Beth is one of the finest younger Highland dancers. In 1975 she won Dancer of the Year in Victoria, B.C. She also has won the World Pipe Band Dancing Championship at Corby, England. She was first runner-up in the Cowal Games (Scotland) 15-and-Under World Championship. Miss Miller will not compete in the dancing competitions, but will give an exhibition.

Schedule of Events

CHIEF STEWARD: DRUM MAJOR NORMAN MACKENZIE, C.D., Toronto, Canada

JUDGES:

Piping: RODERICK MACDONALD, Rutherford, Del.
A. ("SANDY") MACPHEE, Dunedin, Fla.

Drumming: TIM ORR, Kitchener, Ontario

Dancing: MRS. GLADYS MACDONALD, Rutherford, Del.

Sports Commentator: GEORGE CARSON, St. Louis, Mo.

Athletics Adjudicator: ALEX MACKIE, St. Louis, Mo.

APPROX. TIME	EVENT	LOCATION <small>See map page 24</small>
9:00 a.m.	Novice (15 and under) Solo Piping Novice (16 and over) Solo Piping	Solo Area 1 Solo Area 2
10:00 a.m.	Band Call for Parade Throwing the 22-lb. Hammer	Eden Seminary Main Arena
10:30 a.m.	Parade Starts at Eden Seminary	
10:45 a.m.	Putting the 16-lb. Stone	Main Arena
11:30 a.m.	Throwing the 56-lb. Weight for Height	Main Arena
12:15 p.m.	Exhibition by Hazelton Academy of Irish Dance	Platform
12:30 p.m.	Call Bands for Opening Ceremony	
1:00 p.m.	Opening Ceremony	
1:30 p.m.	Highland Dancing begins, including exhibition by Mary Beth Miller of Kansas City. Grade IV Band Contest Special Event: World Championship Beer Barrel Throwing Contest, sponsored by Budweiser Beer	Platform Band Area Main Arena
2:15 p.m.	Shepherding Demonstration by Larry Gaertner of Edwardsville with his dog. Silence is requested of spectators and participants during this event so that the dog may hear commands.	Main Arena
3:00 p.m.	Caber Toss Open Pipe Band Championship	Main Arena Band Area
3:45 p.m.	Solo Side Drum Championship Amateur Class Solo Piping Open Championship Solo Piping Throwing the 28-lb. Ball and Chain	Band Area Solo Area 1 Solo Area 2 Main Arena
4:30 p.m.	Tug of War	Main Arena
5:00 p.m.	Call Bands for Closing	
5:30 p.m.	Massed Pipe Bands Parade Bass and Tenor Drum Contest Drum Major Contest	
6:00 p.m.	Closing Ceremony, Benediction, Awards Bands March Off	

Competing Pipe Bands . . .

MIDLOTHIAN SCOTTISH, Midlothian, Ill.
Pipe Major Ian Swinton

THE BILLY MITCHELL SCOTTISH, Milwaukee, Wisconsin
Pipe Major Gordon K. Spiers

BRIAN BORU PIPE BAND, St. Paul, Minnesota
Pipe Major P. Birse

SHANNON ROVERS PIPE BAND, Chicago, Ill.
Jerry Ryan

MEETING OF THE WATERS PIPE BAND, St. Louis, Mo.
Pipe Major V. Masterson

PIPES AND DRUMS OF MOOLAH, St. Louis, Mo.
Pipe Major V. Masterson

Parade Pipe Band . . .

KANSAS CITY ST. ANDREW, Kansas City, Mo.

Our "Heavy" Athletes . . .

PETER HOYT is the world record holder in the beer barrel throw. The present record is 45 ft. 8 in. for the 30-pound container, set by Pete in 1974 at the Grandfather Mountain Highland Games. Pete has competed in more than twenty Scottish Games during the past four years. He is a consistent place winner, and is holder of the meet record in the sheaf toss at the Devon, Pa., Dunedin, Fla., and the Legionier, Pa., Games. He has won numerous district AAU titles in power lifting and the shot put, hammer and weight throws. Pete is a graduate of Lehigh University and presently lives with his wife and three children in Altamonte Springs, Florida, where he is manager of accounting for Westinghouse Corporation. He is 35 years old.

BILL BANGERT of St. Louis County, has been dubbed the "World's Strongest Mayor" by the lord provost of Aberdeen, Scotland for being the first man in 151 years to carry the "Dinnie Stones", weighing 750 pounds, across the Bridge of Potarch in Scotland. These stones were first carried by Donald Dinnie, a famous strong man and athlete in Scottish history. When in Hawaii for the Highland Games, Big Bill became a legend for moving a replica of the famous Naha Stone that weighs 7342 pounds.

REV. ARNOLD POPE, from North Carolina, is a fine example of the athlete-minister. Arnold is dean of men at a Methodist College, and is well known for his skill in throwing the caber. He has competed in the World Caber Throwing Championship at Aberdeen, Scotland, and three times has won the caber event at Grandfather Mountain Highland Games in North Carolina. He competes regularly in Highland Games all over the North American continent.

North American Highland Events in '76

- May 15-16 **WACO, TEXAS, 14th Annual Texas Highland Games**
Feature: Southwestern United States Highland
Dancing Championships
- May 22-23 **ALMA, MICHIGAN, Highland Festival and Games**
Features: U.S. Open Pipe Band Championships
Grades I and II, Grades III and IV
- June 5 **FAIR HILL, MARYLAND, 15th Annual Colonial Highland Gathering**
Features: World Champion Sheep Dog Trials
Royal Canadian Mounted Police Musical Ride
- June 19 **DEVON, PENNSYLVANIA, Delco Scottish Games and Country Fair**
- June 26 **OTTAWA, CANADA, City of Ottawa Highland Games**
Feature: Piobaireachd Society Gold Medal
- July 10-11 **LINVILLE, N.C. Grandfather Mountain Highland Games**
Feature: Gathering of Scottish Clans
- July 24 **COEUR D'ALENE, IDAHO, Scottish Festival and Tattoo**
- Aug. 19-22 **TORONTO, CANADA, The Scottish World Festival**
Features: Pipe Bands from Scotland, England, Ireland,
United States and Canada; Massed Bands of Her Majesty's
Royal Marines, Four Giant Military Tattoos



ALMA COLLEGE PHOTO BY GORDON BELD

BILL BANGERT tossing the Caber at Alma Highland Games

Malcolm Canmore started first games in the 11th century

Reprinted Courtesy of the Toronto Star

The origins of present day Highland Games go back so far into the mists of time that no one knows exactly when the men of the Highlands first got together to wrestle, toss cabers, throw weights and dance and play music.

Malcolm Canmore, King of Scotland in the 11th century, is credited with organizing the first Games at Braemar. Staying at the Royal hunting lodge of Kindrochit, now a ruin, he was not satisfied with the speed of his messengers.

He decreed that the young men should gather to hold contests of speed and endurance so he could choose the best among them for his service.

The principal event was a hill-race to the top of the nearby Craig Choinich. The feat of the youngest of three sons of a chieftain made the day memorable, for starting off several minutes after the other runners, the boy leaped and scrambled his way up the hillside, passing stragglers until he caught up with his two older brothers who were in the lead.

He offered to share the prize but, as this was ignored, he passed one brother and, and running behind the eldest, gasped: "Halves, and I'll yield." To this the answer was: "Never, winner take all."

The youth produced a tremendous burst and got past his brother, who promptly gripped his kilt in an attempt to hold the boy back. The youngster unbuckled the garment, let it slip away and raced on to win.

Hill-racing enjoyed great popularity for many years until Queen Victoria banned the event at Braemar, saying it was not good for the health of her subjects. This ruling was greeted with scorn by many people but the tragic Ben Nevis race in 1957, during which a young English runner died from exposure after losing his way on the

mountain, underlined the result feared by the Queen. In spite of this, the race, one of the world's toughest, still is run to the summit of the 4,406-foot mountain, the highest in Britain.

The scene at a Highland Games meeting is one of the most colorful and stirring imaginable, with the arena filled with brawny men in kilts competing in the heavy field events, men and girl dancers, and members of the pipe bands resplendent in their magnificent uniforms.

Towns and villages all over Scotland hold Games, large and small, throughout the summer and, whether the weather be fair or foul, the atmosphere always is one of comradeship spiced with competition.

No definite course of the evolution of the Games can be traced except, perhaps, through the changing environment of the Scot.

Hundreds of years ago he had to do everything by hand and go everywhere on foot — ponies usually were reserved for the gentry — and, accordingly, muscle-power was the means of his livelihood.

If he could not cut timber, lift rocks to build a house, or chase miles across moors after his meat, then his standard of living suffered.

The traditional field events of tossing the caber (or 'cabar' as it sometimes is referred to), putting the stone, pole-vaulting and throwing the hammer, evolved from amusements.

"Ye Casting of the Bar" was thought to have originated among woodmen who wanted to cast their logs into the deepest part of a river or across the water to the other side. This was to avoid the ticklish business of fording the water while carrying a large and heavy tree trunk.

As far back as the 16th century, chroniclers were describing caber-tossing and even Henry VIII, King

of England, is known to have tried his hand at it.

The whole aim is to toss the caber in as straight a line as possible; it is not a question of who can throw it the farthest. A perfect throw requires that the caber land in the 12 o'clock position after being thrown in a vertical semicircle.

The most famous caber in the world is the Braemar Caber, a log weighing 120 pounds and nearly 20 feet long, and which has been thrown less than half a dozen times.

For the simple reason that it required no special equipment, and did not cost anything, putting the stone was for many years the most popular sport practiced in villages and farmyards throughout the country.

Visitors to Highland Games sometimes are surprised to learn that the best stones have not been worked on by a master mason but have been ground and polished to the exact shape by the action of the water on the river beds from whence they came.

Men have putted the 22-pound stone nearly 35 feet and covered more than 50 feet with the "lighter" 16-pound stone, quite an achievement when it is remembered that Games rules do not allow a competitor to turn before putting.

More spectacular than the stone-putting is throwing the weight, in which the athlete sends the 56-pound weight flying in an explosive burst of energy. This heavy weight also is used in the competition for throwing for height, sometimes to over 15 feet.

The other distance event is throwing the hammer, a sport which used to be practiced by the young bloods outside the smithy just to pass the time of day.

Here again turns are prohibited, a sensible safety precaution to prevent beginners releasing the missile at the wrong moment and sending it among the spectators.

Malcolm Canmore - Continued

Donald Dinnie, the most famous of all Highland Games' athletes and whose heyday was between 1860 and 1890, was known to keep himself in check when using the regular throw. One day he considered the crowd was much too close but they ignored his appeal to stand back thinking they were far enough away considering the previous attempts.

Dinnie was thus on the horns of a dilemma — should he check his throw and be ridiculed for asking the spectators to keep back, or should he go ahead and face the consequence if the onlookers did not get out of the way in time?

Dinnie was swinging the hammer when some people had second thoughts and moved away with alacrity, in turn quickly followed by the others in the danger area.

The hammer flew in a high arc, passing over the marks of the other competitors, to where the crowd had been moments before and landed almost outside the park.

Probably the earliest recorded Highland Gathering to be organized on modern lines was at St. Fillans, Perthshire, in 1819, and

this Gathering featured Highland Dancing as well as the usual field events.

The dancing events have a special appeal to all those who appreciate grace and beauty of movement and dances performed by an expert are an experience not readily forgotten.

Three dances comprise the main events — The Seann Truibhas, the Highland Fling, and the Ghillie Calum or Sword Dance. All are better suited to being danced by men and great controversy has raged for years over whether women should be allowed to compete at all.

The stories behind the dances themselves are interesting: The Seann Truibhas (which translated from the Gaelic, means literally Old Trews, or Trousers) came into being after Culloden in 1746 when the English Government banned the use of the kilt. Anyone caught wearing it was imprisoned for six months on his first offense and deported for seven years if caught again. So the Highlander had to wear the trews whether he wanted to or not and the actions of the dance represent his distaste for the

garment.

Danced entirely on the one spot, the Highland Fling is a lively, robust exercise and expresses wonderfully the joys of life.

The most picturesque of the three is the Sword Dance, this weapon not unnaturally being part of native dances as Scottish history is full of bloodshed and dark deeds.

The Romans were astounded to find the ancient Scots gaily dancing between the upturned blades of swords and spears, but Malcolm Canmore is traditionally regarded as the originator of the Sword Dance when, after a fierce battle, he took the sword from his fallen foe, crossed it with his own weapon and danced in triumph over them.

There are other dances, each with its own special story, but it is worth remembering these three, for it helps interpret the movements and adds to the enjoyment.

The grand parade of pipe bands is a fairly modern innovation and there are few sights to equal the color, sparkle and the awe-inspiring sound produced by these magnificent men.



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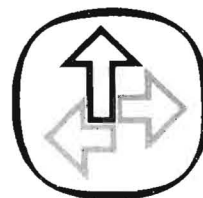
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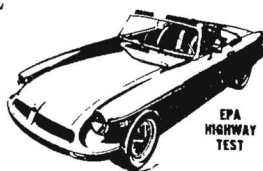
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The bagpipe: it inspires and soothes

Reprinted Courtesy of the Toronto Star

By CAPT. JOHN A.
MACLELLAN, M.B.E.
Principal, British Army
School of Piping

THE thrilling sound of the Highland bagpipe of Scotland has, over the ages, inspired the soldier in battle, struck fear into the enemy, and, in turn welcomed the visitor, lamented the dead and strangely, too (it might appear to those not used to the great sound that it makes) soothes the breast of the troubled.

Bagpipes, thought to have originated in India, are used from India and Persia, through all the middle- and near-eastern countries and have, at one time or another, been used by all countries of Europe under different names. These include the Musette in France, Dudlebach in Germany and Gaita in Spain.

It is only in Scotland and Ireland, however, that the pipes became a serious instrument of warriors and were developed to sound at maximum intensity with two to three drones (sustained tones) and a chanter (melody-playing pipe).

It was in Scotland, also, that pipers invented for their instrument the only classical form in the western world which does not fall into the conventional musical tradition of the western world, namely the Piobaireachd (pronounced peebroch), which is most carefully constructed.

The Scottish warpipe is tuned with the drones on A, E and A; the scale of the chanter (low to high) is G natural, A, B, C, D, E, F and A.

It is only in modern times the bagpipe, originally a solo instrument, has been incorporated into bands with drum accompaniment.

In the 17th and early 18th centuries, Scottish pipers led the clans into battle and skirled the songs of victory and the dirges of defeat. It was the piper who celebrated births and marriages and composed laments on the death of the clan chiefs.

This classical music for the pipes, Piobaireachd has come down through the years as unwritten melody, freely flowing, and subject to the personal interpretation of each performer.

This music was handed from piper to piper even through the dark days after "The 45", when piping, like wearing the tartan, was subject to the death penalty.

The Piobaireachd is in the form of theme and variations, each successive variation requiring more intricate fingering. It is the amazingly rapid succession of grace notes (so-called "shakes") on almost every melody note that gives pipe music its distinctive and curious flavor.

With the revival of piping in the early 19th century and the formation of pipe bands in the Scottish regiments, there was added to the piping repertoire a variety of popular marches, military retreat airs, and Gaelic folk songs.

The great Highland bagpipe takes its place as the major instrument in the bagpipe family, which encompasses bagpipes from Spain, Italy, Yugoslavia, Brittany, India, Russia and Hungary.

All stem from the same source, that of the ancient reed pipe without wind-bag or any type of accompanying drone. These refinements have been added throughout the ages, thus evolving the instruments that are found today in various parts of the world.

Some bagpipes are winded by a bellows, such as the Northumbrian bagpipe of Northern England, and the Uilleann pipe of Ireland. Others, such as the Highland pipe, have the air supplied by the player through a blowpipe into which he blows.

All bagpipes have a chanter, on which the melody is played, and a harmonic accompaniment is supplied by a varied number of drones.

The great Highland bagpipe developed to its present form in the

mid-18th century when the large bass drone was added to the bagpipe that had already come to consist of bag, blowpipe, two tenor drones and a chanter.

The bag, which is the performer's reservoir of air, usually is made from tanned sheepskin, but, in hotter climates, better results are derived from a cowhide or horsehide bag as they are less porous.

The pipe bag is enclosed in a tartan cover and the drones are held together by a tasseled cord. The performer places the bag under his left arm and the drones are carried over the left shoulder.

Playing the bagpipe should place no strain on the performer for, indeed, the bag and drones should be so fitted the performer is perfectly at ease while playing.

African blackwood normally is used for the wooden components, which are adorned with ferrules and mounts of ivory and silver. Although the less expensive instruments now are adorned with plastic fittings, the ferrules have the utility of preventing the wood from splitting.

Reeds are made from Spanish cane, which must be of the very best quality to obtain the best results.

The bagpipe always has functioned largely in Scottish Highland circles and it can be traced to the very earliest days. The MacCrimmon family, pipers to the MacLeods of Dunvegan, are given most of the credit for popularizing and developing the Highland bagpipe and its music in the latter half of the 16th century.

The MacCrimmons established a college on the Isle of Skye, which is off the northwest coast of Scotland, and to this college the various clan chiefs sent their best pipers to be perfected in the art of piping.

Throughout the years, since 1600, the MacArthurs, Rankins, Mackays of Gairloch and of Raasay, Camerons, MacPhersons and Mackenzies are families which

The bagpipe - Continued

have done much to ensure that the great heritage of piping, handed on by them, still flourishes.

The music played on the great Highland bagpipe can be divided into three distinct groups.

Piobaireachd

The classical music of the Highland bagpipe, and of which group The Lament for Colin Roy MacKenzie is an admirable example, shows the urlar (oor-lar), meaning groundwork, which contains the theme of the piece and various types of variations developed from the theme. (The modern-day English spelling of Piobaireachd is Pibroch).

These variations begin in a simple form and, as they are developed, they become more complicated as the taorluath (tor-loo-a), crunluath (croon-loo-a) and crun-luath-a-

mach (croon-loo-a a mach) are played.

The urlar demands from the performer much musical skill, as well as fine finger work which becomes more difficult as these variations progress.

Thirteen or 14 minutes is the average time taken to perform a Piobaireachd, which is music played on and especially composed for, the great Highland bagpipe.

Dance Tunes

Much folk-type music is played on the Highland bagpipe and will include dance tunes, folk airs and melodies, as well as lighter marching music.

Much of this type of lighter music is found to have its roots in the song airs of Lowland as well as Highland Scotland and much of it has been adapted to the bagpipe.

Competition Music

A third type of music is called competition music, encompassing marches, strathspeys, and reels of an elaborate nature. They are technically difficult to finger and require a high order of musical presentation.

This music has the common bond with Piobaireachd in that it is especially composed by pipers for performance on the great Highland bagpipe.

The musical scale of the Highland bagpipe has, as with its music, roots in folk music, particularly that of the Highland peoples. It is peculiar to this idiom and to no other.

(Pipe Major John A. MacLellan, M.B.E., is the principal of the Army School of Piping, Edinburgh Castle, Scotland, recognized as the most important post in piping).

Origins have been lost in the mists of time

Reprinted Courtesy of the Toronto Star

Highland dancing has been amazing Sassenachs and other foreign visitors to the Scottish Highlands for centuries — as a matter of fact, at least since 54 B.C.

It was during that year that an officer in a Roman legion, which was trying to invade what is now Scotland, wrote, in astonishment, of the wild, pagan dances performed by the Caledonian warriors.

The Roman related how the warriors would stick the hilts of their swords and butts of their spears into the ground with the sharp points sticking upwards. The warriors would then perform a dance of victory amidst this lethal array.

But the documents concerning the origins of Highland Dancing and descriptions of its colorful dances have been lost. Many vanished in the mists of time. Others disappeared under the

frown of John Knox, and still more were forgotten during the period between the Battle of Culloden in 1747 and the lifting of the English restrictions in 1782.

However, while proof is lacking, there are ample legends.

One of the oldest and most colorful dances is the Sword Dance. With such a bloodied history, it is natural that Scotland would have such a dance as one of its national institutions. Actually, there have been many dances with swords, dirks and spears. But the popular Sword Dance is one of the few to survive.

Malcolm Canmore, a Celtic prince in the 11th century, is one legendary originator of the Sword Dance. It seems that after killing an enemy chief during a battle in 1054, Malcolm took his fallen rival's sword and placed it on the ground. He then placed his own sword on top of it to form a cross and

performed a gleeful dance over the crossed swords to celebrate his victory.

Another legend has Highland warriors dancing over their claymores before a battle. It was believed they would be victorious in the coming battle if they completed the dance without touching the swords.

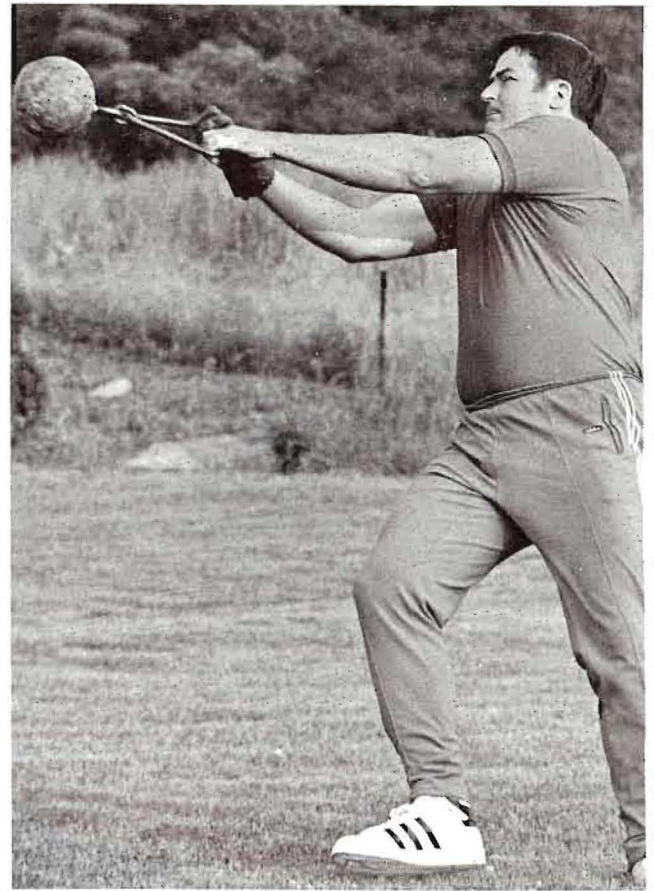
Although the Act of Proscription still was in force, Highland Games were held at Falkirk in 1781. Soon, there were Highland Games all over Scotland as national pride burst forth. These competitions were mainly for pipers and athletes. The dancing was done by the pipers while they were relaxing between playing their tunes.

But, by 1787 both dancers and pipers were competing at Highland Games. One source relates how the dancers competed for prizes at Games but the prizes were not paid out until the Games' organizers had settled up all the other bills.

Highland dancing was once the proud preserve of the warriors and later the Highland regiments. It was a male-dominated competition. But today, women are the dominant force in Highland Dancing.



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ABOVE: Pete Hoyt practices weight throwing.

AT LEFT: Bill Bangert gets off the ground when heaving the stone at Highland Games in Scotland.

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The Scottish St. Andrew Society of Greater St. Louis

The Scottish St. Andrew Society of Greater St. Louis was formed primarily to fill what was considered to be a cultural gap in the life of the people of Scottish extraction, their families and friends, and in fact, of all those in St. Louis who love Scotland and things Scottish. Our aims and objectives are to foster and exchange cultural, benevolent, educational and recreational ideas and pursuits between those of Scottish birth, or descent, and others in the Greater St. Louis area.

On September 5th, 1972, a meeting was held in the meeting room of the Farm and Home Savings Association in Webster Groves, when our ideas were presented to an interested group. In the time which has elapsed since that meeting we have progressed far beyond the expectations of even the most optimistic of that group, for, on that late summer evening in 1972, we did not dream that we would be seeing Highland Games right here in Webster Groves before four more summers had passed.

The Society, unlike the other Scottish groups in St. Louis, is oriented towards the entire families of our members, young and old, male and female. Our General Meeting is held once a month, on the fourth Friday, at 7:30 p.m. in the Eden Seminary Library Auditorium on East Lockwood Avenue, Webster Groves. Our program, following the business meeting, often includes a film or slides (usually of Scotland or Great Britain), refreshments and then either Scottish Ballroom or Country Dancing or just socializing with old or new friends. Next fall we hope to continue and improve our monthly special meetings in the Clayton Federal Savings and Loan Association Meeting Room, in

Webster Groves, to teach Scottish Country and Scottish Ballroom Dancing to those of our members who are interested.

We have four major functions each year — two dinner dances (the first in November to celebrate St. Andrew's Day and the second around the 25th of January to celebrate the birthday of Scotland's most famous poet, Robert Burns), a Christmas Party and an early summer picnic. Both the party and the picnic are planned primarily with the children in mind but young and old always have a grand time. Now, today, we have added a new dimension to our activities with our first Highland Games.

For the past two summers many of our members have enjoyed visits to Britain planned by our President, William (Bill) Stirrat. Another is planned this summer of 1976. Anyone who wishes information on the trip should call Bill at 962-9769 or 727-7960.

Membership of the society is open to all. We now have over two hundred members and are looking for more. Scottish ancestry is not necessary. If you have an interest in Scotland and its culture come and join us, and begin what should become an everlasting association with the flavor of Scotland and the Scottish heritage. For information call Mrs. Hazel Craig, Membership Chairman, at 961-4833 or, if you wish, complete the attached application for membership and send it to her. Our initiation fee is \$5 per adult member, plus \$5 annual dues. For students up through college age the initiation fee is \$2, plus \$2 annual dues.

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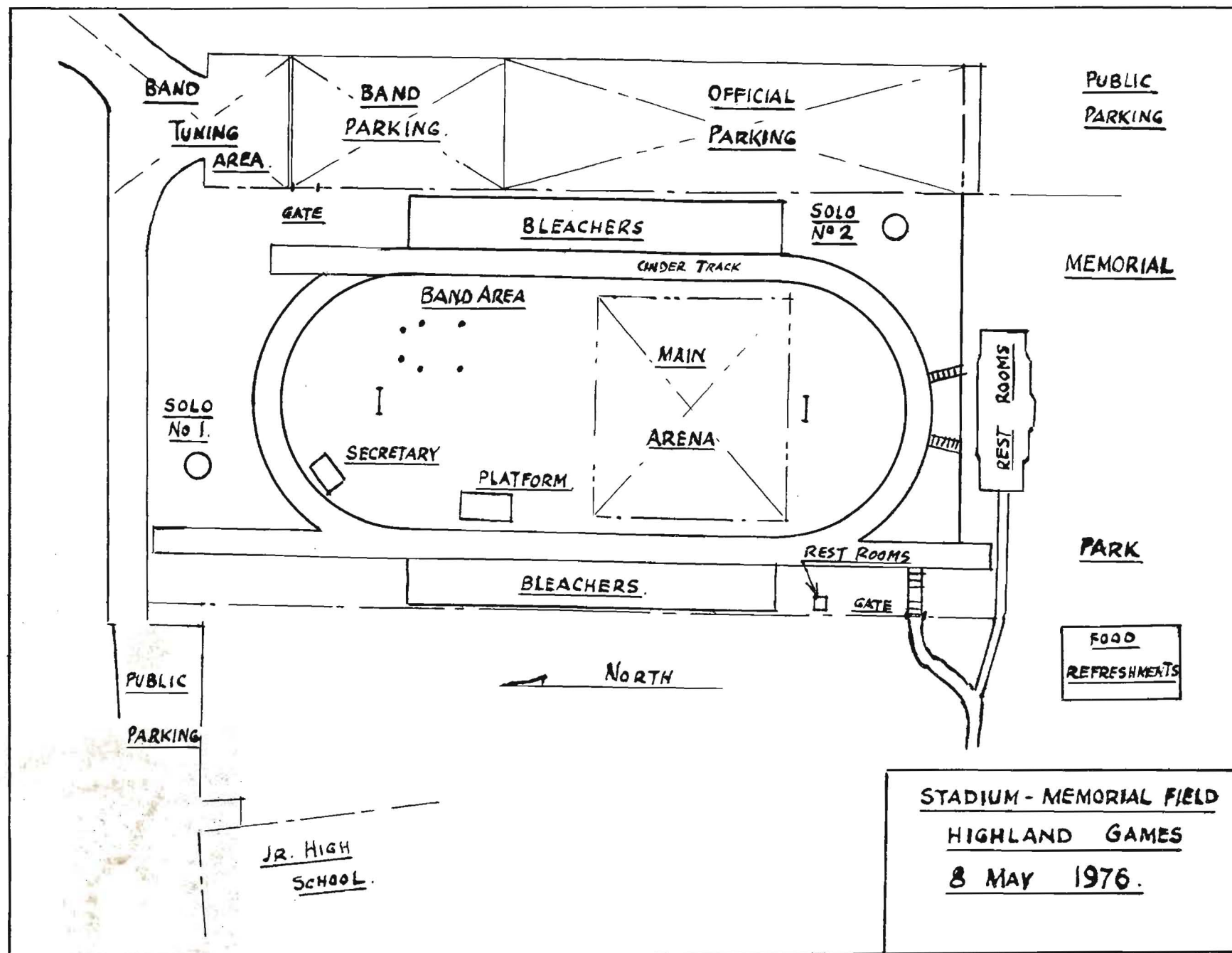
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