

This document comprises the personal memories of drummer Billy Clelland of the **South Australian pipe band** movement and its members between 1951 and 1969. These are simply descriptions of my own experiences and perceptions.

Australian Highland Pipe Band 1951

I first encountered this band in early August 1951 in Birmingham in England while visiting relatives there. Then we met once again at the World's Championship in Edinburgh during the Festival of Britain held in the Scottish capital two weeks later (18 August 1951). A highlight of being a band member in Edinburgh that year was being included in the 'March of 1000 Pipers' down Princes Street. Two members of the Australian band, Jimmy Weatherly and Dave Blunden, were later to become close friends when we met once again both in my home village of Lesmahagow, South Lanarkshire where they performed in the local Jubilee Hall on 31 October 1951, and during the following year in Australia. At least two pipers also came from South Australia - Lindsay Hood from the 'South East' and Ron Ross of Adelaide. (CD Photo Index Ref # 5101ahpb.jpg) Pipe Major Hugh Frazer and Drum Major William Darwin led the band. Reputedly it was the first pipe band ever to be televised.

The band did not display a very high level of musicianship and was better described as a 'show' band. They played popular and simple pipe tunes and even 'whip cracking' formed part of their "Aussie" repertoire. Ultimately their tour of Britain was not a financial success and when it broke up some players were stranded in the UK until help came from home in the form of a boat ticket to Australia. The Addendum to this document comprises the reports in the local Lesmahagow newspaper of the band and its visit to the village.

Port Adelaide Caledonian Society Pipe Band 1952-1954

I immigrated with my family to Adelaide arriving on 8 January 1952. I was sixteen and my brother Tommy, a piper, fourteen (b. 2 Oct 1937, d. 10 Feb 1957). We were initially billeted at the Elder Park Hostel situated in Elder Park behind the Railway Station on North Terrace pending final allocation of our new home at Northfield. I recall the hostel as being dark and shady, no air-conditioning but quite pleasant although it was obviously only a 'temporary' structure for migrants in transit. Being on the edge of the Central Business District was exciting for a couple of wee lads from a rural Scottish village. On the notice board was a sign advertising the weekly Royal Caledonian Society Pipe Band practice and Tommy and I excitedly walked down King William Street on the pertinent hot dry summer night to listen. We were disappointed at the generally poor standard and old-fashioned ideas and did not return to join, despite the offers. The drum corps, playing on old rope drums, taught by veteran Charlie Duff, included Ray McEgan and 'Bluey' Fleetwood. 'Bluey' didn't take to me and, I believe, referred to me disparagingly as a 'jazz drummer'. Ray was a different sort of chap, always willing to learn new material. We had recently left a very active (and successful on the contest field) Juvenile band in Scotland and we were at a very critical, unforgiving and probably precocious stage in our lives. In addition both of us had already passed our RSPBA certificate examinations. However, the decision to visit the band practice had a significant effect on our subsequent lives in Australia as a large measure of our initial social life became linked to the local pipe band movement.

We met a young piper at the Royal Caledonian Society practice from Motherwell in Scotland; Archibald Robert (Bobby) Horne (b. 2 Oct 1927, d. 5 Feb 2000). At that time he was involved in getting a new band off the ground at Port Adelaide for the local Caledonian Society. Pipe Major Fred Adam had started the band shortly after arriving in South Australia on 7 March 1951 but he and his family had returned to Montrose in Scotland. (Fred, his wife and two boys, "young" Fred and Laurie, both pipers, returned to Adelaide disembarking from the Himalaya at Outer Harbour on 15 March 1955.) The main sponsor and fund-raiser for the band was Ken Duncanson, a Port Adelaide painter and decorator.

Our social life in those days is recalled as having been largely band practices in Dale Street, Port Adelaide, the Saturday dance at the Port Adelaide 'Caley' and trips to the beaches of Semaphore and Largs or down to Victor Harbor or Murray Bridge. At one time some of the boys in the band, Arthur Adams, Ron Hannaford, Ken McColl and I had leather motorcycle jackets with the band's crest (Forbes clan) badge painted on the back. We were into wearing jeans by now and, with the leather jackets, probably thought we looked 'pretty cool'. Ron had an old car that he'd pack full of bandmen and race about the streets of the Port after band practice.

Jimmy Weatherly and Dave Blunden returned to Adelaide in 1952 after their stint overseas with the Australian Highland Pipe Band. Dave Blunden played tenor drum with the Royal Caledonian Society Pipe Band for a time. Jim was a house painter; he lived at '66 LeFevre Terrace, North Adelaide' with his mother in part of a grand old house. He was drumming mad and after he got back we had many practice sessions at his house. He rode an old ex-WD Harley Davidson (when they were quite unfashionable) and sidecar to carry his painting tools. He was a bit of a drifter, following bands, working throughout south east Australia, and died young.

Bobby Horne bought himself a late-model Ford Prefect to replace his 1923 Fiat and we travelled one weekend in August 1952 to Castlemaine in Victoria to meet former friends from the Craigneuk Parish Pipe Band. These were the MacPhedrans (Duncan, Emily, Ina and Ian) together with other well-known imports including Gordon Jelly, ex-Shotts, and Alex McCormick, ex-Glasgow Police who had been recruited to form the new Castlemaine band.

Our drum corps at Port Adelaide blossomed but we still used those old rope models. Impatient as always; I bought my own Premier rod tension (48L) side drum for £30-15/- (\$61.50) from Cawthornes in Rundle Street on 9 July 1952. Nylon skins followed quickly afterwards on all new rod-tension drums purchased and the old vellum, difficult to tension and tune and impossible in the wet, disappeared forever with the old rope drums. Wire snares took a little longer to become standard. Tommy was doing well in solo piping competition, defeating Bobby Horne and Ernie Dowler, later Pipe Major of the Adelaide University Regiment band. I sported corporal's stripes, which annoyed me as I was not only teaching the snare drummers but also playing leading drummer. The bass drummer, Sam Kane wore the sergeant's stripes, because he was much older than I. Some other members and associates of the band at that time included: John Hughes; first class drummer and devoted to music generally, Piper Don Benger; Piper Ken McColl, Piper Arthur Adams; Piper John Duncanson; (later became a well-known boat builder), Piper Jimmy Clinton; Band Secretary and Drum Major Tom Poulton; Tenor Drummer June Duncanson, Tenor Drummer Ron Hannaford, Tenor Drummer Aileen Lockyer, Piper Alan Lockyer, Tenor Drummer Heather Lockyer; later married Drummer Jack Fleming, Piper Jimmy Bourne; cousin to Fay, Bobby Horne's future wife. Once we got the new uniforms in late 1952, the Society couldn't wait to show us off. As Ken Duncanson was the main fundraiser, he had chosen the Forbes, a dark green tartan for the kilts and plaids. The uniform was the traditional Army style - full plaids for the pipers, half plaids for the drummers, red jackets buttoned in gold up to the chin, black Balmoral bonnet, and black belts for the pipers, white for the drummers, white 'blancoed' spats and red-checked hose, hairy sporrans. Bobby was so excited that, when we had our studio photographs taken, he wore his spats on the wrong feet. (CD Photo Index Ref # 5201pacs.jpg)

The opportunities for serious band competition were limited at that time. Locally we were the only competitive band as the Royal Caledonian, Adelaide Highland and other bands were, at that time, strictly social bands. In the south east of the state however there was a strong band following due to the large population with Scottish ancestry and the proximity to the Victorian bands. Mount Gambier had three bands and other bands in the district included Penola, Millicent, Naracoorte and Portland. I can also recall at least one trip to play at a Mount Barker Caledonian Society function at the Institute building in Gawler Street, Mount Barker. This was immediately before formation of their local band. Performing at all sorts of Caledonian Society functions was an important part of the band's accepted duties for the Society.

Perhaps the greatest problem and frustration I was to encounter throughout most of my drumming career in pipe bands in South Australia was the lack of any regular means of communication with drummers of greater knowledge than me in Australia. To begin with, very few of the drummers I had met could read music thus couldn't write their own scores. With only the "Gaelic Collection of Drum Settings" drumming tutor published by Dallas for Alex McCormick (Glasgow Police) and Willie Paterson (Clan Macrae) available on general sale, I knew of no other modern scores that were in the public domain. This meant that I had to largely invent my own technique or to rely simply on the few Grade One pipe band records that had been released trying desperately to understand what they were playing. This was also before introduction of the long-playing-record - all music was recorded on brittle shellac 78rpm discs. Tape recorders were expensive and not easy to obtain until the early-to-mid-sixties. Another problem for both the pipers and drummers in those days was the lack of simple copying facilities for distribution of drum scores and pipe music. Photocopiers hadn't been invented and were not in common use until the mid-seventies. Thus one had to rely upon making wax stencils and wrestling with the dirty messy Gestetner machine. So I alone, at only seventeen years of age, had to compose the drum scores for the tunes that the band was learning, write the scores, make copies of them and teach the drummers. I had thus to rely heavily on my past training in Scotland together with what Jimmy Weatherly, for example, had also learned during his time overseas.

Queen Elizabeth visited Australia in February 1954 and we were disappointed that our band was not invited to play during the official celebrations. (Perhaps because 'God Save the Queen' cannot be rendered on the bagpipes?) Ultimately the main problem was band politics (as usual) and Bobby's reign as Pipe Major was about to be curtailed. Meanwhile, I left the band in March 1954 to work for BHP in country South Australia. My Premier snare drum was loaned to Ron Hannaford for use by the CMF band but that was the last I saw of it. My brother joined the CMF pipe band in 1954 together with a few Port Adelaide members. (CD Photo Index Ref # 5402sar.jpg)

Port Adelaide Caledonian Society Pipe Band 1961-1963

October 1961 was the month when I returned to the pipe band fold after an absence of seven years. Bobby Horne (now married and living at Hove) approached me to lead his drum corps in a re-formed Port Adelaide Caledonian Society Pipe Band. There was a lot of work ahead but in my usual impetuous way I agreed and was even ready for the John Martin's Pageant on Saturday, 4 November 1961. (CD Photo Index Ref # 6101pacs.jpg) This was also quite a remarkable feat for other reasons. I had spent the night before on a friend's couch in North Adelaide and had to get up and catch the 5:00am train to my parents' place, get showered and dressed in my uniform and return to the city by public transport before nine. My Mother thought that, contrary to habit, I had just got up very early, not knowing I hadn't been home all night!

The traditional full uniform appeared to be unchanged except that the balmoral bonnets had been replaced by glengarries.

The band was not ready yet for competition but we had regular, steady practices at a hall alongside Hart Oval and I had a good drum corps to work with - Bass Drummer Murray (Monty) Montgomerie, Tenor Drummer Simon Glass and Snare Drummers Iain Neilson and Willie Truesdale. A pageant at Glenelg saw us out again on 2 December. The drum corps had black Carlton Gaelic drums by now which, with a bit of hard work, gave a fairly good up-to-date sound. During the two years I was with the band, a few new faces appeared among the pipers including the Adam family; father Fred and sons Fred Jnr. and Laurie. Piper Craig Masson was the youngest band member. His father Ewen Masson was the band secretary and a future dominant figure in the Australian Pipe Band movement. Drummer Jack Fleming, also a member, was still in the RAF and married to Heather Lockyer. Other band members I recall were Drum Major Bob Currie, Drum Major/Tenor Drummer Ron Burt, Piper David Wilson, Piper Des Ross, Piper Max Riach, Piper Murray Reid, Bass Drummer Alex Niven and Drummer John Fisher. Robert

Graham (Bob) Currie (b 19 Aug 1933, d 4 Apr 2007) was an outstanding Drum Major and, in addition to his leadership contributions to the success of his bands and the SAPBA, won numerous solo trophies for his marching and discipline skills both in Australia and overseas.

My usual approach to writing scores for new tunes that the Pipe Major had selected for the band was for me, after work, to travel down to Hove. After spending the night listening to Bobby play them on the practice chanter and for me to try out new ideas while taking notes, we progressed. I'd spend the night at his place then travel to work next morning from there. By the next practice night I would have had composed most of the new score and would rehearse with Bobby to get his opinion. Once he'd given his approval I would complete the writing and start working with the corps to ensure that they fully understood my approach and memorise the intricacies of the score. From the beginning of 1962 the band worked hard to be competitive. Contests were entered in the South East and at the Elizabeth Oval in September of that year. (CD Photo Index Ref # 6201pacs.jpg) Locally the competition was quite poor however at the contests held in the South East at Mount Gambier, Naracoorte, Millicent and Portland at New Year and/or Easter, we were struggling to get a First placing among bands of such a high standard and were happy to get into the prize list. Nevertheless I recall that the band acquitted itself quite well in all the contests we entered. The trips to the South East also included valuable drumming sessions at Billy McCormack's home and access to his written scores and exercises that I could take back to Adelaide with me for later study with my drums corps. (CD Photo Index Ref # 6703blh.jpg) Duncan MacPhedran had left Castlemaine with his family for Portland and was now Pipe Major of the Portland Pipe Band.

I believe that one of the most rewarding features of pipe band contests in Australia at that time was the "Quickstep". In Scotland, the contest (during my contest years) had comprised simply a "March, Strathspey & Reel" performed in a standing circle which did nothing to promote marching and discipline and, in fact, encouraged bandsmen to slouch up to the circle 'any old which way'. The "Quickstep", being primarily a marching & discipline test forced bandsmen to march smartly and keep in line - in other words, to look like a real band. The additional feature was that the Australian drummers, in the search for more points, introduced challenging scores to accompany the march tunes (which were predominately 6/8's). This meant that our 6/8 scores were far more difficult and advanced than those being played in Scotland at that time as they were usually only required for social engagements such as massed bands, summer celebration processions and street marches. This was confirmed when I returned to Scotland in 1972 and demonstrated a few scores to interested (and very surprised) drummers. They had always believed that the "Colonials" were very second-rate. I'm not sure but I think the "Quickstep" might have had its origins in New Zealand as NZ bands were always very smart and disciplined.

Then once again work intervened and forced me to leave the band and Adelaide in April 1963.

John McDouall Stuart Memorial Pipe Band 1965-1969

By the time I got back to Adelaide in February 1965, Bobby Horne was in the throes of building a new pipe band. This band was called the 'John McDouall Stuart Memorial Pipe Band'. (CD Photo Index Ref # 6501jmds.jpg) Bobby Horne persuaded me to take on the Leading Drummer and drum tutor roles. Many of our former colleagues from Port Adelaide had joined too so it was an easy decision to re-join the pipe band movement with people I respected and enjoyed playing with. However, being a new band, we had little money and were forever fund raising and scrimping on quality instruments. Eventually we finished up with an attractive formal outfit in Black Stewart tartan with black jacket, black balmoral, lace jabot, tartan hose and buckled black shoes. This uniform was very distinctive even in the sixties when bands tended to wear a wide range of styles. We played Carlton Gaelic wooden-shelled snare drums. I replaced the black shells on the entire drum corps with a marbled-blue plastic covering. The interiors were sealed with coatings of clear lacquer. After-market snares of the best quality were

fitted top and bottom. Until at least the mid-Seventies, drumsticks continued to have small tapered heads unlike the "Duthart-style" sticks that were later introduced, becoming the standard. The drum corps initially comprised Iain Neilson, George 'Nobby' Clarke, Tenor Drummer Simon Glass, Tenor Drummer Charlie Rudd (died April 1992) and Bass Drummer Murray (Monty) Montgomerie. Murray Reid, one of the pipers, married the daughter, Avril, of the band secretary WJ (Bill) Matheson. Other members of the McDouall Stuart that I can easily recall are Drum Major Bob Currie, Pipe Sergeant Bob Sayers, Piper Walter Scott, Piper Garry Barker, Piper Danny Ferguson, Piper Ian Valentine, Piper Bobby Hyndman, Piper Jim Gray, Piper Ian MacPhedran, Piper Bob Withers, Piper John Tripp, Pipe Corporal Don McAuley, Piper Bill Stewart and Bass Drummer Harry Syme. In addition to band practices held twice a week at the hall adjacent to the OG Hotel, we frequently enjoyed Sunday morning practices in the Adelaide Parklands concentrating on our "Quickstep" selection. Girlfriends, wives and children added to the picnic atmosphere in the shade of the trees.

Being a member of this band brought other satisfaction and I was proud of our associations with the 'crusty wee Scottish explorer'. We were required to represent the McDouall Stuart Society and perform at some official functions such as the re-enactment in 1967 at Carclew of Stuart's departure from Adelaide on 25 October 1861 to successfully cross the continent from south to north. Adrian Thomas, great grandson of F G Waterhouse, was one of the organisers of the re-enactment. Coincidentally Adrian and I were workmates at this time and had adjoining offices (air conditioned!) in our employer's building in Pirie Street. Adrian's son Andrew is a NASA astronaut and, on his first space flight, took along some of Waterhouse's memorabilia from the Stuart Expedition. I can recall young Andy, the schoolboy, venturing into the office to see Adrian. My coincidental associations with the explorer John McDouall Stuart did not end there either - in the early sixties, when we lived in Port Lincoln our best friends were the descendants of James Sinclair, a fellow Scot, who had been a passenger with Stuart aboard the Indus in 1838/1839. Sinclair had settled near Port Lincoln and built "Greenpatch" where Stuart stayed with the family during his time in the vicinity carrying out surveys around 1850 for the local 'squattocracy.' In between surveys he reportedly pottered about "Greenpatch" giving the children lessons in the room, over a hundred years later, still known as the 'schoolroom', building and making furniture for the grand old house. I understand that during the fierce bush fires in the district in early 2007, the house was unfortunately destroyed.

For a time I also became involved in teaching the Adelaide Highland Pipe Band drums corps, marching in the John Martin's Pageant with them in 1965 and the Port Lincoln Tunarama in 1966. (I marched in a total of thirteen Pageants in various pipe bands over the years.) Their Pipe Major at that time was Henry Imray and one of the drummers, I recall, was a Scot, John Elliott.

Adelaide hosted the Australian Pipe Band Championships at the Adelaide Oval during the Festival of Arts (10-26 March) on 12 March 1966. Our band, with twelve months of solid hard practice behind us, became the new Australian Grade Three Champions. Bob Currie won the Drum Major's trophy, pipers Bobby Hyndman, Ian MacPhedran, Murray Reid and Garry Barker won solo piping awards, 'Nobby' Clarke, Iain Neilson and I won solo drumming prizes.

Next year, over Easter 1967 (Easter Sunday, 26 March), the band travelled by bus to Sydney via Mildura for the Australian Championships. (CD Photo Index Ref # 6702jmds.jpg and # 6706jmds.jpg) I was billeted with a Toongabbie pipe band family. The solo contests were held at Bankstown Shopping Centre on Saturday and the band contests at Warwick Farm Racecourse the following day. Again I was fortunate enough to win a solo-drumming prize. We celebrated that night in town visiting a nightclub in William Street where Billy Thorpe was playing. My hangover the next day certainly didn't help our mediocre result.

Half way through that year, fellow-bandsman Piper Bobby Hyndman was involved in a serious fire at Berger's Paints where he worked. He was badly burned but appeared to be progressing well when I visited him in hospital. A few days later he died suddenly aged only 30 from the effects of ingesting flames and fumes that caused lethal damage to his lungs. Bobby died on 29 June 1967 and was buried

at North Brighton Cemetery on 1 July 1967, Grave # 700F. The Hyndman's had moved to Adelaide from Whyalla to live with their in-laws, the (Dickie) Hepburn's, at Seacombe Gardens. (CD Photo Index Ref # 6705jmds.jpg)

At the Australian Championships at the Adelaide Oval on 16 March 1968, the band's latest achievement was the Australian Grade Two championship. (CD Photo Index Ref # 6801jmds.jpg) I did not contest the solo drumming competition that year. Every opportunity was taken to compete. Contests in the South East were a favourite on our calendar and even the annual Mount Barker games were regularly attended although we had no local competition at Grade Two level. We also regularly attended the SAPBA Mini-Band contests that were held in the grounds of the Railway Institute and halls behind the Railway Station in Elder Park on weekends during the winter off-season. We normally fielded two mini-bands. (CD Photo Index Ref # 6602jmds.jpg)

I continued to suffer frustration at not being able to get the latest and best drumming knowledge. The advent of the home tape recorder was a huge step forward but without an accompanying written score you could not be sure that you were interpreting correctly what you heard. A three-month work-related stay accompanied by my family in Brisbane in mid-1968 proved to be a highlight in my drumming skills search. I was able to attend the Brisbane Red Hackle (then current Australian Grade One Pipe Band Champions) weekly practices and to have sessions with Billy Hillhouse and his corps. I was also corresponding by tape with the NCR Dundee, Scotland drum corps at that time.

The year rolled by with the band performing well at the Australian Championships in 1969 but no 'gold medals' this time. (CD Photo Index Ref # 6901jmds.jpg) Doug Johnston, son-in-law of Ray McEgan, and Alec Brodie, ex-Clan Fraser, had joined Iain Neilson and me on the snare drums when 'Nobby' Clarke left and we were playing well. (Alec and I had a previously forgotten encounter. At the Cowal Games in Scotland on 25 August 1951, our Pipe Major loaned our band's snare drums to the Clan Fraser, who won Grade Two and also First Prize for drumming in pouring rain thanks to the nylon skins fitted from new with wise foresight by our drum tutor Jim Macintyre.) Another young drummer who joined us in 1969 was Mark Shipway (Adrian Marchant) ex Port Adelaide Caledonian. We tried to attract Duncan Calder, ex-Colac, to the band as he was moving to Port Pirie in South Australia but he declined. (Duncan died of cancer on 12 February 1998.) Dickie Hepburn took over as Pipe Major when Bobby Horne was 'rolled' from the top job at the AGM. Bobby resigned, disgusted by the apparent lack of loyalty. The band members actually wanted him to stay on as Pipe Sergeant but, rightly or wrongly, he took the democratic vote as a slight. Pipe Major Bobby Horne has never received fitting credit for his hard work and encouragement of competitive piping and drumming in Adelaide. He continually struggled to create a band of which he and Adelaide could be proud. Until the late sixties, he stood alone in Adelaide as an example to the other bands.

Undoubtedly Dickie Hepburn was the best piper in Adelaide at that time and a very experienced and successful Pipe Major and soloist. I cannot recall if long-time band supporters such as Bill Matheson, Reg Stuckey and Jim Gilroy remained until the band's final demise a couple of years later. (I understand that the uniforms were sold to the City of Whyalla Pipe Band.) Meanwhile, in November 1969, I had left Adelaide to further my career prospects interstate and later overseas and did not return until 1995. (CD Photo Index Ref # 7001jmds.jpg)

My only contact in the years immediately following was my appointment as a Drumming Judge at the annual highland games at the Adelaide Oval in 1970 and 1971. I had been regularly recruited as a Drumming Judge throughout the sixties both in Adelaide and at Mount Gambier.

ADDENDUM

Reports in the "Lesmahagow and District Courier" of the visit of the Australian Highland Pipe Band to the village in 1951.

Volume 1 No 4 October 1951.

SPECIAL ANNOUNCEMENT
RECEIVED BY THE KING AND QUEEN
AUSTRALIAN HIGHLAND PIPE BAND
GOODWILL WORLD TOUR 1951

In the Jubilee Hall, Lesmahagow
on Wednesday, 31st October 1951
at 7.30 p.m. Doors open 7 p.m.

Tickets 3s. and 2s 6d. to be obtained at door only
CHILDREN HALF PRICE

The most sensational display ever presented, including Highland Dancing, Hill Billy, Piano Accordion, Guitar and Staff Drum items. Also Breath-taking Display of Stockwhip Cracking by the champions of Australia.

Full supported and varied programme

Look out for Grand March to Jubilee Hall

THRILL FOR B.B. 'KILTIES': BAND TO MARCH WITH AUSTRALIAN PIPE BAND

The kilted youngsters of the B.B. Pipe band will have reason to puff out their chests next Wednesday night for they will be marching to the Jubilee Hall in company with the famous Australian Highland Pipe Band who are giving a concert in the Jubilee Hall as part of their Goodwill World Tour. The bands will meet at the Park Gates at 7 p.m. The visit of the Australian band has been made possible through the good offices of the District Council and Mr John Sloan, member of the well-known piping family. Under Drum Major Wm. Darwin, F.R.G.S., and Pipe Major Hugh Frazer, the band left Australia on 17th February this year to carry out a Goodwill Tour of the world. On their arrival in Britain they were welcomed at the Mansion House by the Lord Mayor of London.

The first band to be televised, they make a colourful splash in their MacDuff tartan which was specially woven in Galashiels. Each kilt was specially made by the band's own travelling kilt-maker.

Volume 1 No 5 October 1951.

AUSTRALIAN HIGHLAND PIPE BAND ROAD SHOW IN JUBILEE HALL

The Australian Highland Pipe band's Goodwill World Tour "Road Show" had certainly something for everyone writes a correspondent. Besides the excellent playing by the band which set the ball rolling with the march, "Atholl and Breadalbane Gathering," there was Highland dancing, drumming, staff-swinging, piano-accordion and pipers' selections, hill-billy songs, Irish jigs and reels, hornpipes, and, at the end, a superb display of lassoing and whip-cracking.

What is worthy of note was the absence of sporrans in the dress of the lady dancers. This is correct and proper for female dancers. Of an exceptionally high standard was the drumming display, especially by the tenor drummers, who made some wonderful swings.

One of the outstanding and most spectacular items was the display of staff-swinging by Drum Major Darwin, to whom it seemed no effort to raise his knee and pass the mace underneath it at a very high speed without interrupting the "twirling". All this was repeated blind-folded. Drum Major Darwin is the champion Drum Major of Australia.

An unusual combination was the piano accordion and pipes' act. Nevertheless it sounded very well, the accordion making a fine melodious background to the shriller notes of the pipes.

An act which caused great amusement was a pipe duet in which the pipers had huge red beards. Their playing of some rag-time tunes would no doubt have caused the MacCrimmons to turn in their graves! The "Sailor's Hornpipe" was danced to the accompaniment of the fiddle which was played by Pipe Major Fraser. A great favourite was the sweet singer, Ron Anderson, who sang to the accompaniment of the guitar.

The whip-cracking display was the most breath-taking event of the evening. Ron Anderson could flick a cigarette from the mouth of one of his fair companions from the opposite side of the stage with perfect ease, and cut small pieces off a piece of newspaper held out a arm's length. Highlight was when two girls held a strip of paper each with an end in her mouth. He cut the paper with a whip from a distance and repeated the performance with only half the paper strip, then one quarter of it, until the girls' noses were almost touching.

More selections by the band rounded off an excellent and varied evening's entertainment.

B.B. PIPERS AND 'AUSSIES' MARCH TO JUBILEE HALL

If you hear more bagpipe sounds in future than of late it will be the B.B. pipers putting in that extra practice which is necessary to maintain their standard of playing, so highly praised by Drum Major Darwin, F. R. G. S., of the Australian Highland Pipe band, when the latter visited Lesmahagow on 31st October. Further, the young pipers and drummers have the distinction of being the first B.B. band behind which the Australians have marched.

On arrival the Australian band was entertained to tea in the Guild Room of the Parish Church Hall, after which they marched to the park gates where they were met by the B.B. Pipe Band. The bands then marched off, the Australians leading and the B.B. playing behind.

Opposite the Langdykeside the Australians formed two files through which the B.B.s passed. The Australian band next took up the playing, with the B.B. band in front. On Bloomfield Road brae the B.B.s formed two files through which the Australians passed, the latter counter-marching to face the B.B. band outside the Jubilee Hall.

Pipe Major J A Templeton welcomed the Australian band on behalf of the B.B. band and, in reply, Drum Major Darwin thanked the boys for turning out and helping with the arrangements. In the hall Dr. John Gilmore then welcomed the band on behalf of the District Council and Drum Major Darwin humorously replied.

After the "Road Show" in the Jubilee Hall the B.B.'s piped the Australians down to the Parish Church Hall where both bands were the guests of the District Council at tea. The parents of the members of the B.B. band waited at the tables.

During and after tea the "Aussies" proved a most gay and sociable company and mixed freely with councillors and B.B.s. Councillor Angus McLaren thanked the band for visiting Lesmahagow and hoped they would have a most successful tour.

The band goes on to Ayrshire, Ireland, Wales, the Continent and Canada, and hopes to be back in Edinburgh and Glasgow for Hogmanay. After sampling a real Scotch Hogmanay it's back to Australia.

Glebe Gossip - What a pity the march of the Australian and B.B. Pipe Bands had to take place in the evening, because in daylight the parade would have been most colourful. Those who saw the smart display by the Australian band at the "Gathering of the Clans" day in Edinburgh - the fortunate ones! - will be able to visualise the bright blending of the gay MacDuff tartan and white tunics of the Australian band with the Ancient Hunting Sinclair of our own B.B. band.

The young B.B. pipers and drummers were not long in showing their "hero-worship" after tea and the Australian bandsmen were soon busy signing autograph books and programmes. They must have been suffering from writer's cramp before they finished.