

THE FALCON

Volume 8, Number 1

March, 1957

This publication is issued under the authority of Lt.-Col. Hamish K. Macintosh, M.B.E., Commanding Officer of The 48th Highlanders of Canada. The contents of this publication have been edited and approved by Hon./Capt. R. K. Cameron, Padre of The 48th Highlanders of Canada.

CONTENTS

The Great Highland Bagpipe -	Thomas Pearston
from the programme of the 200th Anniversary of The St. Andrews Society of New York State.	
The Highland Dance -	Margaret Morris
from the programme of the 200th Anniversary of The St. Andrews Society of New York State.	
Colours - Their Significance, Origin and Associated Ceremonies - Part II -	Major A. F. Brown, M.C.
The Medical Section -	The Chiel
Report From Ladies of The Regiment -	Gladys Hamilton
The Pipes and Drums -	Cpl. L. Tucker
Old Comrades Association -	Wally B. Moore
"C" Company News -	L/Sgt. McLeary
"D" Company News -	Cpl. J. L. Eden

THE GREAT HIGHLAND BAGPIPE

by Thomas Pearston

If our most ancient literature is examined, we are informed that in the pastoral life 'Jubal was the father or inventor of all such as handle the harp and the pipe' (Gen. iv.21).

"And music first on earth was heard
In Gaelic accents deep
When Jubal in his oxters squeezed
The blether o' a sheep."

That the bagpipe was a very old and honorable instrument is easy of verification. The use of the bagpipe in some form is recorded in almost every country in Europe, and a few Asian countries as well. There is the Northumbrian bagpipe of England, the Brian Boru and Union pipes of Ireland, The Breton bombarde and musette of France, Duddlesack of Germany, the Belgian bagpipe (now extinct), Finnish bagpipe (extinct), Pembroke of Norway (extinct), and, surprisingly, a Russian instrument called the Volynka, as well as several other types played by a few persons of European Russia.

One may also point out the Spanish Gaita, the Italian Zampogna, a Portuguese bagpipe, and four types in Yugoslavia. There is a Czech version, a Greek bagpipe, and even a North African bagpipe. The instrument was also known in China and in India.

All of the countries mentioned above have, or have had devotees of piping among the peasants of outlying districts. However, only in Brittany and in Northwest Spain does piping still live that is comparable with Scottish piping in a cultural sense. Truly, the Highland bagpipe has outstripped all the others in development. In Scotland, instead of decadence, extinction, or extermination, the music and playing of the bagpipe has a wider enjoyment than ever before.

The early history of the Highland bagpipe is much the same as in other countries, with the exception of a great expansion period for the Highland pipes between the years 1500 and 1700, resulting in a great and unique musical culture which no other country in the world possesses. There are two reasons why the Great Highland Bagpipe has outgrown and outdeveloped any other similar instrument. First, the invention of the Piobaireachd; secondly, the bagpipe chanter, with its peculiar scale. These developments took place in the Western Isles, and the Northwest Highlands of Scotland, probably from about the year 1500 onwards.

It is difficult to verify the first record of the bagpipe in Scotland, but it was certainly in use before the twelfth century, when it was mentioned and pictured in a French book, written by a traveller. In Melrose Abbey, built in 1136, there is a stone effigy of a pig playing the pipes. There is also, in the Lady Chapel of Rosslyn, Midlothian, a figure of an angelic piper, done about 1450.

Historians mention pipers being used in one or two battles around this period, but it is reference to the bagpipe tunes themselves that leads us to even more interesting information. (A point of interest--the total number of bagpipe pieces of all classes, including the Ceol Mor (Great Music) or Piobaireachd Matches, Strathspeys, Reels, Jigs, Slow Marches, Hornpipes and other dance tunes, has been estimated to be approximately 10,000) We find that the earliest bagpipe compositions concern battles. "The Blue Ribbon of Victory" is said to have been composed by the Clan Menzies pipers at the battle of Bannockburn in 1314. Some

experts believe that "The Battle of the Pass of the Brogues" (Munroe's March"), however, is the oldest piobaireachd. The battle referred to in the title was fought in Sutherland about the year 1374. Another example, "The Battle of the North Inch of Perth," which was fought in 1396.

One of the oldest quick marches (much older than the modern march) is "Donald of the Isles March to the Battle of Harlaw," which can be dated from 1411. From these dates we can safely assume, it would appear, that the bagpipe was being played before the year 1400, although to what extent the instrument had matured at that date is an uncertainty.

Later, as previously mentioned, the primitive pastoral instrument was developed effectively, but just how, when, or by whom this development was inspired we cannot be certain today. Two assertions can be made with confidence. Firstly, all investigations made to date bear out that nothing resembling Ceol Mòr, or Piobaireachd has developed in any other country in the world, and certainly not in Ireland. Secondly, the pipe chanter is the only medium, apart from the Piobaireachd mouth music called Canntaireachd, which can reproduce Ceol Mòr satisfactorily to the ear of the devotee. From these facts, and from our meagre source of traditions, the inference can be drawn that the music and its instrument are a purely Highland and Scottish product. Whether the authors of Ceol Mòr designed the bagpipe chanter scale to express Ceol Mòr, or Ceol Mòr to suit the bagpipe chanter is difficult or impossible to determine. That the two are very closely connected is certain.

From our traditional sources there is certain evidence that a family of MacCrimmons of Skye took a major part in the evolution of Ceol Mòr under the wings of the great Clan MacLeod.

Before 1500, the Scottish bagpipe was a two droned instrument, of which we fortunately have a specimen, the R. & J. Glen bagpipe, dated 1409. The College of Piping also has a very old bagpipe which was played at Culloden--this again is two droned, the pipe chanter being the same as the present day.

Most of the old instruments were made from the holly tree, with canes from marshy ground for drone reeds, and heather roots for pipe chanter reeds. Today we use the African wood, ebony, Spanish cane, and Icelandic sheepskin, in place of the indigenous materials.

For information about the introduction of the third drone, the bass drone, we have to rely on Joseph MacDonald's treatise, dated 1760. He states that the pipers of the West preferred two drones, as the bass drone was too loud, and muffled the sound of the pipe chanter. In contrast, the pipers of the northern Highlands played with all three drones, as the instrument is today. It is my own view that the MacCrimmons were the West Highland pipers, and the MacKays of Gairloch were second only to the MacCrimmons in Piobaireachd composition.

Who the piper was who first introduced the bass drone we are unable to ascertain, but some suggest it was developed from the flagstaff carrying the banner of the chief of the clan. The full Great Highland bagpipe was probably not constructed until about 1700. The first reference to a professional maker of bagpipes noted Hugh Robertson of Edinburgh, and is dated 1775.

The oldest types of bagpipe music are probably quick marches, often played as jigs; then came the piobaireachd (Ceol Mòr), and slightly later the bagpipe reels. Some reels are of very ancient history, such as the "Reel of Tulloch." About the beginning of the nineteenth century another type of bagpipe music, called the competition march, was constructed.

The origin of this type of music we probably owe to Angus MacKay and Hugh MacKay, followed later by John McColl and George MacLennan. This type of Highland bagpipe music quickly became popular, and today it is one of the most important tests of fingering and timing in solo piping contests. The competition march was not meant for the bagpipe and drum band, as it is commonly used today, although it is very entertaining. Examples of this type of music are "Abercainey Highlanders," "Highland Wedding," and "Stirlingshire Militia."

Strathspeys, Hornpipes, Waltzes, Retreats and other music are of more modern construction, coming into popularity among pipers in the last hundred years.

It is due to the popularity of the bagpipe with Scottish troops that much of the initial impetus was obtained after the MacCrimmon era. With the Scottish soldiers went the pipers, and their actions of valour in many campaigns helped to raise their prestige and value. Consequently, the survival of the instrument was made certain. Now, after two world wars, the Great Highland Bagpipe is known and played throughout the world, wherever men of the Scottish race have travelled.

THE HIGHLAND DANCE

by Margaret Morris, Director of the Celtic Ballet

The Highland Dances of Scotland are among the most interesting and colourful of National Dances, and call for a very high standard of technique for correct performance. Unhappily very little is known of their early origin, which happens to be of special interest to me.

There is ample evidence in early Gaelic manuscripts that the dance has always been an important part of the life of the Celts in Scotland, as it is in all Celtic countries, but there do not seem to be any detailed accounts or even indications of the kind of steps that were originally evolved.

I have corresponded with Neil Gunn who has done much research on the subject, and he tells me that there are frequent mentions of dancing as a preparation for war, and of the 'Warrior Women' who were the main teachers. One authority says--"The women trained the men in the arts of dancing and war"--which seems to indicate that the two were closely associated, and that the form of the dances was probably nearer to the war dances of primitive tribes, than to Highland dances as they now are done.

Of the purely Highland dances, the Sword dances are said to be the oldest. The best known is the solo "Gillie Callum," but the ones for four men, "Lochaber" and "The Argyll Broad Swords" are probably nearer to the original form. "The Highland Fling" must be pretty old too, as it is said to have been originally danced on a Targe, the round shield of the Highlanders originally of wood covered with hide.

We know of course that much of the dancing was associated with rituals, invocations, and the depicting of legends and stories and occupations. Luckily, many of these have come down to us and we are deeply indebted to those people through whose efforts these particularly interesting dances have been preserved. Foremost among these people is Miss Jean Milligan.

Reliable information only goes back to the middle of the sixteenth century, and much of that information is obtained from the many "Ordinances" against "guising and dancing," so they do not tell us much.

There is an excellent book, "Dances of Scotland," by Jean C. Milligan and D. G. Machennen. They say--"in Castle and Court we may take it that French fashions made themselves felt and that, long before the time of Mary, Queen of Scots" -- and -- "these step dances (Highland dances) coming to the 'celties' got into the hands of long ago dancing masters, who polished and stylised till the country and mountain style had completely vanished." That is just what I feel has happened, brilliant and effective as exhibition Highland dancing can be, it must be very far removed from its origins. At first the influence was of the minuette and other court dances, then as the classic ballet evolved, that influence crept in too, but this was not till the middle of the eighteenth century.

Strathspeys and Reels are now to be found in both categories of Scottish dances, but their acceptance as "Country Dances" is comparatively recent, due to their tremendous popularity and general use in the ballroom.

The oldest reel is probably the "Reel of Tulloch" and when danced by four men with 'high cutting' and leaping it should certainly be classed as a Highland Stepdance.

A solo dance that is now most popular "Seann Truibhas" (old trows) was only composed after 1745, when the wearing of the kilt was forbidden. It is a man's mimeing dance, making fun of the 'tartan trows' in which it should really be danced.

Undoubtedly this was very far reaching, but in my opinion it is most noticeable in the carriage of the back and head, the conventional position of the arms and the lack of movement except in the feet and legs.

I cannot believe that this very controlled and stylised form of dance is natural to the Celts; they are emotional, spontaneous and dramatic in temperament, and would therefore want to dance with their whole body, using their arms and heads as well as their feet and legs!

I shall be reminded by someone that the position of the arms and fingers denote the antlers of the deer, even so, I don't see why there should not be more variety of arm movements.

Some steps are obviously related to ballet ones, notably the much used "pas de basque"--which must have been taken by the ballet from the very old Basque dance "Marche des Masquarades" and that dance is almost certainly of Celtic origin.

It will probably surprise most people when I say that in my opinion Highland dancing has more in common with some modern dance techniques than with the Classic ballet. I can only indicate the reasons here, but there are two fundamental differences which I think are irreconcilable.

First--the use of the outward rotation of the hips is very different, in Highland dancing the extreme position is never used with the weight bearing legs, and the five centre fundamental foot positions of the ballet are never used at all.

Second--the fundamental principle in ballet of pushing off from the heel, as in 'changements,' 'entrechats,' etc. never happens in Highland as the heels never touch the ground at all; jumps and 'high cuts' are done pushing off from the ball of the foot. To the Highlander, trained in his natural mountain surroundings, this presents no difficulty, as his muscles are trained by climbing up mountains when the ball of the foot must be used.

Such a ballet should be trained on a modern dance technique which incorporates Highland and Scottish Country dancing as a basic part of the training, and the highest standard of technique and presentation should be insisted on.

The training must cover the widest range of movement, encouraging freedom of expression and developing creative as well as technical ability. This is the training given at the Celtic Ballet College in Glasgow.

Our great ambition is to establish a permanent ballet in Scotland. Four times we have formed companies, and as soon as our dancers were seen they were offered engagements in the big theatres. In 1954 Ted Shawn engaged the Celtic Ballet for a three weeks season at "Jacobs Pillow Dance Festival." The great success, particularly of the traditional Scottish dances, was such that we have been offered a return date in 1957, but when we do return we want to bring a bigger company and a more ambitious programme, so we are now negotiating for an extensive tour of the United States. If this is arranged, we hope to realize our ambition of a world tour with a really Scottish ballet, including singing and piping, dance dramas and ballets, and always presenting in full Highland dress the traditional dances of Scotland.

COLOURS - THEIR SIGNIFICANCE, ORIGIN AND ASSOCIATED CEREMONIES - PART II

by Major A. F. Brown, M.C.

Cavalry Guidons and Standards

Standards are carried by Household Cavalry and Dragoon Guards.

They are of crimson silk damask, fringed with gold and with tassels and cords of gold and crimson silk mixed. They measure two feet six inches long and three inches less in depth against the staff.

The staff or lance which bears at the top the Royal Crown with Lion above, measures in all about eight feet six inches in length.

Until 1834 every regiment had its own Squadron Standards, a survival from the days when each leader brought his own retainers. They were dispensed with in that year except in the Household Cavalry which still retain them.

These Squadron Standards used to be of the colour of the regimental facir

Probably the last occasion in which cavalry Standards were carried in action was in 1812 and since 1822 they have been carried by Troop Sergeant-Majors or by Squadron Sergeant-Majors in the Household Cavalry.

They are never consecrated like Infantry Colours and there is usually very little ceremony at presentation of new ones, which is made every four years for Household Troops and every twenty years for Dragoon Guards.

The King's Standard of the Household Cavalry and the Standards of the Dragoon Guards are only uncovered when in review order, during parade manoeuvres of for the provision of a Sovereign's guard or escort.

The King's Standard carries all the battle honours.

Since the amalgamation of certain cavalry regiments in 1922, each of the amalgamated regiments has carried two Standards, those of the former regiments, but to ensure uniformity, new ones will be issued which will bear the battle honours of both regiments on a single Standard.

Guidons are carried by Dragoon regiments and until 1834 were carried by Hussars and Lancers also, but since that date their honours and badges have been carried on drum cloths.

Guidons are flags with a swallow-tailed slit in the end and with rounded corners at the end away from the staff.

They are of crimson silk, being two feet three inches deep like the Standards but with a length of three feet five inches to the end of swallow-tail.

The last to be carried into action were five borne by the old 23rd Light Dragoons in their celebrated charge at Talavera in 1809.

They are changed every twenty years and carry all the battle honours.

Each Dragoon regiment carries a single Guidon only.

Brigade of Guards

Before the Union with Scotland, the Royal Standard was crimson and was carried by Guards in attendance upon the Sovereign.

For this reason the King's Colours of the Foot Guards are of crimson silk, that of the 1st Battalions being plain, that of 2nd Battalions with the Union Flag in the corner and that of 3rd Battalions with the Union and with the "pile wavy" mentioned earlier as being authorized in 1751 for 2nd Battalions of Line regiments.

King Charles II ordered twelve colours for his Guards and each was to have one on special parades and which may be seen serving as "markers" at guard mounting or trooping ceremonies.

These still bear the ancient devices in the older regiments.

The same company badges are also used in succession on the Regimental Colour, which is the Union Flag without any regimental title.

Both the King's and Regimental Colours have all the battle honours on them. New colours are presented every fifteen years. The last great presentation ceremony was in Hyde Park in 1936 when new Colours were presented by His Majesty King Edward VIII.

A special State Colour is also carried on certain occasions and the King's Company of the Grenadier Guards carries its own Colour at times as well.

Colours of the Guards are lowered to the Royal Family, and to foreign rulers, and the Regimental Colours are also lowered to a Field-Marshal who may be Colonel of the Regiment, even if no member of the Royal Family is present.

Infantry of the Line and Remainder of Infantry

Rifle regiments, having been primarily intended for skirmishing and advance troops carry no Colours. Their honours are borne on their badges and accoutrements.

Infantry Colours are the reverse of those carried by the Foot Guards.

The First of King's Colour is the Great Union charged with title and Crown and in some cases with a distinctive badge in centre.

The Second or Regimental Colour is of the colour of the regimental facings except where the latter are of white, in which case the Colour is to be surcharged with the Cross of St. George. Royal regiments carry blue Colours except those which retain their old facings.

This Colour carries the regimental title within a wreath of roses, thistles and shamrocks, surmounted by the Imperial Crown.

It may also bear any ancient badge, device or distinction conferred by Royal Authority in which case the battalion number is in the top right-hand canton or corner.

The number of battalion may be in the circle instead of the corner, on a red roundel, and territorial designation inscribed on a circle within the Union wreath and the title on a scroll beneath.

Both Colours are of silk with gold fringe. They are three feet nine inches long and three feet deep. Length of pike including Royal Crest at top is about eight feet seven and a half inches.

Cord and tassels are of crimson and gold mixed.

The King's Colour bears the ten Great War honours. Previously it carried none. It was considered invidious to make distinctions when all had performed such gallant service, and so it was decided to award ten battle honours to every regiment for bearing on Colours. The Regimental Colour carries all the pre-war and post-Great War battle honours.

Until about the beginning of this century all Colours were considerably larger, without fringe and all had the Union Flag in the top corner, those prior to 1801 being without the St. Patrick's Cross. The pikes used to have a spear-head.

The old numbers instead of the territorial designation were also carried until this century.

Those of the South Wales Borderers always bear a silver wreath to commemorate the wreath of immortelles placed on them by Queen Victoria in honour of the Stand made by that regiment at Isandlwana in the Zulu War when the two Colour bearers lost their lives.

The only regiment privileged to carry a third Colour on parade is the Queen's (Royal West Surrey), the old 2nd Foot, which carries the green flag bearing the Royal Cypher of Queen Catherine of Braganza, consort of Charles II, for the garrisoning of whose dowry, Tangier, the regiment was raised.

Third Colours, called Drummers' Colours, are carried on the anniversary of Wilhelmstahl, 1762, by the drummers of the Royal Northumberland Fusiliers (5th Foot) to commemorate those captured on that day.

For the battle of Assaye in the Indian wars certain regiments were honoured by the presentation of a Colour by the Honourable East India Company. These are called "Assaye" Colours and are not carried on parade nor have they the status of official Colours.

Camp Colours

Small square flags of the same colour as the regimental facings, bearing abbreviated title of regiment as on shoulder straps.

Used to mark the areas allocated to each unit, and attached to poles about seven and a half feet high.

Saluting Colours

Ordinary Camp Colour distinguished by a transverse red cross or blue cross if flag is red.

Used for marking Saluting bases.

Presentation of New Colours to a Regiment

A most impressive ceremony and should be witnessed by everybody if the occasion presents itself.

First the old Colours are "Trooped". They are then borne past His Majesty or whoever is making the presentation and then "Lodged" or put into a safe place. Naturally if the ceremony takes place in an open space or park the Lodging is only temporary and symbolical.

Next, the new Colours are consecrated by a Chaplain, possibly by the Chaplain-General to the Forces in a very brief but impressive way and the officers detailed for the purpose receive them, kneeling on the right knee.

The presenting officer formally touches each Colour and hands them over.

The passing of old Colours is always a dramatic and sad event, marking an epoch in the life of the regiment and as they are borne away to the strains of "Auld Lang Syne", the breaking point is very near to many present.

The new Colours then "take Post," that is, take their position in the battalion and after the Royal Salute they are marched past to the regimental tune.

It is customary for the person making the presentation to deliver an address to the troops.

On May 24th, 1892, the birthday of Queen Victoria, when the 48th Highlanders was only 7 months old, the Queen's and Regimental Colours were presented to the Regiment. They were made by the Ladies of Toronto and were formally presented by His Excellency Lord Stanley of Preston, the Governor-General of Canada. His Excellency's speech concluded with "I trust you will always do your best to uphold the character of your Regiment, to honour all officers and one another, and to be true to the Colours, which in the Queen's name I have now the honour to present to you."

The present Colours were presented to the Regiment on Sunday, May 24 1925, by His Excellency, Lord Byng, Governor-General of Canada.

The old Colours of the Regiment were laid-up in St. Andrews Church on Sunday, May 15, 1927, the Regimental Colour being taken into the care of the Church by Lt. Col. Charles Bent who took the 15th Bn. to war and brought it triumphantly home.

In 1928 His Majesty the King awarded the Regiment twenty-one battle honours, of which ten were allowed to be inscribed on the Colours.

Unpreparedness

The sergeant was bawling out a group of shabby recruits.

"Just look at yourselves," he bellowed. "Your shoes ain't shined, your hair ain't combed, your ties ain't straight--suppose some country suddenly declared war!"

THE MEDICAL SECTIONTHE PIPES

The following, are little bits of information, regarding bagpipes which I have picked up on my travels:

The earliest reference made to Bagpipes, by the Lord's High Treasurers of Scotland, in their accounts, refer to the English Pipers in the book "History of the Bagpipes" by Mr. William H. Gratton Flood, refers to payments made in 1489 and 1491 to the English Piper who came to the Castle (presumably Edinburgh Castle) and played to the King and received £8-8-0 and to four English Pipers £7-4-0.

Irish Pipes--pipes were used to sustain the Sacred Chant in the Ancient Christina Church in Ireland and a depiction on one of the Panels of the Church of Clonmacnoise dating from the 10th century, illustrates a man playing pipes.

When Donnbo died at the Battle of Allen in 722A.D. he was described as the best minstrel in Ireland at playing the pipes, trumpets, harps, etc.

At the Battle of Crecy were 6000 Irish Soldiers with their pipers, also there were pipers at Harfleur (1418) and also at Rouen (1419).

The first known reference to Scottish Pipers appeared on October 6, 1503 when the recording of payment was made of £1-8-0 to the common pipers of Aberdeen.

First Regimental Pipers -- According to Mr. W. L. Manson, The first Regiment to employ bagpipes were the 21st North British Fusilliers, which later became (as they are known to-day) The Royal Scots Fusilliers.

-- The Chiel

"REPORT FROM LADIES OF THE REGIMENT"

We now number three---introducing ourselves as we are often referred to: "The fair one" is Staff Sergeant Pauline Thompson, the Regiment's first woman admin. clerk. She supervises the Orderly Room, is a veteran of the last war, in which she drove an ambulance. Maintained her service spirit, re-joined when women were needed, and came to us from the Provost Corps. Hobbies include home-making and bowling.

"The tall one" is Gladys MacKenzie Hamilton, from the U.K.'s No. 1 Ladies Service, the W.R.N.S., in which she served with all the principal Navies of the world. Confesses a tremendous admiration for the Canadian Army of World War II. In private life is a welfare officer. Reads a lot, talks Haute Cuture, and loves trying new restaurants.

"The dark one" is Florence Brady, privately Mrs. Frank (of D Coy) Brady. With Gladys adds to the uncerto of bagpipes and typewriters in our corner of the Armouries by typing Parts 1 and 2. Lives in Oakville. We are very proud of her hand-knit suits, and lovely embroidery.

We have been asked to visit Veterans of the Regiment in Sunnybrook, and shall do so very soon.

Our first Regimental invitation was to the Pipers Ball, which we are happy to accept.

We extend our love to all former 48th men who helped make our Regiment what it is today.

Hearing that the young Scotchman had just been married, the young insurance salesman approached the next call with confidence. At such a time, he realized, men were unusually approachable.

"Now that you are married," he beamed on the new husband, "I'm sure you will want to insure your life."

Angus looked at him with profound suspicion, then finally his faced cleared. "Awa' wi' ye," he replied. "She's no'that dangerous."

THE PIPES AND DRUMS

Well, since we last appeared in print back last October, a lot of water and a considerable amount of Molson's "Ex" has flowed under the bridge.

To begin with we were fortunate in securing the recreation room of "TULACH ARD", the home of Mr. and Mrs. Jack MacKenzie of Highland Creek for a band dance in November. The rec' room in question is only a little smaller than the Royal York's Banquet Hall and needless to say we all spent an enjoyable evening--Even those of us who arrived a little late in Highland Creek when our compasses failed! The vaudeville team (that's vaudeville,) of Stewart and Tucker floundered through their "Patience and Prudence" routine with the help of various feminine accouttriments including a flowing wig each, these being furnished by a Scotsman named Malabar. One of the audience tactfully pointed out that this was the most hair "Prudence" (or was it Patience?) had had to contend with for years!

Our third annual Christmas Tree was held in the Band Room December 8. Santa Ross Stewart, Clown Al Carter and a section of the Queen's Own Military Band (who wandered in dressed in Yuletide finery) all played their part in making the party a success for the coming generation of 48th pipers, drummers and dancers. Looked like a Tely "Fun-Check" day at the C.N.E. for awhile.

New Year's Day? Pass the Bufferin, mate! But, we can look back now on it and smile, can't we? This year the room committee put on its best spread yet with carver Al Carter behind the 25 lb. turkey. Once again Pete Gordon masterminded the punch and knowing Pete's craving for the exotic we are hoping that the disappearance of a bottle of liquid wax from the band room New Year's Day was only a coincidence!

The annual Pipe Band dinner - dance was held this year at the Club on January 11, the highlight of a successful evening being Colonel Macintosh's encouraging comments on the possibility of our travelling to the "old country" in the not too distant future.

Elected once again to the room committee recently were Tucker, Spence, Taylor, Gordon and Cruickshank. They're the boys who will be uncapping the cokes and cutting the "Black Diamond cheese for 1957.

And of course we travelled to Erie, Pa., a couple of weeks back! The "EREPA GROTTO" PIPE Band of that fair city for the second year invited us to participate in their annual ball and that we did to the full extent of our talents with pipers, drummers, buglers and dancers. Marshall "Wyatt Earp" Worth kept things well in hand going and returning on the long haul by bus. This fellow from Montreal is too funny to live and we fix that next trip, by gar, yes! Anyone for a folk-song?

At this writing preparations are under way for our Annual Ball, Feb. 23. Another banner crowd is expected to fill the Royal York's Concert Hall. And by the way, keep an eye for our new 12-inch Columbia LP to be released later this month. There is no truth to the rumour that Columbia has approached us to record the "Banana Boat Song".

GRACE NOTES: Congrats to Pipers Bob Taylor and Stew White who each tied the knot recently--not many of us hold-outs left now! Sgt. Colin MacKay is now in his 31st year of service with the Pipes and Drums - Colin received the Canada Decoration a few nights back representing 12 years service; he also hold the Efficiency Medal with bar covering another 18 years. Welcome to our two new side drummers, Joe Pombiere (late of the Orenda Aircraft Band and a mean guitarist!) and Bill Bowden (previously with the Irish Regiment Pipe Band) Our sympathy to Drummer Graham Clarke and his family on the recent passing of his mother.

Well that's "30" for now from---The Pipes and Drums.

OLD COMRADES ASSOCIATION

Hi There My Friendly:

Long time no hear from Ho-see-hey huh? So sorry I've neglected to keep the "Falcon" posted on activities at the Club. However, Padre Cameron, gave me the old prod - and away we go!

If you are not aware of it (and we hope this applies to a very small number in the Regiment) the following boys are handling the affairs of your Club for the year 1957:-

President - Gordon R. Keeler, M.M.	Treasurer - Jim Lawrie
Vice/Pres. - Bill Ross	Marshal - Young George Hermitage
Secretary - Elvis Prestley	
Executive - Jim Brannan - Dickie Boyle - Frank Jamieson, Joe McPhail - Les Ward - Ron Reynolds and Sam Leake	

Dickie Boyle is the boy that handles all the headaches insofar as your entertainment committee is concerned.

Frank Jamieson is the chap who sees that the "House" is kept in good shape and his committee are working on the idea of a good renovation job for 1957.

Sam Leake (the old reliable) is chairman of the Sick Committee. Sam is the boy to contact if you know of any member of the Club who has been confined to home or hospital through illness.

Jim Brannan - Chairman of a very important committee - THE MEMBERSHIP COMMITTEE. James is working like a trojan trying to enlarge on our mailing list. You could make his work a lot easier if you renew your membership now. The cost is \$2.00. It would also be a good idea if you know of a buddy who is eligible to become a member of the Club and who has not looked after this little item, or a member who has not renewed his "license" - how about twisting his arm - get him hep - get him to do something about it TODAY. In this way, you will be helping him yourself and the Club.

And there you are!! These are the boys that administer the affairs of your Club. To carry out this job properly, they put in a lot of time and effort that the ordinary member is not called upon to do. Now, my friendly, you are sent a notice every month. This notice informs you that a general meeting will be held on the second Thursday of each month except during June, July and August. Over 1000 of these bulletins go through the mails - two cents a piece plus time and labour. How many show up at the meeting? Last year we had about an average of 80. This is not good enough. Good entertainment and usually a snack is provided at these meetings for your pleasure and enjoyment. How about a new deal for your executive? Render them your support at the General Meetings. Remember - you elected them so why not support them? Have I made myself clear?

As regards to activities around the Club-man-there's always something cooking. The House Dart & Cribbage Leagues are well under way. The Dart boys have a session every Saturday afternoon in the Pine Room and from all reports they have themselves quite a ball. Do drop in if you have nothing lined up some Saturday afternoon. You'll get a kick out of watching the boys compete.

Of course, on Saturday evenings, the place is rock'n. Bill Smith and his orchestra provide the music you will enjoy. Members are allowed to sign in one couple and of course, the guests are the responsibility of the member. Members are invited to attend this weekly dance. I'm sure you'll enjoy yourselves.

Members of the Club are taking part in the shooting at the Amouries on Sunday mornings from 10 a.m. to 12 noon. This is sponsored by the Rifle Association under the able guidance of Lt.-Col. W. G. Darling, president. Any of you boys interested are asked to contact the Club, Gord Keeler or Len Falkner.

Joe McPhail conducted a skittle tournament recently and it proved very successful. The boys can hardly wait for the next one. Shorty Newall and Jim Ross battled right down to the wire. Shorty won by a nose. Congrats to both.

I understand a nice little presentation will be made to each (the champ) and (the chump) at the Crib and Dart League Party on June 14th. Put me up another scratch Joe!!

Wednesday night and Friday night are "fight" nights at the Club. It is always nice to watch the boys throwing leather while you are relaxing in an atmosphere of solid comfort and solid comradeship. Who knows, if you get in on the little quarter pool that "Pop" and "Jim" have, you may win yourself a little dough and the night's entertainment would be FOR FREE. Do you see how everything ties in?

And now let's look into the future. On Thursday, April 11th, there will be no meeting of the O.C.A. However, there will be a meeting of the 48th Highlanders Association on this date and all members will receive due notice.

Parade to Padre East's Church - Islington--on Sunday afternoon, April 14. Yes sir, we are trying something a little different this year and we hope this Memorial Service will be well attended. Make note of the date. Get the old "gongs" ready to put on your Easter Suit father.

Friday, May 3--Monster Stag--at the Club. Make up a party now. By the time you get together on this, May 3r will be here.

Highland Games Dance -- at the Club -- Thursday, April 25th, 1957. Frank Jamieson is going all out on this one and from all reports, it should be a real good "do". Tickets are \$1.00 per head. They will be at the Club. I understand that there will be a lucky draw too so latch on keed!

Of course there's the Highland Games coming up. The Tattoo will be held in the Maple Leaf Baseball Stadium on Friday, June 20 and the Games at East York (Same place as last year) on Saturday, June 21. If you require any further info' call the Club and they'll put you straight.

The Kiddies Picnic will be held on Sunday, June 23rd. A spot has not been designated. However all members will receive plenty of notice on this. Just make note of the date for now.

Well Gang, that just about wraps it up for this edition. I suppose you heard about the character who approached the fellow driving a big Cadillac? They were both waiting for the light to change at Church and Wellesley. He lowered the window of his Ford and said to the guy in the Cadillac, "Hey stupid, what question did you miss?"

Well, leave us not miss our General Meetings huh? Remember, the **SECOND THURSDAY OF EACH MONTH.**

Cheers for now, "Wally".

The six-year old girl was very proud of her father's position, and everytime anyone asked her name she would answer, "I am Mary Brown, Judge Brown's daughter."

Her mother feeling that this was a bit ostentatious, explained to her, "Dear, just give your name. You mustn't say you're Judge Brown's daughter."

The child was obviously surprised but obedient and the next time a stranger asked her name, she answered simply, "Mary Brown."

"Judge Brown's daughter?" asked the kindly stranger.

"Well I thought so," Mary explained, "But mother says no."

Two men sat in a blood donor clinic in Arizona, one of them unmistakably an Indian. A tourist sitting near him leaned over and asked curiously, "Would you really be a full-blooded Indian?"

The Indian considered the question seriously. Finally he broke silence, "Was," he explained, "now pint short."

"C" COY NEWS

Charlie Coy is slowly but surely building up again. Major Heighington is very hopeful that by March 15 we will be able to parade two platoons and with everyone's co operation we can do it, that evening being pay night, G.O.C. Inspection and Open House. I'm sure if the Coy reaches its goal the celebrations will be great.

Last fall the Coy had a Sunday Scheme and a great success it was too. The weather was perfect and many things were learned, including the fact that our Company Commander has the eye of an eagle; we had the company of a few men from Spt. Coy who are always welcome as well as our able surgeon?? Sgt. (The Chiel) Moffat, ably assisted by his son, old Suiside--Rawhide.

The Christmas Party was a great success. The entertainment committee did a really swell job, and all went very smoothly. The ladies were especially pleased with the corsages. The boys are now working on the Regimental Ball and it should be a good show.

We have four men taking the Jr. N.C.O. Course this year, 1/Cpl. Bowman L/Cpl. Tonks, Pts. Dunn and McIntyre. We hope that they come through with flying colours. Sgt. McLeary is instructing on the same course. O/C Stark who is also busy with courses has informed me that wedding bells may soon be ringing for him. I met his young lady at the Christmas Party and she is very charming.

The Company, is now temporarily joining "A" Coy and "D" Coy for training. The courses have taken a toll of our men. Sgt. Major Kelly thinks this is a good idea as it gives the men a chance to get to know each other and maybe just a little competitive spirit is what's needed--well we shall see.

We shall again soon be preparing for the Trooping of the Colour, and it is our hope to troop a full guard from C Coy which will mean having to parade 40 trained men. If each of us can recruit just one man each then we shall have a strong troop but this must be done soon, so get crackin'!

Sgt. McLeary is the representative for C Coy from the Old Comrade's Association. Many of our men are already members but there's still plenty who are still eligible. After all this is your own Club and the boys in the Club would certainly welcome you so roll up and join the group. We would also like to see more men turn out to the indoor shoot on a Sunday morning. All of us could do with practice. You don't have to be an expert and Len Falkner will be only too glad to give you a few good pointers and with all the shooting matches now coming up who knows after all Gil Boa had to start somewhere.

The Regimental Ball has no Cinderellas so don't tell your wife or girl friend. They can't go but join the fun and bring your friends. The more the merrier; we will make them welcome--so forget your cares and have a ball.

"D" COMPANY NEWS

Since our last edition there have not been too many changes in our company, but nevertheless a word would not be out of place. Courses have started once more and we are proud to say that again this year we are fully represented on the Junior N.C.O.'s course by Ptes. Melville and Martin. On the Senior N.C.O.'s course we have Cpl. Appleton (at last!) as well as Cpl. Bogiss. (Who ever thought we'd live to see the day!) Cpl. Eden and L/Cpl. Blair (straight from the R.C.R.) are also on this course. We wish all of these men the best of luck and know that they will not let down the company in any way. The results will tell the tale.

Those of the Regiment who have lately felt that their company room is not quite as bright and cheery as it should be should perhaps take a look at ours. For many weeks now we have been down at every week-end, polishing and cleaning, painting and scrubbing, sawing and sanding and the results have been quite startling. The only beings that might perhaps regret all these changes having been made are the rats which have been unduly disturbed and chased from their normal haunts by all this activity. All this work has been well worth while as anyone who cares to may see for himself. Perhaps we are starting a snowball in the armouries. It couldn't do any harm. We now have a company room that we can be proud to be in. Thanks go to all the men who have given of their free time and in particular Pte. Brady (our engineer), Pte. Melville (our painter) and Pte. McKinley (our general factotum and free advice giver).

More next issue but one thing I must not omit. We are the only company who boasts four brothers on its strength and all of them veterans too. Welcome, and stay for a long, long time.



"Just in from Ottawa Padre. The new ammedments to your PAM!"