

# GRACE NOTES

Newsletter of the Memphis Scottish Society, Inc.

Vol. 33 No. 8 • August 2017

## President's Letter

I've been daydreaming about cooler places, and it seems to me that Edinburgh is the place to be this August! The average afternoon high temperature is 66 degrees F! And if the temperature alone is not enough of a draw, there are festivals galore, and of course, the Tattoo. The festivals include the Edinburgh Art Festival, the Edinburgh International Festival, the Edinburgh Fringe Festival, and the Edinburgh Book Festival, but the Edinburgh Military Tattoo, hailed as one of the most spectacular shows in the world, and seen on TV by 100 million worldwide, is definitely the highlight of the month. Is anyone ready to go with me?

For those of us staying in Memphis, the Scottish Society will hold our annual Ceilidh/Scottish Breakfast/Brunch at 10:00 am on August 12. It will be at St. Luke Lutheran Church, 2000 Germantown Pkwy. We hope to see you there.

By the way, MSSSI will not participate in this year's Renaissance Faire.

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## Flowers of the Forest



It is with deep regret that we announce the passing of Memphis Scottish Society member Amelia Rose Tummalapalli, daughter of longtime member Sheena Rose, on 3 August following a severe stroke. Please keep Sheena, Amelia's son Ravi and daughters, Lakshmi and Priya, and the rest of the family in your prayers. Funeral arrangements have not been announced.

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## Long Awaited Highlander Pub Opening Soon

A restaurant that aims to be "the neighborhood's living room" is about to open in Collierville. The Highlander Scottish Pub, located at 74-78 N. Main St. in Collierville's Historic Town Square, has a tentative grand opening scheduled for late August.

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## August Meeting

### The Man Who Saved the U.S. Constitution

Presented by  
**Seldon Murray**

See page 2 for further information

# August Meeting

Program Presented by Seldon Murray:

## The Man who Saved the U.S. Constitution

With the tension in our country bantering back and forth, I felt it might be refreshing to look back at our founding fathers and see not only what they went through, but to see the basic premise of the governing document that we call the Constitution. The tumultuous times then, as now, were trying for everyone. It is important to understand the thought process that our founding fathers went through in designing the Constitution as we look at today's situation.

Here is a brief history lesson of those days and background of the feelings that led to the ultimate final product. Tensions in the colonies were rising. 1765 the Stamp Act and Quartering Act were instituted.

In 1776 Thomas Jefferson wrote the Declaration of Independence in our struggle to become a new nation. The colonies of England were struggling in a hard fought war to be free from British Monarchical rule. Our first form of governance as a new nation was by the Articles of Confederation, enacted in 1777.

In 1781 Lord Cornwallis surrendered to General Washington in Yorktown. The Treaty of Paris made it official that the United States was a free and independent nation. Now the hard task begins as to form and implement a new government.

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## University of Guelph Thanks MSSSI for Hisky Fund Donation

A letter of appreciation:  
Donald Bruce, PhD  
Professor and Dean  
College of Arts  
University of Guelph

May 23, 2017

Dear MSSSI:

Please accept our thanks for your gift towards the Hisky Memorial Travel Award. The support of the Memphis Scottish Society is much appreciated and will assist us in ensuring the high quality and future success of the Scottish Studies program at the University of Guelph. It is one of the programs that makes the College of Arts unique and has an excellent reputation.

Again, our thanks for this generous support!

Donald, Bruce, PhD



## GRACE NOTES

*Grace Notes* is the official publication of the Memphis Scottish Society, Inc. It is published monthly. Like the Society itself, the credo of *Grace Notes* is "to foster education and promote understanding of things Scottish."

If you have something of interest to readers of this newsletter, please submit a typewritten manuscript to the editorial staff. If the article or notice is very brief (30 words or fewer), e-mail or just use the telephone. *Grace Notes* will accept and publish good quality photographs.

The deadline for all submissions is the fourth week of each month preceding the month of publication. Please include a self-addressed stamped envelope with each submission, if you want the material returned.

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*to foster education  
and promote understanding  
of things Scottish*

# A History of Bothies in Scotland

By Geoff Alan, author of the "Scottish Bothy Bible"

Scotland Magazine, July 2017

A very distinctive feature of Scotland's outdoor culture, the network of open cottages and crofts known as bothies has grown haphazardly in the wilderness areas of Scotland over the past century. These ruins were left behind by the various waves of rural depopulation, clearances, and resettlement from the late 18th century until after the Second World War.

Now, many have been renovated and left unlocked for the use and benefit of hill climbers, walkers, and all those who love exploring wild places. This unique system of basic accommodation has been developed and maintained by the Mountain Bothies Association (MBA), a volunteer-led charity that celebrated its 50th anniversary in 2015. The organization was founded to support and maintain the ad hoc collection of rough-



and-ready shelters, barns, and caves that had become renowned congregating places for a groundswell of working class outdoor enthusiasts, from as far back as the 1930's.

From the conurbations of the Central Belt and the estates of Aberdeen, groups of (for the most part) young men from Glasgow or Edinburgh set out to the mountains of Loch Lomond, Glencoe and Ben Nevis, and the Cairngorms. They could barely scrape together enough money for the bus fare, let alone pay for a ben for a night, so improvising somewhere to sleep for free became a necessity. In some cases, their use of the shelters was clandestine, but, increasingly, various estates gave their consent and the term "bothying" in its modern sense came into common usage.

This trend became more firmly established after WWII as the pursuit of "Monro bagging" (reaching the summit over 3000 feet, or 914 meters, in height) captured the imagination of many. Using former army kit lowered the cost of equipping oneself for the hill and a number of guidebooks on the subject were published. However, by the 1960's, those who frowned upon, or could not afford to stay in, the newly expanded Youth Hostelling system – let alone stump up for a tent – had put a strain on the network. As a result, the fabric of many bothies began to suffer through misuse and lack of maintenance.

A few, such as Corroun, Ryvoan and Shenavall, were cared for by climbing clubs, but the remainder received only sporadic attention. This neglect motivated a number of like-minded individuals starting in the Galloway hills. These people met together in a village hall at the end of 1965 for the inaugural meeting of the MBA. Alastair Borthwick's book, *Always a Little Further* (1939), details the exploits of the 1930's pioneers, and the seminal text, *Mountain Days and Bothy Nights* (1987), by Dave Brown and Ian Mitchell provides anecdotes from the post-war period.

During the late 1960's and early 1970's, the MBA extended its work from Galloway to Cairngorms, Knoydart, and then across the country to now iconic properties such as Ben Alder Cottage (near Dalwhinnie), Dibidil (on the Isle of Rum), and Maol Bhuindhe (in Wester Ross) – as well as taking over the upkeep of many bothies that had been cared for independently.

By 1975, the organization had a list of 35 bothies that are under its care and there has been a steady increase throughout the following decades, as more estates accepted requests to transform what were, in many cases, redundant properties.

Today, there are 81 MBA bothies in Scotland and enthusiasts continue to be on the lookout for more restoration projects to add to the roster.

I've been roaming the hills ever since I moved to Edinburgh as an undergraduate, inspired by the beauty and variety of the country's Highland landscapes. Once I had discovered the bothy network, my curiosity was piques and, although I'm a keen rock and ice climber, I have always returned to bothying if I have a need to recharge my soul.

Back in 2011, a friend suggested writing a book about bothies and I set to work on what finally became *The Scottish Bothy Bible*. Time rich but money poor, most of the research was undertaken by bike and public transport, which gave me the opportunity to rediscover the country at a slower pace and a less pressured environment in which to build up my photographic archive.

An aura of secrecy has always surrounded bothy locations, a mindset encouraged by the folk who undertook the maintenance of the shelters. Old stalwarts wanted to protect them from over use, even though this ran contra to the ethos of them "being open to all."

In fact, it was only in 2009 that the MBA made the locations of its bothies publicly available online as prior to this significant decision the information was only officially available to MBA members. There are still many more estate bothies in the Highlands, not maintained by the MBA, the whereabouts of which are closely guarded and only passed on by word of mouth, hinted at in online forums, or alluded to in bothy book entries.

Happily, the bothy network maintained by the MBA has never been in better shape. Once famous for being cold, draughty places to spend the night, many bothies now sport new stoves, sleeping platforms, and even sofas, as well as small library shelves and insulated wood paneling. You almost have to pinch yourself, as you cosy down in your sleeping bag after a heavy meal and stimulating fireside conversation, that this sociable resource is made available free of charge.

In 2015, the MBA was honoured with a Queens Award for Voluntary Service, the highest accolade that a UK voluntary group can receive, and due to increasing awareness of the MBA's good work, there has been an influx of new volunteers who are eager to participate in an ambitious programme of maintenance across the country.

Further Information: *The Scottish Bothy Bible: The Complete Guide to Scotland's Bothies and How to Reach Them*, by Geoff Allan, was published on 1 March 2017. It is available on Amazon.

# Frank Kidson: Folk Song Collector

Frank Kidson was born in Leeds in November 1855 into a modest existence. He was the youngest of nine children and the seventh son of Francis Prince Kidson and Mary Roberts. The family lived in a small house on Centenary Street, a street once close to the Leeds Town Hall, which was later demolished. Indeed, as a child he had watched the great Town Hall being built on what was at that time a field. During this time a young Frank Kidson was purportedly placed upon one of the stones and told to dance. He was then ever after able to say that he had danced on the topmost stone of the Town Hall! He first went to school, aged five, in the city but was deemed to be too delicate and was later moved to a country boarding school near Shadwell, Leeds. This move was further facilitated by the death of his grandfather, Joseph Roberts, a wealthy nail manufacturer turned property developer. Upon his death he bequeathed a substantial inheritance to his daughter and only surviving child, Mary (Frank's mother). This was, in fact, the turning point in Kidson's life and as a consequence he was certainly afforded a much easier childhood than his siblings and it continued to open opportunities for him throughout his life.

It is clear that books, literature, and the people with whom he shared the interest, greatly influenced his early life. Books seem to be more than mere objects to Frank Kidson; they appeared to hold a genuine emotional significance that endured throughout his life.

Frank Kidson never married but he did secure strong and enduring friendships with a number of female companions that inspired him throughout his life. Without doubt his first inspiration and companion was his mother, Mary. It was her singing that ignited his interest in old airs and songs from the oral tradition. The more manuscripts and published works of folk music that Kidson amassed, the more it appeared that the airs familiar to him from childhood did not appear anywhere in print. It became his mission to document this music from the oral tradition and to record it with antiquarian values and precision. "Traditional Tunes" was published in 1891, the year after his mother's death, and contained within it were some of her songs; "The Summer's Morning" and "The Grey Mare".

It was Ethel Kidson who became his next significant companion. After the death of his beloved mother, Kidson suggested to his late brother's wife, a widow with four children, that he adopt his niece Ethel (real name Emma). This was agreed and, at age sixteen, Ethel came to live with her Uncle Frank at Burley Road. She writes "It was surely fortunate for both of us for I found in him the father I had lost, and in my youth he found a new interest in life. Never were two people more suited to each other and surely never was there a closer affection than that which grew up between us." Ethel joined Kidson on many a collecting excursion, often having to learn and then retain a song until such a time that they could find a piano to finally transcribe it. She received the many visitors to Kidson and his vast library and helped to compile and edit his various publications. They lived and worked together until his death in 1926. After Kidson died, Ethel ensured the publication of "Folk Songs of the North Country" in 1927 and compiled and edited "English Peasant Songs" with Alfred Moffat in 1929. She remained a tireless promoter of Kidson's work and tried valiantly to protect his legacy and secure for him the credit she felt he deserved.

Kidson built up longstanding friendships with many of his contributors. One particular acquaintance he made, through his "Notes on Old Tunes" series of articles in the Leeds Mercury, was Mr. Charles Lolley, a man who was more collaborator than mere contributor and became his firm and trusted friend. Some of his other frequent

informers were associates of the Leeds business class who came from a variety of backgrounds and hailing from various areas of Yorkshire. John Holmes, Washington Teasdale, and Benjamin Holgate were the sources of many a fine song collected and published by Kidson. He also made firm friends with many of his other key contributors who were located throughout the Yorkshire region. He visited and collected from Kate Thompson, a charwoman, in Knaresborough, Charley Dickenson, a sailor from Whitby and Alan Wardill, a railway pointsman from Goathland. Kidson was apparently a frequent and welcome visitor to Alan Wardill's cottage in Goathland and it seems they struck up a genuine friendship. The social divide between Kidson and his contributors was much narrower than was the case with many collectors of the time and he appears to have treated them with respect and equality. He comments on one occasion that "people to whose name I prefix the title "Mr." he [Baring-Gould] would have spoken of as "Old John so and so, very illiterate". It was common practice at the time to regard these contributors as simple folk and peasants. This, as is evident in his writing, did not sit comfortably with Kidson. Ethel Kidson later objected very strongly against the naming of the final Kidson publication "English Peasant Songs" as a contradiction of Kidson's personal beliefs.

The vast library of books and manuscripts that Kidson amassed meant that his great collection became quite the attraction for a number of fellow folk song collectors and enthusiasts. He received many visits from well-known and influential figures of the folk movement; Baring-Gould, Barrett Sharp and Vaughan-Williams were amongst those who visited and consulted him. In 1898 he was invited to be a founding member of the brand new "Folk Song Society" along with Lucy Broadwood, Sabine Baring-Gould and others, and he attended the very first meeting that year. It has been suggested that Kidson had no need to leave his little house in Leeds to travel to the great libraries of London as his collection boasted many items that could not be found in any library in England!

At the turn of the century Kidson seems to all but give up actively seeking out and collecting songs. However, he did acquire a few new songs in the early 1900's whilst adjudicating at various folk song festivals. There were competitions for local performers who were judged solely on the quality of the song they were singing, not on the quality of the singing. Kidson adjudicated at the Westmorland Festival in Kendal 1902-04 and was also invited to judge the North Lincolnshire Musical Competition in Brigg 1905. It was at Brigg that Kidson awarded the first prize to Joseph Taylor who won with his version of "Creeping Jane".

It is beyond doubt that "Traditional Tunes" remains Frank Kidson's most prominent and enduring work but it is only one of a number of published works by Kidson. He wrote articles for newspapers and wrote many entries for the "Grove Dictionary of Music and Musicians". In all, Kidson contributed 365 articles to the dictionary and his entries feature in the very first edition of 1904. A number of publications were to follow "Traditional Tunes" and not all of them were on the subject of folk song. "British Music Publishers, Printers and Engravers" (1900) and "The Beggar's Opera: Its Predecessors and Successors" (1922) songs were collaborative efforts, with both Alfred Moffat and Ethel Kidson having input. "A Garland of English Folk Songs" (1926) was published in Kidson's lifetime but the final two books, "Folk Songs of the North Country"

*(Continued on page 5)*

## Frank Kidson (Continued from Page 4)

(1927) and "English Peasant Songs" (1929), were published after Kidson's death and both appear to bear the hallmark of Ethel Kidson's editing methods.

Kidson's 1922 book, "The Beggar's Opera: Its Predecessors and Successors," was to provide him with one of his major accolades. He gave a lecture on the subject to students at Leeds University and it was there that he met Sir Michael Sadler, the Chancellor of the University. They were introduced and spoke at length. Upon hearing that Kidson possessed a first and many other editions of "The Beggar's Opera" Sir Michael asked if he might visit the house and see them. Ethel Kidson writes "He came and seemed much astonished at the extent of Uncle's collection, and his knowledge on many subjects. One day he sent a letter to Uncle to come and see him at the university, and he then told him, if possible he was going to get him the degree of Master of Arts conferred upon him for his services to the history of music." And so, in 1923, Frank Kidson received his honorary M.A. degree from Leeds University. "We had many jokes about the letters M.A. Uncle said it stood for "Musical Ass" because he was a poor musician; in regard to his piano playing he called himself "Five Finger Frank". Ethel Kidson

In conclusion, it seems hard to believe that a man such as Frank Kidson and his significant contribution to folk music could be as overlooked as it is today. He was deemed "a pioneer of the folk revival" and yet "He lived to be obscured where once he had been considered the foremost authority". It is perhaps Frank Kidson's very nature that influences this slide into obscurity. He comes across as a humble man whose motivations lie in his passion for acquiring knowledge and investigating musical heritage. He does not appear to seek to gain credit or prestige for his work nor does he seem to court reverence. Kidson's perspective was that of an antiquarian and this heavily influenced his collecting style. His focus was to "rescue from oblivion" and to "retain the subtle points" of a tune and these aspirations very much dictated his methods. He wrote that "...it is terribly easy to snip the corners off of an air," implying that accuracy and attention to detail in his work was crucial.

It appears that these antiquarian methods and interests were not in line with the burgeoning modern ways in which his peers were collecting and recording material. He was scathing of the new trend for collecting material by way of mechanical recording. Kidson wrote that transcriptions "taken directly from phonograph records... are generally complex and confusing" and that "8 folk singers out of 10 asked to sing into that strange funnel above a moving cylinder will be nervous and not sing their best, either in time or tune." He concluded, "It is the business of a folk song collector not to make a hard and fast record of one rendering of a folk tune, with all its accidental inaccuracies, but to obtain what the singer obviously means." It is possibly his reluctance to embrace new technologies and his inclination to look further and further back into the past to find the purest form of a song or tune that led others to deem his contributions questionable. He was also prone to revising his transcriptions of melodies to fit his notion of what the real melody was, often disregarding elements that could be attributed to the singer's own stylistic embellishment. His implementation of this transcription process may also cloud opinion as to the integrity of his work and there seems to be genuine reason to call some of Kidson's practises into question. However, this could easily be said of many a

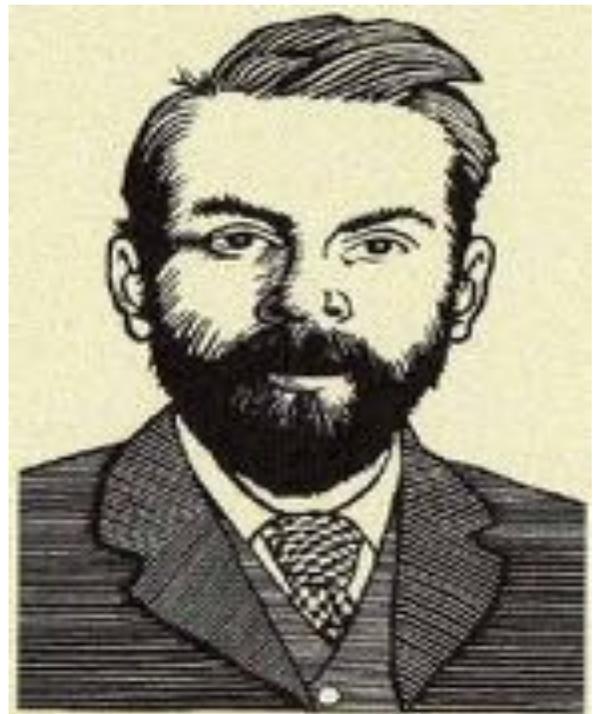
folk song collector...

In November 1926, Frank Kidson died, leaving behind his precious book collection. In 1930, Kidson's nine thousand book collection was finally purchased and moved to The Mitchell Library, Glasgow, and between 1938-49, four hundred more printed volumes and 114 manuscripts followed. Some books and manuscripts were dispersed (Gilchrist bequeathed 3 of Kidson's transcriptions of rare tune books to the National Library of Scotland and 20 of his tune books- transcriptions and originals to the Vaughan-Williams Memorial Library). Some were simply lost. His collection is still housed there today and is accessible by appointment. The recent launch of the "Full English Digital Archive" is available online at [www.vwml.org](http://www.vwml.org), featuring original manuscripts and broadsides from his collection, has also ensured that Frank Kidson's work is finally made accessible to all.

On 20 May 2003 a blue plaque was erected by Leeds Civic Trust at 5 Hamilton Avenue, Chapeltown, Leeds. Unveiled by Dr. Vic Gammon, Chairman of the Frank Kidson Memorial Fund it reads:

**Frank Kidson M.A.**  
**1855-1926**  
**Musical antiquarian and**  
**folk-song collector**  
**lived here 1904-1926**

"The Search for Five Finger Frank" album and show are a celebration of Frank Kidson's significant contributions to the rich tapestry that is English folk music, and aim to commemorate his life's work and achievements.



**Frank Kidson**

*(Thanks to Sammy Rich)*

# Don't Forget Our Combined Brunch/Ceilidh/Craft and Collections Show

**Saturday, August 12th**  
**St. Luke Lutheran Church,**  
**2000 Germantown Pkwy**  
**Time: 10:00-12:00**

**Great Food:** We will have a basic Scottish breakfast (sorry, no haggis unless some brave soul is willing to make one). Your Scottish Society will provide the basics (eggs, bacon, sausage, tatties, beans, juice, coffee and ice), but we ask our members to provide some simple items. We have rearranged the items for you to bring listed below according to the first letter of your last name, just so you won't feel like you always have to bring the same thing. Plan for about 35 people.

- A—H: Scones/pastries/donuts
- I—O: Soft drinks, milk, condiments (salt/pepper/hot sauce, etc.)
- P—Z: Salad and fruit

**Craft and Collections Show and Tell:** Everyone is invited to bring samples of your crafts and/or collections to be displayed with pride for all to see and "OOH" and "AAH" over. It always amazes me how much talent we have in our society.

**Entertainment:** We will be entertained by Sammy and Joe, bagpipers, the Scottish Country Dancers, and more.

**Volunteers to help set up:** Please be at the church by 9:00 am.

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## And While We are on the Subject:



"I couldn't be bothered with hunting, so I grabbed some McDonalds..." *(thanks to an anonymous contributor)*

## Fatlips Castle

*from Scotland Magazine (Dec-Jan 2017)*

"Be careful about intimacy."

Four miles north of Jedburgh in Roxburghshire, close to the border with England, this small four-story peel tower, with its parapet walk, sits atop Minto Crag above the river Teviot.

The Turnbells of Barnhill were originally granted the land by Robert the Bruce in the 13th century, and soon gained notoriety as one of the great rieving (cattle rustling) clans of the neighborhood. For the occupants of the Anglo-Scottish border, stealing cattle from one another, and even from farther afield, was a way of life from the 13th to 17th centuries. Those who lived in the path of invading armies were under constant threat. In order to survive, they frequently robbed each other.

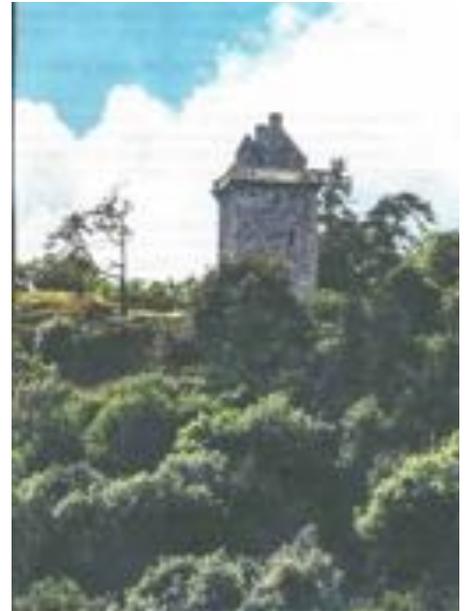
The crunch for the Turnbells came in the early 16th century when James IV, despairing of the lawlessness of his Border subjects, held a mass hanging beside the Rule Water, two miles from Denholm. Minto Crag was subsequently burned in 1545 during the period known as the Rough Wooing. The Turnbells were scattered, with many choosing to emigrate overseas to the New World. Their lands, and what was left of their castles, passed to their neighbors and great rivals – the Elliots.

For the Elliots of Minto, Fatlips Castle became something of a folly situated on their estate. Having been severely damaged, the keep sat empty for a long period until extensive restoration work was begun in 1857.

In 1898, the 4th Earl of Minto commissioned the renowned architect, Sir Robert Lorimer, to upgrade the interiors to serve as a shooting box. Around the same time, it was decided to incorporate a private museum. Unfortunately, following a spate of vandalism and a fire, the castle was abandoned in 1960.

Now, how did Minto Castle come to be strangely named "Fatlips Castle?" Tradition has it that the 16th century Turnbull laird who built the original Minto Castle was renowned for the "fullness of his pucker." It seems he had a habit of embracing visiting ladies in a rather more familiar manner than was considered appropriate. Hence, it became known as Fatlips Castle.

Another tale relates that the tower is haunted by a nocturnal ghost who kisses the occupants while they are sleeping. Could it be the ghost of the 16th century Turnbull laird continuing his escapades?



## Calendar of Events

### Mondays

**Wolf River Pipes & Drums,**  
6:00-9:30 Contact: Band Mgr,  
Kenny Hiner 494-4902 for info.  
wolfriverpipeband@gmail.com

### Sundays

**NEAC Pipes&Drums**  
2:00-4:00 - St. Mark's Episcopal  
Church, 531 W. College  
Jonesboro, AR exit 45

### Scottish - Celtic Radio Shows

Sundays, 6-7 p.m.  
"The Thistle and Shamrock"  
WKNO-FM 91.1

Saturdays, 10 a.m.-1  
p.m. "Strands of the Celtic Knot"  
Robert Campbell, host  
WEVL-FM 89.9

Sun and Mon 6 p.m. and  
Fridays, 7 p.m.  
"The Thistle & Shamrock,"  
WMAV-FM 90.3



### Monday- 1st, 3rd and 5th

**MSSI Scottish Country Dancers**  
7:00 pm All Saints Episcopal  
1508 S. White Station Rd.

### Monday, August 28

**MSSI Board meeting 6:15**  
**Panera Bread on Germantown  
Pkwy.**

### Monday, August 14

**MSSI Monthly Meeting**  
**Jason's Deli, Poplar/Highland.**  
Program: Seldon Murray:  
"George Mason, the Father of the  
Bill of Rights."



## the Thistle & Shamrock®

### **August 13: Celtic Guitar**

Virtuoso players from old world to new are raising the bar for Celtic roots-inspired guitar music.

### **August 20: ThistleRadio**

Hear classic tracks from Thistle-Radio, our round-the-clock music channel.

### **August 27: More New Sounds for Summer**

Tune into more of the great new sounds, from both sides of the Atlantic, that artists and their record labels are launching during the music festival season.

### **Sept 3: Mícheál Ó Domhnaill**

Exploring recordings he made over three decades with The Bothy Band, Relativity and Nightnoise, Fiona explores the music of the late Mícheál Ó Domhnaill,

of Ireland's most influential musicians.

### **September 10: Harpers**

Hear innovation on an ancient instrument with harpers William Jackson, Wendy Stewart, Maire Brennan, Grainne Hambly, Saviourna Stevenson, and Alan Stivell all feature in an hour dedicated to small harps.



**Fiona Ritchie**



## And Now, Breaking News from Golspie, Sutherland

Since visiting Golspie Last month, the population has increased by nine. Below is the birth announcement:

Golden retriever gives birth to green puppy named "Forest." Grass. Frogs. Avacados. Emeralds. Shamrocks. Broccoli. The Incredible Hulk. Puppies? One of these things is definitely not like the others! According to the "Sun U.K.," one lucky puppy was recently born to a golden retriever named Rio in the town of Golspie in the Scottish Highlands. The pup was named "Forest" by her owner, Louise Sutherland, due to her uniquely colored fur. Forest is one of nine puppies, all the rest of whom have completely normal fur.

**Next Monthly Meeting - Monday, August 14, 2017**

Jason's Deli - Poplar and Highland;

Program - Seldon Murray: George Mason, Father of the Bill of Rights;

MSSI Board and BN Meeting - August 28, 6:15 Panera Bread, Germantown Pkwy



**GRACENOTES**

The Memphis Scottish Society, Inc.

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