



HECTOR'S HERALD[®]

January, February, March, 2019

NEWS OF CLAN GILLEAN OF LOCHBUIE — FAMILIES MACLEAN & MACLAINE, SEPTS & FOLLOWERS
OF HECTOR THE ASTUTE (EACHAINN REAGANACH) SENIOR LINEAGE OF IAIN DUBH MACGILLEAN

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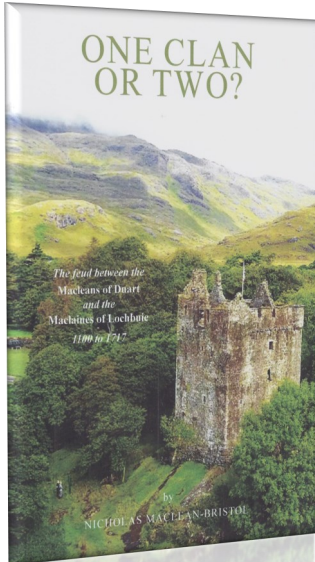
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"One Clan or Two"

**A compulsory read for those interested
in the Lochbuie history.**

At no stage had my predecessors ever com-
missioned the authoring of the History of
our Clan. Quite obviously our history exist-
ed within the Privy Council and Court rec-
ords, and with historians of other clans who
had recorded where Lochbuies had inter-
acted with their clans over the centuries.
However a cohesive and consolidated rec-
ord of our history was missing.

This void of a "history of record" has re-
sulted in many distortions and falsehoods going unchallenged, espe-
cially distortions propagated in recent decades.

Following the publication of Nicholas Maclean-Bristol's authoritative
and exhaustively researched "Warrior and Priests", I invited Nicholas
to author our history - from 1100 to 1700 - with the objective a
"correctly documenting the Lochbuie history". Nicolas accepted my
commission two years ago and the end result, entitled:

"One Clan or Two? The feud between the MacLaines of Lochbuie and the Macleans of Duart"

is now available via Amazon at the cost of \$34.99 per copy.

The book has taken longer to author than was originally expected. To
quote the recurring report-back from Nicholas, "The more I explore
old records, the more unpublicised history comes to light".

Huge chunks of the clan's history have now been revealed, much of
which I myself was completely unaware. And Lochbuie clansmen will
be pleased to read that we are an independent Clan, not some part of a
mythical confederation.

I'm sure you will enjoy the book. It will at the least arm you with re-
buttals to counter the mischievous!

Best wishes,

Lorne M of L.

Clan Maclean's Forgotten Castle

(with a horrible history)

By Neill MacLaine, Clan Genealogist

We no longer think of this castle at all because what little remains of its foundations have been for many years safely below the water line of Loch Ness. I say "safely" only as there is a Lighthouse protecting the spot. I am of course referring to Bona Castle beside Bona Lighthouse. Due to one particularly gruesome event its history the castle also became known as Castle Spioradain or the "Castle of Spirits".



(Location of Bona Lighthouse and Bona Castle on Loch Ness)

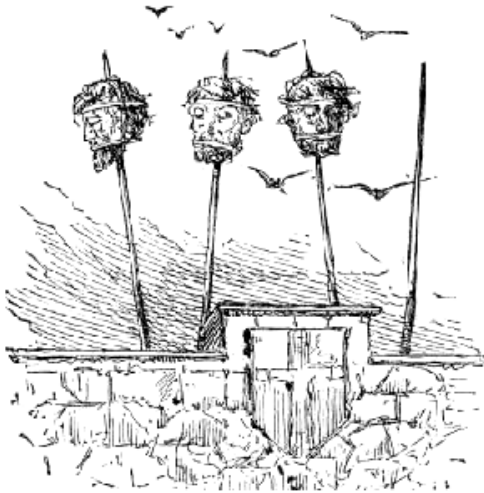
From the above location map is not difficult to imagine the control that the castle would have been able to exert over the access to the Loch from the North. In its heyday the castle sat on a mound with an oversight of the cattle droving road that crossed close by. It was built by Tearlach (Charles in English) Maclean, eldest son of Hector Reaganach, 1st of Lochbuie. He was already Constable of Urquhart Castle (situated half way down Loch Ness, near Drumnadrochit) but wanted a stronghold of his own and for the prosperity of his eldest son and heir, Hector, 2nd of Glenurquhart. Another of Charles' sons went to become the 2nd Chief of the Macleans of Kingairloch and other of his progeny eventually started the Macleans of Dochgarroch; all junior branches of the Clan MacLaine of Lochbuie.



(The ruins of Castle Spioradain or the "Castle of Spirits" in circa. 1810 - Anonymous)

The name 'Bona' is said to come from the Gaelic 'Bon Ath' meaning The White Ford. The gruesome event referred to above involved Charles' grandson, Hector Buie, 3rd of Glenurquhart; who having suffered for many years the cattle raiding exploits of both the Cameron and Kennedy Clans, took it upon himself to exact his revenge. In the year 1498; with a band of his own men, Hector Buie invaded the Lochaber district, taking back his cattle and a number of hostages including one Samuel Cameron of Glenevis and returned to Glenurquhart. As soon as Ewen Cameron, 13th of Lochiel, (who had been away in Ireland at the time) learnt of this raid on his homeland and his kinsmen he immediately returned to give pursuit and eventually caught up and besieged Hector Buie, with his Cameron hostages, in Bona Castle.

What happened next is an unfortunate tale with no winners and both sides tell a different version of events. In the chase, Ewen had successfully managed to capture two of Hector Buie's sons, Allan and Neil Maclean, along with a few others. After much negotiating and remonstrating neither side would agree to an exchange of their valuable prisoners. Ewen finally hanged the two sons in front of their father who was so incensed he immediately gave orders for all his hostages to be slaughtered and to have their "trunkless" heads exhibited from the castle's ramparts.¹ Whilst this was happening Hector Buie is said to have rushed out, claymore in hand, and defeated the Camerons.



(Example image of trunkless heads exhibited on ramparts)

For many years it was said that the castle was haunted by the ghosts of the hostages. Latterly it was surmised that the trees growing in the ruins, rubbing together in the wind, made the strange, screeching noises that would account for the castle's latter name.

During the building of the Caledonian Canal in the years 1807 to 1822, to link Inverness through to Fort William, the old ramparts of Castle Spioradain were used as quarry material and the raising of the water level of Loch Ness after the completion of the Canal covered what remained of the old castle.

References:

A History of the Clan MacLean from Its First Settlement at Duard Castle in the Isle of Mull to the Present Period etc. by J. P. MacLean (1889) - page 253



PORTRAIT OF THE CHIEF

This wonderful portrait was painted by clanswoman, Joy MacFadyen, a well-known Canadian artist. Joy contributed a wonderful article on the life of her husband, Donald Aikins MacFadyen (1921-2009) in the last Hector's Herald of October, November, December 2018; within which she made specific reference to the portrait as follows:

"By the time Don attended a Clan Reunion in Roanoke, Virginia, I had been painting portraits for

many years and so, when I was asked to paint one of the Chief for presentation at the Reunion, I did so with great pleasure. As requested, the composition included a representation of Castle Moy - the ancestral home of the Chief of Clan MacLaine of Lochbuie - and, although the castle has been in ruins for centuries, I'd like to think it still lives on, like a ghost from the past, behind the Chief in that portrait.



Lorne Gillean Iain MacLaine, 26th of Lochbuie



White deer and her fawn. Seen last week at Killiechronan. Surprising sight, as she is quite rare?

Photo By: Allison Le Jeune

*Flowers of
the Forest*



Jean Haden McCormick

MAY 1, 1921 – FEBRUARY 16, 2019



Jean Haden McCormick, born May 1, 1921 in Atlanta, Ga. and a resident of Ponte Vedra Beach since 1958, died February 16, 2019. She embraced faith, family and community with a sense of purpose and generosity. Her efforts produced tremendous results and enriched the lives of many. Jean enjoyed opera, bridge, needlework, reading, travel and collecting antiques, dolls and miniatures and hunted game in Florida, Wyoming, and New Mexico. Her last 12 years were spent enjoying life at Vicar's Landing.

Jean was preceded in death by her husband of 58 years, John Townsend (J.T.) McCormick and grandson, C. Gavin Moore. She is survived by five children: Suzanne McCormick Taylor (Robert F.), Patricia McCormick Wainer (David S. Jr., dec.), John Haden McCormick (Lynn), Wade Townsend McCormick and Reid Tate McCormick (Jacqueline), grandchildren: Travis A. Moore (Erica), Rhyann D. Taylor, Mark A. Moore (Erin), David S. Wainer, III (Catherine), John B. Wainer (Shelley), Michael J. Wainer (Amanda), Joseph A. Wainer (Elizabeth), Selah Jean Wainer, Courtenay M. Fain (Baron), Brooks T. McCormick, Matthew W. McCormick (Lisa), John R. McCormick, Katherine B. Hubler (Brett), Stephen R. McCormick (Tamara), Constance A. Griffin (Paul), Wade T. McCormick, Jr., Margaret C. McCormick, Natalie G. Mills (Bryan), nineteen great-grandchildren and a large, extended fami-

ly.

Jean and her parents, Bernice and John Wade Haden, came to Florida in the late 1920s. They settled in Jacksonville Beach where they owned the Oceanic Hotel, which Jean continued to operate until 1955.

When Fletcher High opened in 1937, Jean chose purple and white as the school colors. She graduated in 1939. As a teen, she designed and sewed her own clothes, showing a remarkable sense of style and fashion that lasted a lifetime.

Jean and J.T. were married in 1939 at Beach Methodist Church. Theirs was the first wedding in the coquina building constructed by J.T.'s father, B.B. McCormick. The couple became dedicated communicants of St. Paul's by-the-Sea Episcopal Church and later Christ Episcopal Church, Ponte Vedra.

In 1978, Jean's vision and leadership inspired others to help preserve the history of the beaches by founding the Beaches Area Historical Society (BAHS). She served on the board, two terms as chair. In 2006, Jean was Volunteer Chair of the Capital Campaign to create the Beaches Museum & History Center. The old Florida style building is the centerpiece of a park which includes extensive archives, historic restored structures, permanent and changing exhibits and venues where events draw thousands of visitors each year.

Jean organized the Study Club, was president of the Jacksonville Beach Junior Womens Club and member of the Azalea Garden Circle and Women of Christ Church. She was a Founding Member of the Women's Board at Wolfson Children's Hospital. Jean was also a mentor, supporter and advisor to benefit the opening of the Rhoda Martin Cultural Heritage Center. She served on the board of The Friends of the Library at Jacksonville University and was involved at the Episcopal School of Jacksonville in it's early years.

Jean became an avid researcher of McCormick and Oesterreicher family genealogy, establishing J.T. and his descendants as Descendants of Florida Pioneers. She also supported the McCormick family's Scottish heritage through the Clan MacLaine of Lochbuie of which she was a life member; also as a long-time member of the Saint Andrew's Society of

Jacksonville. Her heartfelt enthusiasm was contagious, her friendships and collaborative ideas knew no boundaries.

The family will hold a burial service Saturday, February 23, 2019, 10 am, at the McCormick Cemetery, 11120 McCormick Road, Jacksonville, FL 32225. Mrs. McCormick's grandsons will serve as pallbearers. A reception celebrating her life will be held from 1-3 pm at the Beaches Museum, 381 Beach Blvd, Jacksonville Beach, FL 32250. In lieu of flowers, gifts may be made to the Jean McCormick Founders' Fund at the Beaches Museum, 381 Beach Blvd, Jacksonville Beach, FL 32250 or in her honor to Wolfson Children's Hospital, 800 Prudential Drive, Jacksonville, FL 32207. Arrangements are under the direction of HARDAGE-GIDDENS FUNERAL HOME, 1701 Beach Blvd., Jacksonville Beach, FL.

FAMILY

She is survived by five children: Suzanne McCormick Taylor (Robert F.), Patricia McCormick Wainer (David S. Jr., dec.), John Haden McCormick (Lynn), Wade Townsend McCormick and Reid Tate McCormick (Jacqueline).

Grandchildren: Travis A. Moore (Erica), Rhyann D. Taylor, Mark A. Moore (Erin), David S. Wainer, III (Catherine), John B. Wainer (Shelley), Michael J. Wainer (Amanda), Joseph A. Wainer (Elizabeth), Selah Jean Wainer, Courtenay M. Fain (Baron), Brooks T. McCormick, Matthew W. McCormick (Lisa), John R. McCormick, Katherine B. Hubler (Brett), Stephen R. McCormick (Tamara), Constance A. Griffin (Paul), Wade T. McCormick, Jr., Margaret C. McCormick, Natalie G. Mills (Bryan).

Nineteen great-grandchildren and a large, extended family.

Clan MacLaine's Got Talent

JULIA MACLAINE

Julia MacLaine is a world-renowned Canadian cellist.



Pictures courtesy of Jennifer Taylor and Anne Bergeron

To directly quote her website: "Assistant Principal Cello of the National Arts Centre Orchestra since 2014, Julia MacLaine performs worldwide as a soloist, chamber and orchestral musician in music ranging from classical to contemporary and from 'world' to her own arrangements and compositions.

Ms. MacLaine has most recently performed in Montreal at the Salle Bourgie with the Quatuor Capitano for the SMCQ Festival, as well as at La Place des Arts and at Ottawa's Concerts By The Canal with the Trio Grand-Duc. Her string quartet, Ironwood, will collaborate later this year with pianist Jon Kimura Parker at the National Gallery's Music for a Sunday Afternoon series, at the Ritornello festival in Saskatoon, and at the Classical Unbound festival this summer in Prince Edward County.

During the ten years she spent living in New York City, Ms. MacLaine could often be heard on all three stages at Carnegie Hall. As a member of Ensemble Connect (previously ACJW), she performed numerous chamber music concerts at Weill and Zankel Halls, notably as the soloist in Tan Dun's concerto *Elegy: Snow In June*. She also played frequently in Stern Auditorium as a member of the Orchestra of St. Luke's and as principal cellist for Osvaldo Golijov's *Pasion selun San Marcos*. She has also performed with the Deutsche Kammerphilharmonie Bremen and Les Violons du Roy, and her chamber music collaborators include Itzhak Perlman,

~Hear Ye, Hear Ye!~

Deadline for submissions for the

June Newsletter.

10 June 2019

Pinchas Zukerman, membres of the Orion String Quartet, Ani and Ida Kavafian, Inon Barnatan, and Cynthia Phelps.

From 2005 to 2014, she was a member of the Brooklyn-based chamber orchestra The Knights, with whom she performed the Schumann Cello Concerto in 2012 in Central Park and for live broadcast by WQXR. The Grammy-nominated ensemble collaborates regularly with artists such as Gil Shaham, Renée Fleming, and Yo-Yo Ma, and has recorded several albums, several of which for SONY Classical.

An entrepreneurial musician, Ms. MacLaine co-founded the New York group The Ikarus Chamber Players, an ensemble that married classical chamber music with other art forms in their own concert series in auction houses, art galleries, and other unique venues. With her colleagues in the Academy (Carnegie and Juilliard-led fellowship connected to Ensemble ACJW/Connect), she formed the chamber music collective Decoda to develop community chamber music residencies around the world. With Decoda, Julia has performed at the Mecklenburg-Vorpommern Festival in Germany, in Abu Dhabi, at Suntory Hall in Tokyo, and across the United States. She has also appeared at the Lanaudière, Bic, Mostly Mozart, Tanglewood, and Ravinia Festivals.

Originally from Prince Edward Island, Julia studied with Antonio Lysy at McGill University (BMus), and with Timothy Eddy at the Mannes College of Music (Artist Diploma) and at The Juilliard School (MMus)."



Photograph courtesy of Dennis Connors and Spencer Lloyd

The above reference to Prince Edward Island (PEI) is the important one. Hector's Herald for October, November, December 2018 contained a short write-up on this family that stemmed from the MacLaines of Kilmory on the Isle of Scarba in the Southern Hebrides.

Julia is married to Louis-Pierre Bergeron; an excellent French horn player, whom she met through her music. Together they have a young son, Robin, born in 2016.

To learn even more about Julia visit her website:

www.juliamaclaine.com.

Submitted By: Neill MacLaine

SUMMARY OF CURRENT RESEARCH

Submitted By: Alan Maclean

Believe ...at your risk!

www.maclean.org – Home to the Worldwide Family of Clan Maclean, states, "*Its contents do not reflect the policies or opinions of the associations or their members.*"

www.macleanhhistory.org states, "*This is not the official site of the Clan Maclean; it does not reflect the opinions or views of the Clan Maclean International nor its affiliates.*"

The Court of the Lord Lyon has (directly or indirectly) confirmed (via correspondence from Snawdoun Herald) that.....

Lochbuie is senior lineage of Eoin Dubh macGhilleathain (Black John). Nicholas Maclean-Bristol's detailed research also confirms that Hector (Lochbuie) was the older son, Lachlan (Duart) was the middle son, while (illegitimate "natural") son, John, was the youngest.

Whilst there was no regularisation of the spelling of family names until the late 1700s, documented

history reveals that Hector Maclean (1565-1614) 8th Chief of Clan Gillean of Lochbuie, formally changed the family spelling to Maclaine in the late 1500s.

The graphic image of Lochbuie's armorial crest is based upon the Latin motto "vincere vel mori" (Victory [life/achievement] or Death). The crest is a representation of Gillean's battleaxe of the period, in front of a laurel branch (universal symbol of victory) and a cypress branch (symbol of death) in saltire. The clan plant attributed to Clan Gillean of Lochbuie is Blaeberry or "Blaerdie" (*vaccinium myrtillus*)

An Armorial Register was completed by Sir David Lyndsay of the Mount in 1542, the year he was appointed Lyon King of Arms. Prior to that date he had already been acting in the capacity of Lyon albeit unofficially since 1534. Lochbuie's Castle of Maoidh... in silver on blue, first appeared in this Register. Various Acts of Parliament supplemented the established authority of Lord Lyon.

During the eight years of Oliver Cromwell (1652-1660) these records were among those taken away or destroyed. A new Public Register of all Arms and Bearings was set up in 1672, as the lawful record of Scottish heraldry. Here Lochbuie's revised armorial bearings were recorded by Lyon Office.

Murdoch Gillean Maclaine of Lochbuie officially matriculated his family's current arms on 9 June 1905. It would seem that Murdoch was the first Lochbuie to "formally" register the arms notwithstanding the family having used the arms for many centuries before, as is evident on the numerous gravestones at Lochbuie.

The Hon. Sir Lachlan Hector Charles Maclean, 12th Baronet of Duart & Morvern — is from the legitimate junior lineage of Eoin Dubh. Duart's armorial crest image is an embattled tower with the motto "virtue mine honour".

It would appear that Maclean (Duart) branch families, chose to adopt Lochbuie's crest image but with alternative mottoes, no doubt preferring to associate themselves with Lochbuie, given that the Duart family had a practise of trying to subjugate the branch clans during the 1400 and 1500s.

The clan plant attributed to Clan Maclean of Duart is Holly. Ref: *Alexander Mackenzie (1884)*

The Maclean (of Duart) Chief's armorial embattled tower crest is documented in the Lindsay armorial. The Heraldry Society of Scotland records that the device of a "tower" (as a heraldic crest) is shown on a Maclean of Duart seal of 1534. Sir Fitzroy, Sir Charles, and Sir Lachlan, all had/have the embattled tower as their heraldic crest. Despite this detailed history, the various Duart Associations seem to ignore the heraldry of their Clan Chief.

Abbot Patrick Maclean -- United Episcopal Church of North America—and an American Maclean of Duart Clan Association member, stated... "*Clan Maclean is unique amongst the clans in that it has its own badge independent of the various chieftain's crest badges. A battleaxe with cypress and laurel branches is described in the Lyon Register specifically as 'the badge of the Clan'. Therefore, it may be used by all branches of the Clan.*"

The Lord Lyon's Office replied to our independent query... "*There is, not could there be, a crest for a clan. A clan is not a corporate body which can own items or have possessions and it would therefore be impossible for a crest to be granted to a clan. This mistaken idea appears to have emanated from the United States but I would urge you to ensure that it is forgotten. There is no recording in the Lyon Register for a badge for the wider clan Maclean.*"

Sir Lachlan appears to be no better! A metal badge worn by the Duart Chief on his bonnet seems to be an attempt to claim to be chief of two separate and individual clans. The Court of the Lord Lyon states "*this appears to be a personal invention and has absolutely no validity in Scottish heraldry*". Gordon McLean, Patron of Duart & Past President CMAA, has a different opinion: he claims "*it incorporates the Clansman's Badge (Chief's Crest) and the Clan Maclean Association Badge. This badge can only be worn by the Chief: it may not be reproduced*".

One also has to ask "which Clan Maclean Association?" (Scotland, England, Canada, United States, Australia?????????)

Featured on the “official website” of Clan Maclean (Duart) is a list of Sept names and families that are associated with this Clan and states that this is the “accepted” list with the following claim ... *“Updated 2015 following discussions with the Lord Lyon.”*

The Lord Lyon’s Office denies any such discussion and states, there is no official list of recognised septs. The Lord Lyon’s ruling is that this is a matter for each chief independently to determine. But where a particular sept has traditionally been associated with a particular clan, it would not be appropriate for that name to be treated by another clan chief as one of its septs. ◀

Further evidence of the two separate Maclean Clans—Maclean (MacIaine) of Lochbuie and Maclean of Duart, was researched and written by Alastair Campbell of Airds who stated that the Macleans were of Dalriadic origin, descending from the tribe of Loarn through Dougall of Scone and, it would appear, coming back to Argyll from Galloway. Both Clan Chiefs were followers of the Lords of the Isles, and both sat on the Council of the Isles.

Clan Maclean of Duart or its Associations, whether in America, United Kingdom or any other country, is not – nor ever has been -- authorised to represent Clan Gillean (Maclean.MacIaine) of Lochbuie.

Clan Gillean of Lochbuie is not – nor ever has been -- a “branch” within Clan Maclean of Duart.



Scots In USA History

THE ALAMO

By: Glen Moyer

“Texan by birth, Scot by ancestry.” Early on in my quest to discover my Scottish heritage, and now in my dream to make Scotland my home, that phrase has become my mantra. It says very simply who I am. I’ve always been immensely proud of my Texas birthright and this week, (March 2-6) more than any other each year, always brings that pride home. Re-

cent research however has served to further reinforce my growing pride in my Scot heritage, leaving me amazed yet again at how intertwined my birthright and ancestry are.

March 2nd is recognized as Texas Independence Day. On that day in 1836, 59 “Texians” as they styled themselves, gave birth to a dream. (At the time of the revolution, the terms 'Texian' and 'Texican' were widely interchangeable. Once Texas was later admitted into the USA, the term 'Texan' became the preference and remains so today, the other two being purely historical in use.) They declared Texas, then a province of Mexico, to be a sovereign nation – the Republic of Texas. They did so even as a battle was raging in San Antonio de Bexar at a mission called the Alamo. Four days later, on March 6, some 179 years ago today, the Alamo fell with the loss of the entire garrison, some 180-odd men. (The exact number of Alamo defenders has never been established). Four of those men were Scots.

As a child growing up in Texas you learn quickly of the legends of Davy Crockett, Jim Bowie and William Barrett Travis, but I’ll wager few Texans know the names of the four Scots, Richard W. Ballantine, Isaac Robinson, David L. Wilson, and “Alamo John” McGregor, who also died that day. Like so many of the Alamo’s defenders, known and unknown, they are revered almost anonymously, their names having slipped slowly and surely into the mists of time.

Yet time has a way of changing history, or at least our perception and understanding of it. Still far from being a household name like Travis, Bowie, and Crockett, McGregor is becoming the best known of the Scots, as he was the “piper at the Alamo.” He is said to have entertained the troops by engaging in musical duets/duels with Davy Crockett – he on the pipes and Crockett on the fiddle. Presumably McGregor won those melodic skirmishes by the very nature of the volume of the pipes.

It’s been assumed that these musical interludes were meant to lift the spirits of the embattled garrison, and no doubt there is truth in that assumption. However, to position McGregor’s piping in this context alone, as that of an early “morale officer”, is believed by a growing number to disregard the more traditional role of the piper in battle.

Genealogy researcher Barbara Zoe Alexander best explains this in a 1992 paper she authored at the be-

hest of the Clan Gregor Society in Scotland, wherein she writes:

"A pity Texas' historians have never recognized the significance of McGregor's role on that day; that what appears to them as a quaint whimsy on his part, was really dead serious duty, and he saw that duty through – "to the deid." What a different story it would have made, if they had realized that the custom of playing the pipes in battle is forever meshed with Scottish tradition, for the piper was to Celtic warfare what the drummer and bugler were in later wars – and more. He was the heartbeat of the Clan, the keeper of their collective spirit, the recorder of their deeds, victories and tragedies. The tunes he played had special meaning to his people, and could rally men and stir their emotions like nothing else. Further, he went into battle expecting to die – and knowing his value to the battle tactics and spirits of his Clansmen, the enemy were generally eager to oblige. Even the soldiers of Mexico, who'd never heard the squall of the bagpipe, instinctively knew this man, McGregor, could not be allowed to live.

In that proud tradition of the Scottish pipers, John McGregor upheld the honor of his ancestors and on March 6, 1836, passed into the ranks of legend.”

In 1992, Alexander and a small group of Texas MacGregors performed a small ceremony honoring their clansman at the Alamo, but still his story remained largely unknown. Having faded into history once, he would do so again...

Then, visiting Texas in 2009, Scot journalist Kevin McKenna learned the story of McGregor and his fellow Scots. McKenna questioned why the Scots' contribution was ignored in a short film shown at the Texas shrine and then wrote an article about their role in the historic battle for "The Observer." This renewed public attention began a process that culminated a year later in a ceremony at the Alamo on April 8, 2010, to honor the memory and the contribution of McGregor and his fellow Scotsmen.

While the Saltire had long been displayed at the Alamo, as had the flags of all the nations represented by its defenders, never before had there been a memorial to the dead of a single nation. Scotland would be the first to be so honored.

Placed at the Alamo on that day was a plaque hewn out of Caithness stone. It reads, "From the people of Scotland in memory of the four native Scots and the many other defenders of Scots ancestry, who gave

their lives at the Alamo on March 6, 1836."

I've written here before of the many similarities I find shared between Texas and Scotland. The two lands share a history of birth on the battlefield and from those battles emerged heroic characters whose names remain larger than life. John McGregor's name has not yet reached such lofty heights, but on this day, 6 March 2015, the anniversary of the fall of the Alamo 179 years ago, I will pause to remember John McGregor, Richard W. Ballantine, Isaac Robinson and David L. Wilson. In so doing I am reminded again of the pride I hold in my birthright and my ancestry, and that Texas is, again as Alexander wrote, "more Celtic than most ever knew."

While Texas' Independence was declared as the battle at the Alamo was raging (13 Days of Glory), independence was not won until more than a month later, when the Texian army defeated Santa Anna at a place near present day Houston, Texas, called San Jacinto. That battle lasted a mere 18 minutes. "Remember the Alamo" was one of the battle cries of the day.



*Lochbuie's
Choir"*

WLM

On March 17th, the D. M. Davis Male Voice Choir of Jackson Ohio, USA, celebrated the finish of its first decade with a

public concert entitled “The Way We Were”. The choir is the latest in a long line of male choirs, some of which D. Merrill Davis founded and directed. He is remembered as “Mister Music”.

The weekend was quite emotional for the Senior Director on two occasions. First, during an interview on public TV, a fellow director referred to him as the D. M. Davis of present day. Quite an honor! The second came at the end of the concert when he was presented with the above plaque recognizing his 50 years of service to the musical community.

By the way.... He (I) is proud to be the Senior Director of Lochbuie's own designated choir in the United States of America.