MOTHER NATURE SMILES on KSW!!!!

Just in case you did not attend the 30th Annual Kentucky Scottish Weekend on the 12th of May, here is what you missed. First off, a perfectly grand sunny day (our largest crowd over the last three years); secondly, the athletics, Scottish country dancing, highland dancing, clogging, Seven Nations, Mother Grove, the Border Collies, British Cars, Clans, and Pipe Bands. This year we had a new group called “Pictus” perform and we added a welly toss for the children. Colours were posted by the Losantiville Highlanders.

Food and drink. For the first time, the Park served beer and wine in the “Ole Scottish Pub”. Food vendors included barbecue, meat pies, fish and chips, gourmet ice cream, and bakery goods galore.

Twelve vendors. From kilts to bagpipes. Cancel that trip to Scotland, it was all here in one place.

Of course, we missed our good friend Alex Beaton who is undergoing care at his home in Tennessee. Volunteers sold Alex’s CDs and contributions toward his care were made by many generous attendees.

Finally our board members who spent a year of planning to put it all together deserve a big hand. Plus, to our many supporters who gave us their monetary support, our humble thanks.

Again, in case you missed coming, you may have missed the best weekend ever.

*We offer many thanks to Jesse and Billie Andrews. Jesse is the current President of KSW, and was key in leading the group to their success. Both were indispensable to the event’s success. The Society owes them our deepest gratitude!*
The Society will be hosting its annual Founder’s Day Corn Roast & Family Picnic, once again at the beautiful Keenher Park in West Chester on Saturday, August 25th. Start time is 3:00 and will be grilling, piping, drinking, eating, playing and drinking till it’s all gone. This is the biggest fundraiser the Society holds, so please come out and support the society and help put the fun back in fundraiser. Cost is only $10, for adults, $5 for kids 12 – 6 (5 & under are free) the society supplies the burgers, corn and soft drinks. Please bring a covered dish to share and any alcoholic beverages you fancy.

There will be Piping, Drumming and Highland dancing, plus family friendly and kid’s Highland games (including the kilted kid parade). Plus this year is THE REMATCH ‘TUG-O-WAR’ BETWEEN THE SOCIETY AND THE PIPE BAND. If you remember last year’s pull, the competition was dominated by the Society officers, as the pipe band contested that they were all wearing dress ghillie brogues, which are lacking in traction. This year there may be some equipment changes.

This will be a fun social gathering, so feel free to bring along any family or friends. Plus, if you are so inclined bring that instrument you’ve been practicing on the side (tin whistle, fiddle, accordion, bodran or whatever), maybe we can have an impromptu jam session.

Also, that evening at Keenher Park they are having a free concert at the Amphitheater. American Graffiti Band will perform rock & roll from 7 to 9, so feel free to make a full day of it and stay for the concert.

So please mark your calendars now and join us, even if it’s a hot day we’ll have two shady picnic areas, plus there always seems to be a nice breeze (enough to keep you cool, not enough to lift a kilt!) in that area. Bring the whole family and a few friends.

Let us know if you are coming, so we can purchase food accordingly. You can also send in your payment to (or pay at the door):

Mike Brooks, The Caledonian Society
4028 Grove Ave
Cincinnati, OH 45212-4036

You may call him at 513-574-2969 for further information.

The Cornroast is at Keenher Park, 7211 Barrett Road, West Chester, OH.

Take I-75 N, to Union Center Blvd., Go East turn left onto Cincinnati/Dayton Road, turn right to West Chester Road, turn left onto Barret Road turn right into Keenher Park—And look for Scots.

Story by Vice-President Robert Reid. For more information contact Secretary Jesse Andrews.
Remember Saint Andrew’s Ball this year is the weekend BEFORE Thanksgiving, so make your plans accordingly.

The Perfect Wear for Celtic Festivals

The Caledonian Card™

T-Shirts

NOW, B4 they’re gone!

I Scream, You Scream For... SCOTCH ICE CREAM?

Ingredients:
4 egg yolks
1/4 cup Scotch whiskey (Kentuckians Bourbon if you want)
1/4 cup sugar, plus 1/4 cup
1 1/2 cups heavy cream
1 vanilla bean split, seeds scraped
3 ounces chopped semisweet chocolate
1/4 cup mini chocolate chips

Total Time: 1 hr 25 min
Cook: 10 min
Prep: 30 min
Yield: 1 pint
Inactive: 45 min
Level: Easy

Directions
Whisk together egg yolks, whiskey and 1/4 cup sugar in a medium bowl. Set aside.

In a large saucepan, whisk together cream, vanilla bean, vanilla seeds and 1/4 cup of sugar. Simmer over low heat until the chocolate is melted. Temper egg yolk mixture by slowly adding hot cream mixture to the egg yolk mixture, with a ladle, a little at a time. Once egg yolk mixture is thoroughly warmed add to the saucepan with the warm cream mixture. Stir until thickened and remove from the heat.

Strain mixture into a bowl over ice. Place the bowl into the refrigerator for at least 45 minutes. Once cooled, fold in the chocolate chips. Spin in an ice cream maker for 20 minutes until it reaches a soft-serve consistency. (Increase for larger batches.)

On a Different Note:
An update the Cincinnati Caledonian Pipes & Drums

The pipe band had a successful trip up to Cleveland for the Ohio Scottish Games. Winning the Grade 5 Competition that had 11 bands competing. This was the EUSPBA Ohio Valley Branch Championship; we also were awarded the Conway-Campbell Celtic Award. We had a strong band, led by PM Karen May, with 12 pipers, 3 tenors, 4 snares and a bass. I believe half of which this was either their first or second competition, the first being the Alma Highland games which we placed 3rd.

Please look for the band at some upcoming events including the Dublin Irish Festival, Society Corn Roast and the Ren Fest, (weekends of Sept 8th and Oct. 6th)

Celebrating 100 years, 2012 marks the pipe band’s 100th year of existence in Cincinnati; we will be celebrating this with a party for all past members on Sept 2nd. More information to come, so if you have played in the pipe band in the past, please keep an eye on our website for more information.

For more Cincinnati Caledonian Pipe & Drum Band information, contact Robert Reid at 444-4920 or robertreid111@hotmail.com

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The Society Says CONGRATS!
The Loch Ness Monster has finally surfaced—in Wisconsin's Chippewa River. And state officials want it to go. To be clear, the object in question is actually a sculpture meant to resemble “Nessie,” the mythological creature supposedly navigating a deep body of water in Scotland. Wisconsin Department of Natural Resources spokesman Dan Baumann says the sculpture is illegally obstructing the Chippewa and needs to be removed. However, like the origins of the Loch Ness Monster itself, the identity of the sculpture's creator remains a mystery.

An anonymous reader did contact the Eau Claire Leader-Telegram, saying the sculpture would be removed within 10 days. “As much as I would like to leave it there, I don’t want the DNR finding out it was me and fining me for it,” wrote the anonymous emailer.

In addition, the owner of a local home-improvement store says the sculpture would make a good fit in some water retention sites on the company's property. “We have ponds and fountains on many of our properties, and seeing this piece of artwork in the Chippewa River spurred some conversation,” said Menards spokesman Jeff Abbott.

Contact Mike Brooks and receive The Gazette now in PDF form. All Mike needs is your email. Call him at 513-739-3326.
The State of KSW—Goodbye General Butler

On Saturday May 12, 2012, The Kentucky Scottish Weekend says goodbye (sadly). Although the Weekend enjoyed the largest crowd in three years (and one of the best days weather wise) the Board has decided to move on. A number of things encouraged the reason to look elsewhere. The date also played a large part. The waking up on a very rainy Saturday sends shivers through one's spine and Mother's Day Weekend, 6 out of 7 years, added to our reasons.

The Park is not to blame. We have enjoyed the best of partnerships we could expect. Plus, General Butler State Resort Park is an outstanding Park with great facilities including a nine hole golf course and Convention Center.

We had come a long way since 1983 (our first). The Pegasus Pipes & Drums (now Louisville), the Syrian Scots (Cincinnati Shrine Pipes and Drums) and the 100th Division (Reserve) Army Band participated in that first Weekend (and yes it rained then also). We had one vendor and no tents. The next year we moved to the “field” and stayed dry for two years and on the third a soaking rain encouraged us to move to the pavement! For the first four years all was free! No charge at the gate. We did sell small plastic pins for a whole dollar!

What a great show! All of the present Board of Management including those in the past and our many volunteers deserve a big thank you! Once again there is sadness in leaving General Butler but also we can leave with heads held high. Maybe goodbye isn’t the word I’m looking for, just so long ……..for now!

— Jesse Andrews

Just Good Horse Sense Makes the Unicorn Our Symbol

But, you may be surprised to know that Scottish culture is rich in superstitions, myths and legends, and that the Scottish people themselves have a strong sentimental streak under that practical and reserved exterior!

When you realize all of that, then the Scottish Unicorn, although still intriguing, becomes a bit less surprising.

In Celtic Mythology the Unicorn of Scotland symbolized innocence and purity, healing powers, joy and even life itself. It was also seen as a symbol of masculinity and power. Two sides of the same coin as it were, a blend of male virility and female nurturing - perhaps the perfect mix!

Unicorn & Virgin

Other countries and cultures also recognized the Unicron and believed in its incredible powers.

It was thought of as a wild, freedom-loving creature. Fierce, bold, proud and intelligent. Impossible to capture alive, except if lured into an ambush by a virgin - another reference perhaps to the Virgin Mary connection.

Historians believe that written accounts of Unicorns appear as early as the first century AD, but probably the most well-known description of the Scottish Unicorn (or any Unicorn for that matter) is the one written during the 17th Century by John Guillim in his ‘Displays of Heraldry’....

‘Some have made doubt whether there be any such beast as this or no, but the great esteem of his horn (in many places to be seen) may take away that needless scruple.

The greatness of his mind is such that he rather chooseth to die than be taken alive: wherein the unicorn and the valiant-minded soldier are alike, which both contemn death, and rather than they will be compelled to undergo any base servitude or bondage they will lose their lives.’

When exactly the Unicorn of Scotland first appeared as a Scottish heraldic symbol isn’t certain, but the two Unicorns that appear as part of the ‘Royal Coat of Arms’ at Rothesay Castle are believed to have been carved sometime before the 15th Century. During the reign of King James III (1466 - 1488), gold coins were introduced that also featured a Unicron.

Before Scotland and England came under joint rule, Scotland’s Royal Coat of Arms featured two Unicorns supporting the shield, while Englands’ featured various beasts, usually including a Lion. In the 16th Century, King James IV of Scotland became ‘King James VI & I’ when he married Margaret Tudor of England, assumed the English throne and became King of the whole of ‘Great Britain’.

This new ‘country’ (Great Britain) needed a new Royal Coat of Arms, and it was designed with the Unicorn of Scotland on the right, and the English Lion on the left. This symbolized the union of the two countries, but the actual union was less than friendly, and this conflict was immortalized in the well-known British Nursery Rhyme ‘The Lion & The Unicorn’:

‘The lion and the unicorn Were fighting for the Crown; The lion chased the unicorn All around the town. Some gave them white bread, and some gave them brown Some gave them plum cake And drummed them out of town.’

Another famous poem, ‘The Thrissil and the Rois’ (The Thistle and the Rose’) was written by Scottish poet William Dunbar, to commemorate the marriage of King James IV & I and Margaret Tudor. Visit our Scottish Thistle page to learn more about this Scottish symbol.

Now that you know a bit more about the Unicorn, it’s history and the legends that surround it, you can see how the personality traits and characteristics of this beautiful, wild and courageous beast actually make it a ‘perfect fit’ as Scotland’s symbol.

Read more: Unicorn Of Scotland - A National Scottish Symbol http://www.scottish-at-heart.com/unicorn-of-scotland.html#ixzz1yXkRhZ13
The end of the 19th century and the beginning of the 20th were full of “isms”, of groups, movements and bands of brothers setting out to change the artistic world. You could write whole dictionaries of them. And some have.

The Glasgow Boys were a group of Scottish painters recognised today as producers of innovative, experimental painting at the turn of the twentieth century.

Who Were the Glasgow Boys?

The Glasgow Boys did not form a self-conscious grouping, but became united whilst exploring alternative ways of working. Nor did they all come from Glasgow, but some were connected through family contacts to the Glasgow shipbuilding industry or professions such as architecture or the law.

And a hard fight it would be. In 1877 four of the future Glasgow Boys (James Guthrie, Edward Arthur Walton, James Paterson and William York Macgregor) were all refused membership of the Glasgow Arts Club. Unable to study art in London, Guthrie opted for art classes at the St Mungo Art Society in Glasgow, a simple club free from artistic constraints. Here he met Walton and Joseph Crowhall.

However, a few modern paintings from Europe and London found space on the walls of the Institute exhibitions, offering a rare view of radical developments in the art world beyond Scotland. Young painters were inspired by French paintings of agricultural life and work depicted with realism and a lack of moral tone.

The Glasgow Boys were a group of Scottish painters recognised today as producers of innovative, experimental painting at the turn of the twentieth century.
Enthused by the new naturalism, those Glasgow Boys who spent time in Paris studios also worked together in the French village of Grez-sur-Loing. Similarly, back in Scotland the Boys spent time in the village of Cockburnspath in Berwickshire which served the same objective — a new realism, freshness of colour, an interest in tonality and bold, visible brush-strokes.

Their subjects, the agricultural labourers and peasants, were painted with a dignity usually reserved for society portraits and a monumentality normally associated with history painting.

The Glasgow Boys — Acceptance by the Establishment
The Glasgow Boys found respect and acknowledgement in London, America and in Europe. Their work became less naturalist and developed a more decorative, linear and Symbolist approach. Some of their work came to be exhibited at the Royal Academy in London, but what they ultimately desired was acceptance by their own Scottish art establishment.

As the years went by many of the Boys did become acceptable to the Scottish art establishment by compromising their art. Others drifted away from Scotland altogether to pursue their own projects or to protect their artistic integrity. Ties of friendship were inevitably broken.

Whilst never quite relinquishing all they had learned from their foreign experiences, for some of the Boys inevitably the paintings of agricultural labourers gave way to


B. George HENRY, Noon, 1885. Private Collection.


more profitable portrait paintings, often influenced by Whistler, or depictions of the lives of the rich middle classes. Amongst the inevitable backward-looking subjects, some fine pieces of work were produced which showed middle class life in a realistic light. In particular, The Tennis Match by John Lavery, although not popular with the Scottish establishment, was an extraordinary example of realism applied to a modern subject.

The Glasgow Boys – Their Legacy
The Glasgow Boys, products of a mighty industrial city and acknowledged as masters of naturalism on the continent and America, were unappreciated in Britain for many years. Now, however, they have been given their rightful place in British art history.

Despite the conservatism of their later years and their rejection of artists like Matisse, the dogged determinism of the Glasgow Boys paved the way for the next generation of great British painters – the Scottish Colourists.

Read more at Suite101: The Glasgow Boys - Scottish Naturalist Painters of Glasgow School | Suite101.com http://suite101.com/article/the-glasgow-boys-scottish-naturalist-painters-of-glasgow-school-a291593#ixzz1yM5N0OT0

Last Exhibition—Pioneering Painters: the Glasgow Boys 1880-1900, Royal Academy, London W1 (www.royalacademy.org.uk; 0844 209 0051) the exhibition ran to 23 January 2011

For further reading — ‘The Glasgow Boys’ by Roger Billcliffe (Frances Lincoln, £40). Order for £36 from the Independent Bookshop: 08430 600 030

The Macdonald Sisters and The Glasgow Girls—
a little known but important group of Scottish women artists.

By Kenny McEwan

By around the 1890s William Morris’ Arts and Crafts movement had developed throughout Europe into Art Nouveau*. In Barcelona, Paris, Prague, and Vienna the exponents of this movement were creating new designs, architecture, and art based on Art Nouveau concepts. Closer to home, however, a group of artists in Glasgow were also at the forefront of this movement in fact they were pivotal in the development of the art in Europe. The best known of this group is Charles Rennie Mackintosh, however a large proportion of the ‘Scotto-Continental’ or ‘Glasgow Style’ movement was made up of women. Known collectively now as the ‘Glasgow Girls’, the name is derived from the ‘Glasgow Boys’ a group of internationally renowned Glasgow artists, they were almost forgotten particularly in their native country.

Throughout history women were either discouraged from taking up art or unacknowledged as artists. Those women who did paint were generally related to an artist or had access to a studio in order to learn how to paint. The development of government schools did little to change this until about the mid to late 19ch, even then they were put off entering fine art classes and never attended life classes, which used nude models. In Glasgow, however, under the enlightened Headmastership of Francis (Fra) Newbery, women were encouraged to enter the school and take up the arts. Alongside Fra Newbery was his wife Jessie Newbery who was instrumental in bringing about a revolution in textiles and embroidery. As head of the Embroidery Department she achieved international recognition for her designs, patterns and motifs particularly in Germany and Austria.

It was into this inspirational school that two of the best known of the Glasgow Girls, Margaret and Frances MacDonald enrolled in 1890. Both had come to Glasgow already talented designers and under the tutelage of Fra Newbery, who was committed to design and the decorative arts, became world renowned for such works as ‘Summer’ (1894) a stain glass window, ‘Honesty’ (1896) a mirror frame, as well as poster designs such as "A Ponde by Frances MacDonald, Below. Practically known as the mother of Art Nouveau for her incorporation of Celtic design motifs into her design style. This is called Sleeping Princess."

Nora Neilson Grey, Self-Portrait, oil on canvas 1920, to
as the Drooko Umbrella Poster (1898) and watercolours like ‘A Pond’ (1894). It was through designs like the latter that the Glasgow School Of Art was coined ‘The Spook School’. Both designs use the now familiar long rectilinear, sinewy designs, which often incorporate items from nature like roses and rose stems. Also in a move away from the Pre-Raphaelite portrayal of women as often either passive or predatory the Macdonald women are much more androgynous and sexually strong. This did not go down well with the critics who attacked their work, once describing the women in ‘November 5th’(1894) as gorillas. Here Frances and Margaret met Mackintosh and another student James Herbert MacNair. Together they became known as the Glasgow Four or just the Four due to there small but significant contribution to the Glasgow style. Whilst both Frances MacDonald and James MacNair went on to produce excellent art of there own, it is the partnership between Margaret Macdonald and Mackintosh that would create a lasting legacy that is still felt today.

The modern day appreciation of the works of these artists was not always the case at the time, not only that but Margaret Macdonald’s important and vital contribution to the work of Mackintosh is still not fully appreciated even today.

In his designs for Mrs Cranston’s Tea Rooms one of Mackintosh’s most famous commissions, Margaret was responsible for much of the internal design including the famous panelling like ‘O Ye that Walk in the Willow Wood’ now a popular print. By this time the ‘Four’ and ‘Glasgow Style’ was coming to the attention of the Secessionists of Austria and Germany, in particular the Vienna’s secessionists. This movement away from the traditional Academy art, hence secession, is based in part on the ideas of Morris and the Arts and Crafts movement particularly on the idea of art education and social improvements.

The main protagonist in Vienna was Gustav Klimt who was the group’s first president. The Glasgow Style of rectilinear designs and muted colours was preferred over the Continental Art Nouveau Style; in fact there is some evidence to show that Klimt incorporated aspects of Glasgow Style in to his own paintings for example ‘Poetry’ from the Beethoven Frieze (1902) shows a group of women painted in a very similar style to that of Frances Macdonald’s. The Vienna Secession Exhibition of 1900 provided an...
opportunity for the 'Four' to exhibit their work this time both Frances and Margaret collaborated with Mackintosh to produce a room. This room is now referred to as 'The Mackintosh Room' despite this collaboration, including another of Margaret's most famous panels 'The May Queen' being one of the most prominent features of the room. Again in 1902 the Four exhibited in the Turin International Exhibition. Margaret and Charles produced 'The Rose Boudoir' a collaboration of both artists but again it is more closely associated with C R Mackintosh than a collaborative effort. At the time, however, the two were seen as the perfect example of how the talents of both the architect and the designer can be combined to outstanding effect. Even worse for Margaret Macdonald, was the criticism she receives when she is recognised as working along with Macintosh. In 1933 P Morton Strand the architectural critic in a letter to the executor of Mackintosh's estate heavily criticises Margaret Macdonald's work and her influence on CR Mackintosh. Even in the late 1960 when Mackintosh's work was finally beginning to be recognised in this country Margaret Macdonald's role is undermined and not fully appreciated.

This is not to diminish Mackintosh's work or his talent; however, he fully understood the role that
Margaret played in his life and work. He himself said that he possessed talent but Margaret had genius.

The Glasgow School of Art, however, did not just produce Margaret and Frances Macdonald, as the title of this article suggests, a whole group of talented women attended the school and produced outstanding works, now, fortunately many of these women are being recognised. Among the designers along side the Macdonald sisters, were women like Jessie King an individual and talented designer. She produced work as varied as, screens, metal work, pottery, and mirrors as well a book cover designs for which she won a gold medal at the Turin International Exhibition of Decorative arts in 1902. Whilst achieving international renown as a designer she also taught book illustration and ceramic decoration at the GSA and in 1917 she also produced menu designs for Mrs Cranston. Many of her works illustrated German and Austrian journals.

Another designer and illustrator was Annie French, she was more fortunate than some as her father was happy for her to attend Art School and become an artist, she also became a tutor at the GSA and was best known for her black and white illustrations many of which appeared in ‘The Studio’. The Studio was an avant-garde international art journal that had followed the progress of the Glasgow Style, often producing photographs of their works like those exhibited at Turin and Vienna. It also paid particular attention to the works of the women artists. Like most of the Glasgow Girls she also produced excellent watercolours which is interesting as women were still discouraged or dissuaded from using oils, though as we will see later this did not stop a whole group of the women from using this medium.

Unlike Anne French, Ann Macbeth’s path into the artistic world was more in line with that of most women. Her parents objected to her becoming an artist, despite this, however, she went on to become Jessie Newbery’s most talented pupil. Soon she had a reputation both in the UK and abroad as not only a highly talented embroiderer but as an educationalist devising new courses and teaching methods that attracted attention from as far a field as the US and South Africa. At the same time her own work was lauded everywhere as supreme examples of the art of embroidery.

Another feature of the output of women artists from the GSA was the setting up of Sister Studios in the city for example Margaret & Mary Gilmour and the Carleton Smyth sisters. These studios taught and sold a wide variety of arts and crafts including; metalwork, leatherwork, embroidery, ceramic decoration, and painting. The Carleton Smyth’s also produced costume designs for the theatre. In 1933 Dorothy Carleton Smyth was appointed Director of the Glasgow School of Art, a vindication of the work of Fra and Jessie Newbery. Tragically she died before she could take up the post.

Along side the designers who in effect produced a wide variety of works in different mediums and rivalling the more famous ‘Glasgow Boys’ were a group of painters that worked almost solely in oil. Key among this group is Bessie MacNicol who produced work equaling the finest of the male painters and is regarded as the most significant woman painter of her time. Among the best of her work is the portrait of EA Hornel (1896) ‘A Girl of the Sixties’ (1899) and a self-portrait (1894). Another wonderful painter was Nora Neilson Gray, again producing exceptional work easily as good as her male counterparts with works including ‘The Belgian Refugee’ (1916) and ‘The Scottish Woman’s Hospital’ (1920).

These two women represent only a small percentage of women painters that worked and lived in Scotland but who are missing from most art history books and most retrospective exhibitions covering that period. This, unfortunately, is true of women artists’ worldwide, for example, only 8 paintings in the National Gallery in London out of 2,000 are by female artists, whilst only 946 out of 14,000 in the Tate are by females. In 1984 due to this imbalance a group of female artists set up a political, agitation group known as the ‘Guerrilla Girls’ to raise awareness of this situation. Their aim is not to get quotas for female artists but to “cultivate an awareness” of the role of woman artists now and in the past. This has met with some success as Art History books are now starting to list female artists.

* For a wider look at William Morris and the Arts and Crafts Movement.
Scots on Film:

**BRAVE**—A Scottish Themed NEW Summer Blockbuster from Disney/Pixar, A Solid Family Film for Those in Kilts, Both Large, Small and a Wee Greyl!!!

*The Scottish Heroine “Merida” Now Showing... She’s From the Same Legacy as Mulan, Ariel, Belle, Jasmine, Tiana and Rapunzel!!*

Princess Merida is a True Scottish Lassie, Enjoy it with the Kids as a Scot! AND Go Ahead Wear That Kilt!!!

Brave is a 2012 American 3D computer-animated fantasy adventure film produced by Pixar Animation Studios and distributed by Walt Disney Pictures. It was written by Mark Andrews, Steve Purcell, Brenda Chapman and Irene Mecchi, directed by Andrews and Chapman and co-directed by Purcell.

**Plot**
Merida is an archer living in the 10th century Scottish kingdom of DunBroch as a princess with her mother Elinor and her father Fergus. On Merida’s birthday, Fergus gives Merida a bow and arrow. While going hunting, Merida’s family are attacked by an ancient bear, Mor’du. Elinor and Merida flee. Fergus stays to battle the bear and loses his left leg, vowing to find Mor’du again.

One day, Lords Macintosh, MacGuffin, and Dingwall present their sons to compete for Merida’s hand, and a brawl ensues. Merida chooses an archery challenge to determine her suitor. Lord Dingwall’s son wins by accident. Merida decides to shoot the three targets herself, causing a falling-out with her mother. Merida destroys part of a sewn tapestry depicting the family and Elinor throws Merida’s bow into a fire pit. Merida rides away on her horse in desperation as Elinor quickly retrieves the bow from the fire. Merida follows a trail of Will O’ the Wisps, small blue fairies that are said to lead a person to their fate, to a witch’s hut. Merida bargains with the witch for a spell that changes her fate. The witch conjures a tart for Merida to give to her mother. Back in DunBroch, Elinor eats the tart and begins to feel sick. Merida takes Elinor up to her room, where Elinor falls off her bed and transforms into a bear. Merida and Elinor return to the witch’s cottage, where they find a message left for Merida: the spell will be permanent unless undone by the second sunrise. The witch leaves Merida a riddle, mentioning that a bond must be repaired.

In the morning, Merida teaches Elinor how to catch fish, and the two bond over that period of time. They are led by more wisps to ruins of an old castle. In the throne room, Merida finds a damaged stone engraving with three brothers; a fourth brother had been cut off, just like how Merida had cut her mother off of the tapestry. Merida realizes that the curse had happened before, the wayward brother was Mor’du, and Elinor will lose all traces of her humanity and become just like Mor’du if they don’t break the spell. They travel back to DunBroch to sew the family tapestry back together. To distract Merida’s father and the lords, who are thinking of waging war on each other, Merida gives a speech that brings the kingdoms back together and states that the sons can choose their own brides. However, Fergus finds Elinor’s ripped clothes and broken bed, and believes Elinor has been murdered. He bursts into the tapestry room where he finds Merida and Elinor as a bear. Elinor attacks Fergus, and upon regaining consciousness, she finds that she’s harmed Merida and Fergus and retreats.

Merida tries to convince Fergus that the bear is Elinor, but Fergus locks her in the tapestry room and sets off with the lords to capture Elinor. Merida is freed with the help of her brothers, and the four follow wisps to where Fergus has captured Elinor and tied her up. Merida defends Elinor by fighting off Fergus. Mor’du appears and lures for Merida, but Elinor breaks free of the ropes and duels him. Elinor kills Mor’du by smashing him into a rock. Merida sees a wisp emerge from Mor’du’s body, and it shows the human body of the brother who had become the bear. He then flies away to join the other wisps. Merida puts the repaired tapestry on top of her wounded mother. When the sun fully rises, Elinor is back in human form. The kingdoms become friends and go their separate ways. Merida and Elinor ride their horses around Scotland, their friendship stronger.

**Voice cast & music**
Kelly Macdonald as Merida
Emma Thompson as Qn. Elinor
Billy Connolly as King Fergus
Kevin McKidd as Lord MacGuffin
Craig Ferguson as Lord Macintosh
Robbie Coltrane as Lord Dingwall
Julie Walters as The Witch
John Ratzenberger as Guard Gordon
Patrick Doyle as Guard Martin
Peigi Barker as Young Merida
Steven Cree as Young Macintosh
Callum O’Neill as Wee Dingwall
Steve Purcell as The Crow

The film score of Brave was composed by Patrick Doyle. To bring some of Scotland’s native flavor to the music, Doyle used native Scottish instruments such as bagpipes, solo fiddle, Celtic harps, flutes and the bodhrán, with electronically treated dulcimer and cimbalom to give it more contemporary feel. “I employed many classic Scottish dance rhythms such as reels, jigs and strathspeys, which not only serve the action but keep it authentic,” said Doyle. Doyle had also written a drinking song for King Fergus and was traveling back and forth to Scotland for research. The composer has also been recording “unaccompanied Gaelic psalm singing.”

**Soundtrack**
The soundtrack also features two original songs performed by Scottish Gaelic singer Julie Fowlis and written by Alex Mandel, and one original song performed by Birdy and Mumford & Sons. Walt Disney Records released the soundtrack on both CD album and digital download on June 19, 2012.
Along with his fellow musicians, the 21-year-old John Law Hume continued to play until his instrument was silenced by the swirling water closing around him.

Now, 100 years after the sinking of the ill-fated liner, the Dumfries boy is being honoured in a book, written by his great-niece about his life and brave end. But Yvonne Hume uncovered far more than she bargained for, discovering a tragic love story and illegitimate child which led her to trace her famous ancestor’s long-lost grandson. John was the brother of Yvonne’s maternal grandad, Andrew, and she grew up with her mum’s stories about him.

It was this first book on the famous ship which led her to uncover a picture of her great uncle, taken about six weeks before his death. Yvonne, who lives in Norfolk, said: “A lady who saw that book contacted me to say her father had played with John in the ship’s band. She invited me to visit and look through some of her old photos.”

Yvonne found an image of John with three fellow musicians on the deck of the Carmania, the ship he worked on before the Titanic.

“John was a fun-loving character who played violin from about the age of five. Yvonne said: “The family were well-off. John had a real sense of adventure and wanted to travel. He started playing on board ships from the age of 17 and had sailed on five vessels before he boarded the Titanic.

“We know John played on with the band because survivors have testified to this and books have been written about it. “They made the choice not to go for the lifeboats. They felt it was important to keep the passengers calm so they stood on deck for their final performance.”

John left behind a fiancee, Mary Costin, who was pregnant at the time of his death. Yvonne said: “We don’t know if he was aware of this when he sailed. But we know he planned to marry her and settle down shortly after returning home.”

Wracked with grief at his loss, John’s family rejected Mary and refused to have anything to do with her and the child. When her daughter Johnann was born, Mary applied for a grant from the fund set up to help families of Titanic victims and was awarded £67. But the single mother was forced to take John’s dad to court - in a sensational case covered by local newspapers - after the money was sent to him but he refused to pass it on. Andrew was warned that keeping it would be fraud and was forced to hand over the cash.

Mary died from tuberculosis in 1922 and Johnann was raised by her aunt and uncle, before going to London in her teens.

She married a journalist and became a celebrity publicist, working for stars such as actress Anna Neagle. Johnann had two children and died in 1995, aged 83.

Although Johnann’s daughter died about five years ago, Yvonne managed to track down her son John Law Hume’s grandson.

He is living in the Scottish Borders and the cousins plan to meet in the future. Yvonne also hopes to visit John’s grave in Fairview Lawn Cemetery in Halifax, Canada, sometime next year, around the centenary of the sinking of the Titanic.

Others who aren’t related to him are probably more relaxed in their interpretation of his story and willing to use artistic licence. Not that John’s story would need to be made any more sensational.
Come and enjoy the family fun, games, competitions, and the rock and roll music that night!!

**AUG 25th 2012**

Kinnear Park, West Chester

**CORN ROAST**

**AUGUST 25th @ 300pm**
Kinnear Park, West Chester

**BURGERS, CORN, SOFT DRINKS**

Please bring a side dish, BYOB

Highland Pipes & Dance—The Caledonian Pipe Band—Kid’s Highland Games—Kid’s Kilt Parade—Rematch Tug-o-War: *The Society* vs *The Band... “Oh Yeah, They’re Goin DOWN!!!!”*

—American Graffiti Band (free), Kinnear Amphitheater, 7-9pm

at Kinnear Park,
7211 Barrett Road
in West Chester, Ohio

for directions: [www.westchesteroh.org/CSParksKeehner.cfm](http://www.westchesteroh.org/CSParksKeehner.cfm)

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