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in the band," they'd say, "that was cutting it too short," or something like that. I'd say, "That's me," I'd say. I had to give up, because I didn't know how to read the note at that time. They were all following the note--by note, you know. Then, I learned how to play the marches by note, you know. But I never transferred my music from note to ear. I played it the same as I was brought up with. And I'm proud of that to? day because they appreciate it today, the pipers. Because they haven't got the style I've got, and they come here from all over the world, pretty near from all over the world, the last five years, trying to get that--find out what the hell kind of a piper I am. Every day. Hear a lot about it, you know. And they hear a lot about Alex Currie. And they phone up, where in the hell they're at in Cape Breton. And they want to see you, want to hear you play. I say, "I can't play very much, the last couple of years." I've got two sets of pipes. I've got one that's two bags, you know--army set--I've got that.... Piper Alex Currie leads External Affairs Minister Allan J. MacEachen and Fr. John Webb of Talbot House to the opening of the Recreational Centre, Frenchvale, October 1975. Scotland, burnt the bagpipes and burnt the violins and everything. That's what Seumas Moore was telling me--the history of piping in Scotland. So, at that time everything went to hell. All the Scots lost the old-time music. So, it was a hard go for me--not pipers today, haven't got it hard. Because they can go and buy a chanter, they can go and learn how to play notes. There's always somebody today to learn them how to play the notes. In my time there was nobody. They came across from the Old Country without notes. They had no notes then. And then, when everything was going on in the Old Country--when the revolution came between England and--they burnt half of So, what came over here--they were lucky they weren't there. They came over here, they brought a set of pipes with them, or

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