

# Great SCOT!

Look what's  
going on...

Scottish Cultural Organization of the Triangle

January 2011

## A Portuguese Surprise!

My brother recently lived in Northern Portugal/Northwestern Spain. We visited him twice and had a wonderful time exploring the area, seeing all the Churches, Knights of Templar references, The Camino de Santiago (the first pilgrimage routes in the world to Santiago de Compostela, where St James is buried), old monastery's, old towns, good olives, excellent cheap wine, jamon and more jamon (ham-Iberico).

One of the small towns we went to was at the very northern part of Portugal called Valença do Minho, an old fortified town that lies on commanding heights above the River Minho, (Miño in Spanish) forming the frontier between Spain and Portugal . The town is completely surrounded by the fort's walls and entered through an old drawbridge into the town. The narrow streets were filled with small stores, sidewalk restaurants and lots of iglesias, some with Templar crosses in the sides of them marking a safe haven for the solders. The languages heard were both Portuguese and Spanish and sitting down for another jamon and queso sandwich washed down with 3 Euro Cokes, we were most surprised to hear: BAGPIPES!

We left my brother nursing a local beer (no whisky in sight) and went running towards the sound. The drums reverberated off the walls of the houses and stores lining the old narrow, cobble-stoned streets, but the beat was much different than what we were used to. Catching up to the band, we found a bit of a rag-tag group of young and old carrying drum and pipes. The larger drums (tenor and bass) were tipped to their side and beat much like Albannach plays their larger drums. The pipes were different than what we are used too with fewer drones and a slightly different sound. We followed them around the town, eventually finding our way back to where my brother was seated. The music was clear, although a bit



tinny from the echo off the walls. After listening to them for awhile, my brother was wishing for something a bit stronger than beer!

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## Burns Supper



*Robert Burns*  
1759 — 1796

January 22 is just around the corner and we are preparing for our 10<sup>th</sup> Annual Burns Supper. This year promises to be another great evening for all in attendance. The food and entertainment will be up to our usual high standard, with the desire to share our Scottish culture and love of Burns for all to enjoy.

The Country Squire regrets a slight increase in the cost this year, but as food and fuel prices have risen so much they have no choice. The cost this year will be \$45.00 per person, and the menu will be:

Haggis, Neeps & Tatties

Salad with Choice of Dressing

Choice of Entrée served with Potato & Vegetable:

Spinach Stuffed Chicken w/ Cream Sauce

8 oz. Ribeye

Broiled Flounder

Scottish Steak Pie

(add \$5 for a side order of Haggis)

Scottish Trifle for Dessert.

All dinners include glass of wine, tea, and coffee.

The Country Squire will again show their appreciation to all SCOT members attending this event by offering a coupon for an extra glass of wine or beer, so make sure you book early and I will see that you get your coupons.

I look forward to seeing many of you on January 22. If you have not attended before, then you have missed out on a great evening, so come and join the fun. If you have any questions I can be reached at [welake87@gmail.com](mailto:welake87@gmail.com) or 919-934-1915.

- Donald Ross

## SCOT Calendar of Events

- Jan. 8 5-Year Anniversary Concert, Wake & District Pipes & Drums, Progress Energy Center, Raleigh
- Jan. 15-16 Central Florida Highland Games, Winter Springs, FL
- Jan. 22 Burns Night at the Country Squire, Kenansville, NC
- Feb. 12 Valentine's Day Dance, Raleigh Scottish Country Dancers, Kirk of Kildaire Pres. Church, Cary, NC
- Feb. 26 NE Florida Highland Games, Green Cove Springs, FL
- Feb. 26 SCOT Whisky Tasting, Hi 5, Raleigh, NC
- Mar. 12 Raleigh St. Patrick's Day Parade
- Mar. 20 Music, Song & Dance from Scotland, Page Walker Hotel, Cary, NC
- Mar. 26 Cary Indoor Highland Dance & Piping Competitions, Resurrection Lutheran Church, Cary, NC
- Mar. 27 Cary Indoor Highland Dance Workshop
- Apr. 6 National Tartan Day
- Apr. 15-17 Loch Norman Highland Games, Huntersville, NC
- Apr. 30 Triad Highland Games, Greensboro, NC
- May 7 Savannah Scottish Games, Savannah, GA
- May 13-14 Gatlinburg Scottish Festival, Gatlinburg, TN
- May 20-22 Maryville Scottish Games, Maryville, TN
- May 27-28 Greenville Scottish Festival, Greenville, SC
- June TBD SCOT Golf Tournament & Family BBQ
- June TBD SCOT Afternoon Tea
- July 2-7 School of Scottish Arts, Minneapolis, NC
- July 3-8 Thistle School of Scottish Country Dance, Banner Elk, NC
- July 7-10 Grandfather Mountain Highland Games, Linville, NC
- Aug. 28 SCOT Annual General Meeting

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It turns out that there is a very strong Celtic influence in Northwestern Spain (Galicia) and Portugal. Many of the small towns have pipe bands that play for the tourists and often on religious holidays leading the statues of the celebrated saint or martyr through the town to the church. Listening to the band and watching them wander through



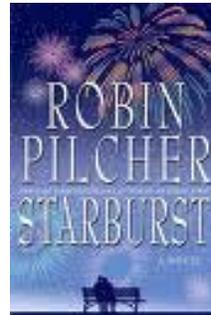
the town was a highlight of our trip there. The Portuguese have excellent Port and wines but do really need some good whisky to keep the Celtic spirit thriving there!

- Virginia Kent

## The Scottish Bookshelf

So I wonder how many SCOT members have attended the Edinburgh Festival? I've attended Fringe bits and enjoyed them immensely. But truthfully, I never really thought about the planning and organization that's gone into holding the 3-week international festival each year since 1947. While trolling the library aisles one day, I came across a book called *Starburst* with a familiar author's name "Pilcher" and picked it up, expecting it to be by author Rosamund Pilcher (*The Shellseekers*, *Winter Solstice*), and discovered that it was, instead, by her son Robin. This piqued my interest and thus began an enjoyable light novel read that gave me some small insight to "behind-the-scenes" of the Edinburgh Festival!

From the publisher--



*When the fireworks cascade over Edinburgh castle on the Festival's final night, the magic begins...*

*Every summer, the Edinburgh International Festival attracts celebrated artists, musicians, comedians, and actors to the beloved Scottish city. Hundreds of thousands of*

*people descend on the town to join in the magnificent celebration.*

*This year, the annual Edinburgh festival draws six unique and vibrant individuals, who all come together to follow their dreams---seeking success, love, fame, and happiness: Angélique, the beautiful and renowned violinist whose fame hides her secret heartache; Tess, a member of the festival marketing team and a newlywed struggling with her own secrets; Roger, whose dazzling fireworks display will be the grand finale of the festival and his career; Leonard, the aging cinematographer who wants one last time to shine; Rene, the feisty comedienne who is reaching for the stars; and Jamie, the handsome young flat owner who brings everyone together and finds love along the way. Each of them is trying to discover what destiny holds in store, and during this one magnificent summer, paths cross and lives are forever changed.*

Inspiring, funny, engrossing, and full of vivid descriptions of the incredible sights and sounds of Edinburgh, *Starburst* is a poignant and enchanting novel in the grand Pilcher tradition. The Wake County Public Library has lots of copies of this book—I encourage you to give this one a try, plus another favorite of mine by this author, *A Risk Worth Taking*.

- D'Nise Hefner

## Scotch Whisky

**This article is intended as an introduction to the topic of Scotch whisky. For more information, please attend the SCOT single malt whisky tasting, led by Craig Hill, on February 26 at Hi 5 in the South Glenwood section of downtown Raleigh – stay tuned for more details on this tasting.**

Scotch whisky is Scotland's #1 export. The spelling "whisky" is unique to Scotland, it's not a misprint – it may be that the Scots were just superior spellers. Whisky in Scotland began with single malts, at least as early as 1494. Single malts are the basis for vatted malts and blends, which began to appear much later

"Whisky" is an Anglicization of the Gaelic "uisgebeathe", or "water of life". The basic requirements for a magic elixir to be called whisky are set forth as the five standards in the Scotch Whisky Act of 1988 (and further clarified in the UK Scotch Whisky Order of 1990. These require that to be called "Scotch whisky", it:

- Must be distilled at a Scottish distillery from water and malted barley, to which only other whole grains may be added, have been processed at that distillery into a mash, converted to a fermentable substrate only by endogenous enzyme systems, and fermented only by the addition of yeast.
- Must be distilled to an alcoholic strength of less than 94.8% by volume so that it retains the flavor of the raw materials used in its production.
- Must be matured in Scotland oak casks for not less than 3 years.
- Must not contain any added substance other than water and caramel color.
- May not be bottled at less than 40% alcohol by volume (no less than 80 proof).

There are basically three types of Scotch whisky, as follows:

- *Single malts*: made from malted barley, distinctive of the regions (water, peat, etc) in which they're distilled, aged at least three years, and pricey (price is primarily a function of age in the cask).
- *Vatted malts*: a mixture of single malts, pricey, and price is a function of which single malts are included as well as their age in the cask (for example, malts in Johnny Walker Blue are aged at least 18 years, the price of a fifth is over \$205).

- *Blends*: a mixture of single malts and grain (not malted barley) alcohol, more "homogenized" thus less distinctive, and cheaper than single malts (their price too is a function of % and age of single malts in the blend); they date from the 1830's and were developed to tap the "mass market" rather than to be sold to connoisseurs!

The Scotch Whisky Association in 2005 promulgated a new classification scheme, which is slightly different than that above. It replaces the *single malt* category with a *single grain* category, which includes single malt *and* pure grain alcohol (there are only 7 distilleries of latter type, all in the Lowlands, and their output is extremely high proof). It also changes the name of the *vatted malts* category to *vatted/blended malts*. Many folks consider this update to be too confusing, so they prefer to stick with the earlier categorization and naming.

Since blends are the more prevalent (albeit less desirable) form of Scotch whisky on store shelves, we'll address them first, then follow with some information on single malts (the subject of the tasting on February 26):

- Blends are grain (typically non-malted barley or maize) alcohol blended with a mixture of single malts; more grain alcohol in blend means a cheaper price and a broader market.
- Blends are higher alcohol content by volume (higher proof) than single malts.
- Blends are typically 60% to 85% grain whisky, and grain whisky is over 90% alcohol by volume (over 180 proof), as compared with the 40 – 45 % alcohol by volume (80 – 90 proof) typical of single malts that are going into the blend, although cask strength single malts are in the 50-55 percent alcohol by volume range (100-110 proof).
- When there is an age on the label, it refers to the youngest single malt (in terms of age in the cask, not in the bottle) in the blend. Age means nothing for grain alcohol! To illustrate how price can vary with age, here are some examples: Johnny Walker Red (7 years, price around \$25 per 750 milliliter bottle), Johnny Walker Black (12 years, price around \$35), Johnny Walker Green (15 years, price over \$50), Johnny Walker Gold (18 years, price over \$70). By comparison, and as noted above, Johnny Walker's vatted malt (no grain alcohol), Johnny Walker Blue, contains malts aged a minimum of 18 years, and is priced over \$205.

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- ♦ Single malts are distilled in pot stills (fat belly with long neck), whereas grain alcohol is distilled in patent stills (or Coffee stills, named after the inventor in 1830); indeed, the patent still was a key factor in making the process economically feasible.
- ♦ The big names in the history of blends, often referred to as the “Big 5”, are Buchanan, Dewar, Haig, McKay, Walker.

Single Malts (aka “the good stuff”) were developed at least as early as 1494 as noted above. They are the only component in vatted malts, and the key component in blends. Purists like to drink it “neat” – there is an old tale about a man coming up to the bar and ordering a single malt on the rocks and with a dash of water; an old Scotsman sitting at the bar looks askance at him and says “now you’ve ruined it twice”. The process of making of single malts is like beer making up to the distillation step. Here is an overview of the key steps required in this process (and recall that all steps must be performed in Scotland):

### Malting

1. barley is screened to remove foreign matter
2. then it is soaked for 2-3 days in tanks of water known as steeps
3. wet barley is then spread out on a solid floor known as the malting floor, constantly turned (previously by hand, now mostly automated in cylindrical drums or rectangular Saladin boxes), and allowed to germinate
4. during germination (a period of 8 –12 days), an enzyme called “diastase” is produced which converts the starch in the malt to sugar
5. the malted barley, called “green malt”, is then put into a malt kiln, a kiln with a perforated floor though which hot air and smoke from a peat flame (usually marsh peat, not forest peat) rises, and this stops the germination
6. the smoke from the peat fire imparts a degree of “peak reek” to the malted barley, and the degree affects the flavor of the ultimate product
7. most distilleries now buy malted barley rather than do it themselves-- they’ve typically turned their old malt houses into visitor’s centers

### Mashing

1. the dried malt is put into a mill which grinds it into a “grist”, which resembles coarse flour

2. it is mixed with hot water in a circular tub called a “wash tun”, where the soluble starch is converted into a sugary liquid called “wort”
3. the wort is then drawn off, and solids left behind are fed to cattle

### Fermentation

1. the hot wort is then cooled, and sent to large vessels called “washbacks”
2. yeast is added to the cooled wort, the mix is stirred vigorously, and fermentation takes place over a 48-hour period
3. the fermented product is similar to beer, and is called “wash” (I know – I’ve even been “sloshed” with wash spilling out of the mash tun at the Cardhu distillery on the Speyside Whisky Trail)



### Distillation

1. distillation occurs in at least two (three in Auchentoshen, Rosebank, and Springbank) large copper kettles with long necks, called “pot stills”
2. the number of stills doesn’t necessarily affect the proof of the spirit, but does affect its clarity
3. the first still is called the “wash still”, and the liquid is heated over a peat flame until the alcohol vaporizes, then it is cooled in the coiled portion (the “worm”), and condensed into a liquid
4. this distillate is called the “low wines”
5. the second still is called the “spirit still”; it is similar to the wash still but smaller because there is less liquid now
6. the resulting product is called “spirit”, and is tested -- for desired quality and to comply with government

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- regulations -- by a “stillman” using hydrometers in a locked “spirit safe”; which allows the stillman to test the liquid without drawing samples
7. the spirit contains several compounds that condense at different points in the cooling process; it the “middle cut” or “heart of the run” that is of most interest to the stillman
  8. since the spirit cannot be tested by taste or smell, the experience of the stillman is paramount; he sends the first raw runnings, the “foreshots”, and some or all of the last runnings, the “feints”, back to the low wines receiver for redistillation in the spirit still\*\* the distilled liquor is colorless; color is added through caramelization or leaching of color from previously-used casks (e.g., sherry, port, bourbon, Madeira, etc)
  9. there is a great reluctance to replace stills (they’re usually just patched) and even to clean them, for fear that the unique characteristics of the product might be compromised

#### Maturation in casks

1. casks are oak, but “pre-used” casks are typically purchased (pre-used in making of sherry, bourbon, port, Madeira) as these impart softness, color, and taste to the product
2. number of years in the cask determine the age of the product; the minimum aging period is 3 years for it to be called Scotch Whisky
3. there has been a recent trend to market “double wood” products – the aging period is split between port and Madeira casks, e.g.

Chill filtration (at temperatures close to the freezing point of water)

1. this step is only used in distilling grain alcohol for use in blends
2. it is not used in single malt production, since it may remove some flavor as it improves clarity

The key regions for single malts are as follows: Lowlands, Speyside (on the Speyside whisky trail there is an old saying, “Rome has 7 hills, Dufftown has 7 stills), Highlands (including Orkney), Campbelltown, and Islay. Regional differences (e.g., the peatiness of the local water, as well as what’s in the peat such as gorse, heather, and kelp) impart differences in the taste of single malts. The Lowland malts (e.g., Rosebank, Auchentoshen) tend to be the least distinctive (lots of gorse in the peat),

whereas the Islay malts (e.g., Laphroaig, Bowmore) tend to be the most distinctive (lots of kelp in the peat).

Prices for single malts can range widely, from around \$20 per 750 milliliter bottle to astronomical figures (about 25 years ago I saw bottle of Tamdhu -- a Speyside malt -- aged 80 years for sale on Fisherman’s Wharf in San Francisco for \$6,000). Prices depend primarily on the age in the cask and consumer demand. Aging imparts mellowness to the single malt, but this effect tapers off after about 25-30 years. Aging is expensive because money is tied up for longer periods of time; to counter this somewhat, many distillers now sell shares in a distillery run or hogsheads for future delivery (i.e., like a futures market). Aging is also expensive because of loss of up to 2% in volume each year (called the “angel’s share”) during the aging process.

Finally, there has been an increase in foreign ownership of single malt distilleries in the past 25 years, especially by the Japanese (e.g. Tomatin, Bowmore, and even Macallan, one of the “top two” among Scots, the other being Glenmorangie). Also, there has been an increase in the number of bottlers/marketers who don’t own a distillery – they buy the matured product from distilleries, bottle it, and put their name and region on it (e.g., McClelland’s, Highland Malt).

Is your mouth watering now? Just wait until you get to the single malt Scotch whisky tasting on February 26, where you will partake of the true water of life, and learn even more from Craig!

- Steve Johnston

## Ceilidh Concert

**March 20, 2011 at 4 pm**  
**Page-Walker Cultural Center in Cary**

After the enjoyable and successful Ceilidhs presented at Page-Walker in the Spring of 2010 and at St Stephens Church in Durham in the Fall of 2010, there will be another Ceilidh concert presented at Page-Walker in Cary on March 20, 2011 at 4 pm.

A new and varied program of high quality Scottish music, songs and poetry will be presented by this group of native Scots and talented musicians.

Please mark your calendars and come along with your friends to enjoy wonderful expressions of Scottish culture and afterwards nibble at shortbread and other delicacies.

Tickets can be had from Page-Walker and through SCOT, fuller information is available on the SCOT website.

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“Auld Lang Syne” is the song which is sung probably by more people around the world than any other song. However, most people just mumble what they think are the words of the chorus and a couple of verses. This creates an enigma from most people singing but not knowing the words, far less what the words mean or what the song means for Scots.

Robert Burns wrote his version of this song late in his life after hearing a phrase or two of an earlier version sung in a pub somewhere. Earlier versions of the song existed since at least the fifteenth century, including a poor version by another famous Scottish poet Alan Ramsey and an even earlier version which has been attributed to either a Sir John Ayton or a Francis Semphill. Ayton was a scholarly advisor of King James VI of Scotland, whose Bible is still used around the world, and who went with King James VI to England as an advisor when he accepted the title, King James I of England.

Scots around the world usually close a good and enjoyable gathering of friends by singing “Auld Lang Syne” as they think of their origins, heritage and native Caledonia. For Scots it expresses continuity of future life for the Scottish spirit, with its roots of emotional and intellectual independent thinking, its trunk of national accomplishment and its foliage of pride in goodness and help to others around the world.

The song is of two Scots people, who were friends as young folks, meeting again in old age after being far apart for most of their lives handling their tribulations of adulthood. The intervening half century disappears in a flash and again they are youthful, spirited, unbound and carefree with the energy to tackle anything in life. They vow to “tak a cup o’ kindness” to honor and never forget those good times of old long ago (“auld lang-syne”) in their youth because these are the feelings which give continuity to allegiance, friendship, happiness, pride and culture. Symbolically, the verses mean that each has come through life and has enough “siller” to buy their own drink to toast the occasion of meeting again and they go on to remind each other of how in their youth they played together on the hillsides and fields, freely and happily. Their conversation can go on to remind each other of past times when together they did this or that, when a mutual acquaintance was in a scrape or each had situations of success and what they did to celebrate. These happy memories are interspersed with asking each other what they have done in the intervening years when they have been separated by stormy oceans and at times traveled life with “a weary foot”. They conclude with warmly and strongly shaking hands and agreeing, forever, to

remember these auld times which generate good feelings and willingness to face the oncoming future with confidence.

There is even symbolism in the way in which the song should be sung. To begin, all should be standing in a circle and thus each equidistant from the center with hands by ones side, willing to be together but apart. Then, as the song progresses people hold the hands of their neighbors on each side to express some friendliness. Towards the end of the song, each person crosses their own arms over their hearts and holds their neighbours hands to show friendliness and trust. As the song closes, all move towards the center of the circle to show we are all of one Scottish family, together, in this ever changing world.

Now, you, are in a knowing minority, because you know so much more than the vast numbers of people around the world who try to sing “Auld Lang Syne”. So, now, you will be able to lead others at Hogmanay and other Scottish and more general celebrations.

- Dr. George S. Birrell



## Ceud Mil Sailte!

One hundred thousand welcomes to new member,

**Bruce Murdock and Family from Raleigh**

We are delighted you have joined SCOT and look forward to seeing you at some of our upcoming SCOT events.

This is membership renewal season. We encourage all of our current members to continue to support the Scottish arts and culture by renewing their annual memberships. And we welcome contributions from Life members. All funds received from memberships are used to support programs and scholarships and qualify for a tax deduction. Please consult your tax professional to determine deductibility in your own situation.

## Carolina Inn's Scottish Dinner

The Carolina Inn in Chapel Hill decorates for Christmas beautifully. Unique, lovely decorations showing the Twelve Days of Christmas are scattered through out the Inn. And as part of the holiday celebration, the annual Scottish Dinner was held December 8, 2010. Guests enjoyed a delicious meal from the Inn's famous kitchen and entertainment from local SCOTs.

Bruce Wright from Durham piped before dinner. Dancers from various schools joined together as the Scottish Dancers of the Triangle to perform a variety of traditional highland, national and Cape Breton Scottish dances. Donald Ross was the after-dinner speaker.



Clockwise from left: Erica Fields & other dancers enjoy a laugh; Skyler Hinkel dances the Sword; and Elaine Hinkel, Mirren Hill and Jane Odom-Williford strike a pose.

# SCOT

215 SE Maynard Road  
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The Scottish Cultural Organization of the Triangle (S.C.O.T.) is a non-profit organization dedicated to informing and educating the public about the history, culture, and heritage of Scotland and the Scottish people.

#### Board of Directors:

George Birrell  
Carolyn Graf  
D'Nise Hefner  
Patricia Johnston  
Cheryl Jones

Ginny Kent  
Judith Lloyd  
Donald Ross  
John Sprague

## Tastes of Scotland



### Fochaber's Gingerbread

Fochabers is a place between Inverness and Peterhead, in the very north of Scotland. This gingerbread differs from most others in that it contains dried fruit. It does not, however, taste like "fruitcake".

In her cookbook Hieland Foodie, Clarissa Dickson Wright says: "Why Fochaber's should have become particularly associated with this good rich gingerbread is beyond me, suffice it to say that there is a strong tradition of ginger in Scot's cooking. Scotland had strong trade ties with 'La Serenissima,' the mighty Venetian trading empire in the fifteenth century, which held a virtual monopoly on the spice trade until the late seventeenth century. The Stewart kings didn't have the land rich power base that their English cousins possessed and were constantly surrounded by warring nobles whose claim to the throne was probably as good as theirs. In order to pay off these rivals, they became "Trader Kings, even in the case of James III, marrying into the powerful trading empire of Flanders."

This is indeed a very rich gingerbread recipe, perfect for the winter months. I have included my comments in parenthesis. Although some of the substitutions may make slight variations, I think the result replicates the traditional flavor.

225g/8 oz (1 cup) butter  
115g/4 oz. (3/4 cup) caster sugar (granulated sugar)  
225g/8 oz. (1 cup) black treacle (molasses)  
600ml/1 pint (2 cups) beer  
450g/1 lb. (4 cups) plain flour  
1/2 tsp. bicarbonate of soda  
2 tsp. each ground ginger and mixed spice (pumpkin pie spice)  
1 tsp. each ground cinnamon and cloves  
115g/4 oz. each sultanas and currants (I omitted these)  
85g/3 oz. (1/2 cup) mixed peel (candied fruit for fruitcake)  
85g/3 oz. (3/4 cup) ground almonds

Line, grease, and flour a 10" cake tin. Cream butter and sugar until pale and fluffy. Dissolve the treacle and bicarbonate in the beer and sift in the spices. Fold alternately the flour and the treacle into the butter and sugar mixture. Add the fruit and the almonds. Pour into the tin and bake for 3 hours at 350°. (I checked after 1 1/2 hours and it tested done. I can't imagine cooking it for 3 hours. See what you think.)

- Carolyn McDonald Graf

## Poem and Commentary

### *Auld Lang-syne* by Robert Burns

From "Scots Musical Museum"  
Vol. V, No. 413, 1796

#### Verse 1

Should auld acquaintance be forgot,  
And never brought to mind?  
Should auld acquaintance be forgot,  
And auld lang-syne<sup>1</sup>?

#### Chorus

For auld lang-syne, my jo,<sup>2</sup>  
For auld lang-syne:  
We'll tak a cup o' kindness yet,  
For auld lang-syne.

#### Verse 2

And surely ye'll be your pint stowp!<sup>3</sup>  
And surely I'll be mine!  
And we'll tak a cup o' kindness yet,  
For auld lang-syne.

#### Chorus

#### Verse 3

We twa hae ran about the braes<sup>4</sup>  
And pou'd<sup>5</sup> the gowans<sup>6</sup> fine;  
But we've wandered mony<sup>7</sup> a weary fitt<sup>8</sup>  
Sin' auld lang-syne.

#### Chorus

#### Verse 4

We twa hae paidl't<sup>9</sup> in the burn,<sup>10</sup>  
Frae morning sun till dine;<sup>11</sup>  
But seas between us braid<sup>12</sup> hae roar'd,  
Sin' auld lang-syne.

#### Chorus

#### Verse 5

And there's a hand my trusty fiere!<sup>13</sup>  
And gie's<sup>14</sup> a hand o' thine!  
And we'll tak a right guid willy-waught,<sup>15</sup>  
For auld lang-syne.

#### Chorus

<sup>1</sup> long ago, <sup>2</sup> friend, <sup>3</sup> large drink, <sup>4</sup> hillsides, <sup>5</sup> pulled,  
<sup>6</sup> daisies, <sup>7</sup> many, <sup>8</sup> footstep, <sup>9</sup> paddled, <sup>10</sup> stream, <sup>11</sup> noon,  
<sup>12</sup> broad, <sup>13</sup> friend, <sup>14</sup> give me, <sup>15</sup> goodwill

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We welcome your contributions to this quarterly newsletter! Please forward news of any achievements, births, marriages, or graduations to Amy Mooney (danceramy@aol.com) to be included. If you have an article, story, artwork, or bit of Scottish lore to share, please submit it to Jane Dunbar (thedunbars@mindspring.com).

### S.C.O.T.

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