

## FOLK SESSION – Howard Arms, Brampton

We tucked ourselves into ‘the wee room underneath the stair’ on 15<sup>th</sup> January for a snug singaround on the theme of money and wealth, or its opposite.

Welcome back to Fudge and Meg, too long absent, who joined us all the way from Moniaive. It was a real pleasure to hear their harmonies and Fudge’s lovely bluesy guitar playing in *Tangerine Sunset* and *Saturday Dad*.

A lot of the associations with ‘money’ turned out to be musically delightful but sombre in mood. Corrie on Northumbrian pipes and Frank Lee on melodeon played *Small coals and little money*, followed by Frank on guitar, singing (is this setting a new trend, Frank?) *Times are getting hard, boys*. In similar vein, Mary sang *Poverty Knock*; Alan Clarke complained that *Nobody knows you when you’re down and out*; Alan Jefferson contemplated the worker’s burden of debt in *Sixteen tons*; Maddy, in a very perceptive song, *Honest Work*, described the plight of the working man whose skills are no longer needed in the modern world. Steve considered sadly the things that money cannot buy (time, youth, lost love) in *The Valley of Strathmore*.

Not all the contributions were so sombre. Sam and Katy evoked the satisfaction of having, not wealth, but enough, in (respectively) *Give me clean water* and *The Miller*. Phil told the comic story of unexpected wealth in the song *The Old Armchair*, whereas Ruth reminded us appositely that *The best things in life are free*. Many items mentioned particular coins: the bawbee in *Coulter’s Candy* (Meg); the old Sunday School hymn *Hear the pennies dropping* (Ruth); *I’ve got sixpence* (Corrie); *Queen of the Silver Dollar* (Sam); *Packington’s Pound* (Frank on melodeon and Corrie on fiddle); and the ribald *Keep your hand on your ha’penny* (Mary).

Lastly, Phil played us out with *The Parting Glass*, which we’ll take as a compliment, as the song says he has spent his money ‘in good company’!

We next meet in **The Howard Arms, Brampton on Tuesday, 19<sup>th</sup> February from 8.30pm onwards**. Our theme, in honour of St Valentine, will be **Love and Marriage**. **ALL WELCOME!**

## FOLK SESSION – HOWARD ARMS, BRAMPTON

Music, poetry, laughter and song attended the theme of 'Love and Marriage' at the folk session in the Howard Arms on 19<sup>th</sup> February. It was a particular pleasure to hear Alison's voice again, and congratulations to Hilary on her public debut!

We sang and played and heard poems about love in all modes and moods. We heard sad songs about lost love: *Courting too slow* (Alison); Alan Clarke's own song *We didn't know*; *Red is the Rose* (Steve); a poem read by Sue, *I never will marry*. We heard songs about constant love: Phil sang *The Bleacher Lassie o' Kelvinha'* and the Greenock version of *Johnny Todd* in which the sweetheart is faithful and waits for her sailor. Alan Jefferson preferred heroic love with the poem *Lochivar*, where the hero rescues his fair Ellen, and the ballad *Tam Lyn*, in which it is Janet who rescues her lover. Anne's *Fine Feathers* (about a shy boy trying to impress a girl) was both funny and touching. We ranged from the 'bitter and twisted' *Love can bend a woman's heart* (Sam) to the tender happy ending of *Old Penny Whistle* (Miriam) via the cheerful *Beautiful Doll* (Frank on melodeon), the ribald *Buffy St Marie* (Hilary) and the sly *Madeira, M'Dear?* (Mary). Sam brought us right up to date with his song *iLove*, about internet courtship in the digital age.

The theme of marriage prompted some excellent chorus songs: *Mhairi's Wedding* (Mary); Corrie's *Whistle, Daughter Whistle* and Alison's *Old Maid's Song*.

Not all love is of the romantic variety. Ruth read us the thoughtful *Atlas*, about the unglamorous 'kind of love called maintenance'; Anne sang *Wear my love lightly* (about giving the beloved freedom); Steve's *Caledonia* was about love of country; Katy's *Otago* was about friendship; Frank's tune on melodeon, *Dance to your Daddy*, about loving one's children.

We next meet on **19<sup>th</sup> March** in **The Howard Arms, Brampton** from **8.30pm onwards**. The theme will be 'Crime and Punishment'. **ALL WELCOME!**

## FOLK SESSION – Howard Arms, Brampton

The room underneath the stair was packed out on 19<sup>th</sup> March when we met for a cheerful session on 'Crime and Punishment'. A particular welcome to the duo George and Andy, playing and singing with us for the first time, to Dave, Fudge and Meg visiting from Moniaive, and to Sylvia, who plucked up courage to make her first public performance.

Given the theme, perhaps it is not surprising that by the end of the first six songs we had clocked up seven violent deaths – infanticide and a hanging (*Weila Waile* – Anne); highway robbery and a hanging (*Bold Lovell* – Miriam); a murder and a hanging (*Sam Hall* – George and Andy) and two stabbings (*Little Matty Groves* – Steve). Mary, more humane, merely sent her hero Van Diemen's Land (*Black Velvet Band*).

We had a wide range of crimes: Phil sang an upbeat comic song about arson (*Little Tim McGuire*); Ruth's song *Cocaine Bill and Morphine Sue* was a macabre comedy about drug-taking and suicide. We had a bush ranger in *The Wild Colonial Boy* (Mary), an outlaw in *Slip-Jigs and Reels* (Phil) and a Mexican revolutionary in *Pancho Villa* (Sam). We heard about political, social and environmental wrongs in protest songs *I'm only human* (Fudge), *A Hard Life Wherever You Go* (George and Andy) and *Leviathan* (Steve). Dave sang *The Last Martyr* in honour of James Renwick, the last man to be executed for the Covenanting cause. On a lighter note, the Anne gave us the mischievous *Do me 'ammer* about seduction; and the only 'crime' in Alan Clark's *Greatest Little River* was a certain famous songwriter placing Durham on the River Tyne! On the punishment side, Sylvia read the opening verses of *The Ballad of Reading Gaol*; Sam and Phil both sang of prison life – *Folsom Prison Blues* and *The Old Triangle* respectively.

The theme lent itself to narrative, and it was a real pleasure to hear so many ballads (too often a neglected form of folk song). As well as *Matty Groves*, we heard *Johnnie o'Braidislee* (Dave); *Bonny Susie Cleland* (Katy); *The Twa Corbies* (Miriam) and the spoof *Ballad of Bethnall Green* (Ruth).

We next meet in **The Howard Arms, Brampton** on **Tuesday 16<sup>th</sup> April from 8.30pm onwards**. The theme will be **numbers**. **ALL WELCOME!**

## FOLK SESSION – Howard Arms, Brampton

We had a very entertaining evening on 16<sup>th</sup> April, finding songs,, tunes and poems connected to the theme of ‘numbers’. It was a great pleasure to welcome Steve Ridley, Herb and Ted, and to have Fudge and Meg joining us from Moniaive and Les and Di from Alston.

Phil started us off with *Greenland Whale Fisheries*, which, as he pointed out, contains four or five numbers *and* a fraction! Then it all got a bit competitive, with people seeing who could sing the song with the largest number of numbers, or the highest number...Alan Jefferson added up the numbers in *Five Hundred Miles from my home* and pointed out that they came to 2,804. Ruth and Anne both found songs that involved all the numbers from one to ten, in *One more river* and *To market, to market with my Uncle Jim* respectively. *Numbers*, Ted’s satire on sexual one-upmanship, involved most digits from 10 downwards. And there may not have been a number involved, but Steve Ridley’s *I’d lie to you for your love* was also an amusing look at sexual politics. Alan Clark was the first to find a song referring to a million in *We didn’t know*; Fudge and Meg followed suit in the *Dumfries Calypso*.

Most of us, however, were content with items that just mentioned a number: tender and touching in *Eighteen Red Roses* (Sam); lugubrious in *At Seventeen* (poem read by Sue); getting decidedly creative in *The Hills of Isle au Haut* (Steve Hubball), still more so with Les and Di’s set on fiddle and guitar *The Humours of Listerwell* and *The Knocknabow Polka*, where the number was the time signature! Numbers also figured discreetly in *Early in the Morning* (Meg); *Whisky on a Sunday* (Mary); *Matt Hyland* (Katy); *Long, long way from Clare to here* (Steve Hubball) and *When I was on horseback* (Anne).

It was a pleasure to hear Herb’s skills on guitar as he played the instrumental *Windy and Warm* (an appropriate comment on the weather).

We meet next month on **21<sup>st</sup> May** from **8.30pm onwards** in **The Howard Arms, Brampton**. The theme will be ‘Abroad’ – any tune/poem/story/song that refers to or is set in or named after a foreign country, or is in a foreign language. (No, Scotland doesn’t count!) **ALL WELCOME!**

## FOLK SESSION – Howard Arms, Brampton

A large group of us went 'Abroad' in music on 21<sup>st</sup> May while never leaving the comfort of the Howard Arms. Welcome to Richard, visiting from Peterborough, and to Anne Dolphin and Bill from Ovingham. It was a particular pleasure to see Maddy again, back from touring.

We enjoyed the too-rare treat of some instrumental performances. Anne Dolphin on Northumbrian pipes played *The Port Wikato Hornpipe* and a set of Kerry polkas, with Bill supplying percussion; Herb played a guitar instrumental, *California Dreaming*, in his interesting percussive style; Charlotte on saxophone played variations on the *Pink Panther* theme tune (because the films are set in France!).

The theme of 'Abroad' included songs in foreign languages, so we heard *Isa Lei Lia* (Fijian) from Alan Jefferson; *Pokarekare Ana* (Maori) from Anne Dolphin; some entertaining macaronics in *Let's talk dirty in Hawaii* (Sam and Alan Clarke) and *Hoolima Kittiluca Cheecheechee* (Tonga - Anne Gibson) and a tongue-in-cheek translation of *The Lampton Worm* into French by Alan Clarke.

Ruth sent us on a *Slow Boat to China* and Katy took us flatboating on the Ohio River in *Shawneetown*; Bill marched us *Over the hills and far away* ('to Flanders, Portugal and Spain'); Phil bade *Fare thee well, Indiana*, while Alison set off for Greenland in *Farewell to Tarwathie* and Steve Hubball yearned for *The Hills of Isle au Haut*; Fudge and Meg, in magnificent harmony, sent a *Postcard from Arizona*. Mary organised us into groups and got us singing *Kookaburra* as a round.

Maddy's song *I am an oak*, by American songwriter Jonathan Byrne, followed the life of the tree as it was turned into a ship and crossed oceans. *Pastures of Plenty*, sung by Meg, is a Woody Guthrie song about migrant workers in the United States. Richard sang his own song, *Waiting for you*.

We meet next on **Tuesday, 18<sup>th</sup> June from 8.30pm onwards in the Howard Arms, Brampton**. Our theme will be 'Weather and terrain' (wind, rain, sun, hills, moors, rivers, lakes...or deserts, polar ice and typhoons for that matter!) **ALL WELCOME!**

## FOLK SESSION – Howard Arms, Brampton

We started quietly on Tuesday 18<sup>th</sup> June, but numbers built as the evening wore on and we had a goodly gathering by 9 o'clock. A particular welcome to Barbie on fiddle, to Sally and John visiting from Bedfordshire, and to Barbara who turned up not sure what a folk session was, and who courageously sang in public for the first time!

Our theme was 'weather and terrain'. Several people used the theme as metaphor - Vera, in her own poem *He shall quake*; Maddy in *Sea of Heartbreak*; Ruth in *Hope, the Hermit* – or simile, as Jack did in *Annie's Song*. Mary had both literal and symbolic sunshine in her grim anti-war song, *The Sun is burning*.

The weather or terrain connection was immediately obvious in *Cold, Haily, Windy Night* (Charlotte); *Windy old weather* (Mary); *Mist-covered mountains* (Charlotte again); *Foul weather call* (instrumental on melodeon by Frank Lee) and *River, stay away from my door* (John and Sally). Extreme conditions featured in Sam's song *Oklahoma Home*, about the American dustbowl; in Katy's rendering of Eric Bogle's *Now I'm Easy* ('droughts and floods and fires'); Phil's *The Old Man of the Sea* (a volcano and 'the Arctic's frozen wastes') and his *Threescore and Ten*, about the 1889 storm that destroyed the Grimsby fishing fleet. Anne and Miriam went for more subtle effects in, respectively, *Tarry Woo'* (mentions frost and snow) and *Dacre's gone to the war* (mentions a ford).

Not every item was linked to the theme. Barbie played *Shallow Brown* on fiddle; John played and sang the modern spiritual *The Needing Time*; Barbara bravely sang *Coulter's Candy*; Sam treated us to his new song, *Never press nine*, about the frustrations of call centres and recorded messages, and was met with even more appreciative laughter than he gets for *Lost in IKEA*.

We meet next on **16<sup>th</sup> July at 8.30pm** in **The Howard Arms, Brampton**. The theme will be 'anything that mentions a musical instrument' (not as obscure as it sounds: for example, lots of songs with a military link refer to drums, fifes, pipes and so on). If in doubt, be devious, be creative...cheat! **ALL WELCOME!**

## FOLK SESSION – Howard Arms, Brampton

We had been set a difficult theme ('musical instruments') for our session on 16<sup>th</sup> July, but never let it be said that the Howard Arms folk session doesn't rise to a challenge! We had an excellent turn-out, and were very pleased to welcome Mike, visiting from Strathdon; Fiona, visiting from Normandy; and Richard and Sally from Penrith.

Contributors found references to an impressively wide range of instruments in song and tune. Fiddles were well-represented in *Corrie's New Fiddle*, a tune played on fiddle by Corrie herself; *Jug of Punch* (Anne); *The Old Fiddler*, (Frank Lee on melodeon); *Come all you rolling minstrels* (Alan Jefferson). Harps featured in *The Minstrel Boy* (Ruth) and *Harper's Frolic* (Sally on flute). Sam sang us the tale of *Johnny's Old Guitar* while Alan Clarke, creative as ever, inserted trombones at random into his sad love song, *We didn't know*. Then we also had a balalaika in *Toem Balalaika* (Corrie); church bells in *The North Lewe Bell-Ringing* (Katy); the calliope in *Calliope House* (Sally on flute); the bagpipes in *Merte's Musette* (Frank Lee on melodeon) and the hunting horn in *The Ballad of John Peel* (Anne). Not content with one musical instrument, Richard found a range of 'sweet instruments of music' in *The Streams of Lovely Nancy*; Fiona divided us into drums, clarinets, horns and a fiddle and got us singing *The Orchestra Song*.

Some of the connections were ... ahem...inventive. Maddy sang *Billy Boy* because of the mention of 'singing hinnies'; Miriam's song *The Changeling Child*, involved dancing 'which must mean they had musical instruments'; Charlotte's *Shut up and drive* was included because it mentioned a radio! Vera, entering into the spirit of the event, read us her poem *Wor Norman, the musical foreman*.

Some people broke away from the theme altogether: hence Mike's *Old Ale, you are my Darling* (a magnificent song for harmonies) and *Farewell to Tarwathie*, and Jack's *Solitaire*.

We next meet on Tuesday, 20<sup>th</sup> August from 8.30pm onwards in The Howard Arms, Brampton. The theme will be 'place names'. ALL WELCOME!

## FOLK SESSION – Howard Arms, Brampton

We had a cracking night at the Howard Arms on the 20<sup>th</sup> August. The theme of “Place Names” offered tons of scope with cities, towns, rivers, lakes, roads, hills, fells, moors, piers, fields, and even a fort featuring, (actually not quite true, the latter was Fort William). We didn’t manage a full alphabetic listing, but could have filled an Ordnance Survey Gazetteer from Aberdeen, through Bewcastle and Carrickfergus, to Wigon (that was the pier reference by the way).

We also had a plethora of instruments, besides the usual guitars, we had percussion, whistle, fiddle, and uilleann pipes.

Mary set the pace with a walk round Lambeth, Steve sped us to the *Hills of Isle au Haut*, whilst Alan Jefferson lamented the *Leaving of Liverpool*. Alan Clarke followed the River Wear from source to sea in *Greatest Little River*, while Sam reminisced about a Cornish holiday at Poldhu Cove, (this meant that, together with Ruth’s *Albert & the Lion*, Blackpool was mentioned twice in the evening). Newcomers Mike and Chris took us to Tandragee and Glen Isla respectively, with Mike later describing *O’Farrel’s Welcome in Limerick*, on the pipes. Dublin featured a lot, including Phil’s *In Auld Times*, and another newcomer, Catherine, with a beautiful rendering of *Molly Malone*.

You will probably have guessed that the moor referred to in the introduction would be *On Ilkley Moor Bar Tat*, lead by Ruth to rousing choruses from the room. On a quieter note, Barbie played the *Lake Charles Waltz* on her fiddle and Catherine sang *Bright Blue Rose*, and *Willow*. Maddy provided another rousing sing-along in Shenandoah and Chris followed a treasure hunt around the Emerald Isle trying to find *Where the Blarney Roses Grow*.

We next meet on Tuesday, 17<sup>th</sup> September from 8.30pm onwards in The Howard Arms, Brampton, Cumbria.

The theme will be ‘Unrequited Love’. EVERYONE, Singers, Players, Listeners, WELCOME!



## FOLK SESSION – Howard Arms, Brampton

It was a packed room that celebrated – if that is the word! – the theme of ‘unrequited love’ at the folk session at the Howard Arms on 17<sup>th</sup> September. Welcome back to Andy and George, and a warm ‘hello’ to newcomers Stewart and Paul.

We were low on purely instrumental music, so particular thanks to Frank for *Bonny Pit Laddie* and *The Dear Irish Boy* on button accordion and to Alan Clark for instrumental variations on guitar on *When the saints* and *She moved through the fair* (linking the latter to the theme with the argument ‘you can’t get much more unrequited than dead’).

Given the theme there was bound to be a preponderance of melancholy material. Andy reflected on the unattainable beloved in *Catch the Wind*; Alan Jefferson accused the heartlessness of the beloved in *Easy to be hard*; Stewart went further and claimed that *Love’s a curse*. George treated the theme from the perspective of the person doing the unrequiting, so to speak, in Dylan’s *It ain’t me, Babe*. Steve and Paul sang, respectively, about lovers parted by enlistment (*The Blue Cockade*) and the press-gang (*Cruel*). Sam gave the subject a particularly sad twist with *Donald and Lydia*, about lonely people dreaming of love. Mary, on the other hand, made us laugh by dealing with exactly the same idea from the point of view of *Harold the Frog*.

All the same, the atmosphere was upbeat. Andy, clearly feeling that we could do with something cheerful, led us in the chorus song *Wild Mountain Thyme*; Ruth advised us, in the words of Shakespeare’s poem, to *Sigh no more, ladies*. Phil’s *Keep your feet still, Geordie hinny* managed to take disappointment in love humorously, as did Sam’s song about internet romance, *iLove* (in which the love is ‘unrequited on grounds of incompatible hardware’).

We had a number of different and interesting takes on the theme. Paul’s *Nothing to show* was about an emigrant’s homesick yearning for his country, and as for Stewart’s *What a strange lover is a coal mine...* the title says it all.

We meet next on **15<sup>th</sup> October in The Howard Arms, Brampton from 8.30pm onwards**. The themes for the next three months will be ‘Earth, Sea and Sky’ in that order. So for October the theme is **‘Earth’**. **ALL WELCOME!**

## SESSION – Howard Arms - Brampton

Our theme was 'Earth', the first in the trilogy of 'Earth, Sea and Sky' that the folk session is covering through October, November and December. We met on 15th October and were pleased to welcome newcomer Peter<sup>1</sup>, and to see Anne and Paul back among us from Barrow and Penrith respectively.

Particular thanks to Barbie on fiddle, our only pure instrumentalist of the evening – though Paul's guitar accompaniments are of such skill and complexity that perhaps they too should be mentioned in this context.

We heard about mining; farming; landscape; environment; death (and burial) – all connected with the earth one way or another. Phil started us off with the mining song *Jowel, Jowel and Listen Lads*; after that it was a question of who could find the darkest tragedy: *The Blantyre Explosion* (Steve); *The Donibristle Moss Moran Disaster* (Phil) and *The Coal to Albert Berry* (Peter).

Land and landscape was another good source of material, from *Mother England* and *Black Mountain Lullaby* (both Barbie on fiddle) via the north country in *Lish Young Buy-a-Broom* (Anne) and *Scotland the Brave* (Alan Jefferson) all the way to the *Land of the Silver Birch* (Mary) and *Big Rock Candy Mountain* (read as a poem by Sue). Steve introduced us to the founder of the National Parks movement in the song *Muir and the Master-BUILDER* (see how educational folk sessions are!) while the very funny Les Barker poem read by Anne, *The One-Legged Horse*, spoofed the joys of country living. Farming had its moments in *Follow the plow* (Katy) and in Paul's *Last Trip Home* (about Clydesdale horses).

The hero and heroine of *The Maiden and the Selkie* (Miriam) resolved an apparently impossible choice between love and life, sea and land. For the heroes/heroines of *All the fine young men* (anti-war song sung by Paul); *Nelly was a lady* (Miriam) and *Home, Lads, Home* (Phil), there was no choice: all were songs about death and bereavement. Even death has its funny side, however, as Mary proved in her comically lugubrious *Isn't it grand, boys* (to be bl\*\*dy well dead).

The next session will be held on Tuesday 19th November from 8.30pm in The Howard Arms, Brampton. The theme will be 'Sea'. ALL WELCOME!

## FOLK SESSION – Howard Arms, Brampton

The night was chilly but the atmosphere was warm when we met in the Howard Arms on 19<sup>th</sup> November to sing, play and recite on the theme of 'Sea'. It was a pleasure to welcome Thea for the first time, to see George again and to have Frank Lee on melodeon among us.

'Sea' has been such an inspirational topic in traditional music that many of us didn't know where to start! Quite a lot of songs dealt with sailors 'and what they get up to'. So we heard about sailors seducing maids on shore (*A brisk young sailor* – Anne); sailors on drunken sprees (*Jack Tar on Shore* – Phil); sailors being robbed by dockside doxies (*Maggie May* – Alan Jefferson); sailors longing to go home (*Sloop John B* – George) and sailors longing to go to sea (*Farewell to Carlingford* – Katy). Perhaps surprisingly, the only shanty of the evening was *Liverpool Judies* (Alan Jefferson). We also heard about the sea as the element that separates people from the ones they love (*Darling Home Town* – Sam) and the site of savage battles (*San Carlos Water* - Miriam).

Alan Clark and Frank Lee gave us our instrumental music of the evening: Alan played guitar variations on *The Handsome Cabin Boy*, while Frank played *Le petit bal de la marine* and *The College Hornpipe*.

Some contributions approached the theme at an angle, so to speak. Thea entered into the spirit of the thing when she sang *Titanium* 'in the key of C'! Sam used it as a metaphor in *Size of the ship*. Ruth stretched it further with her autobiographical poem *Rescue from the bathtub*.

Of course, man is not the only species to frequent the sea. George sang his own song *Black Dog's Day*, about a man rescued from the clutches of a selkie (seal woman); Miriam sang about the cruelties of whaling in *Leviathan*; Anne asked solicitously about the fate of a polar bear's family when the Titanic sank in the poem *Have you got any news of the iceberg?*; Mary and Alan Clark mentioned oysters and sardines in, respectively, *Black Pearl* and *Don't blame the motorman* .

We next meet on **Tuesday, 17<sup>th</sup> December** concluding our 'Earth, Sea and Sky' series with 'Sky' (anything that mentions sun, moon, stars, birds, angels, for example). We meet at **The Howard Arms, Brampton from 8.30pm onwards. ALL WELCOME!**

## FOLK SESSION – Howard Arms, Brampton

'Sky' was the third and last in our trilogy of 'Earth, Sea and Sky', when we met on 17<sup>th</sup> December in The Howard Arms in Brampton. A warm welcome to two new participants, Mike R with guitar and vocals, and Mike L on vocals and Uilleann pipes. It was also a pleasure to see Les and Di again, all the way from Alston, with flute, fiddle and guitar.

The theme led us in various directions, some more traditional than others! Phil, Alan Jefferson and Mary all found songs about aeroplanes: respectively *On a wing and a prayer* (about an injured aircraft struggling home in WW2); the protest song *Deportees*; the macabre playground comedy *He jumped without a parachute from 40,000 feet*. Birds (which fly in the sky) featured in *The Bonnie Maid of Fife* (Les and Di); *Eagle's Whistle* (Mike L on Uilleann pipes) and *Fly like a bird* (Sam). Given the proximity of Christmas, perhaps it is surprising that we did not have more angels: *Midnight Angel* (George), *While Shepherds watched their flocks by night* (Mary) and a mention in Lady Nairne's *Land o' the Leal* (Katy). Anne managed to include both birds *and* angels in Lovelace's *To Althea, from prison*.

The sun proved popular, in *Distant Sun* (Andy); *Try for the sun* (George); *Saturday Sun* (Mike R) and *The House of the Rising Sun* (Alan Clark). The moon was mentioned in Anne's song *The Spotted Cow* and Mike L's *Trip over the mountain*, while Ruth invoked stars in *From the Eastern Mountains* and Andy in Don McLean's *Vincent*. There were references to the sky itself in *The summer before the war* (Les and Di) and *The Man in the Mirror* (Sam).

Finally, Andy showed the true creative spirit by playing us out with *The Skye Boat Song*!

We meet next on **21<sup>st</sup> January 2014 in The Howard Arms, Brampton, from 8.30pm onwards**. The theme will be 'inclement weather' – snow, ice, frost, wind, rain...or drought, sandstorms and sunstroke for that matter. **ALL WELCOME!**