

FOLK SESSION – LOW ROW

January blues seem to have affected the folk musicians in this part of Cumbria, as our numbers were 'small but select' this month. It was very good to see Maddy Prior amongst us again, and thanks go to those faithful regulars who turned out in spite of winter gloom. Our theme was 'colour' and luckily it proved to be a fruitful theme – one contributor said he had found no less than 24 songs mentioning colour! (He didn't sing all of them).

As an antidote to cold, dark and low spirits, some of the contributions were exuberantly silly: Ruth got us all counting down *Ten Green Bottles*; Maddy made us sing along with *Yellow Submarine*; Frank did the same with *Lily the Pink* and *The Orange and the Green*. Ruth sang *The National Anthem of the Ancient Britons* (in praise of woad!)

On a rather more traditional note, Maddy sang *Tie a Yellow Handkerchief*; Phil gave us *Red is the Rose* and the shanty *Blood Red Roses*. In fact, songs with a nautical theme seemed to inspire references to colour, as we also heard *Bobby Shaftoe* from Mary (mentions his silver buckles and golden hair); *Grey Funnel Line*, *The Bonny Ship the Diamond* (mentions blue and white) and *The Old Man of the Sea* (red, coral and silver). Burns Night is imminent, so some of us managed to work in Burns songs that allude to colours: *My love is like a red, red rose* (Ruth); *Sodger Laddie* (about a girl who couldn't say 'no' to a man in a scarlet coat!)

Sometimes the colour was a noun rather than an adjective, as in *Under the Lilacs* (Mary); *Fiddler's Green* (Phil), Ruth's poem *Uniform Blues* and a reference to 'Clydeside reds' in *Skyscraper Wean* (Katy). Sometimes the colours were unmissable, like the chorus of Pete Seeger's *Little Boxes* ('There's a green one, and a pink one...') and sometimes you had to listen carefully to spot them as they flew past, for example the mention of 'green velvet' in *Curragh of Kildare* (both by Frank).

We meet next on **Tuesday, 15th February from 8.30pm onwards in The Railway Inn, Low Row**. The theme (being just after Valentine's Day) will be **love/courtship/marriage**, treated as seriously/humorously/tragically as you like. **ALL WELCOME**

FOLK SESSION – LOW ROW

After a quietish session in January, and having to cancel in February, it was splendid to have a really good session on 15th March – good attendance, good atmosphere, and hello to Sam, a new singer/songwriter in our midst and to Les and Di who came all the way from Alston to join us. The theme was ‘love/marriage/courtship’ (carried over from last month).

Les and Di, who enriched the evening with guitar, fiddle, flute, recorder and bodhran, kicked off with *I’ll get married in my old clothes* and *Come o’er the stream Charlie*. We tend to be short of purely instrumental music, so it was a pleasure to hear them play various sets, with our resident guitarists, and Frank on hand-drum, joining in.

Sam followed on with the tender and touching *Three chords and the truth*, written for his wife. Not all his contributions were so innocent: he also sang the risqué *Fifty lashes* (which turned out to be eyelashes, not what we all thought!) and the very funny *Size of the Ship*, about an encounter with a lady of the night.

The range of emotions covered by the love/marriage theme is very wide. Lost love and sorrow were popular themes, so we heard *Sweet Thames flow softly* from Mary, *Lemon Tree* and *The Water is wide* from Frank, *Courting too slow* from Alison and *Black against the snow* from Miriam. Sometimes the loss darkened to outright tragedy, attended by death, in *Clerk Saunders* (Alison) and *San Carlos Water* (Miriam).

Not that all the songs were so sad. Phil told us about faithful love in *The Bleacher Lassie o’ Kelvinhall* and a version of *Johnny Todd* in which the eponymous hero actually comes home and finds his sweetheart still waiting for him. Ruth read a particularly true-to-life poem, *Atlas*, about the practical outworking of love in day-to-day life. Katy sang *Old Adam* in praise of women and marriage.

Then there is the funny side of love. Even tragedy is funny when sent up in *She sat ‘neath the lilacs* (Alison); courtship and marriage are comic in *Sipping cider through a straw* (Ruth); and as for the bawdy adventures in *Gathering Corn* (Les and Di) and *Keep your hand on your ha’penny* (Mary)....!!!

We meet next month on 19th April in The Railway Inn, Low Row, from 8.30pm onwards. The theme is ‘humour’. ALL WELCOME!

FOLK SESSION- LOW ROW

After many years of making music together at The Railway Inn, it was sad to meet there for the last time on 19th April (next month we move to The Howard Arms in Brampton), but we did at least go out in style. Fourteen people contributed with song, music or story, and it was delightful to welcome again Maddy Prior; singer/songwriter Sam; guitarist David and to listen for the first time to two very accomplished young ladies, Joss and Kathryn.

The theme was 'humour', so we heard everything from the rueful to the absurd, taking in parody, nonsense songs, wit and satire. Mary started us off with *Have you seen a red yoyo?* a throwback to childhood memories (for those who remember the 1960s!), Alison contributed *Old MacDonald had a fishfarm* (with fish noises during the chorus); Frank, master of the complicated chorus, got us to join in *Upidee* (a parody of Longfellow's *Excelsior*). Ruth found us two enjoyably silly readings, both mysteriously involving rabbits.

Phil had us *Waltzing with Bears* and made us laugh at every performer's nightmare in *It went all right at hame*; Sam nearly reduced us to tears of laughter with his *Self-assembly blues and yellows* (or: *Lost in IKEA*), but struck a more regretful note in *The Man in the Mirror*. Maddy introduced humour with a satirical edge in *Lord, won't you buy me a Mercedes Benz*; *The Ballad of Erica Levine* (Miriam) brought wit to a serious subject.

Quite a few old favourites appeared: *Paddy McGinty's Goat* (Alison); *The Irish Rover* (Frank); *Dance to your daddy* (David); *One More Dance* (Miriam and Katy); *Keep your feet still, Geordie hinny* (Phil).

In addition to the theme, some contributions were serious or even sad. Joss and Kathryn, playing whistle and guitar and singing harmony, gave us the touching *Dear Friend* (from the 'All Along the Wall' project); *Waters of Tyne* and *Thirty Foot Trailer*.

Our next session will meet in **The Howard Arms, Front Street, Brampton** on **Tuesday 17th May** from **8.30pm onwards**. The theme is 'open' – any tune, song, story you like that is loosely 'in the folk idiom'. **ALL WELCOME.**

FOLK SESSION – HOWARD ARMS

Many thanks to the Howard Arms in Brampton for opening its doors to the Folk Session. We met there for the first time on Tuesday 17th May, and we all performed our ‘party pieces’, so we had a great mixture of mood and subject. Maddy Prior joined us, and it was a real pleasure to see Frank Lee, playing diatonic accordion, among us after such a long absence. Our other instrumentalists that evening were the three guitarists: Phil, Alison and singer/songwriter Sam.

Frank played the north-eastern *Bonny Pit Lad*; the Scottish *Neil Gow’s Lament for the death of his Second Wife* and a Dutch tune, *Mirte’s Musette*. We had no other purely instrumental music, but Sam sang us *Johnny’s Old Guitar*, about his own guitar’s experiences (if a guitar can be said to have experiences?)

We heard songs sad, glad and comic about people and places, about history and recent times. Not surprisingly, there were several chorus songs: *Sammy’s Bar* (Phil); *Scarborough Fair* (Miriam); *Among the leaves so green* (Alison); *Why Should I?* (Katy); *Wild Mountain Thyme* and *Whiskey on a Sunday* (both Mary) in which we all joined rousingly. Maddy sang about *Bewcastle*, Alison sang Colin Storey’s song in praise of *The Haltwhistle Burn*; Phil was nostalgic for Dublin in *The Rare Ould Times*. Sam celebrated a very important person – his new grandson - in *The Flame*; Alison commemorated faithful love in *Sweet Polly Oliver*; Ruth recited the comic monologues *Albert and the Lion* and *Albert’s Return*. Miriam harked back to the 18th Century with *Smuggler’s Song*, while Phil and Maddy took a sorrowful look at more recent history in (respectively) *Now I’m Easy* and *Dancing at Whitsun*.

Finally. And appropriately, Sam and Phil played us out with *Closing Time* and *Fiddler’s Green*.

We meet next on **Tuesday, 21st June** from **8.30pm onwards** in **The Howard Arms, Front Street, Brampton**. Again, the theme will be ‘open’ – come along to play, sing or recite anything that is loosely ‘in the folk idiom’. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

The room was packed and the atmosphere exuberant when we met on Tuesday 21st June for our second session at the Howard Arms. Maddy Prior and Rick Kemp joined us, and it was great to welcome so many visitors: David from Penrith; Alan Clarke from the north-east; Alan Scougal from Wester Ross; Anne from Barrow; Les and Di from Alston.

As we are often short of instrumentalists, it was good to have several purely instrumental performances: Les on guitar and Di on flute, fiddle and recorder (but not all at once!) played *Si Bheag Si Mhor*, *Margaret's Waltz* and a set including *Lady in the Boat*. David played *Scotland the Brave* on accordion, and Alan Clarke gave us interesting guitar variations on the tune of *All Things Bright and Beautiful*.

We had two singer-songwriters in our midst. Sam sang the autobiographical *Poldhu Cove* and repeated, by special request, his *Self-assembly Blues and Yellows*. Anne wove her songs around history – *Bluebells* (Lady Jane Grey) and *The Finsthwaite Princess* (Bonnie Prince Charlie's daughter...possibly). Maddy had an updated version of *The Rigs of the Times*, proving that the refrain 'honesty's all out of fashion' is never, sadly, obsolete.

Alan Scougal introduced a maritime theme with rousing versions of *Leave her Johnny, leave her* and *Maggie May*, which Phil picked up in *Jack Tar on Shore* and Miriam in *Leviathan*. Rick Kemp and Alan Clarke both sang blues numbers – *Brampton to Roadhead Blues* and *Stormy Monday* respectively – while Alison and Les and Di introduced the modern(-ish) songs *The Leaves that are green* and *The Maginot Waltz*.

Maddy and Rick harmonized together gloriously in *Joy, Love and Peace* and *Fire on the Line*. There were various other songs that called for joining-in and harmonizing: *Jock o' Hazeldean* (Alison); *Summer Suns are Glowing* (Ruth, ever the optimist!); *Buy Broom Besoms* (Katy); *Waltzing with Bears* (Phil).

We next meet on **Tuesday 19th July in The Howard Arms, Front Street, Brampton, from 8.30pm onwards**. The theme will be 'Transport' – for example horses, railways, mules, boats, walking songs, aircraft...and can anyone think of any folk songs involving motorbikes or lorries? **ALL WELCOME!**

Also did: "A Cloudberry Day", and "Lord Huntley".

FOLK SESION – HOWARD ARMS - BRAMPTON

The turn-out was impressive when we met on 19th July for our third folk session in The Howard Arms, with visiting contributors from right across the north, and even as far afield as the Netherlands. Particular thanks to The Howard Arms for letting us use the pool room, with its greater size and better acoustics. The theme was 'transport', and we had great fun seeing how many ways it could be treated.

There was a definite bias in favour of railways: we heard *Are you right there, Michael, are you right* from Marilyn; the quaintly risqué *Riding Down from Bangor* from Ruth; *East Texas Red* from Sam; Leadbelly's *Midnight Special* from Frans; *The Last Train from Fyvie* from Frank Balme.

The last review speculated on whether anyone would find songs involving lorries or motorbikes. Well, who could resist a challenge like that? Phil sang about lorries in *Champion at Keeping them Rolling*, while Anne sang us the tragedy of the *1952 Vincent Black Lightning* (yes, a motorbike). We also travelled in song by boat - *The Wreck of the Edmund Fitzgerald* (Paddy); horse - *The Last o' the Clydesdales* (Ian); cart - *Jolly Waggoner* (Phil); car - *Supermarket Wine* (Ian and Marilyn); plane - *Leaving on a Jet Plane* (Sam). Not to mention more idiosyncratic means of transport - a bat's back (*Where the bee sucks*- Ruth); elephants (*Ode to a Sacred City*- Katy); parachute (the gory playground ditty *He jumped without a parachute*- Mary) and even 'a journey through the seasons' (*January Man*-Paddy). Jack squeezed in the transport theme with *Durham Town* (if the man was leaving, he must have travelled somehow...)

It is always lovely to see instrumentalists. Frank Lee and Patricia on diatonic accordion and flute and recorder played us sets including *Lord Cutts Delight* and *Dear Tobacco*; and *Peggy Bawn* and *Constant Billy*. Alan Clarke also treated us to guitar instrumental music, a clever train theme of his own composition and *59th Street Bridge* (because bridges also have to do with transport).

Several contributors read or recited poems: Vera recited *On the Spot*, which she had written herself; Mary read the Stanley Holloway monologue *Runcorn Ferry*; and Phil recited *The Rime of the Modern Frequent Flyer*.

We next meet in **The Howard Arms, Brampton** on **16th August** from **8.30pm onwards**. The theme will be anything mentioning 'clothing'. Uniforms, tarry trousers, silks and satins, 'hodden grey', cloaks, shawls, armour... ALL WELCOME!

FOLK SESSION – Howard Arms, Brampton

Our theme was 'clothing' when we met on Tuesday, 16th August in The Howard Arms in Brampton. It was great to see so many people, and so many inventive ways of treating the theme. We were very pleased to hear Eileen play again, and to welcome as visitors Anne and Charlotte from Barrow, and Maddy's friend Nette. *Thank you also to Phil for stepping in and running the session at short notice.*

We enjoyed purely instrumental music from Frank Lee on melodeon, Eileen on concertina, Alan on guitar and kazoo and Charlotte on saxophone (the latter two instruments are a rarity at folk sessions!)

Some of the performers went for a straightforward treatment of the theme. Eileen played *Green Garters* and *The Bonnets so Blue*; Mary recited the monologue *Brown Boots*; Frank played *Button up your overcoat* and *The Woman in a Black Dress*; Maddy sang *Yellow Handkerchief* and *Baggy Pants*; Phil sang *The Galway Shawl*. Alan offered *The Hat [sic] of the Rising Sun*, cheekily adapted from the better-known song! Stepping outside the strictly folk tradition, we also joined in *She wears red feathers* (Ruth); *Itsy-bitsy teeny-weeny yellow polka dot bikini* (Eileen); *My Old Man's a dustman* (Anne-with-an-e.)

Of course, no clothes can also be an allusion to clothing, so we laughed at *The National Anthem of the Ancient Britons* (Ruth) and *The Keyhole in the Door* (Anne from Barrow). Sam, on the other hand, worked in his tender *Three Chords and the Truth* for the opposite reason: 'because he sang it fully clothed'!

In many of the songs, you had to listen carefully to pick up the clothing theme: Miriam's *Old Penny Whistle* mentioned 'gown and blue bonnet'; Frank Balme's *Spanish Lady* 'lifted her petticoats over her knee'; the protagonist of Phil's *Slip-Jigs and Reels* appreciated the ladies 'ankles and dresses'; Alison's lady in *Flowers in the valley* is courted by knights decked in red, yellow, white etc; the hero of *Birnie Bouzle* promises his sweetheart 'a kirtle and a Highland plaid'; Jack's cow in *Little Brown Jug* is to be clad in the 'finest silk'.

Some of the links were of course downright devious: congratulations to Nette, who sang *Fine Horseman* because he wore 'a multi-coloured coat that isn't mentioned in the song', and to Charlotte who played the *Pink Panther* theme tune on saxophone, claiming that he takes his pink pelt off to have a bath. Vera worked round to the theme in her poem *Second Childhood*. Sam's *Fifty Lashes*, about makeup, was sort of clothing related(-ish).

Our themes for the next three months are to be: Animal, Vegetable, Mineral in that order – and interpreting each theme as widely as the guessing game does! So the theme will be **Animals** when we next meet in **The Howard Arms, Front Street, Brampton on Tuesday 20th September from 8.30pm onwards.**
All Welcome!

Also did [Bonny Ship the Diamond](#)

FOLK SESSION – Howard Arms, Brampton

We met on 20th September to play, sing and recite on the rich and varied theme of ‘animals’. We were delighted to see (and hear) newcomers Grant, Corrie Lee and Aya Ito, and to welcome back Georgia and Geoff.

We enjoyed instrumental music courtesy of Frank Lee on accordion, Corrie Lee on pipes and fiddle, Georgia on concertina and Alan Clarke and Grant, both on guitar. Frank and Corrie played *The White Cockade* and *Peggy Bourne*; Frank, Corrie and Georgia played *Packington’s Pound*. Alan’s guitar instrumentals picked up the theme with *The Blackbird* and *All things bright and beautiful*, while Grant branched out with Eric Clapton’s *Classical Gas*.

Some of the songs we sang were very old favourites: *Paddy McGinty’s Goat* (Frank Balme); *Cockles and Mussels* (Mary); *Robin-a-bobbin* (Ruth); *Tie me Kangaroo down, Sport* (Sam). Phil took us *Waltzing with Bears*. With Georgia we hunted *The Innocent Hare*; with Mary we trembled before *The Spider in the Bath*; under Geoff’s direction we followed the improbable adventure of *The Crocodile*; with Katy we looked forward to the time *When the Kye come hame*.

Crows featured sombrely in Maddy’s *Raven Child* and *The Twa Corbies*, also in Miriam’s *Crow on the Cradle*. Less dark, but profoundly moving, was Geoff’s *Home, Boys, Home*, about the farm horses (and men) that were requisitioned for service in the First World War. Elephants do not generally have sorrowful connotations, but Sam’s song of lost love, *Me and the Elephant*, was both sad and serious.

Not all the contributions were animal-related: Jack sang us *Folks who live on the hill*; Vera recited *Tempus Fugit* and *I am the Sea*, both written by herself. Corrie sang *The Vagabond*; Aya Ito sang *Kimi wo nosete* (which must be the first time we have had the privilege of hearing a Japanese song in the folk session, I think).

We next meet in **The Howard Arms, Brampton**, on Tuesday **18th October** from **8.30pm onwards**. Continuing our ‘Animal Vegetable, Mineral’ sequence, the theme will be ‘**vegetable**’ (i.e. anything plant-related). **ALL WELCOME!**

Also did *Stanley the Rat* (badly) and *Lambton Worm* (also not too well). Even fluffed *Waltzing with Bears*.

FOLK SESSION – Howard Arms, Brampton

The Folk Session met in the Howard Arms on Tuesday, 18th October. As well as regular contributors, we were delighted to welcome John Knox and David, who paused in their cycle ride along Hadrian's Wall to join us, and Jeremy, on banjo, from Massachusetts.

The theme was the second in the series 'Animal, Vegetable, Mineral'. Actually, 'vegetables' in the narrow sense seem to be under-represented in folk music, but we managed to find some: Frank Lee played *The Potato Waltz* on accordion; Frank Balme sang *The Garden where the Praties Grow*; Jeremy played *Garlic and Beets* on banjo, and Sam found a song, *The Wonderful Soup Stone*, which mentioned potatoes.

In the wider sense of 'vegetable', it was a fruitful (ouch! No pun intended!) theme. John Wild, making his musical debut at the session, took us *Hopping down in Kent*; Frank and Corrie Lee, on accordion and Northumbrian pipes respectively, played *Dear Tobacco* and *Green Bracken*. Phil lamented the loss of the *Bonny Bunch of Thyme* and Mary celebrated *The Land of the Silver Birch*, while Ruth recalled *The Biggest Aspidistra in the World*. Flowers featured frequently, of course: *Where have all the Flowers Gone* (Miriam); *Red is the Rose* (Phil); *A la Claire Fontaine* (Katy) and *Aye Waukin' O* (Corrie). Fruit had happy associations in Phil's *Cloudberry Days*, sad ones in Frank Balme's *Lemon Tree*, angry and protesting ones in Sam's *Deportees*.

In some songs and tunes, the vegetation was the backdrop to the action – thus Jeremy sang *The Wild Boar in the Woods*, Frank played *Dejeuner sur l'herbe* and John Knox gave us *Ca' the Yowes*.

John Knox and David had not had forewarning of the theme, so their contributions ranged rather more widely – thank you, David, for the Scottish tongue-twisting song *Mary Mack*, and to John for the amazing feat of delivering the Mad Hatter's Tea Party, from *Alice*, entirely from memory!

We meet next month on **Tuesday 15th November** in **The Howard Arms, Brampton**, from **8.30pm onwards**. The theme – last in the series – will be '**mineral**' – for example tunes/songs/poems mentioning coal, jewels, stone, metals (precious and otherwise). Be creative! Be devious! **ALL WELCOME!**

FOLK SESSION, Howard Arms, Brampton

We rounded off our 'Animal, Vegetable, Mineral' series on the evening of 15th November in The Howard Arms with the last and most difficult theme, 'Mineral'. We were very pleased to welcome newcomers John, on guitar, and Eileen from Whitley Bay, and to see old friends Anne (also on guitar) from Barrow and Les and Di from Alston, playing between them guitar, recorder, fiddle and flute.

Coal and iron, in combination or separately, proved to be a popular way of tackling the mineral theme. Les and Di brought in both when they played *The Merry Blacksmith* on guitar and recorder, as did Anne with *A Blacksmith courted me* and Frank Balme with *The Settle-Carlisle Railway*. Coal by itself produced *Small Coals and Little Money* and *Me Lad's ower bonny for the Coal Trade* (both played by Frank Lee on diatonic accordion); *Paradise* – sung by Sam, an attack on the environmental damage done by open-cast mining in Kentucky; *Rappit t'Bank* by Alan and, in much lighter mood, Ruth's *We're living down in t'coal-house*.

Another promising avenue was precious stones and metals. Tom, following his singing debut last month, continued with *The Rich Lady Gay* (gold); Katy sang *The Sweet Streams of Nancy* (gold and diamonds); Phil contributed *The Bonny Ship the Diamond*.

John had not had time to prepare for the theme but rose gallantly to the occasion with *The Last Thing on my Mind* (mentions sand) and *The Mountains of Mourne* (mountains are full of minerals!) In similarly ingenious mode, Sam and Alan sang and played, as a duet, *Walking my Baby down San Francisco Bay* (because San Francisco's bridges are made of steel); Mary sang *The Wigan Pier* (because guess what Wigan Pier is made of?); Miriam sang *The Wishing Well* (wells are built of stone) and Les and Di played *The Tingwall Valley Waltz* on fiddle and guitar because Tingwall is in Shetland 'which is famous for its geology'. Phil developed the idea of the earth and its treasures in *Song of Artesian Waters*, with Frank Balme beating out the rhythm of the machinery on hand-drum.

Next month's session will be held on **Tuesday 20th December** in **The Howard Arms, Brampton** from **8.30pm onwards**. The theme will - of course! - be Christmas and winter songs. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

On 20th December in The Howard Arms we were delighted to welcome a large number of first-time visitors, and to have the pleasure of seeing again some faces that have been too long absent. In fact, the session was so well-attended that it will be difficult to give all the contributors the particular mention that they so richly deserve.

The theme was 'Christmas/Winter', and lots of the songs and tunes referred directly to the Nativity: the singing duo Jiva, who joined us all the way from Blythe, weaving harmonies with voice, guitar and ukulele, played and sang *Silent Night*. Frank Lee, on accordion, played *Gaudete*; Annie (on flute), Megan (on trumpet) and Miriam (vocals) performed *The Coventry Carol*; Frank Balme got us all joining in *While Shepherds Watched*; Miranda and Alison sang *The Holly it bears a Berry* and *Poor little Jesus* in unaccompanied harmony. Les and Di, who made the trek from Alston to be with us, played and sang the profound modern carol *Mary, did you know* on fiddle and guitar, and followed it up with the tune *On Christmas Day in the Morning*.

There was also plenty of seasonal good cheer. Hilary recited the Stanley Holloway monologue *Sam's Christmas Pudding* and Mary reflected that one can have too much of a good thing in *The Twelve Days of Turkey*. Steve, always one to go for the oblique approach, sang *On Ilkley Moor ba'at Hat* on the grounds that it mentions ducks, which are frequently eaten at Christmas. Similar reasons inspired Rob to sing *The Wild Goose Shanty* and Alan Clarke to give us *Lost Turkey Blues*. Drink worked its way in via the tune *Drunk at night, dry in the morning* (Frank Lee on accordion) and Peter's song *Black Eye Friday*, composed in honour (?) of the local Cumbrian custom. Jiva, in their new song *Old-fashioned Christmas*, and Paul in *The Key to the Door*, evoked not merely the material good cheer of food and drink, but the all-important cheer of home and affection.

Sam and Alan Clarke, on guitar, ukulele and kazoo, gave Christmas a Hawaiian twist in *Mele Kalikimaka*. Perhaps exoticism was in the air, as we also heard *The Caiman Islands* from Jake (on guitar) and Annie (vocals). Phil, on the other hand, resolutely stuck to Britain and British winter weather, with [The Road and the Miles to Dundee](#) ('Cold winter was howling...')

The Folk Session next meets in **The Howard Arms, Brampton**, on **Tuesday 17th January** from **8.30pm** onwards. The theme, suggested by one of our younger members, is 'Disasters'. Feel free to develop the theme with disasters maritime, military, mining, or indeed conjugal or culinary...**ALL WELCOME!**