

FOLK SESSION – Howard Arms, Brampton

We met on 17th January with the theme 'Disasters'; a cheerful way to start the year! It was a pleasure to see Maddy again, having a break from her tour, and to welcome Les and Di who had again made the journey from Alston to join us.

Our instrumentalists were Frank Lee on accordion; Les and Di on (respectively) guitar and flute, recorder and fiddle; and Alan Clarke, whose skills on guitar constantly remind us that it is an instrument to be respected and enjoyed in its own right.

Although the theme of 'disasters' sounds sombre, several contributors managed to find *funny* disasters, as in Phil's song *When the Old Dun Cow burned down* (relax, animal lovers, it's a pub!); Ruth gave the Flood a humorous slant with a recitation about Noah's problems with unreliable tradesmen and finding a pair of unicorns; Mary recited the tale of *Murphy and the Bricks*.

Mining disasters were well represented in *The Trimdon Grange Explosion* (Maddy); *Small Coals and Little Money* (Frank); *The Donibristle and Mossmorran Mining Disaster* (Phil). So were military disasters: *In the News* (Sam – about the Iraq war); *Rosemary's Sister* (Les and Di – about the Blitz); *Boyne Water* (Frank – commemorating the Battle of the Boyne). Sam's poem *Harvest of the Sea* and Katy's song *Threescore and Ten* recalled maritime tragedies.

Diversifying the theme, Sam and Alan played and sang *Oklahoma Home* (environmental disaster); Mary sang *The Gasman cometh* (domestic); Alan played *She Moved through the Fair* and Miriam and Jake performed *You and Me* (both about tragedies in love); Les on guitar and Di on fiddle played *The Lament for the late Reverend Archie Beaton*.

We next meet on **Tuesday, 21st February** in **The Howard Arms, Brampton**, from **8.30pm onwards**. In honour of St Valentine's Day, the theme will be 'Love'. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

In honour of St Valentine's Day, our theme for the February folk session was 'love'. As a theme, it had endless possibilities, and the evening was exceptionally enjoyable. We were pleased to welcome newcomers Meg and Fudge from Dumfries, Alan Jefferson and Herb, whose talents contributed to the fun.

The obvious interpretation of 'love' is romantic love, and that of course dominated the session. We had plenty of lost love: Frank Balme started us off with *The girl I left behind me*; Frank Lee on accordion played *Neil Gow's lament for his second wife*; Alison grieved over *The leaves that are green*; Sam reflected on the fact that *Love can bend a woman's heart*. Some lost loves were treated more light-heartedly: *I lost my lost and I care not* (Frank Lee on accordion and Corrie on Northumbria pipes) and *Postcard from Arizona* ('a song about groupies' by Meg and Fudge). Cupid is notoriously fickle, so Maddy sang of inconstancy in *Jack Tar*, Frank Balme did the same in *Johnnie Todd*. Sam's song, *I know one*, dealt with being constant to an inconstant love.

Not all love stories end unhappily – though the unhappy kind get more coverage. We had happy endings in *Mhairi's wedding* (Mary); *Dark-eyed sailor* (Alison) and *The Galway Shawl* (Phil). Meg and Fudge sang nostalgically of their *Halcyon Days*.

There are many kinds of love. Ruth told us the true and poignant story of the loyal love of a dog for his master; to Ruth, also, goes credit for the tongue-in-cheek tribute to the allegedly torpid affections of the Englishman: *L'Anglais avec son sang-froid*. Alan Jefferson and Alan Clarke expressed love of place in, respectively, *The Manchester Rambler* and *Greatest little river*. Phil touched on mother love in *Up the Noran Water*, as did Herb (sort of) in the blues song *Malted Milk*. Katy sang of friendship in *The Laird of Ochiltree*.

The next folk session will be on **20th March from 8.30pm onwards** in **The Howard Arms, Brampton**. The theme will be 'any song/tune/poem that names a place' (river, town, farmstead, county...) **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

We had the treat of a wide variety of instrumentalists for our March session: newcomers Caroline and John Bushby on harp/whistle and bouzouki/Northumbrian pipes respectively; Mike on banjo and mandolin; Carol on violin; Corrie on Northumbrian pipes and Frank Lee on accordion.

Our theme, 'any song/tune/poem incorporating a place-name', ranged from entire countries (Spain in Miriam's *John of Barbary*) via counties (*Geraldine's thinking of Galway*- John Bushby) and an island (*Tyree Love Song* –Caroline) down to a single street (Sandgate Street in Anne's *Dollia*) and farmsteads and hamlets in Maddy's *Old Year's Night*.

Perhaps not surprisingly, cities and towns featured most. Fudge demonstrated his blues guitar skills in *Dumfries Calypso*, with Meg singing harmony; Corrie and Frank played *Came ye not from Newcastle*; Ruth bade *Farewell to Manchester*; Phil regretted Dublin in *The Rare Ould Times*. Mary's poem about *Joe Brown* was set in Wigan.

Rivers were mentioned in Frank Balme's *Humber Bridge Song*, in Mike's mandolin instrumental *Red River Valley*. Corrie sang, in Dutch, *On the Banks of the Rotter* (yes, it really is a river name). The sea came into John Maughan's *Mary Ellen Carter*, wrecked on the Three-Mile Rock, and into *The Gallant Frigate Amphitrite* (Katy) as she rounded Cape Horn. Alan Jefferson came up with something different in *King Dunmail*, last king of Cumbria whose crown was thrown into Grizedale Tarn.

Phil and Cheryl must share the prize for working most place-names into a single item, Phil with his song *A View from One-Night Stands* (not what it sounds like: a singer naming the towns in which he has performed); Cheryl with the narrative *A Penny Welsh Tale*, which incorporated dozens of groan-worthy puns on Welsh place-names!

Thanks go to Carol, on violin, who played us out with *All through the Night*.

We meet next on **17th April 2012 from 8.30pm** onwards in **The Howard Arms, Brampton**. Our theme will be 'anything relating to food and drink' – so drinking songs, temperance songs, songs about farming and fishing...anyone know a breadmaking shanty??? **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

The Brampton folk session took place on 17th April in The Howard Arms, with the theme of ‘food and drink’. Our instrumentalists that evening were Frank Lee on accordion, Corrie on recorder and Northumbrian pipes, and Carol on violin. A particular welcome to Maria and Ingrid from the Netherlands.

Not surprisingly, we had plenty of rollicking drinking songs, with or without amorous interludes: *Jug of Punch* (Anne); *The Wild Rover* (Frank Balme); *Whiskey in the Jar* (Alan Jefferson); *Martin said to his Man* (Maddy); *Three Drunken Maidens* (Katy). Frank Lee on accordion played *A Tankard of Ale*. On the other hand, Anne and Frank Balme both managed to find allusions to tea in, respectively, *Collier Sweetheart* and *Waltzing Matilda*.

Not that all songs about alcohol are cheerful: Maddy’s *There’s no living in a country pub* was a poignant elegy for the village hostelry. Fudge and Meg sang in unaccompanied harmony *Johnny Walker* (a parody of *Leave her, Johnny, leave her*), regretting the departure of that distillery from Kilmarnock.

The theme did rather seem to call forth parodies: Phil sang in praise of *The Hard Cheese of old England*, and nearly had us crying with laughter over the hardships of supermarket shopping in *Shelves of Herring*.

The allusions to foods were wide-ranging: *The Lollipop Man* and *The Oggy Man* and *Wild Mountain Thyme* all got a mention. Frank and Corrie Lee played us *Jenny plucked pears* and *Herd on the Hill*. Corrie also sang us the humorously macabre *Baby Shark*. Maria and Ingrid made their musical debut with *Ik zag twee beren broodjes smeren* (‘I saw two bears buttering rolls’). Ruth reflected on the serious significance of bread in the poem *A long way from bread*. Fudge and Meg worked their way round to the theme by devious means in their bluesy number *Entrapment*.

Carol contributed *Ye Banks and Braes* and *David of the White Rock* on violin.

We next meet in **The Howard Arms, Brampton** on **15th May 2012** from 8.30pm onwards. The theme will be an open one – sing, play, or recite anything that is loosely ‘in the folk tradition. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

We celebrated our first anniversary at The Howard Arms on 15th May, with an ‘open’ theme (any song, tune etc in the folk tradition) and a splendid mix of the well-known and the unusual. A warm welcome to newcomers Anne Dolphin and Bill, who joined us from Hexham, and a ‘welcome back’ to Steve, who has been away for far too long.

It is impressive how many people contributed material of their own composing: Fudge and Meg kicked off with *Pourquoi*, and later followed it with *Tangerine Sunset*, both sad love-songs ; Alan Clarke played guitar instrumental *Eleven Winter Weeks* and sang *Biggest Little River*; Sam made us hoot with sympathetic laughter over his *Self-assembly blues and yellows* (subtitle: *Lost in IKEA*).

We all joined in *Freeborn Man* (Alan Jefferson); *The Blacksmith* (Anne Gibson) and rousing chorus songs such as *Poverty Knock* and *Jolly Waggoner* (Steve); *Slip-jigs and Reels* (Phil – by special request); *Generations of Change* (Katy); *The Guist Ploughman* (Anne Dolphin); *Now is the month of Maying* (Ruth – surprisingly, the only allusion to May that evening). Anne Dolphin and Bill sang *The Widow and the Devil* as a duet (tut!) and Anne Gibson followed it up with *The Keyhole in the Door* (tut! tut!)- and let us not forget Bill’s entertaining parody *My Grandfather’s Ferret*.

Frank Lee, on accordion, played the *St George’s Polka* in belated honour of St George’s Day, *Little Wee Winking Thing* and *Turtle Dove*, and, together with Corrie on Northumbrian pipes, *Sansonetta*, a Breton tune. Anne Dolphin and Bill, on Northumbrian pipes and bodhran respectively, played *The Glenaln Hornpipe*.

Our next session is on **Tuesday 19th June from 8.30pm onwards in The Howard Arms, Brampton**. The theme, to mark the occasion of the Diamond Jubilee, will be ‘any song/tune/poem that mentions royalty (kings/queens/princes/princesses – or indeed emperors) ... or that mentions diamonds’! **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

In honour of the Diamond Jubilee, the theme of the folk session, when we met in The Howard Arms, Brampton on 19th July was ‘anything to do with monarchy’, with a side-helping of ‘any references to diamonds or jubilees’. We were very pleased to welcome newcomers Ray, visiting us from Kent, and Paul joining us for the first time from Alston.

Several of the contributions were poems: Bill recited the Stanley Holloway monologue *Jubilee Sovereign*, Alan Jefferson the ballad of *King John and the Abbot of Canterbury* with its ingenious riddling, and Anne Gibson the story of *The King’s Breakfast* (with actions and voices). Ruth cunningly worked in a connection to the theme with verses on British weather: *Long to Rain over us*.

We had a pleasing variety of instrumental music. Anne Dolphin on Northumbrian pipes contributed *Mallorca*, composed by Edward VII; Paul played *Greensleeves* as a guitar instrumental (because it may have been written by Henry VIII); Di and Les gave us *King of the Fairies* on recorder and guitar and the *Louis Waltz* on violin and guitar; Frank Lee on accordion played *Princess Royal* and patriotic tunes such as *I’ll go and enlist for a sailor*.

Phil opted for ‘diamonds’, with *The Bonny Ship the Diamond* and Charlotte found a reference to them in *Welcome to the circus*, but most contributions focussed on the monarchy theme, directly or indirectly. We spanned history. The Tudors featured in *With her head tucked underneath her arm* (Ruth); the Jacobite risings inspired a lot of songs: *Speed Bonny Boat* (Mary); *Radcliffes and Rebellions*, written and sung by Anne Dolphin; *The Finsthwaite Princess*, written and sung by Anne Gibson. Frank Balme managed to work in all the rulers from Charles II to George I (*Vicar of Bray*); Napoleon Bonaparte got a mention in *Drink old England Dry* (Katy) until we reached the present day with *Song for the Queen’s Diamond Jubilee* (also Frank Balme). Some of the references were brief, as in *The Fields of Athenry* (Charlotte); some were decidedly creative, as in Ray’s *Mamma cried when Frank Sinatra died* (‘because he was the king of swing’).

We meet next in **The Howard Arms, Brampton** on **Tuesday 17th July from 8.30pm** onwards. The theme will be ‘open’ – anything that is loosely ‘in the folk idiom’ – preferably with a summery bias. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

July's event was billed with the optional theme of summer, although this wasn't followed slavishly by our performers. Sam initiated proceedings with a reflective piece, *Man in the Mirror*, followed by Alan Clarke's enigmatic guitar rendering of *The Handsome Cabin Boy*. Ornithologists would approve of Ruth's *Skylark*, and mention of Golden Plovers, Kestrels, etc, in Phil's view through a summer heat haze of *A Cloudberry Day*. The thought of cloudberry ice cream jogged Sam into a rendering of his *Blues and Yellows*, his lost in IKEA song, which always has the audience laughing in the aisles.

The effect of this summer's incessant rain inspired Mary to a performance of the *Hippopotamus* song. No doubt the pollen from Maddy's *Marigold*, prompted her later into a *Sneezing Song*. Frank Lee entertained us with, amongst others, *Bonny Pit Laddy*, *The Star of County Down*, and a pair of tunes from the Faeroe Islands with unpronounceable titles.

Carol entranced us on her fiddle with *Ashokan Farewell*, lightly accompanied by other instrumentalists in the room. Following the current summer's theme, Alan Jefferson thought it *Might as well Rain* until September. There were a number of parodies set in motion by visitor Paul's sea shanty *Hunting for Fish Fingers*, Phil's *Shelves of Herring*, and best of all, Sam's *Betty's Wet Weekend*, a detailed description of the recent jubilee river pageant.

Audience participation in the choruses came from Tony & Alison, Andrew, Lizzie, Marie, and Ian and Liz. At one point, Sam assisted their efforts by asking Mary to hold aloft an A3 sheet detailing the chorus to his World Premier of *Give Me Clean Water*.

We meet next in **The Howard Arms, Brampton** on **Tuesday 21st August from 8.30pm** onwards. The theme will be 'open' – anything that is loosely 'in the folk idiom' – but with the *Glorious 12th* in mind maybe a bias towards a *Hunting, Shooting, Fishing* theme. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

We had a good turn-out on 21st August when we met with the theme of ‘hunting, shooting, fishing’. It was a pleasure to welcome three new faces – or rather, voices – namely, Angus, Dave and Ben, the latter a visitor from Normandy. We were also glad to see Jack and Vera, who were regulars last summer, back among us.

‘Hunting’ produced a good variety of offerings: fox hunting in *Horn of the Hunter* (Anne) and *The Black Fox* (Miriam). In *Reynardine* (Alan Jefferson) the tables are turned as a were-fox lures a young girl to her doom. Hare-hunting was represented from the human point of view in *Hares on the old Plantation* (Katy) and from the hare’s point of view in Maddy’s songs *Scent of Dog* and *The Hare Said*. On the other hand, *The Bonny Black Hare* came to no harm at all in Anne’s rendering of this traditional piece of bawdy metaphor! The hunted creatures ranged in size from the monstrous *Lampton Worm* in Ruth’s ballad down to the *Cutty Wren* (a Les Barker parody, sung by Charlotte). Ben slipped in a mention of rabbit-hunting in *Poupine et Thierry*, and Alan Clarke worked in a mention of grizzly bears with *Nobody knows you when you’re down and out*.

Phil’s songs *Jock Stewart* and *Westlin’ Winds* both referred to shooting as a sport. Mary recited a Stanley Holloway monologue which dealt extensively with guns, if not actually shooting: *Sam, Sam, pick up thy musket*. Sam (no relation!) told the story of a grim revenge shooting in his song *East Texas Red*.

When we got to ‘fishing’, some of the links to the theme got a bit creative. Angus’ treatment was straightforward in *Tiny Fish for Japan* and *Fiddlers Green*; Sam got more metaphorical in *Fishing*; Mary told us the sad fate of *Claude the Crab*. Vera read us her own poem *I am the Sea* (because fish live in the sea!) Jack and Dave both managed to find songs which mention the sea in, respectively, *Annie’s Song* and *Blowin’ in the Wind* – good going considering that they arrived not knowing the theme, and had to improvise.

Our next session meets in **The Howard Arms, Brampton on Tuesday 18th September from 8.30pm onwards**. The theme will be ‘drink’ – ale, beer, wine, whisky, cider, water, milk...anyone know any songs about tea or coffee? **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

Visitors seemed to flood in from all points of the compass to join the folk session when we met in The Howard Arms on 18th September. We were delighted to welcome singer/songwriter Tony Morris from Whitby; Maureen and Peter from north of the border; Stu from Kent; Jiva (Jimmy and Val), from Blythe in Northumbria. Les and Di made the journey from Alston, and Anne from Barrow.

The theme for the evening was 'drink'. Not surprisingly, most of the allusions were to alcohol. Some sang about spirits: *Jenny Gray's Whisky* (Maureen and Peter); *Whiskey in the Jar* (Angus); *Bottle of the Best* (Katy); *(What's the price of) Sugar and Rum* (Tony Morris-a sombre look at the slave trade). Some sang about wine: Jiva slipped in a reference to 'a glass of good wine' in their *Old-Fashioned Christmas*; Ruth on the other hand sang virtuously *I don't drink wine* (a Band of Hope song!) Beer featured in Jiva's humorously poignant *Folky Lament*, and ale in *When the boat comes in* (Alan Jefferson).

Maddy treated us to two facets of drunkenness – the uproarious, in *Four Drunken Maidens*, and the sort that ends in rags, ruin and violence in *The Drunkard*. Anne touched more gently on the same subject in *The Pig Song*, while both Mary, and Maureen and Peter, celebrated good-humoured excess in, respectively, *Come Landlord, fill the flowing bowl* and *They don't write 'em like that any more*. Pubs were deservedly commemorated in *The Old Pubs* (Angus) and *When the Old Dun Cow caught fire* (Phil).

Les and Di, on guitar and fiddle, played *Flat-water Fran* (because water is a drink!) In the same spirit, Anne sang *Drummer Boy at Waterloo*. Tony Morris took up the challenge of the last review and contributed a song about tea, *Isaac Holden*, as did Les and Di (now on guitar and recorder) with a set of tunes that they call *The Boston Tea Party*.

We tend to be short of instrumentalists, so it was a particular pleasure to have Stu playing blues on harmonica with Angus, and to have Carol with her violin back among us, playing *Ashokan Farewell*.

We next meet in **The Howard Arms, Brampton, on Tuesday, 16th October from 8.30pm onwards**. The theme will be **All Creatures Great and Small. ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

We met on 16th October in The Howard Arms with the theme of ‘All Creatures Great and Small’. Numbers were down compared with the turn-outs of the last two months, so thank you to all those who came and dug deep into their repertoires to make this a varied and entertaining musical evening. A particular welcome to newcomers Steve and Nathalie.

We covered just about every branch of the animal kingdom in song and tune. Alan Clarke encompassed the entire theme in his guitar instrumental variations on the tune *All things bright and beautiful*. Mary ensured that not even invertebrates were left out, with *Think I’ll go and eat worms*, *The Black Pearl* and her recitation of Flanders and Swann’s *The Spider in the Bath*. Birds did rather well too, in Alan Clarke’s guitar instrumental *The Blackbird*, Alan Jefferson’s *The Eagle and the Hawk* and Phil’s *Follow the Heron Home*.

Sam sang *The flame*, a song he composed for his grandson (a small creature!) and Steve, following a similar train of thought, sang *Absent friends* ‘because humans are creatures’. Nathalie (perhaps thinking of the animal side of human nature?) rapped *Come work me out*, to which Sam riposted with the unlikely tale of *The Talking Dog* and Phil lowered the tone still further with *Prancing with Ewes!*

The sea was well-represented, from the tragic lament for the whale *Leviathan* and the gentle *Bread and Fishes* (both Steve) via seals (*The Great Selkie of Sule Skerrie* – Katy) to Phil’s hoot-with-laughter parody *Shelves of Herring*. But land animals got the widest range of songs. Alan Jefferson managed to work in chickens, cows and a horse with *Treat me daughter kindly*; horses featured again in *Home, lads, home* (Phil) and *Maggie* (Mary) and both cattle and horses in *Night Rider’s Lament* (Sam). We also heard that ‘There stands a mouse in New Orleans’ (Alan Clarke, adapting his repertoire to the exigencies of the theme); Sam remembered lost love in *Me and the Elephant* and Alan Jefferson recalled the one that got away in *The Hare of Howden*.

We meet again on **Tuesday 20th November** in **The Howard Arms, Brampton** from **8.30 onwards**. The theme will be ‘War and Peace’. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

The Brampton folk session met in The Howard Arms on 20th November. It was a pleasure to welcome Pete, who dropped in to sing while visiting the area, and Sue, a new contributor. Our theme was 'War and Peace'.

Our instrumentalists were Frank Lee on accordion; Corrie on recorder and Alan Clarke on guitar. Frank played *Pennenden*, named after a battle in the Civil War, solo, and he and Corrie played *Bobbing Joan* and *The Cuckoo's Nest* as a set. Alan played *The Handsome Cabin Boy* as an instrumental.

We ranged in history from roughly 1,400 BC (*Joshua fought the battle of Jericho* – Corrie) to the Falklands War (*San Carlos Water* – Miriam), via 16th Century Border skirmishes (*Border Widow's Lament* – Miriam); the American revolution (*John Paul Jones* – Alan Jefferson); the American Civil War (*Sunny Tennessee* – Pete); the First World War (*The Band Played Waltzing Matilda* – Steve); the Second World War (*The Highland Division's Farewell to Sicily* – Phil) and the Vietnam war (*The Last Train* – a recitation by Sue).

In mood, we covered high tragedy, sorrow, horror, protest and rage. Ruth lamented the death of *The Minstrel Boy*, Sue warned us *I ain't marching any more*, Mary chilled us with *The Sun is Burning* (about nuclear warfare). Sam gave us the thoughtful and challenging *Universal Soldier*, and the raw anger of *Get up, Jimmy Newman*.

Not all items were dark or serious: *The Jovial Broom Man* (Anne) boasts about his military exploits; Frank Lee impressed us all by *singing* (surely a first?) the comical *Damn Yankee Lad*; Mary's recitative *The Reluctant Cannibal*, was a witty satire; *The Female Drummer* (Katy) enjoys her adventures in male disguise. Even songs like *The Blue Cockade* (Steve); *High Germanie* (Anne) and the tune *The Girl I left behind me* (Frank), although about separation as loved ones march off to war, have remarkably upbeat tunes.

We next meet on **Tuesday, 18th December from 8.30pm onwards** in **The Howard Arms, Brampton**. The theme will be **Christmas/winter**. **ALL WELCOME!**

FOLK SESSION – Howard Arms, Brampton

The 18 December found the Howard Arms' back-room alive with music again despite the chill, with local performers and also one from as far away as Bolton. The theme was inevitably "Christmas" although several of the bah-humbug brigade stretched this to "Winter". Mary set us off with the *Sans Day Carol*, followed by "When a Child is Born", from Alan Jefferson. The winter theme was then invoked by Phil in "[Road to Dundee](#)". Sue gave us "*Granny's Been Run Over by a Reindeer*", then over to the Pacific for Sam and Alan's *Hawaiian Christmas*. Les and Di couldn't resist sticking to the theme with fiddle and guitar instrumentals versions of "Have yourself a Merry Merry...." and "Let it Snow, Let it Snow, Let it Snow", which was particularly brave as they come from Alston.

Ruth's "BC-AD", was followed by Mary's "While Shepherds Watched" (in a one-song-to-the-tune-of-another version). Paul sang "Short People", and although it has a serious message about prejudice, I couldn't help being reminded of the ankle-biters encountered in a trip to the pre-Christmas Metro Centre. Frank played the "Faraway Waltz", and Les and Di, still in instrumental mode, followed this with "Humours of Listowel" and the "Knockabout Polka".

Mary took us to the wars in Spain for "Sam Small's Christmas Pudding", while Alan Jefferson took us on the "Morningtown Ride". To add to the geographic variations of the evening, Katy gave us a Sinhalese Carol, "Doi Doi", and following the winter theme, Phil sang the New England inspired "[Turning Toward the Morning](#)". Paul gave a relatively quiet rendering of "Come on Feel the Noize". Sue brought us back to the Christmas theme with "At Home for Christmas Day". Sam gave us a rendering of "i-love" his new epic poised to surpass even IKEA's popularity. Alan Clarke's "Blackwater Side" morphed into "When the Saints". Frank's recitation of "Albert and the Vindaloo", had people rolling in the aisles. Sam and Alan played us out with "Always Look on the Bright Side".

A really enjoyable evening – have a good Christmas and a Best Wishes for the New Year, we next meet on **Tuesday, 15th January from 8.30pm onwards** in **The Howard Arms, Brampton.** The theme will be **Money, Wealth, (or Lack of it).** **ALL WELCOME!**