

There was high comedy acting in the scene with Yum-Yum and Nanki-Poo and again in the trio, Ko-Ko, Pooh-Bah and Pish-Tush. Nor did they miss the opportunities presented by the end of copyright to make sure that the topical political satire hit home, in Ko-Ko's little list, the Mikado's and Pooh-Ba's lines and elsewhere. There was high spectacle in the entries of Ko-Ko, the ladies chorus and the Mikado and, of course, both finales.

DODS have ingenious ways of making the maximum use of what is in fact a small concert stage and a few hoists: a back-cloth drop, numerous amusing and sometimes beautiful

screens, ingenious, interesting or decorative props, lighting, fans, parasols, and benches to vary the heights in grouping. DODS are a Dover success. Over a hundred people were actively engaged in this production and they deserve a modern theatre stage with an orchestra pit. If a theatre is too ambitious a dream for Dover, then a multi-purpose hall with a good stage is needed. The Nye Hall at the Dukies is excellent, but we need a hall not further from the Town centre than, say, the now derelict Russell Street area. A subject for Lottery funding?

E.L.W.

Heritage Open Day

As a small contribution to the Festival the Society offered a repeat of our guided tour of Dover's mediaeval heritage, including the historic areas of Dover College not normally open to the public, the Maison Dieu and St. Edmund's Chapel. Our members have already had two opportunities in the past to join this walk. It was therefore gratifying to welcome a dozen members and their guests, a pleasant number to address.

The Kent Archaeological Society was meeting at Dover College that morning and they were invited to join the guided walk in the

afternoon and some sixty of them did so. Happily our local-historian member, Joe Harman, and Vice-President, Philomena Kennedy, were able and willing to act as extra guides and the archaeologists were well pleased with their tour.

Only absent was the Dover public. For next year's Festival, when we propose to offer an organ recital by Terence Vardon, we must look to the publicity and booking arrangements, as a sample of his recital on a recent visit indicates that this will be an occasion not to be missed.

E.L.W.

Dover College Summer Concert

FRIDAY 26TH MAY 1995

I missed the Festival Concert at Dover College but attended the Summer Concert and there was some overlap between the two programmes. A good concert is more than good music well played. The programme must be well shaped and well presented and organised in an appropriate building. With its banked stage, the Menzies Hall, formerly the Wesleyan Chapel, with its clear acoustic quality and

uncluttered sight lines is appropriate indeed. The only thing wrong was the absence, in the programme notes, of the name of the organiser and conductor, Rod Spencer.

Part I was orchestral, with almost enough brass and wind for two symphony orchestras but insufficient strings for one, making the achievement of balance difficult. Intonation was not quite perfect but the gusto for The

Dam Busters' March (Eric Coates) was suitably explosive and Purcell's "March and Canzons" from the Funeral Music of Queen Mary, movingly proclaimed by the brass section. Gordon Jacob's arrangement of three Vaughan Williams folk songs was characteristically both vigorous and witty as well as folksy. (Jacob used to orchestrate for ITMA during the war). Rod Spencer conducted with persuasive body language and a vigorous baton.

In between the orchestral pieces were two instrumental solos. The second one was conventional, Faure's "Morceau de Concours" for flute, beautifully played by Charlotte Harvey. The first was challengingly unconventional, a "Sonata for Trombone and Piano", with the talented student composer, Dai Fujikura on the piano and fellow student Stefan Rothschenk on trombone. To say, as

the programme did, that "each instrument plays an equal part and the virtuosity of each is exploited to the full", is almost an understatement. Piano virtuosity does not take us by surprise, but what can be done by a virtuoso trombonist is positively amazing. The work is, I think, more a rondo than a sonata in classical terms, with long cadenzas for both instruments as well as brief bouts of collaboration and longer bouts of combat. To say that it was breath-taking is also an understatement.

The second part of the concert was choral. The male voice choir, the "Clippers", directed from the piano by Rod Spencer, had no apparent difficulty in making Beethoven's "Prisoner's Chorus" from Fidelio as moving as it ought to be. Elgar's "From the Bavarian Alps" was sung by the full choir. The six songs were exquisitely phrased and moulded, witness the repeated storms of applause for choir and conductor.

JACK WOOLFORD

Bustles to Shell Suits

DOVER JUNIOR LIBRARY, 16 MAY

How many ladies of a certain age realise that the opaque tights and leggings that they wear now are a reflection of their youthful mini-skirted days? Fashion cycles tend to return to happier times, but older legs cannot withstand scrutiny and must needs be covered. This was one of the insights passed on to those who attended a fascinating illustrated lecture given by Judith Doze, internationally-recognised fabric conservator and member of the Kent Costume Trust.

Fashion was once the preserve of the very rich. Sleeves and skirts were deliberately designed to restrict movement, proving that the wearer had no need to work. The advent of cotton contributed not only to a manufacturing industry which altered social structures but also to the availability of a cheap, practical fabric.

Wars were the other great catalyst. We were shown the post-1918 navy suit, ubiquitous at the time, but so "worn to death" that actual examples are now rare. This had a military-style jacket decorated by frogging surrounding the buttons and a flared above-ankle-length skirt. In the '30s fashion was influenced by art-deco, one of the few styles unique to its time, and the Chanel suit, the straight skirt and jacket still virtually unchanged over 60 years.

The Second World War, with its emphasis on utility and economy of fabric, was followed by inevitable reaction—the "New Look", considered outrageous at the time.

Then Judith's audience responded to "Memories", the Festival theme. Nylon was available and used for stockings and stiff petticoats to support fuller skirts. Among other horrors I remembered my own plain