

complex. The speaker system worked well and generally the actors could be heard across the water, although some voices carried better than others. Without a programme it was sometimes difficult to follow the train of events. Obviously we were getting a swift glimpse of Dover through the ages, with some scenes more successful than others. Where the action



The children's procession with their lanterns

flagged a little the children in the audience became restless, but the cast maintained the impetus through the hour-long performance, with dialogue, music and song.

As is usually the case in such productions, the finale was the most spectacular, with dozens of children, bearing delicate lanterns in the shape of ships, converging central stage as the ship set sail. I wondered whether it might have been possible to obtain or construct, or beg, borrow or steal, a larger ship for this event, as the one used seemed dwarfed by its surroundings.

When the show finished there were 30 minutes to wait before the fireworks display from the castle grounds, "best viewed from the promenade". So the crowd dispersed, to find rest and refreshments, and reassembled at 10.30 p.m. on the sea front, to be entranced by a fantastic display of fireworks, which must be one of the best we have seen in Dover. The fine evening attracted hundreds of spectators, crowding the promenade from the Churchill hotel to the Webb memorial. The organisers must have been delighted with the success of the first evening of the festival.

## FESTIVAL FOLK AT THE CASTLE

Philomena Kennedy

**T**he Keep of Dover Castle was an appropriate setting for this exciting evening of music, ranging from the twelfth to the twentieth centuries. Philip Martin, with his group, 'Codpiece Replica', performed on copies of antique instruments including a hurdy-gurdy, bagpipes, recorder and crumhorn (the last making a most astonishingly penetrating sound). Dressed for the part as a mediaeval trio they were a pleasure to look at as well as to hear.

After refreshments we were entertained by Jean-Pierre Rasle who gave us a light-hearted and enchanting history of the development of the cornemuse, the bagpipes of France, with their evocative sound. Linked by short readings, he played pieces on a variety of the decorative instruments, accompanying each short piece by a quick change of costume - adding a hat, shedding a cloak, donning a shepherd's long tunic - to set the scene. Like the first group, he also sang. Jean-Pierre concluded with another French piece but played on an English instrument, the mellifluous Northumbrian pipes.

We then proceeded to the roof of the Keep to watch a spectacular display of fireworks, which sizzled, sparkled and exploded. The concert was sponsored by Cross Channel Arts Association, English Heritage and Tesco.

A member of 'Codpiece Replica'



JEAN-PIERRE RASLE  
sketched at the concert

