

# Wacky classics get festival off to fun start

Richard Batson

richard.batson@archant.co.uk

Classical music was given a wacky twist to entertain schoolchildren as Holt Festival got into full swing.

Three hundred youngsters from primary schools at Holt, Sheringham and Fakenham watched and listened as the Classic Buskers used make-shift and odd instruments to perform well-known symphonies and pieces including the Flight of the Bumblebee.

Nose flutes, rubber ducks and mini trombones were in the orchestra pit to amuse the young audience.

The show ended explosively with a version of Beethoven's 1812 Overture featuring a blast of bursting balloons at the end.

Festival chairman Adney Payne said the show was aimed at getting youngsters to visit live theatre.

He was looking forward to a varied week of events ranging from music and drama to star-studded "in conversation" sessions and stand-up comedy.

Several performances have sold out, including singer Steve Harley, former MI5 chief Dame Stella Rimington, and a première of a new musical Hello Mr Gershwin.

Mr Payne said he was looking toward to tonight's Flamenco, as he geared up to visit more than 20 of the main events but said it was the



■ The Classic Buskers and Neil Henry, above, entertain Fakenham Junior School pupils Sophie-Anne, Charlie, Jodie, Joe, Olivia and Riley at the Auden Theatre in Holt.

Picture: MARK BULLIMORE

mix which made the festival fun.

■ For more details of upcoming

events visit [www.holtfestival.org](http://www.holtfestival.org)

■ Are you organising an arts event

where you live? Email arts correspondent Emma Knights at [emma.knights@archant.co.uk](mailto:emma.knights@archant.co.uk)

## The stuff of dreams as close-part harmony group proves impressive



■ In harmony... the Puppini Sisters take to the stage at the Auden Theatre for the Holt Festival.

Picture: RODNEY SMITH/PHOTOGRAPHERS GALLERY

### Review

**The Puppini Sisters**  
Auden Theatre, Holt

Marcella Puppini dreamed 10 years ago that she would found the best female close-part harmony singing group around. The singer immediately set to it, and with a winning combination of jazz, swing and three dulcet-toned divas, she conquered even the trickiest audiences of Britain.

Even so, it turns out that in all the years that they have been singing, the troupe has never visited north Norfolk. So the Holt Festival could be seen as

the group's final frontier. Fortified with Cromer crabs they arrived on stage armed to the teeth with accordions, ukuleles and melodeons.

They also had a rearguard of drum (Peter Ibbetson), double bass (Henrik Jensen) and guitar (Blake Wilner). Which was just as well, as singer Kate Mullins had come wounded to the field (on crutches with leg in plaster). But they need not have feared. The Auden Theatre held no terrors for them, and from the first note, the audience was easily won over. Big favourites like Mister Sandman had everyone tapping their feet and Nina Simone's Cotton Eyed Joe, sung as a solo by Mullins, cast a strong spell on

all present. Part one finished with the Andrews Sisters' classic, The Boogie Woogie Bugle Boy of Company B - notoriously hard to sing, but taken at an impressively break-neck speed. After the interval it was Gershwin's I Got Rhythm; and the joy levels went sky high with Judy Garland's Get Happy. Another favourite from her song book, Just In Time, got the once over from singer Emma Smith, and things drew to a close with the group's own It's Not Over, So Don't Give Up The Fight! - although it seemed to me, that this particular battle had been fought and won. Bravo!

Eve Stebbing

### Award for Bruer



■ Bruer Tidman with his portrait of Beth Narborough. Picture: RODNEY SMITH/PHOTOGRAPHERS GALLERY

Norfolk artist Bruer Tidman has won this year's Holt Festival art prize for his acrylic portrait of partner Beth Narborough.

Norwich-born Mr Tidman now lives in Gorleston and has a studio in Great Yarmouth. He attended Great Yarmouth Art College from 1957 to 1961 before attending the Royal College of Art from 1961-1964. He has painted many pictures of Beth, who has suffered from MS since the age of 17, and in 1996 staged an exhibition at Norwich's King of Hearts gallery that exclusively featured portraits of her.

The judges - Amanda Geitner, chief curator at the Sainsbury Centre for Visual Arts, London art adviser Nic Tyler and Norfolk-based "pop" artist Colin Self - chose the winner from 250 entries from around the UK.

Mr Tidman wins a prize of £1,500 and the painting will also be exhibited at the Sainsbury Centre for Visual Art in the autumn.

After his success he said: "Even after all these years as a professional artist it's a real thrill to win this award."

■ Portrait of Beth Narborough and 33 shortlisted works can be viewed throughout the festival (until July 26) at the Auden Theatre foyer at Gresham's in Holt, 11am-5pm.

## I'm laying it on the line - how our language is changing



■ Peter Trudgill thinks the verb to lie - as in having a rest in the horizontal position - may be lost over the years in favour of the word lay.

Our ancestral Anglo-Saxon language used to perform lots of grammatical operations by alternations between the vowels of related words. In modern English we do this much less, but we still have quite a few traces: foot-feet, take-took, sing-sang-sung, seat-sit, stink-stench.

Another example is this: if you fell a tree, it falls down; if you then raise it up again, it rises. Obviously fall and fell, and rise and raise, are related words. Verbs like fell and raise are called causatives: to fell means to cause to fall, to raise means to cause to rise. Lots of the world's languages have fully developed systems of grammatical

Peter  
Trudgill



email: [newsdesk@archant.co.uk](mailto:newsdesk@archant.co.uk)

causatives; and Old English used to have many pairs like this.

But modern English has only a very few of these old-style Anglo-Saxon causatives left.

We do still have sit and set: if you set a child down in a chair, you cause it to sit. And we do also still

have lie and lay: to lay means to cause to lie. But we have lost the medieval English word sench, which meant to cause to sink - these days, if you want to a boat to sink, you don't sench it, you sink it. And nowadays it would occur to only a very few people that drench is derived from drink.

Even the causatives that we do have are gradually going the way of sench, and being lost: in our Norfolk dialect it is very normal to say "please set down" when you want someone to take a seat. Nobody misunderstands you.

And the distinction between lay and lie is also being lost in most forms of English.

This process is being helped along by the fact that lay is not just the present tense of the verb to lay but also the past tense of lie.

Very many of us these days tell the dog to lay down, and then perhaps go and have a nice lay-down ourselves. Some people don't like this - they think it's "careless".

But I think it's rather likely that in a couple of hundred years' time, the verb to lie, in the sense of being in a horizontal resting position, will probably have disappeared totally in favour of lay. No one will misunderstand: after all, if you stand things on the table, they stand on the table. And if you lay the carpet, it will lay on the floor.