

A HISTORY OF THE
BOAR'S HEAD AND YULE LOG FESTIVAL
OF
ST. PAUL UNITED METHODIST CHURCH
LOUISVILLE KY

FORWARD

The information in the following history of the Boar's Head and Yule Log Festival was gathered during the period 2003-Jan. 2012. The goal was primarily to document the beginnings of the Festival in 1981 and the early years. While some information covers more current times, it is in no way a history of the entire period from 1981-2012. Special thanks go to the approximately 45 people who were interviewed and shared their knowledge, recollections and fond memories of the festival. Every attempt was made to speak with as many people as possible that were responsible for the original production. However some people were no longer available and there may have been others that we just didn't know to contact.

Efforts were made to get the stories down in as accurate a form as possible. Some stories were recounted by multiple individuals, and sometimes in slightly different versions, making it difficult to determine the exact correct details. If you were an "eye witness" to any story recounted here and can provide clarification, please do not hesitate to contact Cathy Miller at cmiller40204@gmail.com.

In addition, if you have other stories and memories from the early years that you feel should be included let us know. These could include your experiences in the cast or choir, working backstage on set, lighting, costumes, props, backstage fun, pranks and mischief, cooking or working in the dining room or "What Boar's Head means to me". If you first came to St. Paul after coming to Boar's Head we'd love to include your story.

We do not have programs in the Boar's Head archive for the performances in December 1981. We are looking for anyone who has those and would be willing to donate them to the church archive.

TABLE OF CONTENTS

GENERAL HISTORY

1. Introduction and <i>Courier-Journal</i> excerpts	3
2. Casting	6
3. Costumes	7
4. The Set	8
5. Lighting	9
6. The Boar's Head	11
7. The Music	12
8. The Dinner	13
Recipes	14

PERSONAL REFLECTIONS

	16
1. The Director	18
Remembering Harry Campbell by Caroline Campbell Porfilio	18
Forgetting the Kings and Other Thoughts on Boar's Head by Janet Rittenhouse	19
2. The Ministers	20
Reflections of the Pastor Who Grew Up at St. Paul By Kerry Thrush	21
3. Backstage	22
4. The Beefeaters	22
5. The Organists	23
6. The Crucifer	25
7. The Herald	26
8. The Sprites	27
9. The Taper Bearer	27
10. The Baker	28
11. The Waits	28
12. The Woodsmen	29
13. King Wenceslas and His Page	30
14. Father Christmas	30
15. The Shepherds	31
16. The Kings	31
17. The Boar's Head T-Shirt	32
18. Stories of Guests at Boar's Head	33
19. What the Boar's Head and Yule Log Festival at St. Paul Means to Me by Marielon T. Ratliff	34

St. Paul United Methodist Church **Boar's Head and Yule Log Festival History**

The Boar's Head and Yule Log Festival at St. Paul United Methodist Church, Louisville, Kentucky was the result of the convergence of some critical individuals, all in the same place at the right time. This is the story of the beginnings of that festival and how it all came to be for the first performances in January 1981.

Michael Beattie, former organist and choirmaster, came to St. Paul from Youngstown, Ohio in 1979. Prior to his move, he had seen Boar's Head productions at a Presbyterian church in Youngstown and also at Christ Church Cathedral in Cincinnati, where their performances of the festival began in 1940. Michael knew this was a program he would also like to present and after arriving at St. Paul he began thinking about how to get started. Harry Campbell recalled that the first planning meeting was held in summer 1980 over lunch at the Colonnade restaurant in downtown Louisville and lasted for several hours. The project was billed as a "Christmas pageant." Rhoda Peters came to St. Paul as Director of Programs in July 1980. Michael recalls that soon thereafter, perhaps in August or September, he came into her office with a proposal for "a Christmas program that included lots of music, drama, and lots of people." Rhoda remembers, "He tried to describe it, but I was thinking of a more traditional Christmas program and had no idea what we were getting into." Michael's intention was for this program to happen that year, immediately following Christmas 1980, just three months away.

Michael knew he needed a strong organizer and found that person in Rhoda Peters, who had a theater background in college. Rhoda stated that the Boar's Head and Yule Log Festival never would have happened if it not been Michael's dream. At that time, Michael and Rhoda were the only staff members at St. Paul, other than ministerial and custodial.

The third critical individual was Harry Campbell, a member of the St. Paul congregation. Harry was Director of Scenic Services at WHAS-TV. He also had theater background in college. Harry would play a central role in set design and construction, lighting, and costume design and construction. Harry served as director of the festival for many years. His love for the festival and attention to every detail set the course for a high-quality program and a lasting legacy.

After the word went out to St. Paul members, an able steering committee was formed. Peggy Heimerdinger had been involved in theater in college and earned a master's degree in Drama, writing her thesis on Tudor period costumes. Julie Scheldorf also was instrumental in costume construction. Michael also recalls, "People came out of the woodwork to help." Pauletta Matthews recalled that Michael would say when making phone calls to solicit help, "This is Michael Beattie—don't hang up!"

Rhoda remembers that the call went out in the Sunday bulletin and in the *Tower*. Many phone calls were made, and the 50/50 Sunday school class comprised the core group that sewed costumes. Many editions of the *Tower* in the fall of 1980 include calls for help in a variety of areas.

The plan the first year was to do one performance in early January 1981. While the performance was free and open to the public, tickets were made available only to the congregation to ensure seating at the festival. The

Courier-Journal ran an article about the festival, and Byck's Department Store sponsored an ad about the planned performance which was to be accompanied by a pre-festival dinner. By the time the Byck's ad ran on January 1, 1981, a second performance had been added due to the tremendous response from the community.

The following is an excerpt from an article by Joan Kay in the *Louisville Courier-Journal* newspaper dated December 26, 1980.

ORGANIST HELPS CHURCH GIVE CITY UNUSUAL FESTIVAL

On the dot of 6 PM, Jan. 4, the lights in the sanctuary of St. Paul United Methodist Church will dim to nothing. Then a tiny sprite, 3 feet tall, dressed in gold lame from head to toe will slowly skip down the aisle with a lighted candle. The only sound will be the tinkle of bells around her collar.

At the altar, the little girl (Debbie Schanie) and the minister, the Rev. Dr. Emil McAdams, will light the Christ candle. "The candles represent Christ as the light of the world. ...The procession, St. Paul's Christmas gift to the city of Louisville, is full of sacred and secular symbols and is a stunning summation of Advent and Christmas." says Beattie, Organist/choirmaster at the church.

Beattie came to St. Paul a little over a year ago from a Youngstown, Ohio, Presbyterian church. He first saw a boar's head festival at St. John's Episcopal Church in Youngstown. He sat through it twice, once just to enjoy it, and the second time to take notes because he knew one day he would want to stage one.

The pageantry, he explains, is just one grand procession of all kinds of people, who walk to the altar with their gifts to the Christ child. ...No one knows the date of the first boar's head procession, but one was recorded at Oxford University in England shortly after the founding of the university in 1320, says Beattie. From the 14th century to 1700 many characters were added to the pageant and by the 17th century, the festival was a popular event in England's manor houses.

Soloists in the production are singers Donn Everette-Graham, Herb Thornton, Mark Wells, Alice Abbott, Louisville; Michael Wilson, Bardstown, and James Barnard, Elizabethtown. The brass players are Jerome Amend, Joe Parrish, Raymond Horton and Mark Cooke. Joining the St. Paul chancel choir will be the Motet Singers, whose director is Dave Jones."

The festival is funded in part by the Community Arts program of the Greater Louisville Fund for the Arts. A catered dinner of roast beef and Yorkshire pudding (\$8) will be served at 4:30 PM that day.

The *Courier-Journal* ran the following article by Doug Bedell on January 5, 1981.

PIGS AND PAGENTRY: ST PAUL'S BOAR'S HEAD FESTIVAL IS A SQUEALING SUCCESS

Lured by the spectacle of 100 elegantly costumed carolers, more than 500 people jammed St. Paul United Methodist Church yesterday for each of two presentations of the old English Boar's Head and Yule Log Festival.

The rich pageantry proved so popular in its opening year that dozens of spectators were forced to stand for the hour-long service. Even more were turned away, or braved the bitter cold during the opening performance in hopes of a seat at the second.

"We were overjoyed with the response," said Michael Beattie. ..."I nearly fell off my chair when I was told they had people waiting outside the door for the second program while the first hadn't even started yet."

The festival dates back to the Roman Empire, when the sinister-looking pig's head was the first dish offered in special feasts. In Norman England, the serving of the boar came to represent the triumph of Christ over evil.

By the 12th century, a symbolic ceremony woven with carols had evolved to tell the entire story of Christ's arrival.

Beefeaters in crimson pantaloons and gaudy satin hats signaled the way for the entrance of a host of plain-caped bagpipers. Then, with a brass flourish, the apple-stuffed boar's head was toted into the cavernous sanctuary by porters. What followed was a seemingly endless procession of elegantly costumed pipers, archers, chefs, pixies and sprites, maids

and maidens. ...Woodsmen were the next to appear, racing up and down the church aisles with a yule log, which in old England was lit each season from the previous year's embers and represented the warmth of the family hearth and rekindling of love.

Finally, as the pageant actors and their props packed the altar area with an array of color, the shepherds and three wise men made their way through the crowd to herald the birth of Christ.

For many in the audience, the pageant brought tears of joy with its splendor. "I think it may well be one of the most beautiful things I've ever seen," said Rosalyn Detrich, a visitor from Macon, Ga.

Another woman said, "This was the perfect way to end our Christmas. There's nothing that could keep me away next year if they do it again. It was absolutely gorgeous." According to Beattie, the program indeed will be produced again next year.

Even with two performances that first year, still people were turned away. The second year (which was actually also 1981, in December) the production was expanded to four performances, two each on two days. From the third year, 1982, through 2009, six performances per year were offered. Beginning in 2010, there have been two performances each on December 29 and 30 and one on December 31.

In the *Courier-Journal* of December 14, 1986, Joan Kay wrote:

HARRY CAMPBELL'S SEWING, DESIGN TALENTS ADD TEXTURE TO THE YULE FESTIVAL

Harry Campbell learned to wield a needle by sewing costumes during theater training in college. When his wife Peggy, became pregnant, he made most of her maternity clothes, and began sewing dresses, coats and other apparel for his three daughters, Anne, Kristen and Caroline.

Six years ago Campbell's talent in stitchery first caught the eye of Michael Beattie, organist/choirmaster of St. Paul United Methodist Church.

One summer night Campbell was sitting in his car sewing while his daughters were inside the church at a youth program. Beattie happened to walk through the parking lot and in conversation found out that Campbell had taught in several college theater departments and designed sets for WHAS-TV.

That fall when Beattie began planning St. Paul's first Boar's Head and Yule Log Festival, he naturally thought of Campbell, asking him to take on the scenic design and lighting.

Once we decided to do it, the four of us (Michael, Harry, Rhoda Peters and Julie Scheldorf) went down to Baer's and spent practically one whole day pulling out fabrics," recalls Campbell. We were all over the building, including the basement.

He didn't sew that first year, being immersed in the design and construction of the set. In order to accommodate all the procession participants and a choir, a complex system of platforms was assembled to stretch from the second pew to the back of the choir loft area. "It takes about a day and half to put it up." says Campbell.

He always designs the lighting and supervises its installation. This year the design is more complicated because the pageant will be taped for showing on Channel 15 at 8 PM on December 30 and 6 PM on January 4.

Campbell worked at WHAS for 25 years. He retired last March as director of scenic services [March 1986].

In December 1989 a *Louisville* magazine article by Ann Edwards noted:

The festival is a traditional Christmas pageant based on a medieval English celebration of the same name. Elegantly costumed carolers, young sprites, shepherds, wise men, bearers of the boar's head and the yule log, St. Nicholas and others make their appearance as the chancel choir performs a variety of carols and traditional Christmas music. The Yule Log, by the way, is real too---cut down and hollowed out by a church member...

It has become one of Louisville's yuletide favorites, with a total of about 3,000 people attending in the course of six performances. Some 900 enjoy the Christmas banquet in the church basement before performances. Among St. Paul members, the festival has proven equally popular. About 300 volunteer each year with 20 volunteer committees that coordinate everything from sets to costumes to the stage runners who manage to fish players out of their respective dressing rooms and usher them onto the stage at just the right moment.

Years after he departed from St. Paul, Michael Beattie reflected,

The Boar's Head and Yule Log Festival is not about bringing gifts to the Christ Child, but rather *in honor* of the child. This is represented by all manner of individuals, from the greatest to the humblest---waits, King Wenceslas and his page, woodsmen, Yule Log sprites, shepherds and wise men---bringing their gifts to Christ's altar and such gifts representing the fullness of God's gifts to us. We pay homage in today's church to the love that was born. These gifts take on the significance of helping and assisting others (helping the poor, spreading love and goodwill), and represent the diversity of the extent of the reach of Christ. The festival is about *gifts* as a *result* of the birth of Christ, not about the *re-creation* of the birth. Emphasis is placed on Christ's altar, rather than on a crèche or manger.

The appropriate number of candles on the altar is seven, including the Christ Candle. The number seven has for centuries been considered the perfect number, being the sum of three (the Holy Trinity) and four (the four corners of the earth, the four winds of heaven, etc.) [Ray and Betty Jo Fore poured the first Christ Candle. Ray could not recall, however, why they did that instead of purchasing one. Review of a recording of the first performance reveals that the candle was very tall; possible 30-36 inches. A candle of that size may not have been readily available.]

CASTING

Michael Beattie and Rhoda Peters did all the casting for the first few years. By the fifth or sixth year a casting committee was formed. A. D. Hill was one of the first shepherds and served for 15 years or more. To name just a few, Debbie Schanie and Gretchen Scheldorf were the earliest gold sprites. Alice Abbott was the first King Wenceslas page, David Scheldorf the first boy to play the shepherd child, Rachel Sauer the first female "woodsman." Several men served in the role of the three wise men over the years, including Jim Bernard, Mike Wilson, and Herbie Thornton in the first year. King Wenceslas was played by Carl Gerbrandt through 1984, Lynn Thompson 1985-2009, and by Alex Redden in 2010. According to Rhoda Peters, heavy recruiting was done the first year to fill twelve befeater roles, but after it got going that became a "status" role. Some early and longtime befeaters were A. D. Hill, Bob Allen, and Roy Alexander. Tom Grieb, senior pastor from 2000 to 2009, had served as star bearer in 1985-88, during his time as associate pastor at St. Paul. While the cast eventually included three ladies-in-waiting, the original cast included nine ladies of the court.

In 2011 Tom wrote, "I remember wearing the distinctively skimpy star bearer's costume in the earlier years. I still hear about that to this day."

There was no crucifer, count, countess, court boy and girl, nurse, or shepherd dancer in the first performances in January 1981. These were added in the second set of performances in December 1981. Father Christmas was added in 1985, and youth of Father Christmas were added the next year. The juggler first appeared in 1983, along with a court musician who played the flute onstage. Michael Beattie writes:

I am certain we did not have Father Christmas the first year. We were struggling night and day just to costume a bare-bones cast. I remember people taking shifts at Clara Nunn's sewing shop. The juggler was also a later addition---not sure where I came up with that, except I think I saw him somewhere else and invited him. I had discovered Sam (the court musician) somewhere and he did double duty, playing and entertaining for the dinners, but slipping upstairs to do the juggler music. He left town or something and I could not easily find a replacement, so I just started improvising in a style somewhat similar to what Sam had been doing on a small flute for the juggler. The dancer in the shepherd scene was an addition of mine a few years later. When we first did it, the dancer did loosely portray an angel, but was not costumed as

such---as I remember (at least no wings or halo, but maybe more of a white frock). I'm not quite sure how it came about, but we did not change the music to add it.

Some of the casting rules in place for many years included that the female roles changed yearly, male roles on a three-year rotation; all adult roles were single cast; all children's roles were double cast. The count could serve for one year only.

COSTUMES

Clara Wuest and her sister, Ruth Nunn, owned the Fern Creek Sewing Center and had a large sewing room with multiple sewing machines and cutting tables. They offered the use of their facilities for sewing Boar's Head costumes. Rhoda Peters recalled spending an entire day at Baer Fabrics with Michael Beattie, Harry Campbell, and Julie Scheldorf selecting fabrics and patterns. Peggy Heimerdinger remembers 15-20 people being at the sewing center at once. Many interviewed for this history, whether they worked on costumes or not, mentioned the sewing sessions at Clara Wuest's place of business.

For the first year, due to time constraints, many costumes were borrowed or rented. According to Rhoda Peters and Michael Beattie, costumes came from the Department of Parks and Recreation, other churches, Actors Theatre of Louisville, and the Shakespeare in the Park company. Christ Church Cathedral and Harvey Browne Presbyterian loaned props. Going into the second year systematic work was begun on construction of costumes. All costumes for the waits were made in one year Peggy Heimerdinger remembered. Through the years, new costumes and hats have been sewn, in rotation, for various "units" of characters, the three kings, the ladies-in-waiting, the brass players, the herald, the star bearer, and others.

Peggy Heimerdinger designed the hats and headdresses. The waits originally did not have hats, but they were added later because most of the girls had short hair. Harry did not want it to be obvious that they had short hair, since that would not have been in keeping with the period, so they made hats for them. Gretchen Scheldorf remembered that they were all considered "horrible" except for the braided headpiece that Lindsay Dickinson wore "for years, since she had long hair and was the odd girl out in the waits' dance." Susan Henderson remembers sewing many jingle bells on children's costumes.

Originally the Yule Log pages wore red and green felt costumes with bells all over. According to Harry Campbell, instead of red and Christmas green they appeared to be orange and lime. Because the colors did not show up correctly under the lights, Harry made the decision to change the costumes. The bells also proved to be a mistake on wiggly children and were dispensed of after one year.

Gretchen Scheldorf recalled that she and some other girls her age, such as Amy Faris and Rachel Moter, served a sort of "apprenticeship" all those years backstage with the women who sewed. She remembered seeing her mother, Julie Scheldorf, and Peggy Heimerdinger. pay great attention to all details, make adjustments and give out instructions about how each costume should fit and be worn. She also remembered that Harry had a way of getting the cast members to really wear the costume the way it was to be worn and really show it off. Harry originally wanted older women to be the ladies-in-waiting so they would showcase and show off the dresses to the best advantage. Over the years the costumes have been made more "convenient" and "user friendly." When they got to be in high school, by virtue of their experience, Gretchen and other girls her age were put in charge of the costume room during performances. Costumes would have to be moved from the third floor of the "White House" next to the church, over to Room 100 to set up the costume room.

Rachel Heimerdinger recalls,

One of the things I don't think most people appreciate is how much we lost when Harry moved to Florida. Most of the complicated costumes are ones that he not only designed but also constructed, sometimes using as many as four different patterns because period costume patterns just weren't available. Even when Mom (Peggy Heimerdinger) designed the costume (like with the pink velvet lady-in-waiting), Harry did all the complicated parts in figuring out the

construction. If you look at the brocade on the Plum Pudding attendants, or if you look at the seams on the lady-in-waiting dresses, the patterns in the fabrics match. That's Harry. Harry wanted all of the waits' dresses to be like the one fancy one. That attention to detail and construction, which you don't really have to have for something that's a costume, that's Harry. It also helped that he had a serger and industrial-quality sewing machines. I'm not really sure what we're going to do when we have to replace some of the fancier costumes that Harry made.

Rachel's memories illustrate how some children grow up in the Boar's Head Festival, filling roles of greater responsibility as the years go by. There is something for everyone to do. She writes,

One of the first ways I "helped" with the costumes was to crawl around on the floor in the choir room, picking up pins that had fallen. Other than that, anything I was big enough to try on got stuck on me to check for length/size/etc. (This is still the case, I'm a living mannequin.) Once I was in middle school, I had every hat stuck on my head while Mom was working on the design.

I actually learned to sew in high school when I took home economics, but that doesn't mean I didn't help with sewing earlier. It just means that I had less complicated jobs before, where now I'm expected to take something from a pattern in a packet to something wearable. The perennial job has always been the hems for the waits: taking them up, bringing them down, whipstitching around endless hems. Other simple jobs include: sewing the jingle bells back onto the sprites, tacking trim back down, fixing small places where seams are coming out, replacing elastic. One of the things I've done in more recent years is to check over every single costume on the first setup day, looking for anything that didn't make it onto the repair list on that first rehearsal day (in early December).

One of the newer lady-in-waiting dresses is one that I made for Foreign Language Fair, in my senior year of high school. It's the black and pale green one that laces up the back and has all the beading on the skirt. I won second place at State.

There are also lots of last-minute costume substitutions. I remember Mom trying to stuff two or three of the waits into a Boar's Head page's costume when I was in middle school. Natalie Edwards ended up being the right size. I'm pretty sure at some point we shuffled girls into Boar's Head/Plum Pudding pages' costumes because we needed the boys to fill in for missing Torchbearers, and those costumes are not female-friendly.

Most of the costume "disasters" I can think of are things like zippers going out between performances and having to be replaced; or once right before the kid had to go on, safety pins to the rescue also people fainting or almost fainting (hence the less elaborate hats for the ladies in waiting and the "don't lock your knees" lecture every year). One year a child threw up all down the front of her costume when she was the court girl. Luckily it was at the end of the night.

THE SET Harry Campbell designed and did most of the building of the set the first year. He calculated the lumber needs and had the materials delivered to his workplace at WHAS. He would work there nights and weekends. He recalled that at 2 a.m., on the day of the first performance, he and Michael Beattie were at WHAS finishing up the last platform needed.

The set built that first year served the Boar's Head Festival for 20 years until the sanctuary was renovated and changes in the chancel area required redesign and rebuilding of the set. The choir loft had to be reconfigured due to the installation of the new Noack organ in 2000. The first year, the church borrowed scaffolding, lights, and platforms from WHAS. These were moved with a flatbed truck borrowed from a local company owned by a St. Paul member. Ann Wade, organ accompanist, remembers hauling sets, lights, scaffolding, etc. for many years using her family's "cattle truck," which was large enough to haul four draft horses. One of her favorite memories is of "stopping for blueberry donuts with Jim Clabaugh and the rest of the gang after picking up or delivering lights when Richard Mix Lighting was located in Jeffersonville." Tim Scheldorf and David Heimerdinger recalled going to the basement at WHAS where Harry worked. They would follow Harry around while he pointed out "This goes. That goes. We'll take this." And then all would be loaded into an enormous freight elevator "as big as a semi" and hauled to St. Paul for construction of the set.

Bill Faris said, "I was always fascinated with the set which Harry designed. There was often only a very small margin of clearance for the pieces to fit together. We would go to WHAS to pick up and later return the set

pieces in the early years. Harry would have that truck loaded with the density of a black hole. There was not room for even a piece of paper. It was really interesting to go to the basement of WHAS and see all the various sets stored there."

Sandra Dickinson remembered that after the set was assembled at WHAS, they brought it to St. Paul and it was laid out in the Social Hall. Volunteers showed up to stain it before it was assembled in the sanctuary.

When WHAS changed ownership and the church could not make use of WHAS property for construction projects, they had the lumber delivered to the Heimerdingers' and did ongoing building there. Each year platforms and staging were built to replace those that had been borrowed from other sources previously. Ray Fore helped rebuild the set when the sanctuary was renovated. Harry had originally designed the set and then redesigned it when the configuration of the chancel area, over which the set is built, changed. All except one piece had to be rebuilt. He recalls that Martha Jones's brother-in-law had a fully equipped workshop in Jeffersonville that was made available for volunteers to work. In November of that year they started building, initially thinking it would take about a week to complete. They ended up working until the weekend before the next Boar's Head performance in late December. The pieces were then moved to the church where they still had to be painted. Work under pressure seems to be Boar's Head history!

LIGHTING

Harry Campbell designed all of the lighting for the set. Tim Scheldorf and David Heimerdinger were involved as Harry's assistants with the lighting since the beginning. When asked how they got involved, both answered that their wives, Julie Scheldorf and Peggy Heimerdinger, came home and announced that they (the wives) would be busy every evening and weekend in the fall of 1980, sewing costumes for the upcoming Boar's Head and Yule Log Festival. Tim and David were evidently pressed into service by association; wives were in, and so were the men. "Harry was in charge as long as he was at St. Paul" Tim Scheldorf recalled. They did whatever Harry instructed as far as lighting the set. When asked if, back in those days, what they did was ever written down anywhere, Tim said, "Harry had it all written down in his cryptic fashion. It was clear to him exactly why he did it that way. We just didn't find it to be user friendly." Tim added, "It is written down now. I'm not sure that you would find our present day spreadsheet user friendly,...but it contains all the information that we need to do the job. Each year, "everything was sort of the same. Harry just tweaked it a little to get the effects that he was looking for." Harry always had new ideas about how to light the set, and it would be Tim and David's and others' jobs to carry out Harry's plans. They told of climbing the scaffolding, running large amounts of cable, crawling through the attic, fishing cables through holes in the ceiling to drop down and attach to a light that would then be hoisted up to the ceiling, etc. One of the time-consuming and tedious tasks which had to be done in the early days was referred to as "dressing the pigtails," bundles of wires in each cable. "This referred to preparing the wiring that powered the dimmer boards. Those wires that brought the electricity from the electrical disconnects to the dimmer boards are called pigtails," Tim Scheldorf explained.

In the early years there were just a small number of lights—"there were maybe 8 lamps in the back of the sanctuary. There were 17 or more in the front of the sanctuary. These were added onto each year as Harry came up with new ideas, but were really increased in 1986 when the show was taped for television broadcast on KET. Harry knew how much light was needed for the TV cameras, having been a set designer at WHAS-TV. One of Harry's ideas was the addition of "moonlight" to the King Wenceslas segment. Previously, for the nighttime lighting, dark blue gels were used. They changed the gels to light blue to create the moonlight effect that greatly enhanced the look of the fabrics and colors of the costumes. Another year Harry came up with the idea of hanging lights from the ceiling, directly over the altar. This idea made it necessary for the lighting assistants to crawl through the attic crawl space above the chancel area to drop the lights down through the

ceiling. Tim recalled, "This went on for many years...at the words "as the light of lights descendeth" in the choir piece "Let All Mortal Flesh Keep Silence." Then the sanctuary was renovated and the existing lights were installed." (Originally the role that is now referred to as the shepherd dancer was actually the angel who announced the birth to the shepherds.)

After a few years, Harry would trust Tim and David to run the lights and he'd go ahead and sing in the choir during the festival. But if anything was done wrong, any light out of place, he would comment on it after the show. He always knew if something wasn't done right.

When asked what they recalled about the "night the lights went out" during a performance, Tim and David remembered that at first they just thought something had gone wrong with their wiring or connections, or with their equipment. Soon they realized it was something bigger than that. It turned out that a very large fuse had blown. This happened after several years of the festival and dinners running simultaneously. When asked what made it happen at this point, David remembered that, over the years they'd continued to add additional lights each year, increasing the electrical load. "That, added to the fact that someone in the kitchen probably turned on the dishwasher or something, was just too much." That night both shows had only house lights and an electrician came the next day to repair the damage. Harry Campbell remembered the night as well. The sanctuary was on the same circuit with the dining hall (Social Hall) and the kitchen. "All the coffee makers were on the same circuit. When lights were turned on in the sanctuary during the first performance, the second dinner was going on downstairs. The circuit blew and the lights were out. I was singing in the choir, and crawled out of the loft without being observed by the congregation. I turned on as many house lights as I could reach and the show went on." Ann Wade whipped out her flashlight so that Tom Goetz could see to continue playing the organ. Harry continued, "After that, an electrician was always on hand during the first performance, which overlapped the second dinner, to help in the event of electrical problems. He had a replacement fuse, and by the second performance the dinner downstairs was over, the coffee pots turned off and not competing for the circuits. After the kitchen was renovated, the electrical circuits were updated and these risks were eliminated."

Back in those days an electrician had to come to bring the power from the main switch room in the church, up to the transepts in the sanctuary. From there the lights on the scaffolds would be wired and 4 cables would be run up one aisle and 5 up the other to the balcony. After kitchen and sanctuary renovations, now there are plug-in boxes in both transepts as well as the balcony, streamlining the wiring process. In the early days, Tim and David estimated it took three days to set up the lights. "Now it takes 2 ½ days if all goes well. ...If not it takes 3 days. We like to be ready with everything for dress rehearsal with the cast. It (dress rehearsal) is a good time for us to get the spotlight people orientated," said Tim. Over the years the number of lights has increased from 35 in the 1980s to 59 in 2006, not including the permanent lights in the chancel area that were added with the sanctuary renovation.

Rachel Heimerdinger, David's daughter grew up shadowing him as lighting was installed and later "learning the ropes." She writes,

In terms of backstage work, I've done a lot, mostly because I was up there anyway, so they put me to work. One of the things I don't think most people realize is the amount of time it takes to do many of these things. Nearly every day of setup, we (my parents, my brother, and I) are there from 9 a.m. until 1 a.m.

The first real job I had with my dad was to sort gels. Gels are the colored film that goes into a frame, which is then set in front of the lights to give them color. You have to look at the lighting chart and find out how many of each color you need. You take a gel and one of the frames (try not to get one of the bent ones), put the gel in the frame, and put brads in the two holes to hold it in. If it's been used for many years (and most of them have) you might have to turn it around a few times so that you don't have gaps and so it doesn't shift around much. I did that from the end of elementary school probably most of the way through high school. Once I got bigger (stronger) I got to help with fun things, like cables. They're heavy and they need to go to the balcony and to be piled under each tower.

Speaking of the balcony, one of the more interesting jobs for the youth of the church who help out is to let down the two wires that support the middle of the metal bars that lights hang from in the balcony. If you go up on the third floor in the

education building, in one of the closets there's a wooden ladder (it flexes when you climb) that goes up into the space above the ceilings. Once you clamber up through the trapdoor there, you're in the rafters. You go along, step/climb over some ductwork and then there will be a ladder (really boards nailed onto the rafters) to your right. Step over to it, but be sure you stay on the wood. Climb up and then over and go through the hole in the wall. Lower yourself onto the boards. You are now above the little niche where the choir sits during the service. Duck under the boards and walk across to the brick wall with a little hole in it. When you climb through you want to go to your right and get on that I-beam. That's the beam over the sanctuary. Go along that (you can't stand up straight, the roof is too low), climbing through the metal supports (you'll see where a non-structural part of it has been removed) until you get to the back. Let down the wires, being careful not to snag them. Now go back. The hardest part is going through the brick wall again, because boards don't go all the way under you. Fun job. Very cool when you're in high school. I had to stop doing it because my hips got too wide to fit through the brick wall.

Dad had a few problems with lights going out over the years. He just had fits the year something blew out (a fuse-- something to do with the kitchen?) and there were no lights for the first day at all. Every now and then a bulb will go out. One year, one of the blue ones during King W's bit went out in a spectacular way. It flashed and flickered before it was replaced between performances; someone reported hearing a person in the audience say "Cool lightning!" which didn't really make Dad feel better."

THE BOAR'S HEAD

Among the many acquisitions needed for that first year was the all- important boar's head. Alberta James was planning to make a papier-mâché boar's head if necessary. Michael remembers that time was running short when a member of the public, who had evidently read about the festival in the *Courier Journal* article, offered to share the rental of a boar's head from Joe Ley Antiques. This gentleman planned to use it for a holiday party but did not need it for the night it was needed by St. Paul Church. It was rented for \$25.

The church uses two Boar's Heads, one for the procession and one that is displayed on the groaning board in the dining room. Martha Jones recalls that they had the second one on reserve at Joe Ley Antiques one year, and when she went to pick it up, she discovered that they were on vacation and would not return until after New Year's. She and Pauletta Matthews went on a search of local antique shops for another boar's head. In one shop, after telling what they were looking for, they were led to a back room where all manner of stuffed animal heads were displayed. Pauletta laughed that they were weird, unknown animals like "armadillos" and such. They encountered some mounted heads at Allied Sporting Goods on Preston Highway at Indian Trail Shopping Center and discovered from store employees that they were provided by Mike's Custom Taxidermy on Cane Run Road in Shively. They contacted Mike and offered to rent a boar's head but he insisted that the church could borrow it, which is what we still do to this day. Martha calls every year and says "Mike, this is Martha. Can we borrow the boar's head?" and picks it up on the last day of the school year.

Michael Beattie remembered that, in a later year, Joe Ley pointed out that the boar's head they rented from him might not always be available when needed, so the commitment was made and the boar's head was purchased for \$300. At one point this boar's head had become sort of "ratty" and his nose was falling off. It had been reattached using electrical tape. Then Brad Matthews brother, Mike, who does taxidermy as a hobby, repaired the nose.

THE MUSIC

In the first year or two the Motet Singers, directed by Dave Jones, joined the St. Paul chancel choir to sing the festival music. According to the *Tower*, dated December 12, 1980, the combined choir numbered 60 members. Carl Heimerdinger, a choir member since the beginning, noted that the music has remained the same throughout the years. Bob Wade pointed out about that first year, "The Chancel Choir and the cast had never

rehearsed together before the first performance. We were trying to sing and watch the show at the same time." The choir, cast, and crew were all treated to a dinner the first year after the conclusion of the performances. Karen Hartman pointed out that there have been only a few additions of music through the years and most of these were added in and then taken back out because they didn't work or improve the festival.

Sandra Dickinson recalled that , "In the Bleak Midwinter" had never been sung at St. Paul before. "After so many years of Boar's Head performances it is so familiar to us now and greatly loved." Sandra sang in the choir the first year and recalled that it was a very moving moment for the choir and there were not a few teary eyes.

Michael Beattie writes about the Festival music:

Most of my original choices were based on the performances I had seen in Youngstown and Cincinnati. I may have made a few changes in my first years, but it pretty much settled in and stayed. I wrote the original fanfares for the brass in the main procession. I improvised the accompaniment for the herald when he sang the Boar's Head Carol between the fanfares. I think the only music from the original U.S. production (in New York) is the music for the entrance of the wise men, which I altered some. I never felt it was important to change the service music much, especially since the prelude with brass and choir pieces was different every year.

A review of the programs from each year reveals that the music during the festival has changed little through the years. One difference is that in the early years "The First Noel" was included as congregational singing during the shepherds' sequence. "Away in a Manger" was also sung, evidently by the choir. Since 1986 the festival music has remained constant.

The Kosair Pipers and Drummers played through December 1982; the Jeffersontown High School Pipers and Drummers played in 1984; the Pegasus Pipe Band of Louisville played 1985-88.

THE DINNER Masterson's catered the dinner for the first performances in January 1981 and December 1981. According to the *Tower*, dated December 12, 1980, the dinner would include "Wassail Bowl, Roast Beef, Yorkshire Pudding, Marinated Carrots, Green Beans Almandine and Plum Pudding." Charles and Jackie Mathison suggested that the dinner could be expanded for December 1982, and that the congregation could do a better job than Masterson's of serving up the type of dinner that would fit well with the spirit of the program. Jackie remembered that Michael Beattie and Dr. Emil McAdams, senior pastor at the time, gave the go-ahead to do the cooking in-house. The *Tower* listed the "Festival Chefs" as "Jackie Mathison, Asst. Food Editor, *Courier-Journal*; Diana W. Hansen, Manager, General Electric Home Economics Dept.; Judy Kasey, Kitchen Manager, Café Musee, Speed Museum; and Robert Bridges, Sauté Chef, Lamb's Restaurant, Hyatt Regency, all St. Paul members who volunteered time and talents." Jackie recalled they had no budget with which to work. Dan Hatfield, a church member, was able to order the beef, and the rest of the food was ordered from Sysco "on the church's tab," said Jackie. It was not the intention to make a profit from the dinner, but rather to serve a reasonably priced, well-appointed, authentic old English meal to compliment the festival performance. St. Paul member Diana Hansen ran the test kitchen at General Electric and was instrumental in the early planning of the dinners. Jackie remembered researching an authentic menu at her place of employment, the *Courier Journal*. "We had a big library where I researched the menu for that period. We also had a cookbook used by the Army to help us figure how to increase recipes for large quantities. We used the test kitchens at GE to practice on the menu and also did some of the cooking there." Diana had a connection with a food photographer, used for cookbooks that went with new GE appliances. She borrowed his kitchen for use in preparing the plum puddings.

Through the years church volunteers worked on many dates in November and December to do the cooking for the meals. Dishes would be prepared ahead and frozen for the late December dinners. A 1998 calendar shows 47 hours of cooking time for multiple volunteers.

“Rhoda Peters recruited all the waiters and waitresses to serve dinner. For the first years, they served out of the kitchen,” said Jackie. “I remember being asked how we wanted to serve the food, and we had to make up a dining room routine on the spot. Diana came up with the idea of the groaning board for serving the food in the dining room in later years.” The focus was on an authentic and elaborate medieval menu. According to the *Tower* in 1982, the “Old English Dinner Menu” would include wassail, Elizabethan roast beef with horseradish sauce and Yorkshire pudding, Yule Turkey with stuffing, English green peas and pearl onions with herb glaze, spiced apples and flaming plum pudding with hard sauce, and individual mince pies with traditional dried fruits and nuts. Later it was felt that the authentic menu didn’t suit American tastes so the menu was modified somewhat. Yorkshire pudding and plum pudding were replaced with other dishes. The dishes, silverware, and linens were rented in the beginning. “Janice Fish designed the dining room routine to accomplish smooth service to the seated guests. Roseanna Thompson has played harp at the candlelight dinners since the beginning. “Jackie remembered.

After a few years of experimenting and adjusting the menu, by 1989 the following menu was used for the dinners:

Wassail

Marinated Broccoli with Radishes

Beef Tenderloin

Cranberry Relish

Twice Baked Potatoes

Carrots in Horseradish Sauce

Rolls and Butter

Lemon Chess Pie

The kitchen recipes are scaled for 100 servings, but the St. Paul cookbook, *Heavenly Creations 1991*, contains family-scaled versions from Pat Hieb for some of the dishes.

WASSAIL

48 oz. apple cider (or 24 oz. cider and 24 oz. apple juice)
 12 oz. ginger ale
 1/8-1/4 c. tiny round cinnamon candies

1 stick cinnamon
 1 T. whole cloves

Heat in percolator or crock pot.
 Makes twelve 5 oz. servings.

MARINATED BROCCOLI WITH RADISHES

3 to 5 medium radishes, washed and trimmed
 3 c. broccoli florets (1 average bunch)
 1/4 c. olive oil
 2 T. white wine vinegar

1 t. salt
 1 clove garlic, chopped fine or crushed
 1/4 t. freshly ground black pepper

Slice radishes very thin (about 1/2 cup). Chill till ready to toss with broccoli. Cut broccoli florets no longer than 2 inches. Blanch broccoli till it turns bright green and stalk ends are tender. Spread out on paper towel lined tray to cool to room temperature. Chill in plastic bag until just before serving. Combine marinade ingredients in a clean screw-top jar and shake together. Refrigerate until using. About 20 minutes before serving, toss all ingredients together in a bowl and let sit out. Marinade will keep for a long time in refrigerator. Use just enough to coat vegetables. Makes 4-6 servings.

BEEF TENDERLOIN

1 tenderloin, best grade available
 vegetable oil
 paprika
 course ground black pepper

Roll meat in oil. Sprinkle generously with paprika and pepper. Place in shallow roasting pan. Preheat oven to 450°. Roast for 10 minutes, then reduce heat to 350° and roast for 35 minutes. Remove from oven and let rest 10 minutes before slicing, 1/2 inch thick. Keep warm while making sauce.

Pour pan juices in pot and add:

1 14 oz. can beef broth
 1 14 oz. can water
 1 bay leaf
 ½ t. chopped garlic
 ¼ c. Madeira

Simmer till ingredients are well blended. Thicken slightly with small amount of cornstarch. Makes 8 to 10 servings.

CRANBERRY RELISH

1 2/3 c. fresh cranberries
 1 c. sugar
 1 apple, cored, unpeeled
 1 orange, seeded, unpeeled
 ½ lemon, seeded, unpeeled
 ¼ c. raisins
 ¼ c. pecan pieces
 2 T. Grand Marnier

In processor grind cranberries, apples, orange, and lemon. Combine all ingredients in large bowl, mixing well. Chill overnight. Will keep up to 2 weeks. Makes 10 servings.

CARROTS WITH HORSERADISH SAUCE

2 lbs. carrots, cleaned and cut into chunks, about 5 cups
 1/3 c. coarsely chopped onion
 1 T. butter
 ½ c. mayonnaise
 2 T. prepared horseradish
 ½ t. salt
 ¼ t. pepper
 ½ t. dried dill weed

Cook carrots until crisp tender when pierced with fork. Drain.
 Sauté onions until barely soft. Stir in remaining ingredients. Pour over carrots and toss to mix well.

TWICE BAKED POTATOES

5 baking potatoes
 Butter or margarine
 Salt
 Pepper
 ¾ c. sour cream
 2 t. minced instant onions
 Instant mashed potatoes

Select nice baking potatoes, counting ½ per person. Bake potatoes until done. Cut in half and scoop out, being careful not to break the skin. Using mixer, whip in: butter or margarine, salt, pepper and sour cream.

In pan, boil 1½ c. water and 2 t. instant minced onion till onion is soft. Add to potato mixture. Mix up 5 servings instant mashed potatoes according to package directions and add to first potato mixture. Add additional milk if needed. Spoon into potato shell, top with grated sharp cheddar and paprika.

Bake in 350° oven till warmed through, cheese is melted, and potatoes are slightly browned.
 10 servings.

LEMON CHESS PIE

2 c. sugar
 1 T. flour
 1 T. yellow cornmeal
 ¼ t. melted butter
 ¼ c. lemon juice
 grated rind of 2 lemons
 ¼ c. milk
 4 eggs
 1 unbaked 9 inch deep dish pie shell

Combine sugar, flour, cornmeal, and salt. Add butter, juice, rind, and milk. Mix well. Add eggs, 1 at a time, beating well after each addition. Pour into shell. Bake at 350° for approximately 50 minutes. Makes 6-8 servings.

Pat Miller worked in the kitchen preparing foods for many years. She scooped out the insides of many potatoes in preparation for the Twice Baked Potatoes. She recalled that St. Paul member Owen Scheldorf, an engineer with GE, invented a special tool, with wooden handle and metal curved blade, to use for scooping out the potatoes. She said it worked like a charm. She also recalled squeezing what seemed like hundreds of lemons for the Lemon Chess Pie.

The choir, cast, and crew were served dinner after the January 1981 performances. Although unconfirmed, Ann and Bob Wade guessed that the dinner that year may well have been paid for by Roy Alexander, a longtime participant and supporter of the Boar's Head Festival. Roy bought food for the cast for between shows every year until his death.

Others who were in charge of the dinners in various years after those who initially got it started were Pat and Gil Hieb, Bob Heinz, Denise Bender, Carol Ann Cobb, Sal Rubino, and Frank Bayens. The dinner was prepared "in house" by church members from December 1982 through December 2009 after which time it began to be catered by Kingsley's Meats.

PERSONAL REFLECTIONS AND MEMORIES

There are as many personal stories and memories about Boar's Head through the years as there are hundreds of people who've been involved. A huge number of people were involved: those who started the cooking in November, working together in the kitchen; the choir preparing prelude music; Boy Scouts from Troop 40 who come in to help build the set; the adults who have long worked on the lighting, their sons and daughters having grown up helping and learning the ropes; seamstresses designing new costumes, mending, altering, fitting; teenage girls learning the dance of the waits done to "The Twelve Days of Christmas"; those who fill parts in each of the units like the Boar's Head pages; the Plum Pudding pages, the huntsmen, the woodsmen, the shepherds; those who handle the props and those who run and manage backstage; those who work in the dining room, serving the lovely sit down dinners. The Boar's Head Festival allows diverse groups within the church to come together. Hidden talents are brought out. An enhanced sense of community develops in the congregation as people who might not normally cross paths are brought together. Following is but a sample of the myriad stories through the years.

Murrel Straley wrote in November 2003, "About my Boar's Head experience: The first year I was a lady -velvet, with pearls, etc. For a number of years I was the crucifer. I'm so glad I did it! It was rewarding in many ways. It

was inspiring, thrilling, etc. As an adult, I think mainly I felt I was witnessing. Thanks be to God for all the volunteers who make our Boar's Head possible. Thanks also to our talented and devoted staff."

Roy Alexander's wife, Virginia, wrote to Tom Goetz, Michael Beattie's successor, "I wanted so much to be in the first Boar's Head performance. I wasn't, but my husband Roy was a beefeater. He and Bob Allen were beefeaters longer than anyone (in the early years). The second year they created the role of the senior lady-in-waiting and I got to be her. I had a gorgeous dark green velvet dress that I wore with lots of gold jewelry. I had that role several years, then I helped my daughter, Cindy, with props about three years. I truly enjoyed those years. When waiting to go out and hear the beautiful music begin, it is unexplainable how touching it was. I am so thankful for having been able to participate."

Gretchen Scheldorf grew up with Boar's Head being a huge part of Christmas for her family. Her mother, Julie, sewed costumes with Peggy Heimerdinger under the direction of Harry Campbell. Her father, Tim, did set construction and lights. Gretchen recalls that her family was at church about all day, every day, beginning the day after Christmas. She remembered the first year her mom was a lady-in-waiting and her Dad was a Plum Pudding attendant in addition to their other behind-the-scenes duties. Gretchen was Yule Log sprite, gold sprite, court girl, Yule Log page, youth of Father Christmas and a wait for many years and was a backstage runner. Many families had similar "all Boar's Head" experiences with the entire family becoming involved and the children growing up through the various roles in the cast.

Gretchen also remembered Boar's Head as a great time of fun for the youth. While parents were elsewhere in the church doing their part, the kids had their allotted places to hang out, such as the "Generator" in the White House. She remembered running over to Taylor Drugs across the street between shows or going to Captain D's for food. The Generator had "ancient red sofas," Ping Pong table, pool table, air hockey, foosball, and a Space Invader that originally took quarters but had been rigged for unlimited play for free.

Gretchen's brother, David Scheldorf, was the first male gold sprite and the first male shepherd child. Girls had always played the shepherd child before. He recalls that he threw up on stage when he played that role. Garrison Cox, one of the adult shepherds, took him offstage. He grew up through the cast, playing the other roles, Yule Log page, youth of Father Christmas, Boar's Head page/attendant, Plum Pudding page/attendant.

David continued:

I remember that between shows we'd go down to Captain D's where Papa John's is located now. Harry told us that a good meal to eat before a show was a cheeseburger, something that would stick with us. He said something like a salad and water wasn't enough. I would always think of that every year. He was very strict but we did it enough (participated in Boar's Head) that we knew what was expected of us. If you were doing what you were supposed to do there was no problem.

Our parents were so involved that we were always at church the week between Christmas and New Year's, during the time when they were sewing costumes, installing lights. "I got to go up in the attic above the sanctuary with my Dad when he was installing cables for the lights. We kids spent a lot of time running around the church. It was a really good time. It was an interesting, fun thing to do after Christmas.

My little girls are 3 and 4 now and they wore tights at Christmas. It's kind of embarrassing that, because of all of my years wearing tights in Boar's Head and later Atherton Chamber Singers, I'm the expert in the house on how to put them on!

Rachel Heimerdinger writes:

"We need more Yule Log pages, go put on a costume!" When I was in elementary school, that phrase pretty much sums up my Boar's Head experience. No matter what role I was filling, Yule Log sprite one year, court girl another, and three years or so of cook's apprentice (female), on the off show I'd usually get pulled out of childcare and put in a costume.

Because my parents are involved in Boar's Head, my mom (Peggy) with the costumes and my dad (David) with the lighting, I've always been involved in Boar's Head. I can't tell you how old I was in most of my first memories. Since I was up at church all three days of setup and all three days of performance, I ended up with some jobs that were "mine" every year. One of the first ones was to go around and put signs on all the dressing rooms and paper over the windows on the doors. When Amanda Scheldorf and I used to do that (her dad, Tim Scheldorf, and my dad were working on the lights together), we got to be helpful and feel important, plus it kept us occupied. The first few years, someone else wrote out the signs for us on that old dot-matrix printer paper; we were still young enough that we had to stand on chairs to cover the windows all the way to the top of the door.

The pipers make me cry every year. For me, they make the experience. Before the sanctuary was renovated, the lighting board was up at the front of the balcony. I remember my dad bringing me up there to sit with him, on one of those little wooden chairs from the children's Sunday school rooms. I was looking under the railing there. I was still too young to be in the performance. But the lights, the costumes, hearing the *thump* *thump* and then the whine of the bagpipes thundering in the narthex--it was magical. The whole thing was magical, even when I was in it, even when I knew all the backstage stuff. I remember trying to stand where the spotlight with the star in it would hit me when the star bearer was processing in; and the juggler.

Cast members are asked to forego wearing eyeglasses since they would not be in keeping with the period. Rachel says, "I'm pretty nearsighted, and have worn glasses since I was first in the performance. Without my glasses, I always looked back in the balcony for the lights Dad and Tim use on the board. When I had to stand still, I focused on them. I probably notice them more than most people since they're really the only thing, other than the other lights and the aisles and windows, that show up enough for me to see. The first year I wore contacts--Wow! Very different experience. I sort of like it fuzzy, though."

THE DIRECTOR

Harry Campbell served as director of Boar's Head from the first performance in January 1981 until 1998. His daughter Caroline shares her recollections:

REMEMBERING HARRY CAMPBELL

My name is Caroline Campbell Porfilio and I was the youngest daughter of Harry Campbell, the original stage director of the Boar's Head and Yule Log Festival. When I was last at St. Paul, there was still a picture of my father in the hall outside the choir room. The *Courier Journal* did an article on the festival, and the photographer managed to capture the image as my father was giving some demonstration. He is standing with one foot jutting out at an odd angle looking as if he might fall over."

I participated in the first ten pageants, first as a Wait and later as King Wenceslas's Page. Those who were around before 2004 may remember my father. Harry Campbell was a complex man to say the least. Someone would innocently ask him a question about which step they were supposed to kneel on and my father's reply would most likely include a lecture on the structure of madrigal plays in the Jacobean period versus the Elizabethan. In the end, his lecture usually did bear some relevance but the poor Plum Pudding page just wanted to know if he needed to be on the step below the Plum Pudding attendants!

At times my father was bossy, often bombastic, and occasionally he could be inappropriate. But from this sometimes-flawed individual came great art that was always done for the greater glory of God, *Soli Deo Gloria*.

In addition to the stage direction, my father designed (and later redesigned) the sets and made many of the costumes (from the stunning designs of Peggy Heimerdinger). The first year my father didn't give a thought to the costumes, as he was consumed with the construction of the sets. My memory is that Michael Beattie approached my father with the request for him to build some platforms to fit in between the communion rail and the pulpit so that people could walk to the altar. From that simple request my father somehow had the idea to build a platform that could structurally hold a tractor trailer and to move the organ console so that he could build a temporary split choir loft that was more correct to

the period, complete with nine foot high walls that would match the existing woodwork of the chancel and meet the OSHA guidelines for safety. That was Harry Campbell.

During the early years of the festival, he was Director of Scenic Services at WHAS. He usually designed, built, and maintained their news sets, the booth for the State Fair, the Crusade for Children set, and the sets for countless commercials that were produced at Louisville Productions in the 1980s. His workshop and storage facility at WHAS encompassed the entirety of the basement at 526 West Chestnut. WHAS kindly subsidized the early performances by allowing the use of klieg lights and the scaffolding to hang them. The Saturday before Christmas, my father would assemble a work team to rent a large truck and move the lights, electrical cables and scaffolding. After he retired from WHAS in 1986, the equipment was rented from Mix Lighting, which was located in the old train depot in Clarksville, Indiana.

Boar's Head began early in the Campbell household, usually the second week of January. The production team would meet and discuss the improvements for the following year. My father and Peggy Heimerdinger would draw up a list of costumes to be repaired or replaced. Peggy would research the costumes and usually by March have beautifully sketched proposals. From there, the process of pattern construction was begun. By midsummer the patterns were finalized and it was time for the trip to the old Baer Fabrics on East Market Street. My father, Peggy and Michael could spend hours choosing the right fabric for each design by draping it, folding it, sometimes even choosing the wrong side of a fabric over the right side if they thought it was more interesting. For the remainder of the summer and fall, my father would spend the heat of the summer months buried under the heavy velvets and tapestries of the costumes. I remember falling asleep with windows open hearing the drone of his sewing machine whir into the night.

One of my father's proudest additions to the festival was the embroidered crowns on the chest of the beefeaters. This was a later addition to the costumes, one that he fumed over for several years. Every year in his notes to himself, he had critical remarks on how naked the befeater costumes looked. Scribbled in the margin of one list we found the note, "Dagnabit Campbell! Just get it done!" He spent weeks researching and designing the patch, but it took him over a year to complete the batch of crowns that he hand-embroidered on felt, then attached to the breast of the costume. If you look at pictures of the costumes before and after the addition, you can see that it is much better now.

My father passed away in May of 2009 of recurrent metastatic prostate cancer. It had metastasized to his brain so he was having trouble with his speech and muscle control, but even a week before his death he was speaking about going to the 30th anniversary of Boar's Head and made me promise to take him. This was practically his last sentient act, to beg for one more time at St. Paul for Boar's Head.

My sister Kristen and I attended in his place in December of 2009. I had not seen Boar's Head in twelve years. We shed tears as the bagpipes played "Amazing Grace" but the evening was an utter delight. I know my father would have been most pleased with how well St. Paul has cared for his magnum opus.

As for my memories of Boar's Head, they are legion. Every idealized childhood notion or memory I own of the holidays is tied to the festival. When St. Paul is your childhood pattern, it is difficult for any church to hold its measure.

If my father could speak to you, he would most profoundly offer his gratitude for this ministry that allowed him to bring every gift that God had bestowed on him and return it to the service and glory of God.

In conclusion, Caroline writes, "At my father's funeral, I shared a bit of information that was very meaningful to my father: the central figure of the Campbell coat of arms is a Boar's Head."

Janet Rittenhouse assumed the directorial responsibilities in 1999 after shadowing Harry for two years. She shared some thoughts about Boar's Head in a *Tower* article printed in November 2011:

FORGETTING THE KINGS AND OTHER THOUGHTS ON BOAR'S HEAD

by Janet Rittenhouse

When I began directing the Boar's Head and Yule Log festival some 12 years ago I had prepared by following Harry Campbell, one of the creators of the festival, during rehearsals and performances for two years. I thought that should be sufficient for me to handle the business of getting the cast to the right spot and do the right thing at the right time. Then I was introduced to collective memory. Even that preparation did not allow me to see everything and what everyone was doing. At a critical point in the last rehearsal, I did not know how to fit the kings in (of all people!). But those who had been

in the cast before, both church members and the professionals so committed to the show, helped me figure it out with their collective memory.

Collective memory is the breath of life to the Boar's Head, blowing where it will in multiple ways, much like the Holy Spirit. Each new crop of children who bring their bright faces and enthusiasm adds to the legacy of the youth and adults who once filled their roles. They do more than just look cute. They make friends with church members across generations with whom they would not otherwise cross paths, as well as professionals in the cast. Many of those friendships last over years as they grow through the cast. The children help communicate the meaning of each scene that points to Christ. Last year, after the Father Christmas youth who play the role of poor street urchins gave their precious fruit to members of the audience, a little girl in the audience crossed the center aisle to give away her fruit to another child. Could we have any clearer indication that the message of loving sacrifice is being received--and acted on?

Did you know that we have cast and audience members who travel hundreds of miles, and have for decades, just for Boar's Head? We are reaching more than Louisville for Christ in our preparation and performance. I am moved by the power of this connection over time and the new people who join us each year. They don't know what they are getting into completely, because who can until you experience it. But they say, "Yes." I didn't know, and still don't know, from year to year what this production holds for me. And I don't know how I will glimpse the Spirit moving. So, I say, "Yes." I hope you will join us, in whatever way you can. Who knew outside of Boar's Head who King Wenceslas was and why he was good? But as we see the song acted out we watch a king excited to surprise a peasant with a feast. On the way, his page grows fearful, thinking she will be punished for not being able to lead him in the midst of a storm, for failing him. Instead of punishing her, he takes their lamp and says to walk in his footsteps. Does that remind you of Jesus?

I would never have believed I had a place in this when my husband was hired as a king years ago. He would tell me about it. I said it sounded nice but did not come for several years. My first entry through the doors of St. Paul was to see Jim, but I saw much more. It's how we came to this church. Our family has done Boar's Head together, making the experience even richer. Whether in the dining room, the set preparation, production, or as part of the cast, there is not just a place for you, but a bit of ministry yours to experience. We welcome you.

THE MINISTER

Dr. Emil McAdams was the senior pastor at St. Paul in 1980 when Michael, Rhoda, Harry, and Peggy came up with the idea to present the Boar's Head and Yule Log Festival. He remembers, "We worked as a team pretty strongly. I really trusted Michael Beattie and Rhoda Peters completely. We had a great staff at that time. I was pleased that it was an option for St. Paul to present the festival to the community. It identified the Christmas message very clearly and became something that related to the whole community. Louisville responded so well and accepted it right from the beginning. ...People wanted something to help them remember and think about what Christmas is all about, and the Boar's Head Festival provided this."

"Michael and Rhoda came up with the idea for the minister to skip down the aisle at the end with the gold sprite. It was kind of fun," recalled Dr. McAdams.

Tom Grieb served as associate pastor in the late 1980s and as senior pastor from 2000-2009. He writes,

My recollection and involvement go way back with the Boar's Head Festival. It has always been an important part of my celebration of Christmas. With each presentation I was duly inspired and led to the very place of Christ's birth.

The songs "In the Bleak Midwinter" and "Let All Mortal Flesh Keep Silence" are sung to this day in our family, even in the heat of the summer. Of course, the Boar's Head theme song is a staple of the Grieb household, with one of the other of us breaking out with its triumphant opening line every now and then.

Above all things, I remember those who helped make the Boar's Head possible year after year. Harry Campbell was the heart and soul of the entire presentation. Tim Scheldorf and David Heimerdinger brought light to everything we did. Tom Sears and Jim Clabaugh made sure everything was in its place, while Peggy Heimerdinger made sure we were

appropriately dressed. Rhoda Peters and Pauletta Matthews got everyone in the door, while Martha Jones made sure we didn't get lost along the way. Michael Beattie kept everyone singing and Ann Wade kept everyone on key. In later years Tom Goetz and Will Simpson did the same. Of course, the choir and the wonderful soloists brought great delight. The children passed out their candy with glee and the youth danced their hearts out. The teenage boys were always delighted to move up the ranks to torchbearer. This was the best gig in the house—last in, first out. You didn't miss too many games that way!

In my most recent years as senior pastor I had the best seat in the house. Well maybe it wasn't a seat. I did have to stand the entire time, but what a time I had as I watched my church, Christ's church, offer its gift to the city. No wonder I felt like skipping at the end.

Rev. Gary Gibson came to St. Paul UMC in June 2009. He reflects,

Once my appointment as pastor of St. Paul was made public, the first question I received from my colleagues was, "Can you skip?" The first time I was asked that question I had no idea what they were talking about. I had heard of the Boar's Head Festival, but never attended. I didn't realize I would have a part and it would include skipping, I probably hadn't skipped in the last forty-five years. Turns out skipping is like riding a bike, it came back to me easily.

There are many things about the Boar's Head Festival I enjoy. I greatly enjoy the music from the choir's prelude to the bagpipes and drum corps, to the music of the festival itself. It is a delight to hear and see the reaction of the audience, those who have been multiple time and the first timers. The reactions are all similar: "It was wonderful, it was magnificent, I'll be back next year." I enjoy watching the people who participate. They have so much fun with their parts as well as just being with everyone else. One of great joys of the festival for me is watching the children from year to year progress through the various parts. Finally, I appreciate the goodwill it provides between St. Paul and our community.

I realize the festival is a great deal of work, but I hope it continues for years to come. The festival brings much joy into the lives of people in our congregation and community.

REFLECTIONS OF THE PASTOR WHO GREW UP AT ST. PAUL--REV. KERRY THRUSH

1. My first Boar's Head role was as a wood sprite (Yule Log page) I was about age 10 (?) it was the first time I had ever worn tights, and they were way too small!
2. As an early teen in the youth group I played a Plum Pudding attendant and a Boar's Head page. I remember Janice Fish (playing the part of a lady in waiting) tickled Price Foster's toes as we all knelt during "In The Bleak Midwinter."
3. As a junior in high school I played the part of the huntsman's page, and then I was the huntsman as a senior. The cool part was that I was asked to grow a beard!
4. In my high school years we had vicious Nerf basketball games in the Sunday school rooms while waiting to go on.
5. I remember watching the UK vs. UL basketball games on little portable TVs while waiting for our performances.
6. I remember that William Black was one of the bakers one year and locked his knees while standing on stage. He blacked out, and like a redwood passed out and fell forward, right into the sprites in front of him! It was scary for about 2 minutes, but then it was hilarious that this stud of a dude passed out.
7. The year after that I locked my knees! My ears began ringing and things started turning black but I sat down before I passed out.
8. I remember how as a teen I thought the best part of the night was watching the waits entering from the back of the sanctuary.
9. I remember the waits talking about who they hit with their candy—mostly unsuspecting folks. Cute boys got extra candy, and if a teacher showed up they tried to bounce a peppermint off their head.

10. Serving at the Boar's Head dinners, I remember an adult who would serve the meat to the dinner guests then eat some of it right out of the pan in the middle of the dining area.
11. I remember watching the Scheldorf family climb scaffolding during setup while installing the massive lights. I thought it was crazy to climb up there but the lighting was very cool.
12. In the late 1990s I came back as the associate pastor. The first year I was asked to do the welcome and opening prayer I was scared to death.

BACKSTAGE

Two longtime backstage managers were Pauletta Matthews and Martha Jones. Many a cast member has been greeted by one of these women through the years as they waited for their turn to enter the sanctuary. Pauletta Matthews recalled that she was asked to help Rhoda Peters backstage. "Rhoda could make you do things and she asked me to do the backstage thing." Pauletta served as Rhoda's backstage "apprentice" for a number of years until Rhoda left St. Paul. Martha started out working on costumes, "hemmed about a million 'wait' dresses" and remembers working at the Fern Creek Sewing Center. "The second year I served dinner and later moved to backstage props." They recalled that on occasion children became ill during the performances and would be passed from adult to adult to leave the stage as the show went on. William Black, a teen-aged boy, fainted and "fell over like a tree," according to Rhoda Peters.

One "choker moment" retold by Pauletta Matthews was the year that the sanctuary door by the sacristy was inadvertently locked. The shepherds needed to use this door to enter the sanctuary for their sequence. Ann Wade was at the organ with Michael Beattie and remembered, "Michael just kept playing and playing". Bob Wade could not see that the shepherds had not entered and wondered why Michael kept repeating the song. Pauletta recalled, "We had to knock on the door, hoping someone would open it!" Finally the closest Beefeater realized why there was a knock at the door. He slowly edged over to the door and opened it to allow them entry.

THE BEEFEATERS

For the January and December 1981 performances there were 12 beefeaters; in 1982 there were 14; in 1983 there were 15; and in 1984 their numbers peaked at 18! The number eventually settled in at 8-10 per year.

Mark Johnson has served as "head" beefeater for a number of years, and in January 2007 he shared his Boar's Head experiences:

I have been a Beefeater for, I think, seven of the last eight years. When I started, Tony Stefater was our fearless leader. Gordon Carnes took over the next year, as I recall. Also in the second year, the despised "Woodheads," the woodsmen and crew, snuck in while we were out and stole our snacks. They had a history of doing so, since we are one of the first groups called down for the performance. Evidently, purloined treats are sweeter to Woodheads than ones they could bring themselves, as, I'm told, a stolen watermelon is sweeter than one paid for.

This thievery, I came to learn, was a manifestation of an ancient rivalry, characterized by such predation. Now, I have never participated myself in the retributive strikes at the Woodheads, but I do recall one year when, after Beefeater snacks were stolen, the Woodheads' prop log was replaced by a real log, weighing about a hundred pounds. The Woodies were none so sprightly in bringing that log to the stage! Were specific Beefeaters responsible for this? I am not at liberty to say. The fact remains, though, that recent years have not seen a return to the internecine struggle going on behind the scenes in years past. Perhaps we have become a kinder, gentler cast.

Note: No first-person "eye witnesses" were located who can confirm that the high jinks actually occurred regarding the theft of the log in the account above. It appears that this may be a bit of Boar's Head lore, which is indicative of the "life" that the Boar's Head Festival has taken on. Only one version has been verified--

by Joe Hartman (longtime woodsman), Pauletta Matthews (backstage manager), Janet Rittenhouse (Harry Campbell's successor as director) Tony Stefater and Bill Faris (longtime beefeaters). It seem that the prop people failed to "set" the log for one performance, so it truly was a case of "Where's the log?" All that was available was the small log that is typically rejected by the woodsmen hollering, "That won't do!" When the big log was not to be found, the woodsmen improvised, holding the fireplace-sized log high, announcing "This WILL do!" They carried it back to the narthex, where they usually place the Yule Log sprite upon the full-sized prop log. They then hoisted the sprite upon a shoulder and carried the sprite on down the center aisle to "See the blazing yule before us / strike the harp and join the chorus."

Bill Faris served as a befeater for several of the early years. "The kneeling during "In the Bleak Midwinter" and "Let All Mortal Flesh Keep Silence" was gruesome. Often the befeaters on stage had to kneel on a ledge about three inches wide with face pressed up against the set. We'd be dying until the verse came when we could finally stand." In those days the cast included 12 befeaters. The befeaters would depart when the bagpipers left, walk around outside and reenter the building in back to join the main procession. Bill remembered one night when the group of befeaters was circling around outside when they passed a couple on their way to one of the dinners. The man commented, tongue in cheek, as they passed, "Personally I prefer Tanqueray " (a reference to that brand of gin as opposed to "Beefeaters.")

Bob Allen was a lover of Boar's Head from the very beginning. He served as befeater for many of the early years. His wife, Jean, remembered, "Bob absolutely loved it. He would get mad at me if I suggested we do it every other year. When we visited the Tower of London he commented, 'We look exactly like them (the costumes)!' He jumped on the bandwagon early on and thought the Boar's Head Festival was a wonderful idea."

THE ORGANIST

In 1999 the sanctuary was renovated and the chancel area reconfigured. In November 2000 the new Noack organ was installed. The old Ruffatti organ console could be moved and was located down in a "pit" to the left where the organist and conductor were not seen. Since the Noack organ is a "tracker" with mechanical action, the new console could not be moved, thus requiring an entire stage/set redesign. The "worship center" of the set, the table where the gifts are laid and the star bearer stands, had to be moved forward. Ann Colbert Wade has served as assistant organist every year since January 1981. In years of transition from one choirmaster to the next, she has taken on additional responsibility to be sure the musical "torch is passed" with accuracy. In December 1993, David Wagner served as interim organist after Michael Beattie left St. Paul and the search committee had just hired Tom Goetz. Tom Goetz arrived in January 1994 and served until August 2005. Ann stepped in and filled the gap by playing and conducting the entire Festival music in December 2005 before Will Simpson was hired as organist/choirmaster in June 2006. Ann also provided extra support in December 2006 while Will was "learning the Boar's Head ropes". As of 2011, Ann completed 32 years of service without missing any shows. The continuity, which Ann has been able to provide through the years and many staff changes, has been invaluable.

Ann recalls these memories of Boar's Head: As assistant organist for every Boar's Head performance since it began, I have many memories—some of which should probably remain untold! In addition to playing organ for the prelude, as well as "We've Been Awhile A-wandering," "The Twelve Days of Christmas," and "Sir Christèmas" in the festival, my job description has included holding the flashlight on the organist's music for the "dark" scenes, unwrapping cough drops and mints, punching pistons, taping a gel on a pedal light so it wasn't so bright, etc.' Ann remembered another memorable happening: "trying everything possible to get the organ

turned back on when it inexplicably died while David Wagner was playing one of the festivals." This was in December 1993, after Michael had left St. Paul and before Tom Goetz arrived in January 1994. "We finally pushed the off button, then turned it back on and we were back in business; the choir just went on singing as if we weren't over there having heart failure." Tom Goetz, who was visiting in the congregation, later commented to Ann that he and Paulette thought this was an odd place for the choir to suddenly sing a cappella. Ann and her husband, Bob, who was singing in the choir at the time, recalled that the organ was off for about half of one piece of music and was back on in time for the next piece. The show must go on! Fortunately, the St. Paul Chancel Choir is capable of dealing with most any eventuality. Another time Ann remembered "the look on Tom Goetz's face during one of his first performances when I reached into his coat pocket for a mint (I had seen him put some in there earlier) to throw to Marilyn Helvey, soprano, who had been seized with a coughing fit." In those days, due to the set configuration there was really no way for choir members to be able to exit during a performance. Ann continued: "And last, certainly the one event no one who was there has ever let me forget—my introduction to "The Twelve Days of Christmas," where the hands are supposed to play in unison, an octave apart, in F major. My hands started on different notes and it sounded like some of the worst of contemporary dissonance! I finally figured out how to get back to the right key, but the faces of the sopranos (who were to come in first) reflected their panic at trying to decipher which note to begin on, and Michael and I laughed through the entire rest of the piece." Finally Ann remarked: "The Louisville Boar's Head and Yule Log Festival has caused me a lot of work, joy and grief over the years, but I wouldn't trade places with anyone!"

Tom Goetz served as Director of Music Ministries, Organist and Choirmaster, January 1994 to August 2005. He recalled viewing a videotape of Boar's Head at the home of Brad and Pauletta Matthews in December 1993, right before he started his position at St. Paul. Tom and Paulette Goetz also came to the performance that year and he remembered thinking the set certainly was "a lot of lumber" and wondering, "What have I done?" He wondered how the set actually got built but was relieved to know that on December 26 "someone put it up and by January 3 someone put it away."

Tom's wife, Paulette, remembered being impressed with the dinner and the costumes. She helped with sewing and mending during their years at St. Paul. Being a teacher off from school on winter break, she remembered helping out by marking programs for the brass players and also decorating the Christmas tree in the Social Hall where the dinners are served. Since getting ready for Boar's Head took up the entire week between Christmas and New Year's, she remembered that they either took their lunches or she would go out and get food to bring back in.

Tom's favorite musical moment was when the organ and bagpipes played together on "Amazing Grace" at the opening. "It can be really wonderful or the bagpipes can be really out of tune." Another favorite moment was the improvisations by Jerry Amend on trumpet during the final stanza of "Oh Come All Ye Faithful."

Other organ problems occurred from time to time during performances. One year, Tom remembered, there was a cipher in the oboe stop. "It was not a steady sound, but it sounded like a 25-pound housefly." It occurred during the juggler's routine, so the sound was worked into the background accompaniment for his act. Afterward the organ was turned off and the cipher was resolved.

The show also had its share of other worries and disasters. Tom recalled that fear of snow always played a part and it hit a few times. He would worry, "Is the cast going to show? Will the choir come?" We sometimes lost cast members from the show due to snow and had to make last-minute substitutions.

One close call occurred when we needed to have a substitute bass singer for one of the kings' roles. "I found a good bass, we rehearsed ahead and thought we were all set. When dress rehearsal came around we were minus one king. He lived out of town and had left a voicemail that he would be unable to come. I started calling everyone in town looking for a replacement." Sue Minks said to Tom, "Bob Lee is in town." (He was a former choir member, now residing in Omaha, Nebraska, and had sung the role in prior years when he lived in Louisville.) Tom recalled, "I located him through Bob Wade. The amazing part was that he had brought his Boar's Head music with him!" He saved the day and filled in as one of the three kings.

Like others who were present at the time, Tom remembered the occasion when all of the special lights went out. At first the sanctuary was in total darkness. Then some basic house lights came on after Harry Campbell crawled out of the choir loft and switched on as many lights as he could reach. Ann Wade whipped out her flashlight so that Tom could see his music. Mike Minks, David Heimerdinger, and Tim Scheldorf scrambled to determine the cause, and the show went on.

Will Simpson, Director of Music and Organist beginning in June 2006, writes: "It is an honor to be a part of the Boar's Head Festival, which dates back to January 1981 for St. Paul UMC in Louisville and back to the 14th century for the greater church. We carry the torch for a very worthwhile cause, giving our generation a taste of something holy and altogether unique. I can think of no greater thing, of which I have been a part that celebrates Christ's birth and the Epiphany. The Boar's Head Festival requires a corporate memory to exist.

THE CRUCIFER

Cathy Miller had a "show must go on" story to share in her role as crucifer.

On December 29, 2011, I was crucifer in Boar's Head for the first performance. As I was standing backstage waiting with the taper bearers and Laura Bowling, the backstage manager, at the Douglass Boulevard door, I noticed the top of the processional cross was loose and wobbly. I turned it to tighten it and it came off in my hand! Oh my goodness! I said, "Laura! What are we going to do?" There was no time to do anything at all to repair it, so the only choice was for me to hold it together with my hand and do the best I could. The processional cross is very top heavy and it was not easy to stabilize it and hold it with my hand.. The total height of the cross and pole is 72 inches. The cross by itself is 18 inches tall. About half of the weight of the entire brass processional cross is in the upper 25 percent of the cross itself. It was no easy task to hold that top heavy cross manually on the pole! I made it to the stage. Will was at the organ playing and looked up just as I got to the stand, which is far upstage. I took the two pieces apart and held up the cross for him to see before I laid it down on the light control stand. He had a look of surprise on his face to say the least! I then sweated out the entire performance thinking, "Oh my gosh! How am I going to get these two pieces back together and get out of here on the recessional?" (The crucifer comes forward first on the brass fanfare of "O Come All Ye Faithful", through the crowded stage and down the steps to lead the cast on the recessional.)

Fortunately I figured out that I could be concealed behind the minister (our new associate pastor, doing his second performance) to hold the two pieces back together while the choir was singing "Let all Mortal Flesh Keep Silence". David Garvin, the associate, did not realize he had to move aside so that I could make my way to the front of the stage. I whispered, "DAVID! Get out of the way! I'm coming through!" Then he stepped aside, not realizing he needed to move the Sprite too. So now I'm saying, "SPRITE! Move over!" (I blanked out on the name of the poor little gold sprite.) Fortunately there is enough time on the fanfare for the cross to move to front stage. I got there just in time to start moving down the aisle as the choir started singing. I made it down the aisle slowly so as not to jiggle and unbalance the cross, and I handed it off to the prop people as I went through the door. I was absolutely shaking from fear and anxiety. Thank heavens the cross did not separate from the pole during the procession as opposed to happening before the procession started. It could have caused serious damage if it had hit someone on the head! I later wondered what I would have done had it fallen during the procession, even if it only hit the floor. Seems like the only good option would have been to somehow get rid of the pole and just lift high only the cross part without the pole! I wonder if I would have even been able to think to do that! It took quite awhile before I could calm down from the trauma of carrying the cross that night!

THE HERALD

Mark Wells has served as the herald for 30 of the 32 years Boar's Head has been performed from 1981 to 2011. He missed the fourth year because of a move, and 1999 due to Millennium services at his own church. He serves as a church musician himself, currently residing in Battle Creek, Michigan. Mark has traveled back to Louisville each year from wherever he is residing to fill his role. He was originally invited to participate by Michael Beattie.

Mark recalled that the Boar's Head Carol, as it was originally presented to him, had only 6 stanzas. That was not enough to get the entire main procession to the stage, so Michael decided, in the first year, that he would do an organ interlude in addition to the choir's response, as well as a brass fanfare. In the second year Michael decided to delete the organ interlude and instructed Mark to repeat verses as necessary until all the cast was onstage. In the third year Michael had discovered a seventh verse to the carol. These are still used and are repeated as necessary. It can take from 7 to 12 stanzas for the all of the cast to arrive on stage, usually 9 or 10 stanzas. In January 1981 Ray Fore made the scroll with the verses of the Boar's Head Carol used by the herald each year.

Mark remembered that in the tenth year he lost his voice. By the last stanzas his voice was crackly and lasted just long enough, since one hour later he had no voice at all.

The herald has worn three different costumes through the years. The first was used for 9 years and had fewer pieces than later models. In the tenth year Harry Campbell decided to make a new costume. It was gold, black and red and consisted of numerous pieces including a crisscross vest. Harry originally asked Mark to send his measurements, later asked for someone else to obtain additional measurements and finally asked Mark to come for a fitting, at which Harry made additional measurements for a perfect fit. The third and current costume was made in 2004 and Mark reported that he believed this was the last costume that Harry personally sewed. (Harry Campbell left Louisville to live near family in 2005 and died in 2009.)

Having been around since the beginning, Mark has seen many changes. In the first year the waits distributed their candy through the sanctuary on "Sir Christèmas". The second year they entered to "Here We Come Awassailing" and in the third "Ding Dong Merrily on High". Father Christmas was added later and "Sir Christèmas" was then moved to his scene. The waits then began entering the sanctuary on "We Been Awhile A-wandering", which has continued to the present.

Rachel Heimerdinger, who has helped her mother in costumes all her life, writes, "When you see everyone year to year, they're like family. The herald's name is "Herald" for all practical purposes, which he thinks is kind of funny. I remember on Y2K he had to stay home with his church so we had a substitute who didn't fit in either the old costume or the fancy newer one. So the sub got a new costume. Well, when "Herald" got back the next year, he was disappointed because the new costume didn't fit him. So Harry made him a new one. That's one costume where we have two very nice backups, instead of very ratty looking ones."

THE SPRITES

Lindsay Dickinson was the first Yule Log sprite. The Yule Log was originally mounted on a wagon and pulled. However that method was scrapped after the first year because it made the whole thing too low, below the pews, and the audience could not see it. The next year they had the woodsmen carry the Yule Log with the

Yule Log sprite atop. Lindsay didn't ride the log because she was afraid of heights so she rode on her Dad's shoulder. Gretchen Scheldorf recalled her first role was also as Yule Log sprite. She and Lindsay split the role.

Sarah Nettleton Cleary started participating in Boar's Head at age 6 in 1983. She was gold sprite that year. When she was cast in that role her mother was asked, "Does she know how to skip?" Her mother, RoseAnn Wagner, answered, "Well, I don't know. We'll find out." It turned out that Sarah did not know how to skip but received some Boar's Head skipping lessons so that she could fill her role and skip into and out of the sanctuary bearing the light to the world. And of course, all St. Paul pastors need to know how to skip as well, since they skip with the gold sprite as he or she carries the light from the altar to the world.

THE TAPER BEARER

An effort is always made to involve people new to St. Paul with the Boar's Head Festival. Kathy Eads agreed, in 2011, to fill a role in Boar's Head after having seen it for the first time the year before. She was puzzled when the cast letter arrived and it appeared that the line naming the role stated, "taper beaver." Now she knew about the Boar's Head but she did not recall any other animals in the cast. She talked with co-workers and others outside St. Paul about the odd assignment. One offered that maybe it meant "tapir," a boar-like animal. Kathy tried "googling" the term "taper beaver" but came up with nothing. She wondered what her costume might be like! Maybe something with a furry headpiece and big buck teeth?

While talking with a St. Paul member later she mentioned that she did not understand what her role was—taper beaver. The person she was talking to said, "Do you mean 'taper bearer'?" Oh, *taper bearer*.

Kathy had to tell the funny story on herself to the other women in her dressing room at dress rehearsal, accompanied by gales of laughter!

THE BAKER

Les Black played the role of the baker in the first three years of Boar's Head performances. His son, William, was the first baker's assistant and his daughter, Tina, was the second baker's assistant. He shared that he wore a "Pillsbury Doughboy hat" which was appropriate "because I'm short and fat." He also remembered that William, locked his knees, passed out and fell into the first row of pews. Dr. Bob DeWeese was in the congregation and tended to him. This is a well-known and famous Boar's Head story; at least three other people interviewed for this history recounted the tale as well.

THE WAITS

The dance the waits do to "The Twelve Days of Christmas" is always popular with Boar's Head audiences. (It may be noted that a wait is defined as one of a group who serenade for gratuities, especially during the Christmas season.) Martha Jones said she would always send the runner very early to call the "waits" to come up to the narthex in preparation for their entry. One year only a few arrived. When she asked where the rest of them were, the explanation was offered that someone "couldn't get their hat on right and so you'll have to just wait!" She had to explain about "the show must go on" and we CAN'T wait: when it's your time to go on, you go on! She said there were numerous times when she had to go down to the Social Hall and urge the waits to "Hurry! Hurry!"

Peggy Heimerdinger remembered, "We learned early on not to use hard candy for the waits to toss to the audience as they enter the sanctuary. They'd throw it up in the air and hit people. We switched to the soft mint

taffy instead." In the first year, a choreographer was hired to teach the waits' dance. But after seeing it, Peggy realized, "I could do that," and that's how she remembers getting the job. She taught the waits' dance for many years until Sarah Nettleton took over in the late 1990s. They start off with a discussion about why "The Twelve Days of Christmas" is included in the Boar's Head Festival and how it serves as a statement of our Christian faith. (It was once used as a memory device, to recall the four Gospels, the five books of the Law, the six days of creation, the seven gifts of the Holy Spirit and so on.) Sarah noted that, "The basics of the dance remain the same each year, but there are a few days' dance steps that can be changed each year to keep the routine fresh. The girls often suggest the changes and they usually have good ideas." Sarah also enjoys serving as a mentor and adult role model for the teens with whom she works.

Pauletta Matthews and Martha Jones noted that all the little girl Yule Log pages (grade school age), who were waiting to go on next after the waits, would always know the entire "The Twelve Days of Christmas" dance done by the waits. All the young girls in the cast look up to the older girls in the cast and aspire to the day when they will be able to be a "Wait" and do the dance to "The Twelve Days of Christmas" when they reach sixth grade. Martha recalled that one year we had an unusually large number of girls in grades 7-12, and despite double casting we still could not cast 6th grade girls. "You would have thought it was the end of the world" that they could not be waits that year.

Betsy Barber Thrush, who grew up at St. Paul, writes of her memories as a Wait:

I will never look at the chewy peppermint candy the waits hand out the same again. It is fun at Christmas each year to get a few pieces, because I am flooded with the memories of Boar's Head from when I was a teenager.

I remember hiding out in the back narthex watching the procession while waiting for the waits to be called, and running to McDonald's between performances with lots of makeup and my hair all done, but in sweats! (Never in my costume, wink! wink!)

We loved listening to all the guys complain about wearing tights and laughing because the girls didn't have to wear them! (Even my dad had to wear them!)

I had been a wait so long, for many years, and I finally made it from the front (as the smallest) to the back of the group. For a teen it was fun to hang out with friends for several days. It was a fun performance and there was lots of time in between to hang out. It was a great way to finish up Christmas break each year.

Gretchen Scheldorf recalled that one year she had knee surgery as a freshman in high school when she had the role of wait. "I carried an ice pack in my candy basket and used it to ice my knee once I got to the stage and could sit down."

THE WOODSMEN

The woodsmen, or as they are affectionately known, the "Woodheads," earned a reputation for having quite a lot of fun during the festival. Ron Kraus was the "head Woodhead" for many of the early years. He recalled that he got that title because "I carried the head (front end) of the log, so I was the 'head' Woodhead. I don't remember why we called ourselves the Woodheads, though. We had a lot of fun roaming the halls. We were Woodheads! The kids loved to come to our dressing room because we had such fun. We always brought games to play between shows." Ron admitted that stealing food was a Woodhead tradition. "We'd sneak down to the choir room and eat their food. We weren't supposed to be in there." He also admitted that allegations that the woodheads regularly stole snacks from the beefeaters were also true. "We would also leave silly notes in the closets in the classroom used for our dressing room. We left them for the kids to find later." Pauletta and Martha noted that every year, for the last performance, the woodsmen, under the

"leadership" of Ron Kraus, would come up with something silly. When questioned about these allegations, Ron admitted they were all true. One year they showed up with newspaper stuffed in the arms and legs of their costumes so they appeared "beefed up," à la Hans and Franz from *Saturday Night Live*, saying "We just wanna...Pump... You...Up!" Another year Ron had a real chain saw in the back hallway before going on. Pauletta alleged that he fired it up and Ron confirms that "I can't really remember, but I think I started it just for a second and turned it right off." Another year a "Jason mask" appeared and one year a *Courier-Journal* reporter was met with Silly String. Ron stated that the CJ reporter took it all in great fun. "One year one of the kids had a squirt gun and was trying to shoot us with it. Between shows I went home and got two of the big "Super Soaker" style water guns. We went after those kids and I even chased one into the stall in the bathroom and totally drenched him. That was the prank we got into the most trouble over." Harry Campbell apparently was not usually amused by these antics.

One year while serving as a woodsman, Mike Minks was called to perform "other duties as assigned." One of the children of Father Christmas got sick on stage. They were in darkness since the action, and spotlights had moved on to another area of the stage. Mike helped her off to the backstage area where someone could care for her, and then returned in the darkness and cleaned up the mess!

From Pauletta Matthews: "The log (used by the woodsmen in "Deck the Hall" was secured from Camp Kavanaugh (in Crestwood) and hollowed out by my father (Rev. Rual Perkins) and Hal Richards. It has been in use since the first year."

KING WENCESLAS AND HIS PAGE

From 1985 to 2009, Lynn Thompson played the role of King Wenceslas. He recalled that in the first years the role was sung by Carl Gerbrandt, who was a member of the St. Paul choir. Lynn saw the festival for the first time in 1984. When asked why he comes back every year from his home in Illinois, he pointed out that it had just become part of his Christmas tradition. "I have never done anything else as long in one place." He had family in Louisville and combined a holiday visit with them. The only mishap Lynn could recall was that one year he sang the second verse of the carol "Good King Wenceslas" twice. He said Sarah Nettleton, his page, just kept looking at him. She sang her correct verse and then he realized what he'd done.

Lynn recalled that the soloists wore mikes in 1986 when the festival was taped for KET. Through the years he worked with three different jugglers, whose role is to entertain King W, as he is affectionately known.

Alice Abbott was the first King Wenceslas page. She did the role as a sophomore and junior in high school. She wore a gold lamé sheath with cummerbund. The second year the costumers cut the sheath to above her knee. Someone in the audience complained that, because of her muscular runner's legs, she looked too much like a girl to effectively do the role. The next year Troy Lambert was the page. Dale McAdams followed him, and then Caroline Campbell did the role for a number of years. Alice reprised the role later for a few years. Alice was page for Donn Everette-Graham and then Carl Gerbrandt as King W. Both were opera singers and mentored her to really "milk" the role. "I did a lot of acting and interacted quite a bit with the juggler," she recalls.

Another thing Alice remembered is that "We'd have a "contest" (among the cast members) to guess who would lock their knees and pass out onstage. Mr. Campbell had a lot of rules about how to act when you were on stage. He was very strict. You did not move a muscle! There were just certain things you didn't do. We had to stand perfectly still, and I guess people just locked their knees and went down. The year I was a wait, a girl was about to faint while we were kneeling. I held her up the whole time. We kids knew though, even at that age, that the Boar's Head Festival was something pretty special."

Sarah Nettleton Cleary wanted to be King W's page from her earliest years in the cast, a role she has filled since 1997. As a six-year-old child she could tell that the role was sung by a girl (Caroline Campbell, daughter of Harry Campbell, and Alice Abbott sang the role for numerous years before her) Sarah went home and asked, "How old do you have to be to do that?" She filled other roles such as the cook's apprentice, Yule Log page, youth of Father Christmas, wait and taper bearer, but calls King W's page her "dream role."

FATHER CHRISTMAS

Tom Sears was the first Father Christmas when the role was created in 1985. The costume, wig, and beard were fitted for him. Tom remembers that Ken Peters paid for the wig and beard, which were not inexpensive. The first year Father Christmas did not have youth of Father Christmas with him. He entered the festival with the woodsmen during "Deck the Hall." The youth of Father Christmas were added the next year and they all came in to "Sir Christèmas" as they have done ever since. At the end of his part, when he reached the stage, Tom would toss an apple to someone up in the choir stalls. Later his part was changed to include gathering the children around, pulling out the big Bible and reading the Christmas story to them. The perfect segue occurs as the lights go down on Father Christmas and the youth, and they come up on the shepherds who reenact the sequence in the story read to the children.

As they come down the aisle, Father Christmas reaches into his bag to get fruit to give to the children. They in turn pass it out to the congregation. Tom recalls the year he reached into his bag to retrieve fruit when he ran into a dried-up orange left over from the previous year's festival.

Director, Janet Rittenhouse was amazed by how the youth of Father Christmas were able to improvise in a recent year. Father Christmas missed his cue and therefore was not in the narthex when it was time for him and the youth of Father Christmas to go on, to the strains of "Sir Christèmas". Janet proudly recalled that, at the last moment, the group of kids went on alone, created new lines impromptu to fit their circumstance, passed out their gifts, made it to the stage and pulled out the huge, heavy Bible that Father Christmas usually brings out of the bag, opened it up and began reading, just as is called for in the vignette.

THE SHEPHERDS

Ray Fore performed as a shepherd for several years. He remembers that the adult shepherds had the opportunity to form relationships with some "great kids" who played the role as "Shepherd Boy." "We would bring games to play between shows and we could hardly wait to get back upstairs after the show to continue our game. I also got to serve as "Friend in Faith" to some of them a couple years later when they were in the Confirmation class."

From Chris Morris, longtime shepherd, "I have been in Boar's Head for almost 30 years and a shepherd for most of it. As an adult, my stories are pretty lame! The main story from a shepherd's point of view is the amount of clothing or lack thereof, that is worn under those burlap bags! Since we are close to the end of the show each year, there is always someone that pushes it too far on being there just in the nick of time. I can't count how many times we have had to grab innocent church members at the last moment to become a shepherd and play along with us to fill in a spot! Brian Grieb once happened to be standing in the hall and became a shepherd with one minute to spare. It is also a battle standing up there with Kevin Bowling. There is always leg hair pulling or slight nudging going on when no one is able to escape!!

Rachel Heimerdinger recalled, "One of the years the shepherd dancer was sick/absent. Luckily someone talked Lydia Rubino into doing the role at the last minute. She tossed on the robe and Janet (the director) was explaining what she needed to do. I was working on her hands and feet, trying to get the nail polish off, while Lydia was standing there looking a bit shell-shocked (she did wonderfully)."

THE KINGS

Jim Barnard has sung the role of the first king since the beginning, with the exception of 4 years spread throughout. He was a soloist in the St. Paul Chancel Choir until 1978 when he moved out of town. When casting the first festival, Michael Beattie called Jim to invite him to participate. Jim taught at Fort Knox and had the Christmas period off from work. He said he really didn't have too much idea what the Boar's Head and Yule Log Festival was all about. One year, Jim recalls, during "Let All Mortal Flesh Keep Silence" he began to feel faint at the point when the cast stands up. He slowly sat back down on stage. He said that Bob Wade motioned to him from the choir loft area to come toward him. After Jim crawled across the stage, Bob helped him out the "trap door" from the choir loft. Another year he had laryngitis the day before dress rehearsal and feared he would not be able to sing the part. He called Michael to suggest a replacement, but Michael really wanted him to do it. By dress rehearsal Jim had only a one-octave range. Michael transposed the music down one or one and a half steps to fit Jim's one octave. He of course had no idea that 32 years after it began he would still be participating in the Boar's Head Festival. When asked why he has continued to come back all these years he said, "Well, it is just a nice end to the Christmas season."

Jim Rittenhouse has sung the role of the third king since 1995. He recalls one time when the second king, Lewis Washington was delayed in traffic. It was almost time for their entrance. Jim Barnard and Jim Rittenhouse were trying to figure out if there was a way for the two of them to sing all three king parts in Lewis's absence. Fortunately Lewis arrived "just in the nick of time. They (backstage helpers) were throwing things (costume) on him."

Jim also reports that he never knows what he might find in the decanter that he carries as his "gift." One time some backstage prankster had put a glow stick inside. Another time a small stuffed bear was lodged in the opening. When he tried to remove it, he discovered it had a squeaker in it! A statement from one of the shepherds, Chris Morris, partially explains who might be responsible for such antics, "As we go on right before the kings - I have placed glow sticks, bread, and paper in Jim's "pitcher," the gift that he places at the feet of baby Jesus! Usually he finds it before he goes on, but this year "someone," not me, used dry ice and you could see the outside of his brass pitcher almost frozen!"

Michael Beattie always included a black wise man/king, since tradition has it that one was Nubian. This tradition has continued throughout the years.

THE BOAR'S HEAD T-SHIRT

Pauletta Matthews and Martha Jones were the creators of the first Boar's Head T-shirt. "We used to walk in Seneca Park after we dropped the kids at school. At that time David Letterman had started his "Top Ten" list and we took off on that. We decided that we needed a Boar's Head Top Ten." Brad Matthews designed the "Really Pig Show" logo shown on the front of the T-shirt, and the back bore the Top Ten.

Top Ten Quotes from the Boar's Head Festival

Pauletta Matthews and Martha Jones

1. This job requires making just a "few key phone calls."
2. Sewing this year amounts to a few hems and a little mending.

3. Don't worry: Martha and Pauletta will tell you exactly when to go in.
4. Child care during the performances is really easy!
5. The waits are on NOW!!!
6. The woodsmen are adult roles.
7. Since we already know the music, we probably won't have to rehearse too much.
8. Harry won't care if we make a few changes.
9. The set practically builds itself.
10. These tights are "one size fits all."

By the way, what is "bread and slaw and dominoes" and where is "my dog, Smithers"?

It could be noted for those who do not remember the T-shirt, the last line references sometimes misunderstood lines sung by the choir during the procession ("Reddens laudus domino") and by King Wenscelas ("Bring me flesh and bring me wine/bring me pine logs hither.")

STORIES OF GUESTS AT BOAR'S HEAD

Sandra Dickinson ushers at Boar's Head performances now and she related that recently she happened to speak with an early comer who said he had attended St. Paul 40 years before and had not been back until this visit for Boar's Head. He was greatly moved and she could not help but acknowledge that in instances like these, the performance can be quite an outreach and ministry in the audience.

About 2007 Pat Miller was taking tickets in the dining room. A nice-looking man came in about an hour or an hour and a half before the dinner. He told her that he'd just been transferred to Louisville, his family was not here yet, and he'd been out walking on Bardstown Road. He saw the sign for the Boar's Head dinner and festival and came in to see if he could buy a ticket for dinner. Pat had to inform him that the dinner was sold out. She told him that we often have last minute cancellations, and that if he'd come back 15 minutes before the dinner perhaps she'd be able to seat him.

He came back as instructed and unfortunately she had to inform him that so far there'd been no cancellations. Just then another guest arrived and said that 2 of their party of 6 had been unable to attend. The man was still standing close by and Pat said to the woman, "You need to talk to this gentleman right here. He'd like to buy a dinner ticket." The guest pulled a ticket out of her envelope and offered it to the man. He said, "What do I owe you?" She said, "Oh you don't owe us anything. The ticket is paid for and we are delighted to have you join our table."

After dinner the man came back to Pat and offered her a \$50 bill as a donation to St. Paul. She told him that after the festival the beefeaters would be at the doors to accept a freewill offering, and he could give it then if he liked.

Pat counts the cash donations on January 2. When she counted the money that year, sure enough, there was a \$50 bill in the plate. She also reported that the next year the man came back with his family to attend the

dinner and festival. He told her, "You were all so nice to me last year, and I loved the dinner and performance so much, this year I've brought my whole family."

In 2011 a woman arrived for dinner a little late. She said her husband was coming but was on a walker. She told Pat that they'd been coming to the dinner and festival for 20 years. Their 59th wedding anniversary was two days before, but they'd been unable to celebrate due to his illness. The woman told Pat that due to his condition he would not be able to sit through the festival this year. However, when trying to come up with an anniversary celebration she told her husband that she thought the perfect evening would be that they come to the Boar's Head dinner as they always had.

Molly and Don Brewer have been attending the Boar's Head Festival every year since about 2003. They had not heard of it before that. Molly knew Frank Bayens, who was in charge of the dinner at that time. He told her he had to take a day off from work to "cook for the Boar's Head Festival." Her reply was, "You have to cook for WHAT? What is a Boar's Head Festival"? He explained that it was a medieval Christmas celebration and included an authentic dinner as well.

Being interested in that time period, she and Don attended, not knowing just what to expect or what it was all about. They enjoyed the evening immensely, and on the way home they agreed that this would be a fun event to attend in costume. "In their past lives" they'd had some interest in theater, costumes, and the medieval period. Don said, "We both enjoy the pageantry and celebration, and we thought costumes would be a nice addition to the event."

Beginning the next year they began to buy a whole table for the dinner and to invite various friends and family to attend with them. All are encouraged to dress in costume. Don comes dressed as "Brother Tacitus," Latin for silent, and he does not speak. Molly comes dressed as his sister, a housewife. Her costume consists of shoes, a chemise, skirt, and weskit. Don described the weskit as a "medieval backpack," as it served multiple purposes for women of the day. It could be worn around the shoulders or waist, as a head covering or to carry items like apples. Her headpiece is a "wimple" and is similar to those worn by nuns of the time period. Molly stated that her costume is of English origin from 1300 to 1450.

Molly has a couple of medieval ladies' dresses that started out as Halloween costumes but now are in the "Boar's Head closet." She loans them to their guests. Don has a couple of long, heavy shirts that resemble tunics that he loans to their male guests. They agreed that their friends and families are good sports, and Molly pointed out that they are usually willing to dress up if they know they are getting a good complimentary meal plus a wonderful Christmas celebration.

One year the Brewers had an unused ticket in their party and invited a gentleman who had come in shortly before dinner wanting to buy a ticket. (See the story above recounted by Pat Miller about this same gentleman.) The dinner was sold out, but he happened to be there when Molly was advising the dining room hostess of their vacancy, and they invited him to join them. Don recalled, "We were delighted to be able to accommodate him. In medieval times people met many strangers and travellers." Molly pointed out that "Hospitality was a prime virtue. There were no hotels or places for travellers to stay. Convents and monasteries had a legal and religious obligation to provide hospitality. The residents of most castles and homes would provide shelter for a weary traveller. We think hospitality is in keeping with the feeling and intent of the Boar's Head Festival. We often try to invite folks to join us who perhaps need a little TLC that year."

She said, "We are grateful to the church for putting on the Boar's Head Festival. It's just a wonderful way to end the season." Don said, "We'll keep coming, as long as we're vertical!"

We conclude with the following testimonial by Marielon T. Ratliff, former alto section leader and soloist in the St. Paul Chancel Choir, dated March 4, 2006

WHAT THE BOARS HEAD AND YULE LOG FESTIVAL AT ST. PAUL CHURCH MEANS TO ME

Singing in the Boar's Head our first Christmas at St. Paul in 1990 was an unforgettable experience! I loved the music, the pageantry, the costumes, the excitement, the feeling of camaraderie shared by all the church members, and above all, the spiritual significance underlying the entire service. I especially remember being thrilled almost to the point of tears by the bagpipes- a reaction that I continue to have each year, service after service. Various choir members tried to explain it all to me prior to that first service, but it had to be actually experienced to be truly assimilated.

A few years later, when my son, Tolly, was six, he was chosen to be the Yule Log sprite. I will forever carry in my heart the picture of his big grin as he was carried around the church, hanging on to the log for dear life with one hand and waving to the congregation with the other.

In August of 1997 we moved to Texas. That year, Christmas simply was not Christmas for me without the Boar's Head. We all missed it so much that I wrote to Tom Goetz, asking if we could come back the next year to be in it. He most graciously agreed, so all of us have looked forward each year since then to returning to Louisville and being a part of this wonderful Christmas tradition.

My daughter, Zanna, enjoyed being part of Father Christmas's entourage. During the past few years, she has been a wait and has looked forward to dancing with the others each year. Through the years, Tolly has been a member of the Plum Pudding company, the Boar's Head company, the woodsmen, and the shepherds. One year he was even a befeater for one service.

I have been asked many times by many people why I travel over 500 miles every year to be in a Christmas pageant. People who have never experienced the Boar's Head at St. Paul have trouble understanding the attraction. It is the warmth of the greetings and getting to renew old acquaintances and friendships each year. It is the continuity of a highly meaningful tradition carried on from year to year. It is the colorful costumes, the lights, the brass players, the bagpipes, the stained glass windows, and the entire atmosphere, which permeates everything. It is attending the dinner each year, sometimes alone, sometimes with family and friends. It is the wonderful music and the opportunity to sing with the best church choir in the world. It is my appreciation for all the effort and hard work put in by so many who tirelessly give of their time, talents, and elbow grease, year after year--to hang lights, sew costumes, cook, serve dinners, rehearse the cast, rearrange work schedules so they can sing all the services, learn their parts, stand under hot lights, promote the festivals, and direct people where to go. It is seeing the expressions on the faces of people in the congregation who are obviously attending their first performance. It is the religious significance of the light of Christ being carried to a hurting world. It is the juxtaposition of secular and sacred into one fantastic whole. It is the aesthetic experiences as a whole--of sound, light, color, movement, and pageantry. It is the way I myself am renewed spiritually each time I sing a performance. It is all of these things mixed up together, intermingled, with certain aspects changing from year to year, and yet with a steadfast consistency holding it all together. From the first note of "The Boar's Head Carol" to the sound of the bells on the gold sprite as she/he skips down the aisle, the Boar's Head and Yule Log Festival is a magical, enchanting, and transforming experience.

For me, Boar's Head truly does "make Christmas"! I will be forever grateful to Michael Beattie, Tom Goetz, and all the others at St. Paul who have made this Christmas tradition so special, not only for our family but for so many others. I am quite sure that my family and I are not the only ones for whom "Christmas is simply not Christmas" without the Boar's Head!