



# Serpent Newsletter

P.O. Box 954 Mundelein, Illinois 60060 USA

Newsletter for Serpent Enthusiasts

April 1, 2004

## A Note From the Editor

There are just a few things to take care of before getting to the meat of this issue. First, we are still very low on funds, so I call on all readers who have not donated recently to send in a modest check (generous ones will not be turned away!)

Keith Rogers of the serpent making part of Christopher Monk Instruments has sent in his new phone and fax number, changed since his move from London to the countryside. Refer to the Getting Serpents section of this newsletter.

Drake Mabry has submitted a set of his serpent haikus for your reading pleasure. They are scattered throughout this edition. Those with names are inspired by those people or are dedicated to them. Enjoy!

Paul Schmidt

*D natural*

*a smile*

*E flat*

*D natural*

*raise a finger*

*D natural*

## New Materials

- *TubaTubaTu*, CD recording featuring Michel Godard on tuba and serpent and Dave Barger on tuba and sackbut, with Luciano Biondini on accordion, and Kenwood Dennard on drums. Enja # CD 9148-2, obtained from Amazon France ([amazon.fr](http://amazon.fr))

This recording is the new collaboration between tuba virtuosi Michel Godard and Dave Barger. Godard is well known to serpentists, and Barger played tuba and trombone with Blood, Sweat and Tears for nearly a decade, and is an equally fascinating player. After first putting their talents together on the CD *TubaTuba* (Enja # CD 9133-2), they have returned to the studio, joined by accordionist extraordinaire Luciano Biondini and jazz drumset fixture Kenwood Dennard.

With the exception of a couple of tracks that include Godard's serpent and Barger's sackbut, the rest of the recording features them on their CC and EE-flat tubas, respectively, and always as a duet. The selections are witty and full of whimsy, each seemingly more entertaining than the last. Barger has contributed his compositional skills to six tracks, *Owww*, *Clara C*, *Pulteney Bridge*, *Old Town*, *G-Dance*, and *45th*, and these feature relatively traditional improvisational conversations between the two tubas. Godard's more eclectic compositions include *Passamezzo*, *Murmure*, *Chiacona* and *Kardamone*. In addition, there is the traditional tune *Sweet Georgia Brown* and a single track *Choro Loco* by Biondini. Barger growls, Godard wails, and the accordion sounds at times like a pipe organ. *Murmure* and *Old Town* are the tracks that include serpent. Highly recommended.

- *Multiple Instruments*, LP recording featuring multi-instrumentalist Scott Robinson with Klaus Suonsari on drums, Niels Lan Doky on piano, and Ira Coleman on bass. MultiJazz # MJ 101, obtained from Scott Robinson, 210 Elm Ave., Teaneck, NJ 07666.

This is an older recording that has recently come to the surface, and while obscure, it is a worthwhile album and a treat for listeners who have interest in traditional jazz played on unusual instruments. At this time it is available in used record stores and directly from the artist; write for price and availability. Robinson plays a great variety of horns with a high level of competence, and quite a few more at a level high enough to be useful. For this record, he uses ophicleide along with double-belled euphonium and normaphon for a single track *If I Were A Bell*. Through alternation and multi-tracking with his backup players, he also plays trumpet, saxophones, cornet, clarinet, trombone, tuba, banjo, drums, recorders, piccolo, organ pipes, bombarde, mellophone, French horn, posthorn, helicon, slide trumpet and Highland bagpipes. Tracks include *Sure As You're Born*, *Ben* (dedicated to Ben Webster), *I'm Coming Virginia*, *If I Were A Bell*, *Muskrat Ramble*, *Way Down Yonder In New Orleans*, *New, Blue and Sentimental*, and *Survival On Venus*. Not a great ophicleide recording, but a very nice jazz one.

Scott has written to say that he has a new CD coming out soon which also features serpent and/or ophicleide. A copy has been ordered, so more on this when it becomes available.

- *Ghosts and Lovers*, CD recording featuring The Mellstock Band with Phil Humphries on serpent. Serpent Press # SER007, obtained from the band via the order form on their website <[www.mellstockband.com](http://www.mellstockband.com)>

The Mellstock Band's new recording *Ghosts and Lovers* is a presentation for posterity of their recent show, exploring a wide repertoire of songs involving love and the supernatural and drawn from the English tradition. As the album subtitle indicates, here are "Shocking Stories, Wicked Songs & Wild Tunes, Tales of Dread and Delight..." The members of the band use both original village band arrangements and their own more radical reworkings using the traditional as a jumping-off point. Instruments from Thomas Hardy's time are used, including concertina, fiddle, early clarinet, saxophone (!), serpent, ophicleide, early oboe, cor Anglais, and voices. This is apparently the first of the Mellstock recordings to include Phil's use of ophicleide in addition to his usual serpent.

The tracks are too numerous to list here, but the recording is enjoyable and as a recording with lots of serpent and ophicleide, it is worth adding to your collection.

- *Godzilla Jazz*, CD recording featuring Jack Walrath, Art Baron, Britt Woodman, Bill Bickford, Lindsey Horner and Cecil Brooks III. King Records # KICJ 345, obtained from Jack Walrath, 400 W. 43rd St. Apt. 37D, New York, NY 10036



*Ralph Dudgeon playing the keyed bugle during a performance in upstate New York*

Here is an off-beat recording; it was suggested by Scott Robinson (see review above), and is by his friend Jack Walrath. It is a traditional jazz (with some avant-garde as well) treatment of themes and ideas from the Godzilla films. The recording's literature is entirely in Japanese, so further details are unclear. The track titles are only partially helpful; *King Kong vs Godzilla*, *Ghidrah*, *the Three-Headed Monster*, *The Return of King Kong*, *Mothra vs Godzilla*, *Rodan*, *Godzilla*, *Bottom of the Sea*, and *Raveged Empire / The End of Godzilla*. Information has come in to indicate that *Rodan* is the only track with serpent, playing free-form jazz against recorders in the middle of the tune. Walrath plays trumpet, hatchet, conch, and "the long metal tube with the hole in the end". Baron plays trombone, didjerido, Tibetan singing bowl, recorders, serpent and hose-bone. Other instruments include trombone, guitars, cuica, bass, bass clarinet, drums, spinning hose and Chinese opera cymbals. Not a very useful serpent recording, but worthwhile as interesting jazz.

- *And Now the News.....*, short story by Theodore Sturgeon, part of the book of the same title, volume 9 of the complete stories by the author. Obtained from the public library.

Theodore Sturgeon, well known as a writer of short fiction, science oriented and otherwise, apparently became infatuated with the ophicleide at some point in his career, and it figures heavily in this little piece about a man who goes quietly nuts after his wife declares war on his

obsession with the daily news. Many people have no doubt read this story and forgotten it, but thanks to a letter from Scott Robinson, this reviewer is reminded of its focus on the ophicleide. Indeed, when a psychiatrist is sent into the wilderness to talk him down and bring him back to civilization, the man is living peacefully in his shack, playing the instrument in his birthday suit. The author writes many a luxurious and colorful descriptive passage centered on the horn and its characteristics. Although exaggerated to the point that one wonders if Sturgeon ever actually heard one played, it's clear that the horn's peculiar attraction is all that keeps the man from going postal on the populace. A brief excerpt....

*The sound the psychiatrist heard was "sort of like music, but like no music currently heard on this or any other planet. It was a solo voice, bass, with muscles.....the low tones were like the speech of these mountains themselves, big as the sky, hot, and more natural than anything ought to be, basic as a bear's fang.....He was sitting under a parched, wind-warped Engelmann spruce. He was barefoot up to his armpits.....with a hat the shape of one of those Boy Scout tents when one of the Boy Scouts has left the pole at home. And he was playing, or anyway practicing, the ophicleide, and on his shoulders was a little moss of spruce needles, a small shower of which descended from the tree every time he hit on or under the low B-flat. Only a mouse trapped inside a tuba during band practice can know precisely what it's like to stand that close to an operating ophicleide." The protagonists's "real name is concealed, his home town cloaked, and his occupation disguised, and dammit it really was a twelve-keyed, 1824-era, 50-inch, obsolete brass ophicleide."*

Makes one look at their ophi in the corner with a bit more respect.

- *The Fluegelhorn (Das Flügelhorn)*, hardcover book by Ralph Dudgeon and Franz Streitwieser, first edition 2004, published by PPV-Medien GmbH, Edition Bochinsky, ISBN 3-932275-83-7. Submitted by the publisher, but available from bookstores and online (e.g. <www.amazon.de>). For more information, see <www.ppvmedien.de>, or email info@ppvmedien.de

Here is a beautiful new volume by two trumpet experts, both intimately familiar with the fine collection of trumpets at The Streitwieser Collection in Musikinstrumentenmuseum, Schloss Kremsegg, Austria. This collection, assembled by Streitwieser and cataloged by Dudgeon, has been examined here in its subset of instruments that are trumpet sized and conical bored, all classified here as fluegelhorns. These include the valveless instrument, the keyed version (keyed bugles) and valved varieties.

Dudgeon is well known to serpentists and ophicleidists as one of the world's leading players of the keyed bugle, and Streitwieser for many years held principle trumpet positions in European orchestras, followed by a long period in the States, where he displayed his collection in the trumpet museum of Pottstown, Pennsylvania. Between them, they explain the evolution of this family of instruments, from early forms such as the half-moon signal horn, the Italian flicorni, the Clarinhorns, and the above mentioned and better known variants.

The book has 252 pages with over 200 full color photographs and other illustrations. The text is in German and simultaneous English; the authors have between them command of both languages, so neither version appears to be a translation of the other (although the English is by Dudgeon and the German by Streitwieser); both are well done and clearly written. It should be noted that Herbert Heyde also collaborated on the book, being involved with instrument measurements and some of the text. The instrument photos by Petra Schramböhrer are exceptional in their clarity and beauty. This book is recommended for anyone with an interest in brass instruments and their history.

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## Getting Serpents

Here is the list of Serpent makers who have made themselves known to us. Both Monk and Harding instruments are available through dealers, and makers will deal directly with individual customers.

Christopher Monk  
Instruments  
(Keith & Kathryn Rogers)  
Perkwood  
Station Road  
Yaxham  
Norfolk NR19 1RD  
England

**NEW!**

Phone: +44 (0)1362 691198  
www.jeremywest.co.uk/cmi.html  
<ktwoagain@btopenworld.com>

(serpents & historical oboes)

[ for cornetts, contact Jeremy West  
at <j.west@ic.ac.uk> ]

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David Harding  
56 Netherton Road  
Appleton  
ABINGDON  
Oxon. OX13 5JZ  
England

Phone: +44 (0)1865 863673

● *Build your own instruments from plans via* <www.serpentwebsite.com>

Robb Stewart Brass Instruments  
140 E. Santa Clara St. #18  
Arcadia, CA 91006  
USA

Phone: 626-447-1904  
<oldbrass@altrionet.com>

**NEW!**

(ophicleides, metal serpents, bass horns)

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Nicholas Perry  
20 Queen Street  
St. Albans  
Hertfordshire AL3 4PJ  
England

Phone: +44 (0)1727 866080

(early cimbassos, bass horns)

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Derek Farnell  
82 Crumpsall Lane  
Manchester M8 5SG  
England

Phone: +44 (0)1617 407778  
(ophicleides)

*wood and leather*

*flesh and bones*

*the warmth of the soul*

(Doug Yeo)

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## Where Serpents Gather

- In July of 2003, David Loucky performed on ophicleide in a duet with harpist Virginia Crumb, as part of the New Hampshire Music Festival. They played Ravel's *Pavane for a Dead Princess*, as part of the festival's chamber music series. A sound file of this performance is supposed to be available for listening at [www.mtsu.edu/~music/index.html](http://www.mtsu.edu/~music/index.html), although at the time of this writing the link was not working.

- In the near miss category, Heiko Krabbe writes "I was asked to play in a performance of Mendelssohn's *Paulus* last autumn. I found it to be too difficult to play on a keyless church serpent with only two weeks to practice, because it is quite fast and keys like E major would not tune very well. So I turned down that opportunity.....I regularly take part in a course on Renaissance music in Fürsteneck, Germany. There are about 40 instrumentalists (viol, cornetto, sackbuts, shawms, dulcian, etc.) and singers, and we do pieces with 4 choruses, where I play the bass line."

- On October 25, 2003, Doug Yeo joined The South Dakota Symphony at Sioux Falls' Washington Pavilion of Arts and Sciences, for a performance of Proctor's *Concerto for Serpent*. Simon Proctor, visiting in Chicago with Paul Schmidt and John Weber, made the drive to South Dakota to be present for the performance. Playing to a capacity audience in the large modern hall, the orchestra opened with *Roman Carnival Overture* by Berlioz, and the overture to Rossini's *La Gazza Ladra*. Next came the *Serpent Concerto*, with guest director Peter Rubardt and soloist Yeo taking the stage. The concerto was clearly the focus of the orchestral selections on the program, and the large audience was very receptive. The concert closed with local folk group "Acoustic Christmas" performing favorite selections. Simon, Paul and Doug had the opportunity to visit extensively before and after the concert, and Doug finally got to see how well the Squarpent, Box-O-Cleide and "Patrick" the Contrabass Squarpent, brought along for the occasion, played. While in the area, Simon was also able to spend a few hours on the return trip, visiting the National Music Museum (Shrine to Music Museum).

- A few weeks after his Chicago and South Dakota visit, Simon Proctor returned to the States to provide moral

support for two performances of his *Concerto for Keyed Bugle*. Two different orchestras in upstate New York performed the piece, with Ralph Dudgeon soloist. Simon also performed Addinsell's *Warsaw Concerto* on piano for these concerts.

- Australian serpentist/ophicleideist Sue Bradley writes that she has been booked to play ophicleide this year in a performance of Mendelssohn's *Elijah*. She has previously played tuba, ophicleide and cimbalon for other performances with the same orchestra, and is working on getting them to do the Proctor *Serpent Concerto* with her in 2005. In 2003, Sue played her ophicleide in what was to be only the second performance of *Euterpe*, written by Charles Edward Horsley in the late 19th century. Horsley studied with Hauptman and Mendelssohn, then spent his career in England, Melbourne and New York. *Euterpe* was first performed in the Melbourne Town Hall in 1870, and it's second performance took place now 133 years later in the same hall. The manuscript is owned by the Royal Melbourne Philharmonic Choir, as the piece was written for them, and they performed in the recent revival. Sue writes that the ophicleide part is fairly simple, and usually doubles the bass trombone. There is considerable evidence to suggest that Sue's instrument in C, marked Thomas Stanley and likely made by C.J. Sax, was the same one used for the



*Paul Horner with his copy of the Squarpent*

piece's premiere. The instrument spent most of the time since in the hands of the Essendon Brass Band.

- The Berlioz Historical Brass gave it's Boston debut with a concert on October 19, 2003, in King's Chapel, with the chapel's choir and organist directed by Heinrich Christensen. Titled *Berlioz, Before and Beyond*, the program included selected works spanning the period surrounding the height of Berlioz's career. Works by Cherubini, Du Mont, Roze, Handel and Alexandre Hardy comprised the first section, excerpts from the Berlioz *Messe Solennelle* made up the middle, and the program closed with *Les Mots de Berlioz* by Clifford Bevan. Many of these pieces had previously been performed by this group, with a different choir, as part of Doug Yeo's CD *Le Monde du Serpent*, reviewed in the previous issue of this newsletter. The group consisted of Jay Krush (ophicleide), Ben Peck (buccin), Doug Yeo (serpent) and Suzanne Nelsen (bassoon). This concert was also the world premiere performance of the Bevan selection.

- On November 16, 2003, Bob Pallansch of Falls Church, Virginia, and Robert Wagenknecht of Chesterfield County, Virginia, played the two ophicleide parts in *Symphonie Fantastique* by Hector Berlioz with the Friday Morning Music Club Orchestra. The concert was held in the Bradley Hills Presbyterian Church in Bethesda, Maryland, with Sylvia Alimena, the orchestra's Music Director and Conductor, on the podium. Bob Pallansch is the regular tuba player in the group, which is made up of mostly professional and retired professional musicians from the Washington, D.C. area. He has played ophicleide with this group before, but two ophicleides was thought to be a first for any orchestra appearing around Washington in recent times. The audience was large and appreciative. Bob and Robert were asked by the conductor to give a demonstration of the instruments at the beginning of the second half of the concert, before the Berlioz was played. The sound of the *Dies Irae* on ophicleides gives the piece a raw quality which is lost when performed on modern tubas. The ophicleide performance was later described by an appreciative listener as the most evil sound he had ever heard!

- Doug Yeo will perform Drake Mabry's *Quatre Tanka*, for serpent and soprano, at Tanglewood on July 10, 2004. The performance will be part of a Prelude Concert in the Seiji Ozawa Hall, at 6:00 PM.

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*the serpent*

*after all these centuries*

*plays the blues*

(Michel Godard)

## About the Organization

The Serpent Newsletter is distributed according to two regions, each with its own representative. All financial contributions and new subscriptions should be sent to the proper regional representative. Announcements, editorial items, comments and photographs should be sent to the editorial address.

*(United Kingdom & European continent)*

Nigel Nathan  
Boswedden House  
Cape Cornwall  
St. Just-in-Penwith  
PENZANCE  
Cornwall TR19 7NJ  
England

Phone: +44 (0)1736 787683  
Fax: +44 (0)1736 788733  
email:  
<serpents@boswedden.org.uk>

*(USA, Canada, other countries, Editor, Treasurer)*

Paul Schmidt, editor  
Dick George, treasurer

Serpent Newsletter  
P.O. Box 954  
Mundelein, IL 60060  
USA

editorial fax: 847-356-7865  
email:  
<ocleide@earthlink.net>  
webpage:  
<www.serpentwebsite.com>

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## Workshops

- The Historic Brass Society's 20th annual Early Brass Festival will take place this year from July 23 through the 25, hosted by Oberlin College in Ohio. As usual, there will be ample opportunity for players of serpent and ophicleide to get together. For more information, go to the HBS website <www.historicbrass.org>, or write to Historic Brass Society, 148 W. 23rd St. #5F, New York, NY 10011.

- A five day brass band workshop, *Redeeming Brass VIII* will be held in historic Norris, Tennessee, starting Saturday, October 2 and ending Wednesday the 6th. The symposium-like event has been successfully held for the past six years, and each workshop has attracted players and scholars. This year it will include a combination of lectures, mini recitals and rehearsals of brass band music, including demonstrations of ophicleides and serpents as the forerunners of the modern instruments being played by workshop participants. Besides the demonstrations, serpent and ophicleide players will have daily sessions for their own benefit. There will be opportunities for coached small

ensemble playing as well as visits to instrument makers and museums in the Knoxville area. This year's event will also include demonstrations of music from the early Appalachian region as it existed a century ago. The workshop is organized by Clinch River Brasses under the supervision of Lloyd Farrar, retired musicologist and tubist/serpentist. Brass band sessions will be directed by Indianapolis conductor Dr. Charles Conrad. Accommodations will be available at about \$50 per day (double occupancy) plus a modest workshop fee to cover expenses. For more information, call Lloyd at 865-494-8869, or write to PO Box 637, Norris TN 37828.

● Squarepents at the Bate, *by Andy Lamb*

The Bate Collection of Musical Instruments at the Faculty of Music of the University of Oxford, along with all its other historical musical instruments, boasts a fine collection of serpents, ophicleides and other lip-reed bass horns.

At the start of the new academic year in 2003 a small but determined band of budding luthiers gathered for a new evening class in musical instrument making. The Bate has a small workshop facility, which shares space with the Museum Assistant's office, the conservation area, the education handling collection and the exhibition mount-making space. Ideal for running an evening class.

The class is part of the new program of events at the Bate, which continues a long tradition of community and local evening classes.

It was decided that the first project should be one that challenged the participants while not actually scaring them to death. It was to be a lead-in for absolute beginners, which would introduce them to some basic handcraft skills and musical instrument making processes. For these purposes, the Squarepent project could not be better. The critical path is immediately apparent and, all along the schedule, the students are aware of what they are doing, why they are doing it and what process will be coming up next. For many instrument-making projects this is not the case and students can easily become confused and disappointed.

On the first night, the 1/4 inch ply was delivered from a local timber merchant (at no discount) and we were all ready to go straight away. The Bate has an old chest containing some very eminent and venerable tools, which paved the way for the participants to decide to start procuring their own equipment as soon as possible.

The first evening was completely taken up with cutting blanks. None of the students had ever set hands on any woodworking tools before, so the use of saws and drills was

a complete novelty. Other new experiences included "Measuring", "Marking out" and "Leaving enough space for the thickness of the saw blade". Unremarkably, everyone quickly got the hang of things and the workshop soon resembled one of those Northumbrian sword dances with all the folk bobbing and weaving with long strips of wood. Pure poetry in motion.

It was important for the course that the participants should be able to obtain tools and materials from easy and obvious sources. One of the difficulties that other beginners encounter is the immediate need to obtain specialist supplies that may only be obtainable from an obscure source. For the benefit of the Bate programme, it was decided that new participants be led into this gently. The Squarepent Project allowed them the breathing space to decide what their next project should be and where they might procure materials while still being able to get on with learning new skills.

Another facet of the course was that participants might be allowed to modify designs to suit themselves. Thus, while one student faithfully followed the instructions from the Serpent Website, another decided to use a "Stitch and Glue" construction while a third just followed her nose to see where things led her.

One of the good things about working inside a collection of musical instruments was that we could all compare our own efforts with the historical instruments. A survey of the display instruments showed us that the Squarepent was part of a wider spectrum of construction techniques. We found a number of instruments had been made wholly or partially in faceted sections. A construction manner reminiscent of the squarepent construction.

In addition to methods and materials, we found instrument shapes, which echoed the Squarepent shape. In particular, the B flat Bass Saxophone was suspiciously like the Paul Schmidt design.

Another positive aspect of the class was the mutual support that the participants offered each other. Mistakes in cutting or drilling were not automatically seen as major disasters and suggestions were offered for possible resolutions. Equally, the results of any successful web searches or other discoveries could be shared between participants to mutual profit.

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*curves and leather*

*brass and wind*

*mutual monks*

(Christopher Monk)



*Paul Schmidt plays the Sqworm prototype*

*(Hopefully the last in the 'square serpent series!')*

## More Exciting News

- Brass instrument maker Robb Stewart writes that he now has a new email address: <oldbrass@altrionet.com>, so update your records.
- Another adventurous amateur woodworker has reported the completion of a Squarpent. Paul Horner of North Carolina is a boiler operator at a corn processing facility, and likes to make things of wood in his spare time, as well as playing tuba in a Moravian Church band. His Squarpent is made from walnut plywood. Getting in the spirit of things, he has been experimenting with moving the finger holes up and down the bore, and around to adjacent sides as well. He also has added thumb rests to make the instrument easier to hold, and has used a tapered mouthpiece receiver rather than the original's cylindrical one. Paul had never played serpent before completing his Squarpent, and has also purchased the CD *Le Monde du Serpent* to better understand where he should be going with his practice. He was hoping to use the instrument for the 2003 TubaChristmas, but decided to hold off until he had another year to get acquainted with its idiosyncrasies.

- At the insistence of Simon Proctor and Doug Yeo (said insistence made after the South Dakota concert and a few beers in the hotel restaurant), Paul Schmidt has designed and completed a soprano Squarpent, dubbed the "Sqworm" (pronounced 'squirm'). The construction plans and a sample sound file are available on the serpent website.
- The Historic Brass Society's mailing address has changed slightly; it is now 149 W. 23rd St. #5F, New York, NY 10011 (only the #5F part is different).
- Jay Krush, co-founder and tubist with The Chestnut Brass Company, as well as serpentist and ophicleidist, was featured in the latest issue of the International Tuba and Euphonium Association (ITEA) Journal, Volume 31 #2 (Winter 2004). The article features a nice interview, plus numerous photos of Jay with various old brass instruments.
- Two relatively new websites dedicated to the ophicleide have surfaced; <www.ophicleide.de> and <www.ophicleide.com>. Both are useful resources and deserve a visit.
- The Serpent Website now includes enhanced construction plans for the Squarpent. In the past, only a series of pictures on the webpage plus a downloadable set of drawings and a descriptive text file were available. This was fine, but made it more difficult to print the plans for use during construction. The original plans also perpetuated an error made during construction of the prototype. The errant drawing has been corrected and is available for downloading separately, and a new Adobe Acrobat (PDF) format construction article is available for download. The PDF version has additional photos, improved written instructions and other refinements. Any readers who are entertaining the notion of making a Squarpent should discard previously printed plans and should use the new versions.
- Andy Lamb, who is conducting the Squarpent class at Oxford, wrote the following. "I did a survey of the serpents in the Horniman Museum a couple of years ago and one of the things that arose was the variety of construction techniques. One of these was a method reminiscent of the Squarepent but with eight facets, rather than four, which had then been shaped to a circular section following assembly. So, we are following a noble, historical precedent.

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*the serpent*

*the musician*

*who plays whom?*

*low voices*

*angel ideas*

*in the humanity*

(Bernard Fourtet)

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## Serpent Poetry Competition

Inspired by Drake Mabry's fine haiku submittals, The Serpent Newsletter is asking all readers to send in their efforts at serpent poetry. In the spirit of fun, entries should be in a popular format, including parodies of other poems, as well as other interesting poetic formats. Suggested formats include:

### *Limericks*

Five lines, with lines 1, 2, and 5 rhyming with one another and having seven to ten syllables each, and lines 3 and 4 rhyming with each other and having five to seven syllables each. Let's not forget that a true limerick is at least a bit colorful or at least off-color:

*The limerick is furtive and mean;  
You must keep her in close quarantine,  
Or she sneaks to the slums  
And promptly becomes  
Disorderly, drunk and obscene.*

### *Song or Poem parodies*

Use the format of a well known song/poem verse(s), and change it to reflect the subject.

### *Sensories*

Five lines, with each line reflecting the subject in terms of a different sense; seeing, hearing, feeling, tasting, smelling.

### *Couplets*

Either rhyming stanzas of two lines each, or three lines with the first and third lines rhyming.

### *Acrostics*

No format except that the first or last letter of each line must spell the name of the subject vertically.

### *Cinquains*

Five lines; the first line is the subject in a single word, the second line describes the subject in two words, the third line tells action about the subject in three words, the fourth line expresses feeling about the subject in four words, and the fifth line recalls the subject in a single word (this line may be the same word as the first line, or another word with the same meaning).

Think up a few examples in any of these formats, or in any other poetic format that suits you, and submit to the newsletter editor by mail or email, at the address listed in the About The Organization section of this edition. Winners will be selected in various categories and their authors will bask in fame and glory as their names appear in genuine print in future newsletters. All other worthy entries will also be given attention as they appear in the newsletter and/or the Serpent Website.

*Note: All submittals must be accompanied by a brief statement saying that the author gives the editor and the regional representatives of The Serpent Newsletter and the Serpent Website permission to use and reproduce their poems without further permission or attribution other than listing the author's name whenever said poem(s) appear.*

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## The Wrong Kind of Serpent Poem

*A piccolo player named Armit  
Who bought a pet snake, tried to charm it;  
It couldn't resist  
Count Basie and Liszt,  
But Stockhausen seemed to alarm it.*



*Chicago area serpentist John Weber tries his hand at playing "Patrick", the contrabass Squarpent*