

Fall Adventures in Southern Vermont

September-October 2022

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VERMONT COUNTRY

MAGAZINE

Botanical Vermont

What cures exist in
your backyard?

Towering over Brattleboro

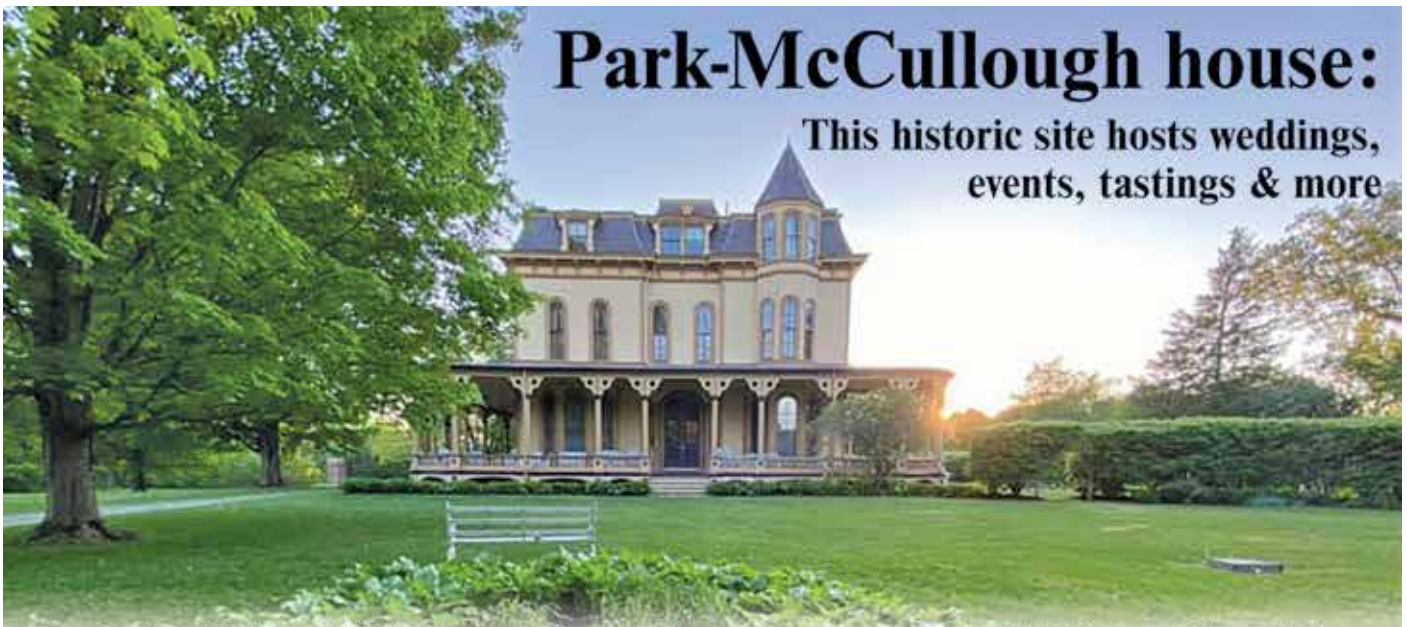
Hauntings at the asylum



A trail that leads hikers to the distant past
Manchester commemorates resident 'vampire'

Park-McCullough house:

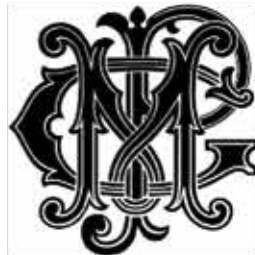
This historic site hosts weddings,
events, tastings & more



Since October 1967, the Park-McCullough Historic Governor's Mansion has been open to the public, offering guided mansion tours, memberships, a gift shop supporting local artisans and Vermont products.



Today, the mansion also has become a premier venue for weddings, private parties, fundraising events, and meetings large and small.



The lush grounds and historic buildings are also home to community activities, such as outdoor movies, concerts, weekly block parties, a croquet league, theater, an author series and wine tastings.

NORTH BENNINGTON — At the Park-McCullough house, you can make its rich history a part of your own.

Since October 1967, the Park-McCullough Historic Governor's Mansion has been open to the public, offering guided mansion tours, memberships, a gift shop supporting local artisans and Vermont products. Today, the mansion also has become a premier venue for weddings, private parties, fundraising events, and meetings large and small.

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In 1865, Woodford-born attorney and entrepreneur Trenor Park built "The Big House" as a summer cottage for his family. It was designed by Henry Dudley, a prolific New York architect of the popular firm of Diaper and Dudley.

The last family member to call it home was Bess McCullough, daughter of John and Eliza McCullough. She passed away in 1965. In 1967, after the formation of the Park-McCullough Association, the McCullough family sold the house to the association for just \$1 for it to be used as a historic mansion museum.

Park-McCullough is one of the finest, most

significant and best preserved Victorian mansions in New England. It is an important example of a country house in the Second Empire Style and incorporates architectural features of the Romantic Revival that were popular at the time.

To a great extent, the estate retains the integrity of its original design.

"With four main event spaces, Park-McCullough house can be easily customized to fit all of your event needs," says Christopher Oldham, house executive director. "The beautiful formal gardens, breathtaking veranda, historic mansion, and one-of-a-kind carriage barn are all available to make your event unique and memorable."

Oldham says the historic site books special events all year long. The carriage barn offers a full catering kitchen, newly renovated bathrooms, lightning-fast Wi-Fi, and of course, ambiance. For rental inquiries, contact jeanne@parkmccullough.org.

Park-McCullough Historic Governor's Mansion is at 1 Park St. in North Bennington. It's open Friday, Saturday and Sunday from 10 a.m. to 2 p.m. from Memorial Day weekend through Oct. 9.

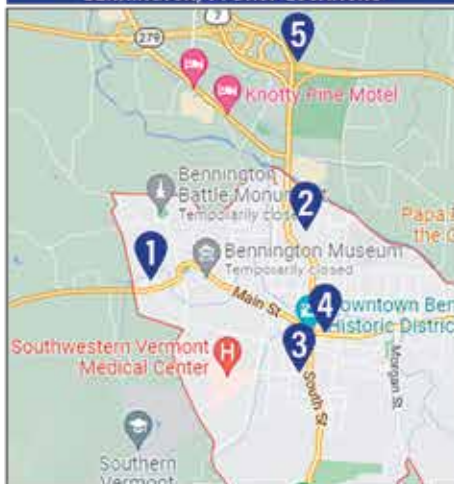
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Chris Mays is a reporter for the Brattleboro Reformer. He plays guitar in three groups and has a Yorkie named Lemon, who can be followed on Instagram @lemon_the-yorkie. He can't wait to snowboard again.

Shane Covey grew up in Brattleboro. His second home as a kid was Memorial Park, where he could be found sliding down the hill in the winter and swimming in the pool during the summer.



Patricia Herlevi has been a freelance journalist since the mid-1980s, covering music, fine art, architecture, food, movies and other topics of interest. She is also an animal communicator, reiki master and lover of all things metaphysical, including astrology. She is in love with gemstones, lifelong learning and dogs, in no particular order. She came to Vermont from Washington state, where cedar and pine grow tall, and everything is covered in moss.

Gena Mangiaratti, whose first name rhymes with henna, is arts and entertainment editor for Vermont News & Media. When not on deadline, she can be found running through graveyards and getting to know residents of centuries past. She lives in Brattleboro with her cat, Theodora, who can be followed on Twitter, @fedoratheodora.



Lex Merrell needs more friends and less cats. She is currently accepting cash tips to pay for her wedding in October. Her last name will be Lecce in the next edition of Vermont Country, so don't get confused. You can still count on her for all the best Vermont true crime and spookiest stories.

Kristopher Radder has been working as a photojournalist since 2007. Before moving into newspapers, he worked with a nongovernmental organization called Project HOPE, where he documented the U.S. military conducting annual humanitarian aid missions in the South Pacific. He went on to work for the Press and Sun-Bulletin in upstate New York, where he met his beautiful wife. Later, he settled down in New England, working for the Brattleboro Reformer.



Susan Smallheer has been reporting for the Brattleboro Reformer since 2018. Before that, she was a reporter, statehouse reporter, bureau chief and editor for the Rutland Herald in Vermont for many years. She lives on a small sheep farm in Rockingham.

Greg Sukiennik reports on the Northshire of Bennington County for the Bennington Banner and Manchester Journal. Formerly statehouse editor and managing editor of all three Vermont News & Media papers, he's written for ESPN.com, The Associated Press and The Berkshire Eagle in Pittsfield, Mass. He also writes for fun (if not profit), hunts for classic vinyl records and makes a mean gluten-free meatball grinder.



Jim Therrien writes for the Vermont News & Media newspapers in Southern Vermont. He previously worked as a reporter and editor at The Berkshire Eagle, the Bennington Banner, the Springfield (Mass.) Union-News and Sunday Republican, and the former North Adams (Mass.) Transcript. He grew up in the Berkshires and landed in Vermont during one of the "back to the land" eras.

Isabel Wissner is voting "yes" on the Reproductive Liberty Amendment (Article 22). She enjoys foraging black raspberries for her pony-puppy and rejects eating the dead bodies of animals, ew.



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On the cover:

Vermont Country file photo

Rhonda Ratray of the Vermont Arts Exchange takes a ride on a bicycle built for two equipped with a skeleton in North Bennington while preparing for the village's Halloween Parade.

Cruel August sun spurs sudden appreciation of fall (and Vermont)

For my August vacation, I spent a week camping on Cape Cod. Problem was: No one told the ocean I was coming, and it was nowhere to be found.

It was midmonth on a Monday, and temps were due to hit 90-plus. High humidity made it feel like 3,000-plus Kelvin (that's faux science talk for "really hot").

I arrived at Robbins Hill Beach in Brewster toward the end of the dropping tide. I heard the tides went out really far on the bay in Brewster, but clearly didn't expect them to recede a mile or more.

As such, there was no reprieve from the heat. The deepest spots of water near the beach were puddles.

So, I — and the other misguided beachgoers who surrounded me — baked for hours in the sun with no cool Cape Cod Bay water to chill us out.

Cooking under the unrelenting rays, I realized three important things: a) In the future, always check the tides before hitting the beach; b) Maybe cool fall-

like days aren't so bad in August; and c) There's no reason to leave Vermont and the surrounding area for a vacation.

We've got it all right here in the Green Mountain State. Even with this summer's drought, we still have cool rivers in which to dip. Plus, our venues, restaurants and roadways aren't mobbed with throngs looking for a typical vacation break. Here in Vermont, we have fresh air, unparalleled outdoor rec opportunities and plenty of elbow room with which to enjoy them.

In this September-October edition of Vermont Country, we show you just a few of the ways you can have a good (if not spooky) time here. For starters, check out our list of fall activities, with most ideal for families and one just for grown-ups (a visit to a hard cider brewery).

With Halloween right around the corner, we couldn't resist the chance to share with you some of our more scary and intriguing places, like an abandoned town and graveyard in

Woodford, or phenomenon, such as the New England vampire panic of the 18th and 19th centuries.

We'll also introduce you to this issue's Person of Interest, Cooper Jillson, a young feller from Vernon who's developed a serious knack for breakdancing. Ever wondered about the medicinal value of herbs? We explore that alternative health approach this month. The Puppets in the Green Mountains Festival is also featured within this Vermont Country (it's another event to hit up this month in Southern Vermont, along with The Forest of Mystery next month).

If you're like me and have come to realize that travel vacations aren't what they're cracked up to be, consider staying put in the Green Mountains for your next string of time off from work. The chances of frying your brain here in the sun are greatly diminished (this last statement has not been evaluated by medical professionals).

Noah Hoffenberg,
Vermont Country executive editor

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10

**Botanical Vermont:
What cures exist in
your backyard?**

By Patricia Herlevi

3 Contributors

4 Editor's note
By Noah
Hoffenberg

**7 May these
ghostly films
never die!**
By Dan Tebo

15 Beads of time
By Patricia
Herlevi



20

**Towering over
Brattleboro:
Hauntings at the
asylum**

By Lex Merrell

**31 Vermont
Country
Homes**

**42 Vernon boy's
dance moves
are dope**

By Shane Covey

**44 'Forest of
Mystery' is a
fall treasure**

By Chris Mays



24

**Puppets from all
over the world
headed to Vermont**

By Susan Smallheer

**51 Manchester
commemorates
resident
'vampire'**

By Gena
Mangiaratti

**54 Never-fail fall
activities**



47

**A trail that leads
hikers to the distant
past**

By Jim Therrien

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May these ghostly films never die!

Our reviewer goes for a walk with some flicks we hope live forever

By Dan Tebo

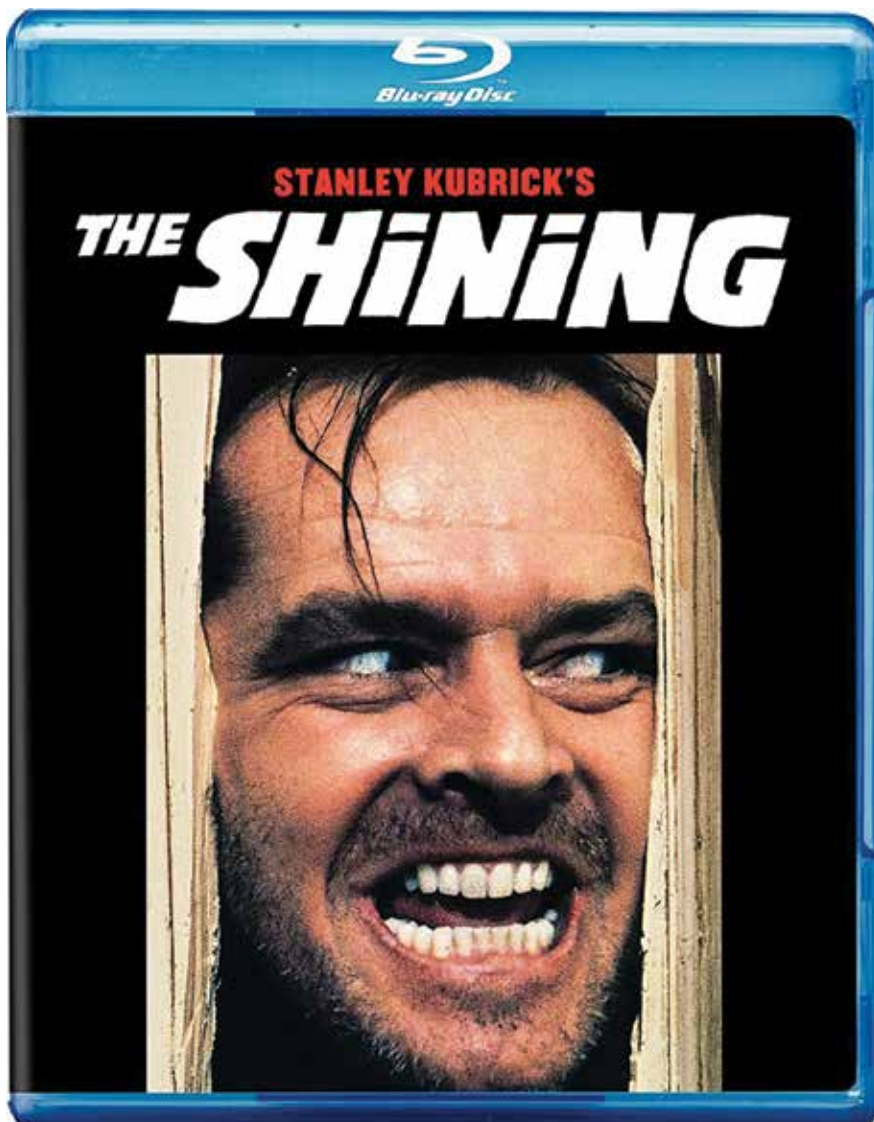
Vermont Country correspondent

It's fall in New England, and the trees are about to show us how lovely it is to let the dead things go. At least that's what the foliage calendar I bought at the Northshire Bookstore tells me, anyway. A Vermonter's euphoria at the arrival of autumn is matched only by

the existential dread at the inevitable slide into the barren landscape of winter. Still, we'll wrap ourselves in fleece and aggressively peep leaves and crush pumpkin spice lattes until the death of the season comes for all of us.

As fall is the season of transitions, we thought we'd take a look at some films that deal with folks from the other side. Of course, it hardly needs

to be said that autumn is the perfect time to hole up on a brisk, pitch black evening and scare yourself absolutely witless. The ghosts profiled here aren't all strictly malevolent; there's sexy ghosts and buddy ghosts and ghosts who are kind of just hanging around to see what happens next. Would you want any of these ghosts to attack you in your bathtub? Maybe not.



"The Shining" (1980): Stanley Kubrick's unsparingly brutal adaptation of Stephen King's novel is still a master class in macabre. If the sight of those butchered twin sisters doesn't scare you, then you are unable to be scared.

"Poltergeist" (1982): When Steven Spielberg linked up with the director of "Texas Chainsaw Massacre," the result was one of the hardest PG-rated films ever released. The Freeling family moves into a home built on a haunted cemetery. Things go from terrible to quite terrible when their youngest daughter Carol Anne is eaten by their television. Shudder.

"Wings of Desire" (1987): Wim Wenders took top directing honors at Cannes for this aesthetically breathtaking glimpse at the ghosts who walked among the citizens of Cold War-era West Berlin. A film perhaps best known for having inspired a fleet of 90s alternative rock videos and one

schmaltzy American remake with Nic Cage and Meg Ryan.

"Ghost" (1990): In this runaway blockbuster, real-life ghost Patrick Swayze plays a dead lawyer and sexy pottery aficionado who is trying to contact his fiancée via Whoopi Goldberg to let her know he was murdered by Samuel Goldwyn's grandson. He can also walk through any and all walls, which is still nifty.

"Candyman" (1992): Everything about Bernard Rose's gothic modern classic — from the Chicago locations to Philip Glass' chilling score to Tony Todd's towering performance as the world's most terrifying urban legend come to life — is designed to inflict maximum trauma on the viewer. These are good things.

"Casper" (1995): For those who prefer ghosts of the friendly variety, there's always the

frighteningly innocuous Casper. While the film suffers from its reliance on primitive CGI, it's buoyed by a strong performance by Christina Ricci and cameos from two-time "Ghostbuster" Dan Aykroyd and actual ghoul Mel Gibson.

"Blair Witch Project" (1999):

Three film students with piss-poor camera steadying skills disappear into the Maryland wilderness while making a documentary on the titular Blair Witch. A genuine cultural juggernaut that launched the found footage horror genre, this

film is exclusively frightening to people who were between 16 and 25 years old in 1999.

"Sixth Sense" (1999):

Bruce Willis is murdered by Donnie Wahlberg in the first five minutes of this movie and spends the next two hours completely unaware that he has died. You know who else was unaware? Millions upon



millions of paying moviegoers, who all flocked to this flick in droves to see what the big twist was all about. I'd apologize for the spoiler but ... it has been 23 years.

"Session 9" (2001): An underrated New England fright fest that follows a construction crew as they slowly succumb to mania while working in the abandoned remains of the hulking Danvers Mental Hospital. Even more terrifying are the generic condominiums that currently sit on the site of the now-demolished hospital.

"A Ghost Story" (2017): In this mournful indie tone poem, a deceased musician (Casey Affleck) is banished to his former home, where he is forced to spend centuries standing silently in a corner with a sheet over his head. This film runs 92 minutes, four of which involve watching Rooney Mara eat a pie until she barfs. Spooky.






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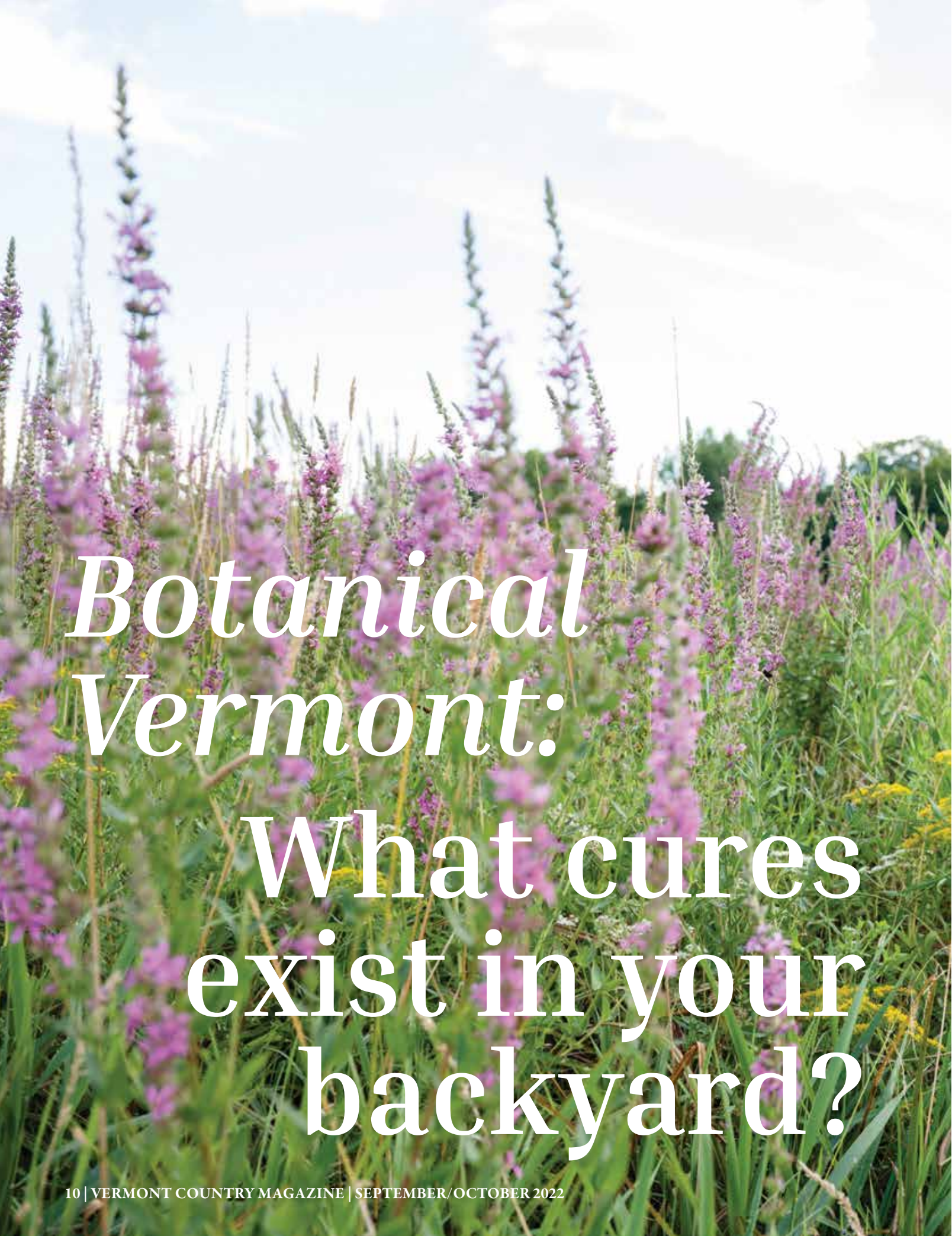
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Vermont:*

What cures
exist in your
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Herbalists practicing in Southern Vermont

By Patricia Herlevi

Vermont Country correspondent

When Brattleboro acupuncturist and herbalist Timothy Scott was earning his undergraduate degree in psychology and general health sciences, he found that the medical model he studied compartmentalized the mind and body. His quest led him to Eastern medicine, which promotes the connection of mind, body and spirit.

“It outlined a way of life that incorporated acupuncture, herbal medicine, diet, exercise and mental practices to strengthen the body

and mind. It also provided thousands of years of history successfully treating disease and imbalances people experience,” said Scott, of Green Dragon Botanicals.

After Scott set up his holistic practice, he came across and studied with herbalist Stephen Buhner, author of “Healing Lyme.” Scott said the invasive plant Japanese knotweed can be used to treat the tick-borne Lyme disease.

“Buhner had discovered Japanese knotweed was spreading in nearly the same trajectory and at the same rate as Lyme disease was

Editor’s note: Always check with your doctor before starting any treatment.

Kelly Fletcher — Vermont Country

Before harvesting any wildflowers, Susan Stanton, of Rambunctious Botanicals Apothecary, makes an offering of tobacco to the land as a gesture of respect and gratitude.



Kristopher Radder — Vermont Country

Timothy Scott, of Green Dragon Botanicals in Brattleboro, pours a mixture into a dropper.

spreading throughout the Northeast, and the plant contained the perfect attributes to help treat the infection and inflammation in the different areas of the body Lyme creates,” he said.

It’s not unusual for a healer to experience the adage, “Healer, heal thyself.” When Scott suffered the consequences of a tick bite, he put Japanese knotweed to the test.

“I became sick and experienced this disease’s turmoil firsthand. It was a long process (as it is with many folks suffering with Lyme disease). I used the herbs to help get my life back and be free of Lyme. I have since been bitten and infected other times, and exclusively relied on the herbal protocol to help,” Scott said.

In Putney, herbalists Amy Enoch, of Solidago Botanical Arts, and Susan Stanton, of Rambunctious Botanicals

Apothecary, work with the healing properties of both cherished and invasive plants. Similar to Scott, Enoch diverged from the conventional medical model while she was at nursing school, and she began a search for a more holistic approach for healing. In 2001, she found her answer.

“I’ve always been a holistic thinker and began second-guessing my choice to go into nursing school. I began working with the Bach flower essence Wild Oat,” Enoch said of the grain that is supposed to help with nerves and decision making. “Within three days, I saw a poster for a 10-month herbal training in Saxtons River.”

She ended up studying with Brendan Kelly — herbalist, acupuncturist and founder of Jade Mountain Wellness in Burlington — for three years.

In 2001, the first plant remedy Enoch

produced was white willow bark, used for headaches and pain.

“The herbal tinctures I have in stock have certainly changed, developed and expanded over the past 20 years. In the early years, I worked with plants that I came to know through studying with Brendan. The choice of which herbs to include in my apothecary is really more of an organic process, working with the plants that are in abundance around me at any particular point in the growing season.”

Depending on the season and location of where she’s residing, the herbalist has harvested and worked with red clover, yarrow, St. John’s wort and motherwort, a favorite for menopausal women.

“I spent one year on a biodynamic farm in Benson, Vermont, where

they had huge motherwort plants, so that year I had lots of motherwort to offer. I believe the plants that we need the most, show up for us in abundance. And with the onset of COVID-19, I started focusing on lung health, immunity and nervous system herbs.”

Enoch notes that herbalism is not just about the humans who use them. For her, a herbalist practice helps “to make whole ourselves, our communities and our planet.”

Stanton practices at her office, a few blocks from the Putney General Store. Stanton also practices medicine off the beaten path, venturing into folk remedies during the height of hyper-consumerism in the 1980s.

“I was led to studying herbs with my first teacher, Rosemary Gladstar, in the 1980s when my personal health journey, my deep love of plants and a dream pointed me in her direction. At the time, I didn’t know any herbalists, and it was definitely not on the mainstream’s radar in this country like it is now,” said Stanton.

In addition to practicing herbal medicine, Stanton also works in the health and wellness department at the Brattleboro Food Co-op, where her wisdom of herbs helps customers find the right holistic remedies for their health concerns.

“I notice that our locally grown bulk tulsi (holy basil) sells well, soothing people’s nerves all year round. Elderberries and turmeric are always popular, too. But off the top of my head, there are over 50 medicinal herb species that are purchased on a regular basis,” said Stanton.

As far as her own practice, “I work with a variety of people, animals and health issues. Lately, it seems like a focus has been chronic and acute infections, [such as] chronic migraine. I particularly like to do weed walks and help people connect to plants that grow in their neighborhoods. This includes some of the species considered invasive and native species.”

As these herbalist devotees note, studying plant medicine, wild crafting, growing and harvesting plant medicines is a way to reclaim your health, with the plants that might be growing right outside your front door.



Kelly Fletcher
Vermont
Country

Susan Stanton ventured into folk medicine during the hyper-consumerism of the 1980s.

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Visit the website to view training and community workshops.

School of Plant Medicine

Founder: Juliette Abigail Carr

oldwaysherbal.com

A forest sanctuary in Newfane, the school offers online classes and apprenticeships (see website for details and a contact form). The website also mentions a traditional apprentice program this summer.

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Jade Mountain Wellness center is an acupuncture clinic that offers classes on Western herbs. Check the website for details.

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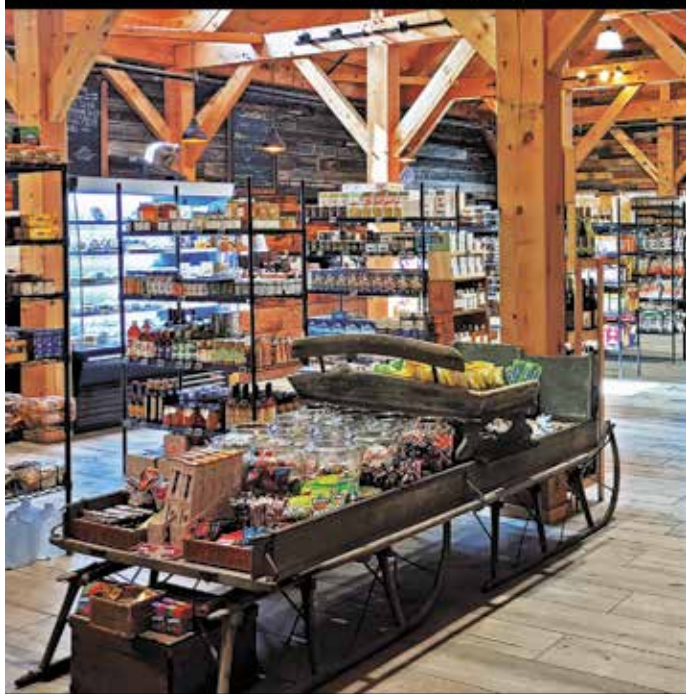
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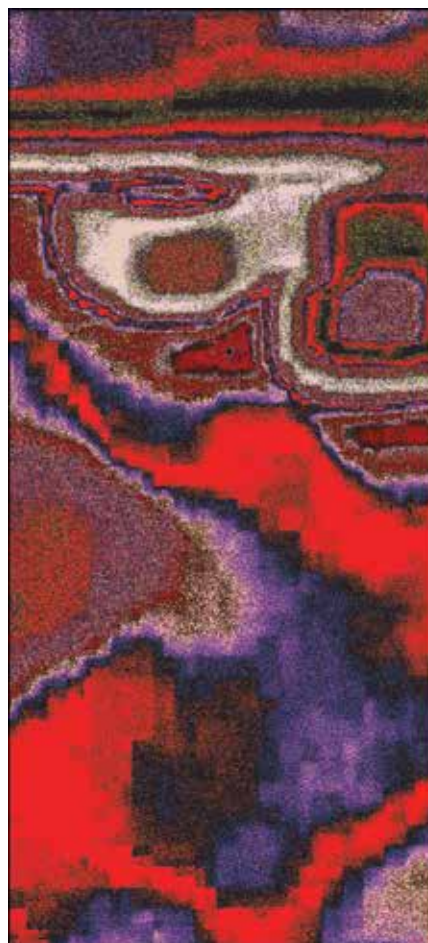
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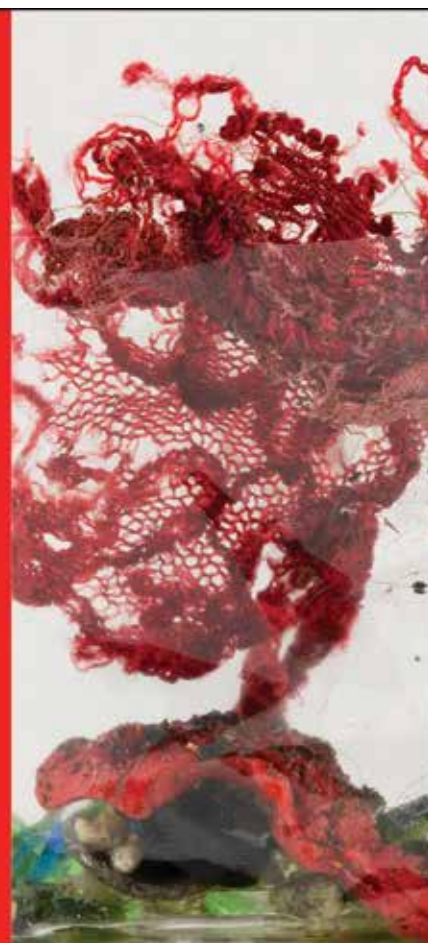
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Major funding for this exhibition is provided by Agnes Gund and Katherine and Frank Martucci, with additional support from Thomas and Lily Beischer, and Margaret and Richard Kronenberg.

LEFT: Tauba Auerbach, *Heat Current VII* (detail), 2022. Enhanced infrared photo printed on wallpaper. Courtesy of the artist and Paula Cooper Gallery, New York. © Tauba Auerbach (photo: Steven Probert). RIGHT: Yuji Agematsu, *zip: 08.01.21 08.31.21, 2021* (detail: 08.31.21). Mixed media in cigarette pack cellophane wrapper. Private collection, Zurich. © Yuji Agematsu (photo: Stephen Faught)





Beads of time

History, currency and spirituality on display at Brattleboro museum

Kristopher Radder — Vermont Country

Here in modern-day Brattleboro, locals and visitors have the opportunity to learn about history, cultures and spiritual connections (animistic to modern religious practices) when visiting the Bead Museum in the basement of Beadniks, open on Saturdays.

By Patricia Herlevi
Vermont Country correspondent

Before there were love beads, before the rosaries of Christian faith and long before vitamin pills, humans traded, prayed with and provided for their nutritional needs with beads. The earliest beads were made of cowry shells, gemstones and other natural materials.

Here in modern day Brattleboro, locals and visitors have the opportunity to learn about the history, an array of cultures and spiritual connections (animistic to modern religious practices) when visiting the Bead Museum in the basement of Beadniks, open on Saturdays.

As much a curiosity shop as an educational treasure trove, the Bead Museum is the love child of Brian Robertshaw, who began his journey in the beading world at age 10.

With 45 years of bead collecting, and acquiring stones and jewelry from estates stocked into the basement of the Beadniks shop, the proprietor can fill visitors with fasci-

nating information while they view his extensive collection.

Robertshaw's journey into the realm of beads began with a coin, dated 1788, which he found in his backyard.

"I took it over to the neighbor's house (a wise elder) and showed the coin to him. He took out a coin book and showed me its history, and he said, 'This was one of the first coins made in America!'"

Curious, Robertshaw asked the neighbor what humans used as currency before coins. He learned that, beforehand, humans traded beads.

"I left thinking that beads must be older and cooler than coins, and that's where it began for me."

All cultures, from prehistoric to modern, found uses for beads. Think of the lapis lazuli beads of ancient Egypt that held spiritual significance; the turquoise beads found in Tibetan monasteries and with the Indigenous people of the American Southwest; or mala beads sold in new age shops?

What we don't see as much in this modern age are cowrie shells, which

originate in ancient Africa and were highly valued in cultures ranging from Europe to the African continent, even showing up with American Indians.

Robertshaw shared his theories about the value of the mollusk shell, which involve calcium, a required mineral in the human diet.

"Archeologists found them scattered throughout the world (Africa, Asia, Europe), where early remains of our hominid ancestors lived and camped," he said.

"My theory is that they were a tool for survival, such as a mineral supplement that contained 95 percent calcium and a parasite killer (both internal and external). The shells were made into perforated beads, not necessarily for jewelry, but to enable humans to carry them without the use of hands that they needed for carrying their spears," said Robertshaw.

What we know as collectable gemstones (which modern people use for jewelry, energy/healing and magical purposes) once provided necessary minerals, such as calcium and iron.



Kristopher Radder
Vermont Country

A collection of beads and unique artifacts lives inside Beadniks on Main Street in Brattleboro.

Next page: Brian Robertshaw's journey into the realm of beads began with a coin, dated 1788, which he found in his backyard. "I took it over to the neighbor's house (a wise elder) and showed the coin to him. He took out a coin book and showed me its history, and he said, 'This was one of the first coins made in America!'" Curious, Robertshaw asked the neighbor what humans used as currency before coins. He learned that, beforehand, humans traded beads.



According to Robertshaw, orange stones, such as carnelian (an agate) provided iron, which was scraped off the stone in small amounts and then ingested. Turquoise provided copper, and sodalite provided humans with sodium.

He brought out the Bible-thick “Essentials of Tibetan Traditional Medicine,” which provides medicinal information for 200 plants and 80 minerals. Other sources are packed into the shelves of the museum.

Beads also show up in religious and spiritual practices, past and current. According to Robertshaw, the fifth century Anglo-Saxon word “bid” means “to pray,” and prayer beads have been with us for thousands of years. In Eastern religions, people pray with mala beads. Catholics still pray with rosaries. Some folks collect mala beads, because of the semi-precious stones made into beads.

For years, Beadniks has been the Southern Vermont nexus for bead collectors, hobbyists or the fashion conscious, using Robertshaw’s eye and expertise as their launching point.

“I’ve kept an eye out for beads wherever I travel, but most have come from dealers and other collectors,” Robertshaw said. He has been in the bead business since 1989 and has established connections. Plus, the world of bead collectors is pretty tight — a “niche” hobby.

Bead collecting has grown much over the years with many new books on the subject, plus the internet making world communication easy, Robertshaw said in an email interview.

“I can often find beads at flea markets, antique stores and secondhand shops, because beads have a long shelf life, and if you know what to look for, they tend to be out there.”

As far as the majority of the museum’s collection, “My favorite was one collector and mentor who had a vast collection and wanted to start a museum [but] passed away. His family asked me to help, and they told me how they wished he could have done the museum ... those beads make up a fair amount of what we have on display in our gallery.”

Robertshaw said his application for a nonprofit status for the museum is pending, and that he’ll be launching a museum website soon.



Kristopher Radder — Vermont Country

Unique beads from across human history adorn the walls and counters of the basement of Beadniks, which has a small museum of bead history.

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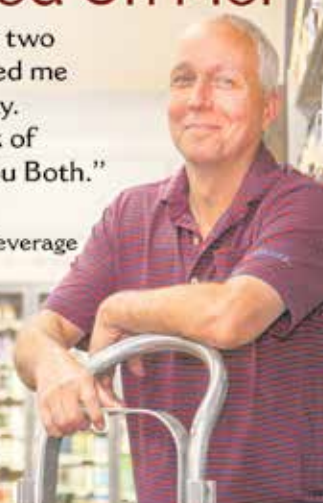
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Towering over Hauntings at

By Lex Merrell

Vermont Country

Overlooking the town of Brattleboro is a stone tower on the grounds of the Brattleboro Retreat, formerly known as the Vermont Asylum for the Insane. The asylum was built in 1834 and is still a mental health facility today.

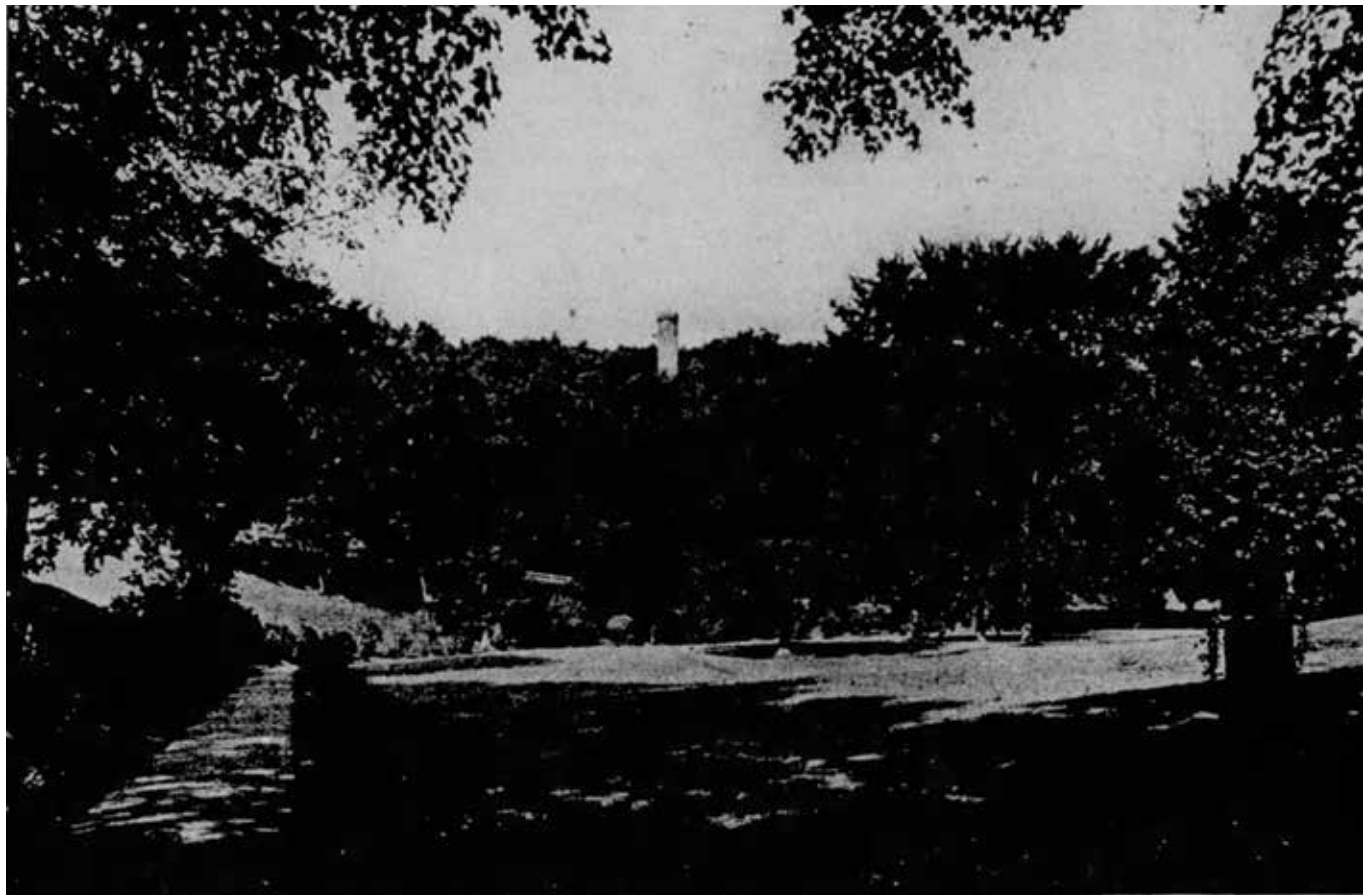
The Brattleboro Retreat was a leader of humane practices for the mentally

unwell in the 19th century. Even entertainment, like musical groups and theater troops, would come to the Retreat and perform for the staff and 450 patients to enhance their quality of life.

While the Retreat's therapies included practices that are now widely considered barbaric, like antiquated electroshock therapy, the editor of the Vermont Phoenix, a weekly Ver-

mont newspaper, wrote in March of 1894, "All patients are kindly treated, and those in need of extra attention receive it." He said this after visiting the Retreat almost every day for three months.

Although the asylum's good deeds were widely reported on, the facility could not escape its bad luck. In 1893 and 1897, lightning struck the facility and caused damage to the buildings.



"RETREAT PARK" AND TOWER.

Clipping via Newspapers.com

An image of the Brattleboro Retreat and tower in the Windham County Reformer in 1895.

Brattleboro: the asylum

In 1900 and 1901, parts of the property succumbed to fire. These incidents caused no deaths, but they do raise the question of the facility's fate.

The Retreat Tower was built between 1887 and 1894. The tower was built by patients of the asylum under the instruction of doctors who believed hard labor could improve mental health. Brick by brick, patients created the 65-foot cylindrical tower.

Staff at the Retreat believed the fresh air at the top of the tower, as they overlooked the grounds, would be good for the patient's mental health.

By 1985, the Retreat Tower was a hot spot in Brattleboro. There would be hikes, church services and various other events based around the tower. It was listed as an attraction of Brattleboro and featured in "Picturesque Brattleboro" postcards.

The infamous spot had its first strange, yet mundane, occurrence in June of

1913. Mrs. B.E. Leitsinger was taking a walk by the tower when she saw what she described as a very tame deer. She followed the deer to the tower until it abruptly disappeared. The next day, she took the same walk and saw the same deer — in the exact same spot. The account was reported in the local news section of the Brattleboro Reformer.

Almost exactly 10 years later, on June 1, 1923, the strange occurrences be-

came less mundane when a body was found near the tower. Carl W. Dodge was a lead cello player at the New York Metropolitan Opera House. He was found with a self-inflicted gunshot wound to his right temple.

Gunfire was a common occurrence around the tower. The next year, the Reformer reported on the "careless shooting by local youths" by the tower. While the juveniles were shooting their

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A 1905 Brattleboro Reformer clipping about the Brattleboro Retreat.

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Set Number 2, 30c Birches at Morningside. In Highland Park. Well's Fountain. Connecticut River and Suspension Bridge. Brattleboro from the East.	Set Number 4, 33c Junction North Main and Linden Streets. Town Hall and Main Street. Brooks House and Main Street. Brattleboro Retreat.	Set Number 6, 13c Brattleboro Memorial Hospital. Congregational Church. St. Michael's Catholic Church. West Brattleboro. Connecticut River and Engine

Clipping via Newspapers.com

A 1907 Brattleboro Reformer clipping about the Retreat.

Body of Carl W. Dodge Is Found Near Retreat Tower

SAYS DETROIT IS "VERY WET" CITY

Great Quantities of Liquor Shipped in from Canada—Unloaded in Day-light in Some Sections.

DETROIT, June 1.—Detroit is "wet" and "very wet" and there is no doubt that large quantities of liquor are brought in from Canada, according to Circuit Judge Clyde I. Webster, who as a one-man grand jury has just completed an investigation into allegations of police graft.

Judge Webster declared in his report that the investigation showed large loads of liquor have been landed

Prominent New York 'Cello Player Shot Himself Through Temple

That Carl W. Dodge, one of the leading 'cello players of the New York Metropolitan Opera House, committed suicide was established shortly before noon today when his body, with a bullet hole in the right temple, was found near the tower on the Brattleboro Retreat grounds by men who were searching for some trace of the missing man. Beside the body was a revolver which Mr. Dodge

A 1923 Brattleboro Reformer clipping about the Retreat Tower.

Clipping via Newspapers.com

rifles all over town, the tower was a "favorite rendezvous" for the young men. It's also where they shot a dog, owned by a Retreat doctor, in the leg.

These official incidents gave the Retreat a reason to brick up the entrance to the tower. In 1938, the entrance was officially closed to sup-

posedly prevent children from being injured in the tower.

The unofficial reason for the Retreat Tower's closure is because patients would allegedly jump to their death when they got to the top. While the Retreat keeps the actual number of these deaths close to the vest, the ghosts refuse to be ignored.

People who visit the tower have reported an eerie and unsettling feeling when nearing the structure. The dark energy is complemented by the ghost of a patient jumping from the top of the tower, but never making it to the ground, or so the stories go.

If someone visits the Retreat Tower today, they'll be able to visit the tower and a cemetery close by. The cemetery holds gravestones that date back to the 1800s. Some are only marked with numbers, or the corpses' identities are listed as "Unknown."

The spot has become a popular ghost hunting excursion. It's known as one of the most haunted spots in Vermont, and doesn't disappoint its visitors — at least, those who are brave enough to make the trip.



Kristopher Radder — Vermont Country

In this present-day photo, Brian Post operates a winch, which is dragging a concrete cap 150 feet up a slope to the base of the Retreat Tower.



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Puppets from all over the world headed to Vermont

Biennial festival by Sandglass Theater set for Sept. 9 to 18





By Susan Smallheer

Vermont Country

PUTNEY — Sofia Padilla grew up in Mexico City, and it was there, after drama school, she fell in love with puppets.

“They are more magical, you can make them fly,” she said of her decision to choose puppets over acting.

Padilla and her partner Davey Steinman and their Paradox Teatro will be coming to Putney in September for the Puppets in the Green Mountains Festival, to present their “Migraciones/Migrations” show, and bring their unique puppets with them. Their show includes life-sized puppets, sand drawings, digital media and live music.

It is the 11th edition of the biennial festival presented by Sandglass Theater, which draws puppeteers from all over the world to Putney, with some performances also planned for Brattleboro. This year, puppeteers from Mexico, the United States, Ghana, Kenya, Germany, Czech Republic and Jordan are coming to Vermont.

This year’s theme is “Roots and Wings,” which takes its inspiration from a quotation from German poet Goethe about what parents should really give to their children as their legacy, a sense of belonging and freedom.

“As Sandglass looks forward to the next generation of artists, community leaders and citizens, Goethe’s words take on a contemporary urgency. With one foot in the knowledge of who we are and where we have come from and the other in the creative possibilities of the imagination, Roots and Wings inspires us to make informed, positive choices and be active citizens in our world today,” said Shoshana Bass, co-artistic director at Sandglass.

Founder Eric Bass said Sandglass, when it was founded in 1982, was

Provided photo

Krystal Puppeteers from Kenya will weave a tale filled with music, dance and memorable characters about the dramatic roots of a river’s name and how it influences its modern-day inhabitants in “Tears by the River.”



Photos provided by Max Haynes

This spread: “Migraciones/Migrations,” coming to the Puppets in the Green Mountains Festival, includes life-sized puppets, sand drawings, digital media and live music.

“dedicated to evocative images, and to full engagement with the life of puppets and where they led us.”

Bass said the arts organization’s name “encompassed several aspects of who we were and who we became: a combination of our two languages (the glass of the English hourglass and the sand of the German Sanduhr), of our sense of history, our sense of

fragility, our sense of continuity.”

“In 40 years of work and relationships, I do not believe that we have lost these origins. The Puppets in the Green Mountains festival is a fitting place to celebrate these 40 years. It is a celebration of the art form that has sustained us all this time, and of the community that has embraced us, nurtured us, and expanded our

relationships. This is an opportunity for us to thank you.”

This year, for the first time since the coronavirus pandemic shut down many arts performances, the festival will run for 10 days, from Sept. 9 to 18. There will be shows for children, adults and families at different locations in Putney and Brattleboro.

Padilla, in a telephone interview from Boston, where she and Steinman were performing “Migraciones/Migrations,” said Vermont’s famed Bread and Puppet Theater was a big influence on her artistic career.

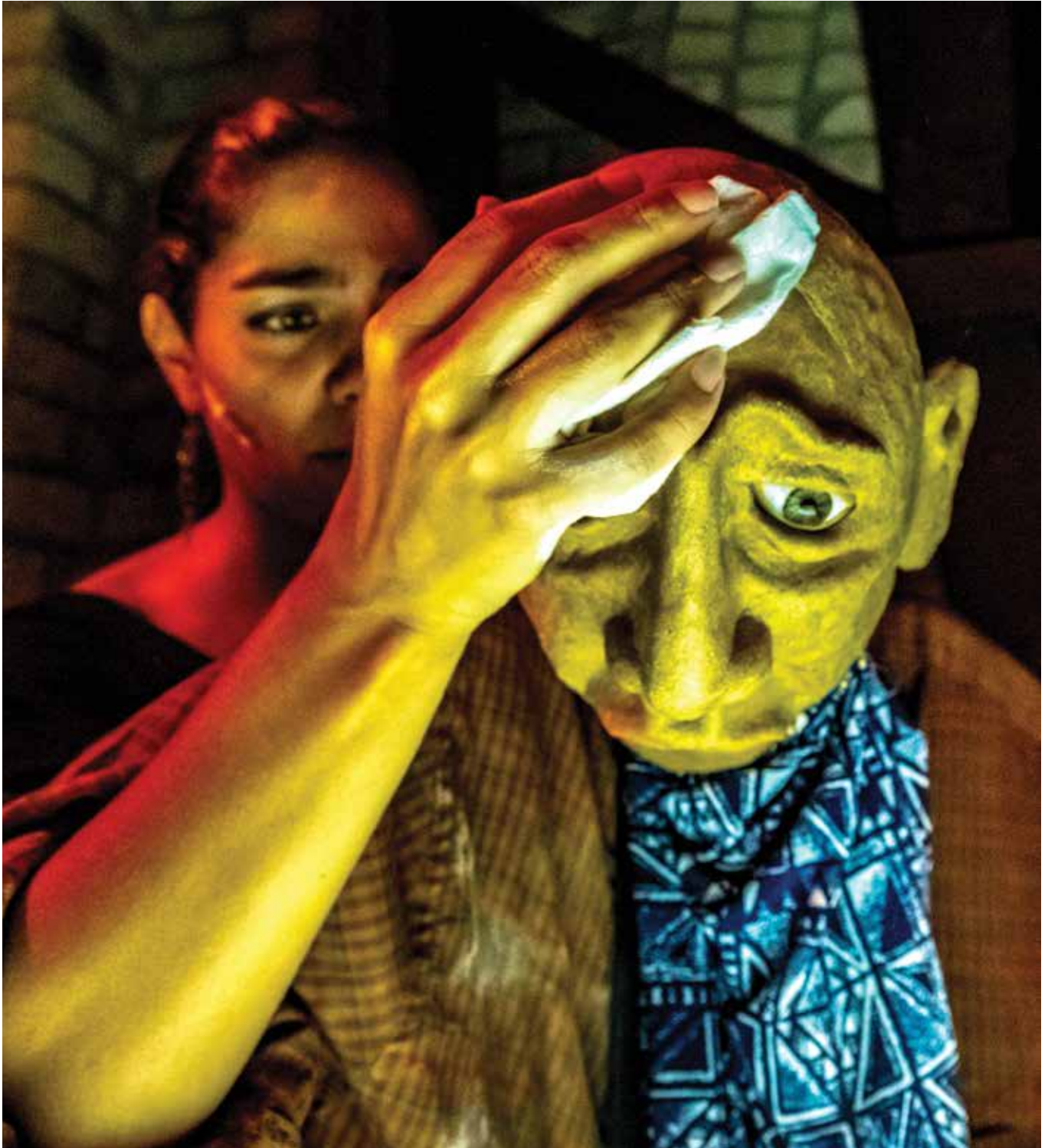
She said the overtly political Bread and Puppet helped inspire her and Steinman to inject more political messaging in their work, and produce

“Migraciones/Migrations,” which is about the border and immigration problems between Mexico and the United States.

Padilla and Steinman presented the show in Mexico City in June and July, before moving to the Northeast, with tour stops in Boston, Portland, Maine; Portsmouth, N.H., and Putney, among other places.

Padilla said she considered herself a member of Bread and Puppet, and she performed with the troupe in Chicago earlier this year. She plans to return to Vermont’s Northeast Kingdom, home of Bread and Puppet, later this year.

“Vermont is a dear part of my life,” she said, noting she and her partner met at Bread and Puppet.



She said the “Migraciones/Migration” show was originally slated to be performed more than two years ago, but the pandemic got in the way.

So, she said they made some updates and adjustments. “We did add a couple of scenes,” she said.

She said her style of puppet theater was “much more emotional, it has very few words,” but relies on Steinman’s music and the sand painting imagery to convey a lot of the message.

“It’s about refugees around the world,” she said.

While the current Ukrainian refugee exodus because of the war with Russia isn’t mentioned specifically, the disruption and dislocation is universal, she said.

This year’s festival offers engagement for any theater lover, social activist, or those looking for art that examines our roles and responsibilities in this world, the company’s leaders say.

Sandglass also received a 2022 grant from the Arts Council of Windham County to present the puppet performers from Kenya and Ghana from Krystal Puppeteers, for their show “Tears by the River,” which is based on a classic folktale.

Krystal Puppeteers from Kenya will weave a tale filled with music, dance and memorable characters about the dramatic roots of a river’s name and how it influences its modern-day inhabitants in “Tears by the River.”

Theater Waidspeicher from Germany will present a poignant tale about loss of home and fleeing from war in “When My Father Became a Bush.”

Any attendees of the 2015 festival may remember this company’s beautiful production of Romeo and Juliet.

Dafa Puppet Theater (Jordan/Czech Republic) will offer a story about exile and dreams in “War Maker.”

“Migraciones/Migrations” (Mexico/United States), presented by Paradox Teatro, follows a photojournalist’s compelling visual journey to learn the story of refugees migrating across sand, water and shadows performed in English and Spanish.

In Judy Saves the Day, Sarah Nolen (Boston, Mass.) will offer a modern interpretation of the traditional “Punch and Judy” in a hilarious, time-

ly, hand-crafted farce that the whole family will enjoy.

Sandglass Theater’s newest work, “Flushing,” is a collaboration with award-winning playwright, Linda Paris-Bailey, about race, legacy, identity and the process of making room for someone else.

All venues of the Puppets in the Green Mountains Festival are wheel-

chair-accessible. Assistance can be provided for priority seating and parking. Two of the performances will be offered with ASL interpretation. Sandglass Theater welcomes people of all abilities, and strives to provide programming that is inclusive and accessible to all.

Find a complete list of shows and venues at puppetsinthegreenmountains.net.



Provided photo

Krystal Puppeteers from Kenya will weave a tale filled with music, dance and memorable characters about the dramatic roots of a river’s name and how it influences its modern-day inhabitants in “Tears by the River.”



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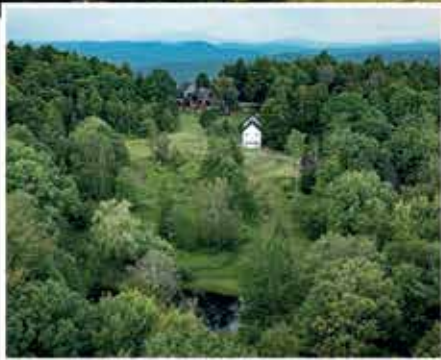


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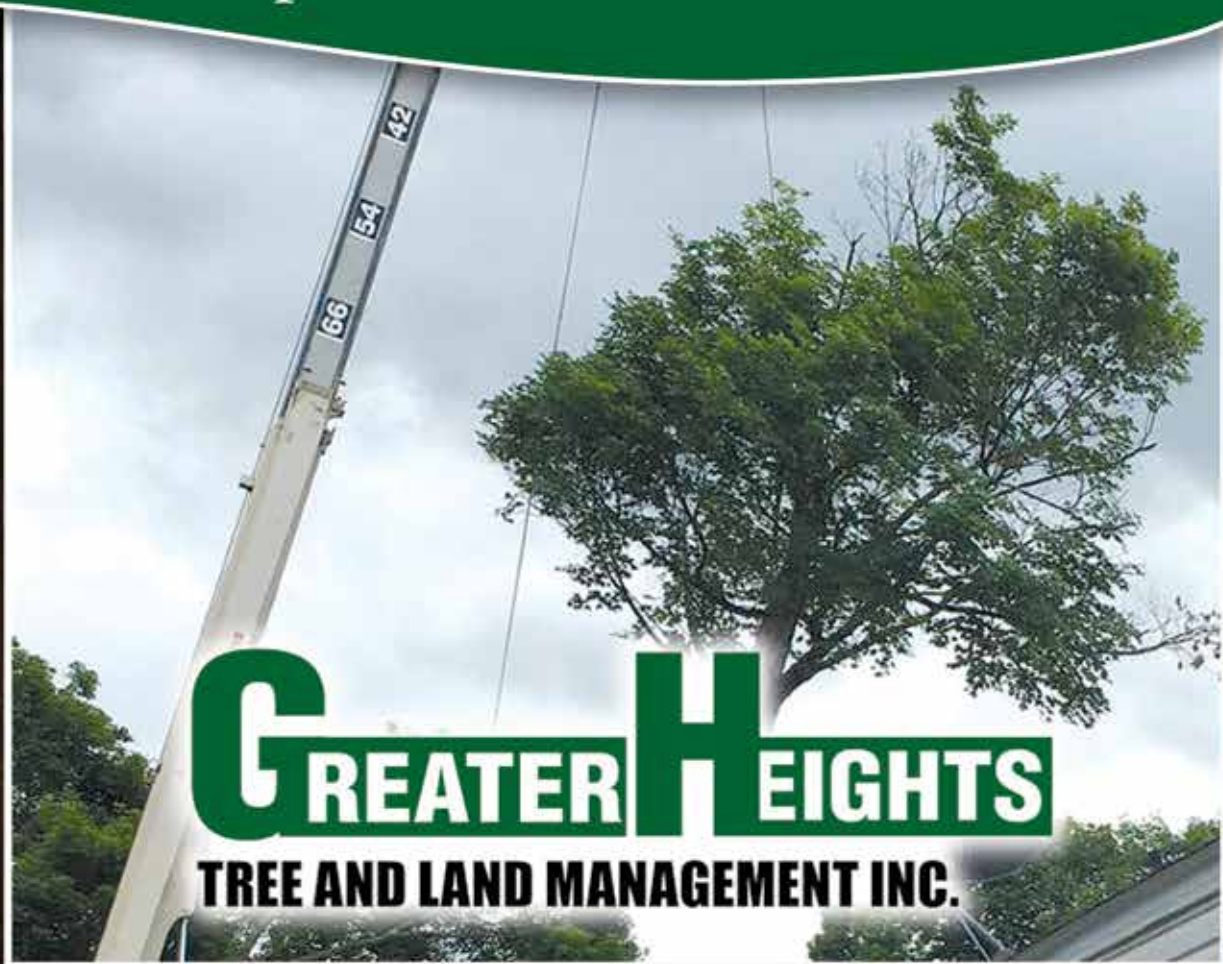
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Vernon boy's dance moves are dope



Cooper Jillson does "the coffee grinder" during a hip-hop dance class.

Kristopher Radder — Vermont Country

By Shane Covey

Vermont Country

BRATTLEBORO — Halfway through a hip-hop class at Kelly's Dance Academy in late July, all eyes were on a 9-year-old boy from Vernon.

"C-Double-O-P" was about to bust a move.

The fourth-grader at Vernon Elementary School squatted down on the floor and performed "the coffee grinder" — continually sweeping his right leg around like a helicopter propeller, hopping over it with his left foot each time and balancing himself with his hands out front.

"It's my favorite one to do," said Cooper Jillson.

He has been taking lessons since 2019. With three instructors leading the way, Cooper lines up in front of a mirror with his 16 classmates — they do a series of stretches, work

on kicks and eventually groove to the music that flows through the studio's speakers.

"Cooper started out really raw. There was a lot of stuff he needed to learn," said Kelly's Dance Academy hip-hop teacher Meaghan Fagley. "He has really improved during his two years of competition. He has really good stage personality and is so much fun to watch."

Fagley's crew finished first in the regionals this year. The judges were impressed by the local group's technique, choreography and performance in the freestyle form that was made popular by the likes of MC Hammer and Michael Jackson.

"We went on stage and did a choreographed piece. The girls were aliens from 'Men in Black' and the boys wore suits," said the instructor, adding that the regional competitions took place in Vermont, New Hampshire and Massachusetts.

Cooper also placed in the top three when doing a "Grease" duet — Danny and Sandy — with his cousin at Foxwoods Casino.

"These classes revealed a talent that I didn't know I had," he said. "My dance goal is to get better."

The eight-week summer program at Kelly's Dance Academy keeps the kids moving and in shape. Veterans such as Cooper help the rookies out during each 60-minute class.

"He is one of the boys that I can rely on. He's usually pretty good about assisting others," Fagley said.

Each Wednesday during the summer, Cooper went to camp and then attended a couple of classes at Kelly's Dance Academy.

When asked what he wants to be when he grows up, there was no hesitation.

"A dancer," he replied.



Kristopher Radder — Vermont Country

Cooper Jillson sits in front of the trophy case at Kelly's Dance Academy in Brattleboro.

‘Forest of Mystery’ is a fall treasure

By Chris Mays

Vermont Country

Bonnyvale Environmental Education Center’s “Forest of Mystery” is a fun way to celebrate the fall season by hiking at night and taking in a haunting but humorous story.

James and Jess Gelter, a couple from Brattleboro, have been writing and directing the outdoor show for 11 years now. Because of the COVID-19 pandemic, this production will be their 10th.

“Forest of Mystery” has been around for nearly 30 years. Patti Smith, a naturalist at the education center, credited a board member with coming up with the idea for the event. She said a number of directors have been tapped for the project between the first, local mystery author Michael Nethercott, and the Gelters.

Smith finds the Gelters’ scripts “hilarious.”

“They’re great,” she said of the couple. “I love working with them.”

James recounted how Nethercott asked him if he’d be interested in taking over the show, because Nethercott had a book deal and wouldn’t have time to direct it anymore. James said he would do it on the condition that Jess can join him.

About a mile of trail at the center is lit up for the show, mostly with torches and candles. Depending on the theme, electronic and special effects lighting might be added.

“We’ve had glowing holes in the ground,” Jess said, “laser lights that light up the trees.”

Jess said the lights aid in creating “magical and surreal feels.”

As the audience hikes up the trail, they



Photo provided by Michelle Frehsee

Most theater performances have what is referred to as “the fourth wall,” where characters aren’t supposed to be aware of the audience — this won’t be the case with “Forest of Mystery.”

stop at a dozen or so spots cleared for scenes to be performed by actors. The climax always occurs at the top of Heifer Hill, which provides a 360-degree view of Brattleboro.

Past shows have ended with giant puppets, a broken-down spaceship, circus artists performing aerial stunts and a band of fiddlers.

The Gelters have seen the cast grow from about 20 or 25 to nearly 50 since they started. Sometimes, they’ll write in special characters, so children can join their parents in the show.

“It can be this wonderful, multigenerational creative experience,” Jess said.

Each year, the couple tries to make the theme as different as possible from the year before. Themes have played off “The X-Files,” J.R.R. Tolkien and Scooby-Doo.

“Last year was very dark, very heavy,” James said. “It was a very ‘Mad Max’-inspired, apocalyptic story.”

This time around, the couple is trying to do a total 180. They’ve written what James describes as a “through the looking glass type of story” inspired by “Alice in Wonderland,” “The NeverEnding Story,” “Neverwhere” and “The Wizard of Oz.”

They find inspiration from the trail itself and have yet to struggle to find a tale to tell. They include messages that resonate with Bonnyvale Environmental Education Center, touching on topics such as invasive species and climate change. They'll ask actors what kind of parts they'd like to perform or skills they'd like to showcase. They're particularly keen on finding crew members to help with lighting, feeding the cast and other logistics.

Jess noted how the audience often becomes the protagonist in the stories.

"So there's lots of fun ways we've given them clues or tools to defeat the bad guy or come to the right conclusion, which leads the story to its happy ending," she said. "It's really fun to see how excited people get when they get to be part of the story."

Most theater performances have what is referred to as "the fourth wall," where characters aren't supposed to be aware of the audience.

"Oftentimes, that's not the case with these shows," James said, explaining

how audience reactions will affect those of the actors.

The show features no jump scares or chain saws. Since it is traditionally on the weekend before Halloween, the creators do go for "haunting and mysterious."

This year, the shows will be held Oct. 20, 21 and 23. A rain date is reserved for Oct. 23.

Each night, the show is performed eight times, spaced 15 minutes apart. James warns people to get tickets ahead of time if they plan on going, because shows sometimes sell out.

Smith called "Forest of Mystery" the center's "biggest community event."

"It's more of a friend-raiser," she said, rather than a fundraiser. "It's also just a great way to get people out enjoying the night forest and being comfortable in the woods. It's Halloween season, and therefore, by necessity, there's a spooky element. But overall, we want people to have an enjoyable but not frightening time in the October night forest."

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Woman in White (Great Hall), 1890s.
Exhibition Room (left), 1900s. (left room) 20.
x 30 inches (detail): 100 of the 1900s.

A trail that leads hikers to the distant past

By Jim Therrien

Vermont Country

WOODFORD — Ghost towns in the Old West are depicted with sun-bleached wooden storefronts, saloon doors creaking in the wind and tumbleweed rolling down deserted streets.

But that wasn't the case in New England when early settlements were abandoned. Here, the forest simply grew up and reclaimed all but the painstakingly constructed stone walls, the cellar holes and the graveyards.

OVERGROWN

Such was the fate of an early 1800s cluster of homes about a mile up a mountainside trail that heads north from Route 9, just past the Bennington line in Woodford.

Isabel Wissner — Vermont Country

Old gravestones stand in an overgrown wooded area of Woodford on the site of an early 19th-century settlement that was abandoned, leaving stone walls, cellar holes and fading grave markers.





Isabel Wissner — Vermont Country

Neighboring property owner Donald Campbell points to an old road that was overtaken by vegetation after an early 19th-century settlement in Woodford was abandoned more than 100 years ago.

“It was a place where my family would go picnic back in the day, and it was quite a lot more clear up there then,” said Donald Campbell, who lives on nearby Furnace Grove Road on the Bennington side and often hikes up to the site. “It’s all grown-up forest now.”

The former Select Board member said his great-great-grandparents, who lived in Troy, N.Y., and summered in Bennington, purchased their property in the 1850s from an iron smelting company that had gone bankrupt.

“They would go on these family walks, and one of the favorite ones was the walk up to the cemetery and old settlement,” he said. “So it has always been part of the backdrop of living in Bennington for me.”

Campbell added, “When the settlement

was there, it was all cleared land — you can tell by the stone walls. It was probably [cleared for] sheep, and those walls are evidence of the early settlement period. It didn’t last too long.”

BYPASSED

One reason the settlement was abandoned involved construction of a new roadway from Bennington to Woodford, replacing one higher on the ridge that passed close to the settlement.

Such a bypassing was a common experience for any number of American communities over the years, whenever a railroad line, a new larger highway, a canal, an airport or similar project literally left a once-flourishing community behind.

Another reason was the decline of iron ore smelting in Bennington

during the early 19th century. Previously, furnaces blazed away in the Furnace Grove area — from which Campbell’s road takes its name.

Iron smelting in the area also employed hundreds of workers at one time, many living in quarters provided by the iron works.

“It was a short-lived settlement, then forest started to grow back up,” Campbell said.

WILDERNESS

“I think the bigger story is that it is now all part of this large block of Forest Service wilderness,” said Campbell, “and that it is available to Bennington as part of our outdoor recreational opportunities as we brand ourselves more and more as ‘Vermont Begins Here.’ ... It’s great, being a park for everyone, a wilderness for everybody.”



Isabel Wissner — Vermont Country

Old gravestones stand in an overgrown wooded area of Woodford on the site of an early 19th-century settlement that was abandoned, leaving stone walls, cellar holes and fading grave markers.

Campbell's interest in parks and land preservation extends to his job: He's the regional project director for the Vermont Land Trust.

The hiking trail today continues past the settlement site to Woodford Hollow, while a spur trail takes one to the top of Bald Mountain.

After the settlement's decline, a lumber company owned the land, and it was eventually sold to the U.S. Forest Service to become part of the Green Mountain National Forest.

HISTORIC CEMETERY

According to a 2015 report on the burial ground, known as the Waters Hill Cemetery, author Sally Krizan Eaton writes that a 1940 survey found there were at least 35 graves at the overgrown site, dating from 1794 to 1861.

Some of the surnames are Bickford, Cotton, Eddy, Harris, Knapp, Lyon, Taft, Temple and Wood.

Those include Nathan Taft, a distantly related ancestor of President William Howard Taft, and the two wives of decorated Revolutionary War veteran Ebenezer Temple.

Temple was born in eastern Massachusetts and served through the entire war, before living the final 40 years of his life in Woodford and dying at 90 in 1847.

FAMOUS BATTLES

Eaton wrote that Temple was among those rescued by Gen. Benedict Arnold's troops during the British siege of Fort Stanwix in western New York in August 1777.

That was part of the fighting asso-

ciated with the campaign of British Gen. John Burgoyne, which also included the Battle of Bennington that August and the Battle of Saratoga in October 1777, where Burgoyne surrendered his entire army to the Americans.

But Temple's military career wasn't finished. He went on to participate in the siege of Yorktown, Va., in October 1871, where the British army of Gen. Charles Cornwallis became trapped and surrendered to American and French forces, effectively ending British attempts to quell the rebellion.

Eaton said no headstone for Temple was found in the Woodford cemetery, but it's likely he was buried there with his family members.

A copy of Eaton's report is preserved in the Bennington Museum library.

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Greg Sukiennik — Vermont Country

Vermont Folklife Center associate director and archivist Andy Kolovos, right, at the new marker commemorating the story of Rachel Harris Burton. She was exhumed in 1793.

Manchester commemorates resident ‘vampire’

By Gena Mangiaratti

Vermont Country

MANCHESTER — Do you think of yourself as a more likely witch ... or vampire?

If you lived in New England during the tuberculosis outbreaks of the 18th and 19th centuries — more than 100 years after the Salem witch trials — there is a chance you would have been suspected a vampire.

This is what happened to Rachel Harris Burton, who died of tuberculosis (then called “consumption”) during what came to be known as the New England vampire panic.

Harris Burton is buried in Factory Point Cemetery in Manchester Center. According to her headstone, delicately carved with floral and angelic imagery, Harris Burton died in 1790, at age 21. This year, Vermont Folklife Center, of Middlebury, through

a partnership with the William G. Pomeroy Foundation called the Vermont Legends & Lore program, supported the Manchester Historical Society in commemorating Harris Burton’s story.

The vampire scare in Manchester is recounted in “The Early History of Manchester,” a 1860 manuscript by Judge John S. Pettibone. The first wife of Captain Isaac Burton, Harris Burton died about a year after they were



IN MEMORY OF
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Haac Burtun Who died
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In the 21st Year of
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married. Captain Burton remarried Hulda Powel, who also soon fell ill.

During tuberculosis outbreaks of the late 18th century into the late 19th century, members of the same families often fell ill within a short time of one another. In search of a reason, family members blamed the illness on those first dead having become undead — returning from their graves to suck the blood of the rest of the family.

In the case of the late Harris Burton, her husband's friends and family came to believe that if they removed and burned his first wife's vital organs, she could no longer prey upon his second wife. She was exhumed in 1793, and in a large ceremony officiated by Timothy Mead and attended by between 500 and a thousand people, her liver, heart and lungs were burned to ashes on the blacksmith's forge of Jacob Mead. (At that time, what is today Manchester Center was known as Mead's Mill.)

"Timothy Mead officiated at the altar in the sacrifice to the Demon Vampire who it was believed was still sucking the blood of the then living wife of Captain Burton," Judge Pettibone's manuscript reads.

This was February 1793. Hulda Powel would die in September of that year.

More than 220 years later, in a ceremony at the entrance of Factory Point Cemetery, town officials, history buffs and Vermont Folklife Center associate director and archivist Andy Kolovos unveiled a marker in memory of Rachel Harris Burton. Under the words "Manchester Vampire," the sign bears her name, her story, and points visitors in the direction of her grave.

Shawn Harrington, curator for the Manchester Historical Society, said he learned of Harris Burton's story from Pettibone's manuscript. When he read that her organs were burned on Jacob Mead's forge, he deduced that she was likely buried in Factory Point Cemetery. He notes that Mead's Mill became Factory Point by the 1840s, then Manchester Center in the 1880s.



Greg Sukiennik — Vermont Country

Shawn Harrington, curator for the Manchester Historical Society, stands at the grave of Rachel Harris Burton, who was exhumed in 1793 after being suspected of being a vampire.

"So I just went walking through Factory Point Cemetery," Harrington said. "And she has a very distinctive stone that was carved by Zerubbabel Collins, which was a very famous family of carvers, who actually signed their grave stones as the sculptors, which is fairly unusual."

There is now a page on the town website, findable by Google-searching

"Manchester Vermont vampire," that details Harris Burton's story and provides a link to Pettibone's manuscript.

"Today, we're celebrating the life of Mrs. Burton," then-Town Manager John O'Keefe said at the recent ceremony. "Maybe we'll provide some clemency at the next Select Board meeting for what she had to endure in her post-life state."

Greg Sukiennik — Vermont Country

Facing page: "She has a very distinctive stone that was carved by Zerubbabel Collins, which was a very famous family of carvers, who actually signed their grave stones as the sculptors, which is fairly unusual," Shawn Harrington, curator for the Manchester Historical Society, said about the grave of Rachel Harris Burton in Factory Point Cemetery.

Never-fail fall activities



Vermont Country

With the coming of spooky season, those of us who've waited eagerly all summer — enduring heat wave after heat wave — can finally engage in New England's family-favorite fall pastimes: Apple-picking and cider-drinking, finding the best pumpkin in the patch, navigating corn mazes and, of course, Vengeance in the Valley — the haunted attraction at Gaines Farm in Guilford.

Here are just some of the region's places where young and old can enjoy all things autumn.

Kristopher Radder — Vermont Country

As the leaves begin to change, many people will travel to their favorite farm stand to pick the right pumpkin for their fall festivities.

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6343 Coolidge Highway, Guilford
802-257-0409

Gaines Farm, just north of the Massachusetts line, has been in the same family and at the same location for over 200 years. With 200 acres of open cropland, pastures, a maple sugar bush and wooded forests, the farm includes a corn maze, a pumpkin patch and Vengeance in the Valley, a Halloween event featuring a haunted hayride and corn maze. For more information, visit gainesfarm.com.

Kristopher Radder — Vermont Country

People ride in a cow-shaped train as they tour around the farm at Gaines Farm in Guilford in 2019.



Alyson's Orchard

57 Alyson's Lane, Walpole, N.H.
603-756-9800

Alyson's Orchard is a 450-acre working orchard, and year-round wedding and event facility in Walpole, N.H. There are opportunities to pick your own fruit and buy fresh pies at the farm stand. For more information, visit alysonsortchard.com.

Kristopher Radder — Vermont Country

Tom Samaniego, of Alyson's Orchard, fills half-gallons of cider, with help from Allen Brothers to press the apples.

Green Mountain Orchards

130 West Hill Road, Putney
802-387-5851

In the hills above the village, Green Mountain Orchards is one of Vermont's largest apple orchards. Managed by the Darrow family, the orchards grow mainly apples and blueberries, as well as raspberries, peaches, pears, plums, pumpkins and Christmas trees. Opportunities to pick your own blueberries are typically from mid-July through late September; apples are from late August through the end of October and peaches are in August. For more information, visit greenmountainorchards.com.

Kristopher Radder — Vermont Country

People pick apples at Green Mountain Orchards in Putney in September 2019.





Scott Farm Orchard

707 Kipling Road, Dummerston
802-579-1720

Scott Farm, a working farm since 1791, grows over 130 varieties of heirloom apples and an array of different pears, plums, peaches, cherries, berries and other fruits. The farm offers pick-your-own opportunities, as well as a market. For more information, visit scottfarmvermont.com.

Kristopher Radder — Vermont Country

Chris Olsen, farmhand at Scott Farm Apple Orchard, grabs a handful of apples that will be placed into a grinder.

Little City Cider Co.

139 Shields Drive, Bennington
802-242-1611

Little City Cider Co. offers hard cider, made with local apples, in a variety of flavors: pineapple pear, semi-dry, raspberry, “Hopped Up” infused with two varieties of hops, and a seasonal special. What makes this cider unique is you can walk in and see, in plain view, the large fermentation tanks. The venue often hosts live music and food trucks. For more information, visit its Facebook page, “Little City Cider Co.”

Isabel Wissner — Vermont Country

Greg Videtto, owner of Little City Cider Co. in Bennington, pours a glass of his hard raspberry cider.



Terry's Orchard

55 Houghton Lane, Bennington
802-733-4761

Terry's Orchard is a historic, family-owned business dating back to 1776, with opportunities to pick your own apples — liberty, Jonamac, crimson crisp, northern spy and more. Don't forget the freshly pressed apple cider and doughnuts. For more information, visit terrorysorchard.com.

Vermont Country file photo

Addison Howe and his mother, Ashley, check out a tree for picking Cortland apples at Terry's Orchard in Bennington.

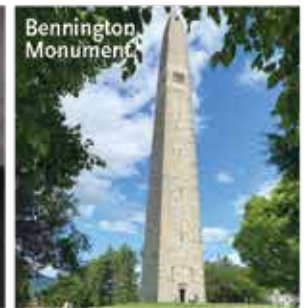
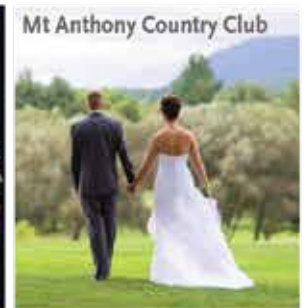
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