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own and operate Haunts of Richmond. And for a city of its size, Richmond has an abundance of ghoulies and ghosties, and things that go bump in the night. Some of them are friendly and playful, some of them lost and confused. Others are just downright mean. *continued on page 14*



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Get a head start on holiday cheer with Christmas on MacArthur, a day of family fun that benefits Toys for Tots. Christmas on MacArthur has become one of the largest single donors in Central Virginia to Toys for Tots—the U.S. Marine Corps annual toy drive. What's more every toy donated locally is given to a local child in need. Mark your calendars, the event will be held from 11 am till 3 pm on December 14.

### COVER IMAGE:

Photo illustration by Doug Dobey

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## ART

# Kristen Peyton at Eric Schindler



*Under 9th Street by Kristen Peyton, oil on canvas, 18x24.*

**PRESENCE, AN EXHIBIT** of the works of Kristen Peyton. Kristen is a painter and printmaker working from observation and invention. “My work is a gesture of hospitality,” she says. “It is an invitation into the profound presence of a chosen visual moment... it’s

what William Blake, the eighteenth-century poet, meant when he wrote, “To see a world in a grain of sand, And a heaven in a wildflower; Hold infinity in the palm of your hand, And eternity in an hour.” Show runs November 22 through December 22..

# Northside Studio Artists Holiday Show & Sale

**THE PAINTING CLASS** in Bellevue will be hosting a massive art show and sale just in time for holiday shopping. On November 23, from 9 till 3:30, the studio at 1229 Bellevue Avenue will be showing and selling the work of more than 15 local artists, including Brenda Stankus, Stanley Berkowitz, Darlene Marshack, Elizabeth Barrett and Randi Newman Hill.

This will be the third year that The Painting Class has held this event on the Saturday before Thanksgiving, and the response has been spectacular. “The artists have sold well and so they are excited about this opportunity again this year,” says Brenda Stankus, owner of The Painting Class. “Prices will be whatever the individual artist sets, and so I expect there will be some very good buying opportunities.”

For more information: 804 262 6979.



*Work by Brenda Stankus.*



## GINTER PARK SHOW ON DECEMBER 7

This year marks the 16th annual Ginter Park Show. Featuring over 50 artisans and their one-of-a-kind creations in fiber, wood, pottery, glass, jewelry and, this year’s show will be held 10am till 5pm December 7 at the Lewis Ginter Recreation Association at 3421 Hawthorne Avenue.

You are sure to find something unique for everyone on your holiday shopping list at this festive event. Goatocado food truck will be on-site for the day. Free admission, free parking.

Check out our event page on Facebook for more details, and examples of participating artisan’s creations. For more information contact Diana Vicenti, [sewdianavicenti@gmail.com](mailto:sewdianavicenti@gmail.com)



*Cassandra Kim Noble Toad 25.5 x 32 acrylic and oil on masonite in hand carved frame*

## UNDER THE RAFTERS AT GLAVE KOCEN GALLERY

Under the Rafters is a premier exhibit for three artists—Rich Bowman, Fred Lisaius and Cassandra Kim.

Rich and Fred celebrate their passion for the outdoors in their work. Rich focuses on vast spaces through his atmospheric skylines and landscapes, while Fred’s work zeroes in on botanicals that are often magical in what blooms on the tree limbs. Cassandra Kim’s work features anthropomorphic figures re-cast as historical figures.

Exhibit runs through November 23. Glave Kocen Gallery, 1620 West Main Street, 804 358 1990.



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# Branch House Celebrates Its Centennial with Renaissance Tapestry

**O**N DECEMBER 19, the Branch House, one of the most distinctive buildings in the city of Richmond, will celebrate its one hundredth birthday. A special hallmark of this centennial celebration will be the temporary return of one of the home's original furnishings, and one of the things that inspired John Kerr Branch, an avid collector, to have his Monument Avenue home built in the first place.

Part of the reason Kerr had the place built was to house his expansive art collection, which included a 16th-century Flemish tapestry, measuring fourteen-by-ten feet. This tapestry, which features a graphic telling of the marriage of Rachel and Jacob, will be on loan from J.K. Branch's descendants, the Dotts, starting in mid-December.

The Old Testament story of Jacob was a popular subject for Flemish Renaissance tapestry design. Jacob, called Israel, was the traditional ancestor of the people of Israel. Through deception he robbed his brother's birthright. While escaping his brother's wrath, he fell in love with Rachel. Rachel and Jacob's path to the altar was operatic, to say the least, involving a dark tent, a substitute bride, and a love triangle.

Designed by Bernard van Orley, the tapestry was woven by Willem de Kempeneer on fabric of silk and wool. Gold and silver wrapped threads were used in the tapestry. This tapestry is thought to be one from an original series commissioned by Holy Roman Emperor Charles V. This much-prized Story of Jacob set of tapestries is recorded in the collection of Charles' son, Philip II of Spain.

"The tapestry's return represents a happy reunion, especially because my great-grandparents built the house one hundred years ago to house this beautiful work of art and others like it," says Walter Dotts, whose late mother Zayde Rennolds Dotts inherited the tapestry. "It personalizes the Branch Museum and will help tell the story of who built the house and why. It's also a terrific example of the principle of decorum, that is, appropriate decoration for specific rooms dedicated to a particular use. In this case, an art work

depicting a marriage feast will hang in the original dining room of the Branch House." The public will have its first opportunity in this century to see the tapestry at the Branch House come December.

Back in the early 1900s, after receiving the gift of half a city block from his father, John Kerr Branch commissioned John Russell Pope's firm to design the house. Pope, of course, was noted for his design of the National Archives Research Center, the Jefferson Memorial and the West Building of the National Gallery of Art in Washington, D.C., and here in Richmond, the neoclassical masterpiece, Broad Street Station, which now houses the Science Museum of Virginia.

The Branch House, at more than 30,000 square feet, is roughly three times the size of its stalwart neighbors on Monument. The architectural style of this elaborate home is frequently described as Tudor-Jacobean Revival. According to the 1984 application to the National Register of Historic Places the design "incorporated sali-



ent features from several 16th-century English country houses to form a convincingly correct assemblage of design elements," adding that "to maintain the illusion of age, the architect had the building materials distressed and aged to add patina to the image of power and pedigree."

Back in 1984 the house was formally listed on the National Register of Historic Places. About twenty years later the Virginia Center for Architecture Foundation bought the house and opened it to the public two years after that. Five years ago the Center's mission expanded and the Branch Museum of Architecture and Design was born. **VA**

*The Branch Museum of Architecture and Design*  
2501 Monument Avenue  
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*Above right: The Flemish tapestry that will adorn the wall of the original dining room.*

*Left: The north and south elevations of the Branch House*



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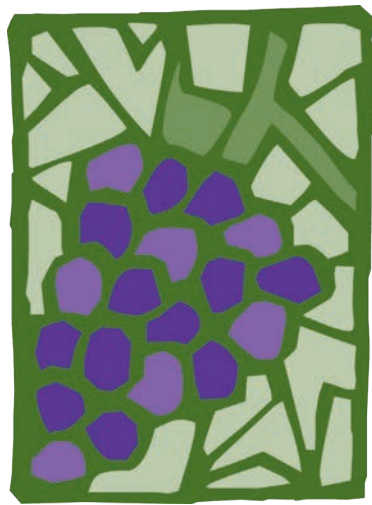
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Diana Vicenti  
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ARTISTS SHOWN ABOVE, LEFT TO RIGHT: OBSCURO JEWELRY, SUSAN GUNN, AND MARIA STONE STUDIO



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## MUSIC

### Acoustic Music Nights At Stir Crazy

Every Friday night from five till seven in the evenings, Stir Crazy Café will be hosting Acoustic Music Nights. No better place to enjoy this music than a coffee house.



#### BILL KAFFENBERGER

Bill Kaffenberger mixes both electric and acoustic sounds in his live appearances, performing a mix of original tunes and covers of his favorite songs by other artists. Currently, you can find Bill performing solo as well as in various groups. November 22, 5-7 pm.




#### JUNIOR WILSON

Guitarist and vocalist, Junior Wilson plays solo gigs, and plays in the bands Tidewater Boys and One More Time. "I would describe myself as a musician who is and will always be submerged in true organic roots music in its various forms. Whether you call it blues, soul, rock, jazz, R & B, or reggae. I just do what I do." November 29, 5-7pm.



#### DIRTY METAL LEFTY

Dirty Metal Lefty is a self-taught, left-handed singer-songwriter. "The bulk of the original material often contains elements of blues, jazz, alternative rock, funky timing, and unadulterated chord changes," she says of her music. December 13, 5-7pm. 



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## BOOK REVIEW

# One Woman's Fight For Trans Justice

by FRAN WITHROW

**S**ARAH MCBRIDE IS A transgender woman who is taking the world by storm. She has already written a book, interned at the White House, campaigned for the Governor of Delaware, and helped pass Delaware's Gender Identity Nondiscrimination Act of 2013. She is the first openly transgender person to speak at a major party convention, a landmark event which occurred during the 2016 Democratic National Convention. Currently the national press secretary for the Human Rights Campaign, I recently learned she is running for political office for the state of Delaware.

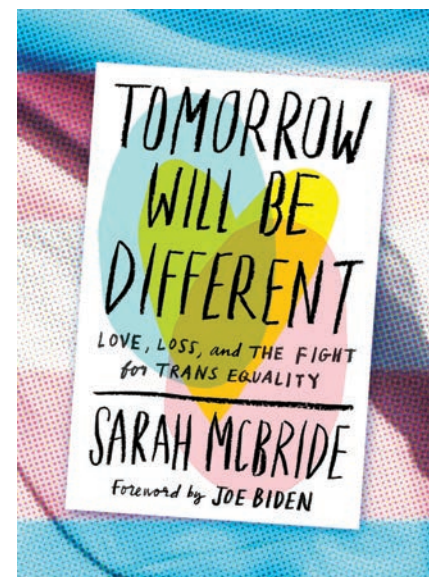
Sarah McBride is just 29 years old.

McBride courageously came out as a transgender woman while she was at American University. Initially fearful of the backlash, she instead found massive support from family and friends. "Tomorrow Will Be Different," is her story of coming out, falling in love, entering the political arena, and fighting for transgender equality.

McBride became interested in politics at an early age. She campaigned for Beau Biden, Attorney General of Delaware, and for Delaware Governor Jack Markell. As a White House intern, she also connected with Beau's father, Joe Biden. They all supported her as she advocated for equal rights for the LGBTQ community, both nationally and in her home state.


While in the White House, she met Andy Cray, an attorney who was a transgender man. Cray fought for transgender rights and was instrumental in ensuring that nondiscrimination rights were included as part of the Affordable Care Act. Cray and McBride fell in love and were married in 2014. Four days later, Cray died of cancer at age 28.

McBride could have easily shut down, but she was determined to continue helping the LGBTQ community fight for equal rights under the law. Transgender people in most states still have few protections. Simply for being who they are, they can be fired from their jobs, denied housing, and experience discrimination by health



care providers. McBride and Cray worried about this during his cancer treatment: would doctors and nurses accept them as they were? The vulnerability and fear faced by transgender people needing medical care is heart-rending to contemplate.

McBride has a lot to teach the cisgender population. I appreciate how she deigned to reveal her former name and explained that it is no one's business whether she has had "bottom surgery" or not. Her description of how difficult it is for transgender men and women to go to the gym, use a restroom, or dress in a locker room is eye-opening. They gather their courage every time they go out in public.

McBride's book offers hope that tomorrow will, indeed, be different, that people will no longer need fear being who they are, and that basic rights will be enjoyed by all. Here in Richmond, you can learn more about being an ally to the transgender community. TIES (Transgender Information and Empowerment Summit) hosts an event yearly in October. I went to the most recent one at the University of Richmond and found it excellent. Please join me next year! 

***Tomorrow Will Be Different: Love, Loss, and The Fight for Trans Equality***  
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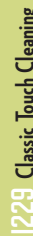
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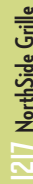
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# Haunts of Richmond

RESURRECTING THE ART OF STORYTELLING

IT'S A WARM, WARM, LATE OCTOBER EVENING, JUST PAST SEVEN, and the sun's already set. I'm standing with a crowd of about twenty people in downtown Richmond at the corner of 20th and Main streets. We're standing on a sidewalk that borders an enclave of buildings that make up the Edgar Allen Poe Museum, which is the largest repository of Poe memorabilia in the world. Though Poe never lived here, there's a remnant of his adoptive father's home in the building we face. But more about that later.

It seems fitting that our group is waiting beside this shrine to the author of "Tales of the Grotesque and Arabesque", because for the next hour and a half we'll be touring this ancient part of the city, and learning about ghosts and specters and things that go bump in the night. Along with that, we'll also find out things about this city we might never have known. It's part of the way the Houlihans conduct their ghost tours, which gracefully merge history with supernatural phenomena. And above else, they tell a riveting story.

We huddle in a semicircle around Chris Houlihan, who is the vice president of Haunts of Richmond. His wife, Beth, who serves as president of their ghost tour business, will take us to some of the spookier sites in Shockoe Bottom in a short while. Haunts of Richmond, incidentally, was founded about fifteen years ago by another wife and husband team—Sandi and Scott Bergman.

Scott gives a brief history about those who preceded us on these streets, and how the area was settled, before he hands the tour over to his partner.

"Many hundreds of thousands, if not millions, of people have walked these streets and darkened the doorways of these building here around us," Scott tells us. "And tonight we're going to share with you some of their stories and how they tie into the neighborhood."

As Scott drifts off into the night, Beth takes center stage, and describes the ring of buildings behind her. Among other things, she tells us the Old Stone House at the Poe Museum is one of the oldest standing structures in Richmond, and that it appeared on the city's original 1737 land grant, and was owned by the Ege family. "The family lived here until 1911," says Beth. "So that is a lot of birth, living and death here on this property."

The buildings that make up the Poe Museum are loaded with ghoulies and ghosties and things that go bump in the night. "This is our most densely haunted property in the city that is not disaster-related or war-



The Haunts of Richmond ghost-busting crew.

related," Beth says. "Every building here on the property has at least two ghosts that we know of, and all the gardens are haunted as well."

She talks some about a playful child ghost named Jonathan Ege who died at age six of small pox. He haunts the Old Stone House, and when the gift shop was located there, he loved to unwrap the Poe bobble head dolls they sold. In the dead of night, when the employees were gone, he would line them up in military formations on the floor.

"It was very freaky the first few times you opened up the gift shop in the morning and saw those bobble head dolls lined up," Beth recalls. "And then you get annoyed because you have to pick up after Jonathan. He never picked up, just like any six year old I know."

Beth regales us with several more stories about other ghosts on this property, a number of whom are playful. Earlier in the day I spoke with Beth at Stir Crazy Cafe in Bellevue. She tells me about one ghost at the

Poe Museum who is anything but friendly. This one's downright vicious.

"There's one building at the Poe Museum I don't go into," says Beth.

Because practically every time she's visited the Memorial Building, Beth has left with bruises.

Shortly after she and her husband settled in Richmond, Beth attended an Unhappy Hour Night at the Poe Museum. She entered the Memorial Building, and, while examining the contents of a display case below the staircase, an uncanny feeling crept over.

"I got an itchy feeling like somebody was watching me," she remembers. "So I looked up the stairs. Nobody was up there. It was roped off, you couldn't go up." The only other person in the room was her husband.

Beth describes the sensation she had, a kind of unspoken language that alerts her to a ghostly presence. "It's like fingertips on the back of my neck," she says. "I like to call it my spidey sense. I pay attention be-

BY CHARLES MCGUIGAN



# with the Houlihans



Beth and Chris Houlihan of Haunts of Richmond.

cause that's usually when someone is there with me, whether I can see them or not."

After her spidey sense flared up in the Memorial Building, Beth called out to her husband, who stood at the far end of the room. "Okay, honey, I'm done looking here," she said. "I'm going to leave." Once outside, Beth glanced down at her arms. "I actually had fingertip bruises," she says.

Even though the bruises were there, Beth vetted the story in her own mind. "I started to debunk," she says. "I had been building sets for a musical, so it's possible I could have bruised myself at that point in time and just not remembered it."

So she put it to the acid test, and the following month returned to the Poe Museum during a scavenger hunt, which was part of another Unhappy Hour. Again, she found herself in the Memorial Building where she found the clue she was looking for. Before entering the building though, Beth checked her arms for bruises. There were none. But when she and her husband left the building, Beth looked down to her arms again. "I had a handprint on my arm," she says.

"Same thing, just bigger this time."

Even after that second encounter with an entity that had left bruises on her arm, Beth returned again, about a year later. By that time, she was already a tour guide, and was familiar with some of the poltergeist activity in the upstairs office, where a solid oak table would often be flipped over at night. While she was measuring the table, Beth's spidey sense kicked in, and she told a friend, who had accompanied her, that she had to leave the building.

"And as I'm going down the stairs, I feel like someone is pushing down on my shoulders," says Beth. Outside, she asked her friend to look under the collar of her blouse. "I actually had handprints around my neck," she says. "So I stopped going in that building for nine years."

Not long ago, Beth returned yet again. "I just had to go back in the building," she tells me. "I said, 'Okay, let's see if it still doesn't like me.' And I took one of my guides with me. As soon as we got upstairs, we heard maniacal laughter and we both turned right around, came back down." When Beth inspected her arm,

there was a bruise on her forearm.

Beth has a fairly good idea who this malevolent spirit might be. He could have hitched a ride in to the building on an old staircase.

"We actually think it might be Mr. Allen," Beth says. "The staircase in the Memorial Building came from his townhome. We're pretty sure he's attached to that staircase."

The Mr. Allen Beth refers to figured prominently in the life of Edgar Allan Poe. John Allan was a wealthy local merchant, and after the death of Poe's mother, he and his wife adopted the young Edgar. But Poe and Allan did not like one another. It turns out, John Allan seems to be something of a misogynist.

"He doesn't like women, actually at all," according to Beth. "I'm not the only female who's been hit. Melanie actually got shoved down the staircase, and she ended up breaking her ankle. She was the director of education. She no longer works there."

Then she says this of certain: "They can be very violent. They can be very protective of their space, and they don't necessarily like people going into it."

As the ghost tour continues, Beth leads us west along the cobblestone alleyway behind the Poe Museum over to 19th Street where we make a right, and then come to a halt.

"All right folks," says Beth. "We're going to face the building across the street. So this is Shockoe Art Space today. Originally, it was a tobacco warehouse as most of the buildings down here were. But during the Civil War, this was actually a hospital for Florida. This is Hospital Number Eleven, the Globe Hospital."

At the time of the Civil war, there were two main hospitals in Richmond that were devoted to caring for wounded soldiers. Chimborazo, up on Church Hill, could accommodate 3,600 men; and in the far west end, outside the city limits, there was Winder Hospital, which could serve up to 4,300 wounded soldiers. But the casualties of that war were so great that the central government asked each state in the Confederacy to open its own hospital in Richmond. They were bringing the wounded in on rail, day and night.

Beth points to the building across the street from us, the one that now houses an art gallery on the first floor and apartments upstairs.

"This was one of the best hospitals in the city," she says. "If you were wounded, you wanted to be sent here, or to Alabama's second hospital. The reason why is that both the people who ran those two hospitals respectively believed in germ theory.

All those broken bodies that passed through Florida's hospital left at least two indelible stains there. Persistent stains. Stains that defy the very laws of nature.

"The first one is literally just inside the door to the right," Beth says. "The other one's a little bit further back by the support beam."

Over the years, various tenants of this former Civil War era hospital have tried to remove the obstinate stains.



"They grabbed their industrial strength cleaners and they cleaned over it," says Beth. "Two days later, it came back. They did it again. It came back again. They ground down the concrete, they put new concrete in. It came back up through the new concrete. You can't get rid of it. When the art gallery moved in, they tiled the floor. It came up through the new tile. Trust me, blood stains, when they want to stay, will stay."

On the upper floors of that building, there are a number of apartments, and on more than one occasion, apparitions have materialized out of thin air and passed through solid walls.

"These ghosts didn't realize that they had passed on, so they are doing what they did in life," Beth says. "They are searching for a soldier. Some people who live in those apartments have told us, 'Yes, they walk through my living room. They walk through my kitchen. Oh yeah, they walk through my bathroom.' I'd be out at that point. I'm sorry, but a bathroom is sacred space."

The tour continues to the site of one of Richmond's most storied disasters.

"All right ladies and gentlemen, we're going to move down," Beth instructs us. "This is going to be one of our

longest walks between stops. Just stay close together, we're going to be crossing on Broad Street."

We walk north up 19th Street, cross Broad, and on the other side, where 19th becomes Cedar, the incline grows steeper. Just north of Marshall Street, our group comes to a stop, and we face a faux wrought iron fence that runs parallel to the sidewalk.

"Come a little bit closer," says Beth. "Because what is important is right under our feet. We are literally standing on the entrance to the Church Hill train tunnel. Now this train tunnel was opened up in the late 1870s by the C&O Railroad, and was a modern, miracle marvel of engineering at that time. It was over a mile long tunnel, and it was just really incredible that they were able to build this. Unfortunately this tunnel was nicknamed the Tunnel of Death. It had a lot of problems. They had a lot of collapses when they were building it because Church Hill is nothing but clay. The C&O was used to digging through rock. They weren't ready for the unstable substance of clay."

The tunnel was eventually completed, and was used for a few years, but in 1901 the double-track viaduct running parallel to the Kanawha Canal

was built, and the train tunnel was abandoned. By the early 1920s, Richmond's train traffic boomed, so C&O decided to resuscitate the tunnel. They shored it up, relined it with concrete. They were making steady progress on rehabilitating the tunnel until October 22 1925. They were almost finished with the project at that point, just 300 feet remained, but at two o'clock on that fateful afternoon, Ben Mosby, who was the fireman on the train engine that was making repairs to the tunnel, saw something. He was standing on a flatbed car.

"Ben turns around and he looks up and he sees one brick fall from the ceiling," Beth tells us. "And he screams, 'She's a-coming.' That was the only warning that these two hundred men had to get out, and get out now. The next thing Ben sees is a huge chunk of brick fall from the ceiling, and it lands squarely on the steam engine, which explodes. He is thrown from the train, and is somehow miraculously able to crawl out on this side of the tunnel."

Both the train and at least two of the workers are still entombed in the tunnel to this day. It was their premature burial, their cask of amontillado, a la Poe. And though Ben Mosby survived, his burns were so severe that he

died eight days later.

Earlier in the day, at Stir Crazy, where Beth also works as a barista, she tells me about her own relationship with the ghost of Ben Mosby.

"Now, for some reason Ben has taken a liking to me," she says. "For some reason, Ben always seemed to be drawn to me, and also to another one of the guides. He would touch my back, he pulled my hair. He would bother her as well, like kind of blowing in her ear."

At the time, they didn't know who the ghost was, so they brought in some other paranormal experts. "We actually invited Spirited History to do an investigation because we were curious about who was trying to get our attention," says Beth.

Among other things, the folks from Spirited History performed a dowsing rod session. "So they use the dowsing rod for yes and no questions," Beth explains. "If they open up wide, it's a no; if they close and cross, it's a yes."

"We went through all the men whose names we had, starting with Tom Mason who was the engineer that passed away inside," says Beth. "And then, finally, Marsha, who's the other guide who has the experiences as well, piped up and said, 'Are you Ben Mosby?'"



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The Poe Museum located in Shockoe Bottom's "Old Stone House".

And we got an immediate yes. We're like, 'Okay Mister Mosby, great, you're here.'"

Ben turned out to be a pretty talkative spirit.

"We had twenty minutes of yes and no questions," Beth remembers. "What we got from him was that he's happy we tell the history, and he doesn't want us to stop doing that. He wants to keep that history alive. He doesn't like it when certain tour groups come over and say he is the vampire (part of Rich-

mond's urban vampire legend). He's a ghost in his own right, and he's proud of that part. So he also let us know that Marsha reminds him of somebody he knew when he was alive. She apparently looks like somebody he knew, and he just likes my energy. He finds me calming, apparently."

Beth does have a calming spirit, and since she was a child has been encountering ghosts in one form or other. She seems to have that sort of shine. Her father was a Methodist minister

who moved his family from church to church, every three to five years, from New York to Iowa to Vermont. And the family would live in the parsonage. Beth recalls the first time she met a spirit.

"There was one time when I was six, I remember going down in the basement in West Burlington, Iowa," she tells me. "I was sick at the time, and Dad was across the street at his office, and I'd gone down to get some of the laundry out, and I saw a gentleman come out from around a corner, and I was like, 'Dad what are you doing here?' And then I realized it was not my dad."

This entity was in no way threatening. "I never felt in danger," says Beth. "I was just curious about who I was seeing, what I was seeing. I thought, maybe I might be slightly hallucinating because I was ill at the time. So I didn't say anything. Then, a couple months later, perfectly healthy this time, I went downstairs again to get the laundry, saw the same thing. He came out from around the corner. I was just watching him, and he didn't seem to look at me or anything."

"Then, I asked dad, 'Have you ever seen the guy in the basement? There's somebody down there.' And he said, 'No, there's not.' I was like, 'There's something down there, Dad.' And he's

like, 'Don't worry about it.' He didn't want to talk about it. He didn't want to scare me, I guess."

Years later Beth's father would tell her that he too had seen some of the ghosts his daughter saw. Beth considers the different kinds of spirits there are, and why they may manifest themselves. She mentions lingering spirits.

"Some of them may know it, and enjoy the fact that they're lingering," she says. "Others don't realize they've passed on, so they keep doing what they did in life. And those are the ones that don't interact with you. Other ghosts, are just trying to figure out what their new state is."

The way Beth describes these preternatural entities is kind of like the First Law of Thermodynamics—energy can be neither created nor destroyed, just transferred, or changed from one form to another.

"We have too many stories and ancient religions that talk about an afterlife or another plane that we go to when we die," she says. "I like to think there's a place we go to to recharge before we come back as something else. Because energy is energy, it's going to be reused somehow."

In the final analysis, that's what ghosts seem to be.

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“They are a form of energy that’s been released, and they don’t know what to do yet,” Beth says. “That energy has to go somewhere when you die, it’s just a matter of where it goes. Some of it lingers on here, some of it, I firmly believe, gets redistributed to the world around us. It’s kind of like it gets recycled. It’s reabsorbed into the land, into the air, into the life that’s around us, and that’s just a personal belief that I have. Some of that energy just hasn’t found a way to become reabsorbed.

The energy of souls Beth has known, of those who have passed on, sometimes visit Beth. When I ask if she’s ever able to communicate with her deceased relatives, Beth nods.

“I have communicated with my father and my grandmother, but more with my father,” she says, and she smiles. “It’s generally when I do activities like he and I used to do when I was younger. That’s when I’ll see him. In my old house, I used to have a huge garden in my backyard and he would come visit me while I was gardening. I found out he does it to my sister as well when she’s out in the garden.”

I ask why her father hasn’t been reabsorbed yet.

“I think he’s just checking in on us,



The sealed east entrance to the collapsed Church Hill Tunnel.

and making sure we’re doing okay,” says Beth.

There are times when some people view what Beth tells them with an air of skepticism, but for her the main point of doing what she and her husband do is a time-honored tradition that, in recent years, with our increasing reliance on electronic wonders, has taken the one-on-one human voice out of the equation, and with it the art of storytelling.

“There are times that people will give

you that eyebrow raise,” Beth Houlihan says. “And I’m like, ‘Look, it’s not my job to try and convince you. It’s my job to tell you a good story.’ And that’s what I love about what Chris and I do. This is a tradition that has been dying off, and we need to bring it back, and it’s coming back in the tourism industry, it’s coming in ghost tours like Haunts of Richmond.”

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# The 1921 Tulsa Race Massacre

by JACK R JOHNSON

**I**T WAS RARELY, IF EVER described in American history books, much less American television, but last Sunday's premiere of HBO's *Watchmen* series introduced millions of Americans to one of our country's most violent racist episodes: The 1921 Tulsa race massacre.

More than one thousand homes and businesses were destroyed in the event. Rough estimates put the death toll between 100 and 300, with at least 800 injured. By the time the violence ended, the city had been placed under martial law, thousands of Tulsans were being held under armed guard, and the state's second-largest African American community had been burned to the ground.

What triggered the event remains obscure. It is alleged that at some time on the afternoon of May 31, 19-year-old Dick Rowland, a black shoe shiner, entered the elevator at 319 South Main Street in Tulsa, to use the top-floor restroom, which was restricted to black people. Sarah Page, a 17-year-old white elevator operator was on duty. A clerk heard what sounded like a woman's scream and saw a young black man rushing from the building. The clerk went to the elevator and found Sarah Page in what he said was "a distraught state." Thinking she had been "assaulted", he summoned the authorities. The term "assault" in the early part of the 20th century was a euphemism for rape. People who knew Dick Rowland, whites as well as blacks, condemned the immediate rush to judgement. The Oklahoma Historical Society suggested that "the most common explanation is that Rowland stepped on Page's foot as he entered the elevator, causing her to scream." Another explanation: they were secret lovers, but to admit such a thing in 1920s America when the Ku Klux Klan was in ascendance, would have been a disaster.

Initially, not much was made of the report. According to James Hirsch writing in *Riot and Remembrance: The Tulsa Race War and its Legacy* the police likely questioned Sarah Page, but no written account of her statement has been found. "It is generally accepted that the police determined what happened between the two teenagers was something less than an assault. The authorities conducted a low-key



investigation rather than launching a man-hunt for her alleged assailant. Afterward, Page told the police that she would not press charges."

That was not the end of matters, however. The next day, the *Tulsa Tribune*, the city's white daily newspaper, reported, without evidence, that Dick Rowland had attempted to rape Sarah Page. The *Tribune* also published an editorial about the incident, titled, provocatively: "To Lynch Negro Tonight." According to the Oklahoma Historical Society, by 7:30 p.m. hundreds of whites had gathered outside the Tulsa County Courthouse, demanding that the authorities hand over Dick Rowland, but the sheriff refused. At about 9 p.m., reports of the dire conditions downtown reached Greenwood, a prosperous black neighborhood of Tulsa. Greenwood was sometimes referred to as 'Black Wall Street' because of its reputed wealth. A group of approximately twenty-five armed African American men from Greenwood, many of whom were World War I veterans, went down to the courthouse and offered their services to help protect Rowland. The sheriff, however, turned them down, and the men returned to Greenwood. At about 10 p.m. a false rumor hit Greenwood that whites were storming the courthouse. This time, a second contingent of African American men, perhaps as many as 75, returned to the courthouse, and offered their services to the authorities. Once again, they were turned down. As they were leaving, a white man tried to disarm a black veteran, and "a shot was fired."

That was how the riot started.

Twelve people were killed almost immediately: ten white and two black. As news of these deaths spread throughout the city, mob violence exploded. According to the Oklahoma Historical Society, during the early hours of the conflict, local authorities did little to stem the growing crisis. Indeed, shortly after the outbreak of gunfire at the courthouse, Tulsa police officers deputized former members of the lynch mob and, according to an eyewitness, instructed them to "get a gun and get a n\*\*\*\*r."

Shortly before dawn on June 1, thousands of armed whites had gathered along the fringes of Greenwood. When daybreak came, they poured into the district, looting homes and businesses and setting them on fire.

Historian Tim Madigan wrote that "eyewitnesses described airplanes carrying white assailants, who fired rifles and dropped firebombs on buildings, homes, and fleeing families."

Law enforcement officials later said that the planes were to provide reconnaissance and protect against a "Negro uprising." Law enforcement personnel were thought to be aboard at least some flights.

Noted Oklahoma attorney Buck Colbert Franklin wrote the following eye witness account:

"Lurid flames roared and belched and licked their forked tongues into the air. Smoke ascended the sky in thick, black volumes and amid it all, the planes—now a dozen or more in number—still hummed and darted here and there with the agility of natural birds of the air. "They [planes] grew in number and

hummed, darted and dipped low. I could hear something like hail falling upon the top of my office building. Down East Archer, I saw the old Mid-Way Hotel on fire, burning from its top, and then another and another and another building began to burn from their top.

"The sidewalks were literally covered with burning turpentine balls. I knew all too well where they came from, and I knew all too well why every burning building first caught fire from the top.

"I paused and waited for an opportune time to escape. 'Where, oh where is our splendid fire department with its half dozen stations?' I asked myself. 'Is the city in conspiracy with the mob?'

Franklin reported seeing multiple machine guns firing at night, and hearing 'thousands and thousands of guns' being fired simultaneously from all directions. He states that he was arrested by "a thousand boys, it seemed...firing their guns with every step they took."

By the time additional National Guard troops arrived in Tulsa at approximately 9:15 a.m. on the morning of June 1, most of Greenwood had already burned to the ground.

About 10,000 black people were left homeless, and property damage amounted to more than \$1.5 million in real estate and \$750,000 in personal property (\$32 million in 2019 dollars).

For many years the violence became something of a taboo subject, particularly in Tulsa. Many survivors simply left the city. Those who remained behind, either black or white, were silent for decades about the event and the riot was largely omitted from history books.

According to Tulsa Historical Society, no prosecution took place of any whites for actions committed during the riot.

Finally, in 1996, the Oklahoma Commission to Study the Tulsa Race Massacre was formed. In 2001, the Commission's report said, "the city had conspired with the mob of white citizens against black citizens; it recommended a program of reparations to survivors and their descendants."

To this day no money has been paid out, but maybe a little publicity from the *Watchmen* series can give those reparations a jump start. **NJ**



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 Just off Exit 80, across from Franco's)

**262-6681**



# Professional Pet Grooming by The Barking Lot

All Breeds Of Dogs And Cats

**SHOP LOCALLY, BUY LOCALLY!**

## Cute Dogs & Cats For Adoption

**Through Area Rescue Groups**

Check out our website or facebook page for adoption stands.

### Pond Center Open Year Round

**ALL PONDS AND POND SUPPLIES \$50 OFF**

\$50 OFF any purchase of \$300 or more  
 \$25 OFF any purchase of \$199 to \$299.99

For use in Pond Center only. Not valid with any other discounts, with other coupons, discounts, sale items, cat litter and dog or cat food. Expires 12/15/19



### Dog & Cat Food



**\$2.00 OFF** Dog or Cat food up to 8 lbs.  
**\$3.00 OFF** Dog or Cat food of 12 lbs. to 25 lbs.  
**\$5.00 OFF** Dog or Cat food of 26 lbs. or more

Valid for Precise, Eukanuba, Natural Balance and Iams brands, only. Not valid with sale items, other coupons or discounts. Expires 12/15/19

**\$4.00 OFF GROOMING**



**(New Customers Only)**

With Coupons Only. Not Valid With Any Other Offer. Expires 12/15/19



**FREE PARAKEET**

With Purchase Of Parakeet Set-Up

Not valid with sale items, other coupons or discounts. Expires 12/15/19

**FREE TROPICAL FISH**



**Buy One at Reg. Price, Get One of Equal or Lesser Value Free**

Limit \$5.99 value. Not valid with sale items, other coupons or discounts. Expires 12/15/19



**15% OFF REPTILE SUPPLIES**

With Purchase Of A Reptile

Not valid with sale items, other coupons or discounts. Expires 12/15/19

**SAVE ON PET SUPPLIES**

**\$10 OFF**

\$10 OFF any purchase of \$60 or more  
 \$5 OFF any purchase of \$35 to \$59.99  
 \$2 OFF any purchase of \$15 to \$34.99

Not valid with sale items, other coupons or discounts, cat litter, dog or cat food. Not valid on Frontline or Advantage. Expires 12/15/19









# FARMERS' MARKET

## Open Year Round

More Info at [www.LakesideFarmersMarket.net](http://www.LakesideFarmersMarket.net)

WELCOME TO THE TWELFTH SEASON AT LAKESIDE TOWNE CENTER  
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OFFERING FARM RAISED PRODUCTS, BAKED GOODS, FRESH SEAFOOD,  
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YEAR ROUND FARMERS' MARKET

THE FARMERS' MARKET WILL BE OPEN SATURDAY MORNINGS AND WEDNESDAYS.  
FOR MARKET HOURS VISIT US ON FACEBOOK.



Lakeside  
Business  
Association

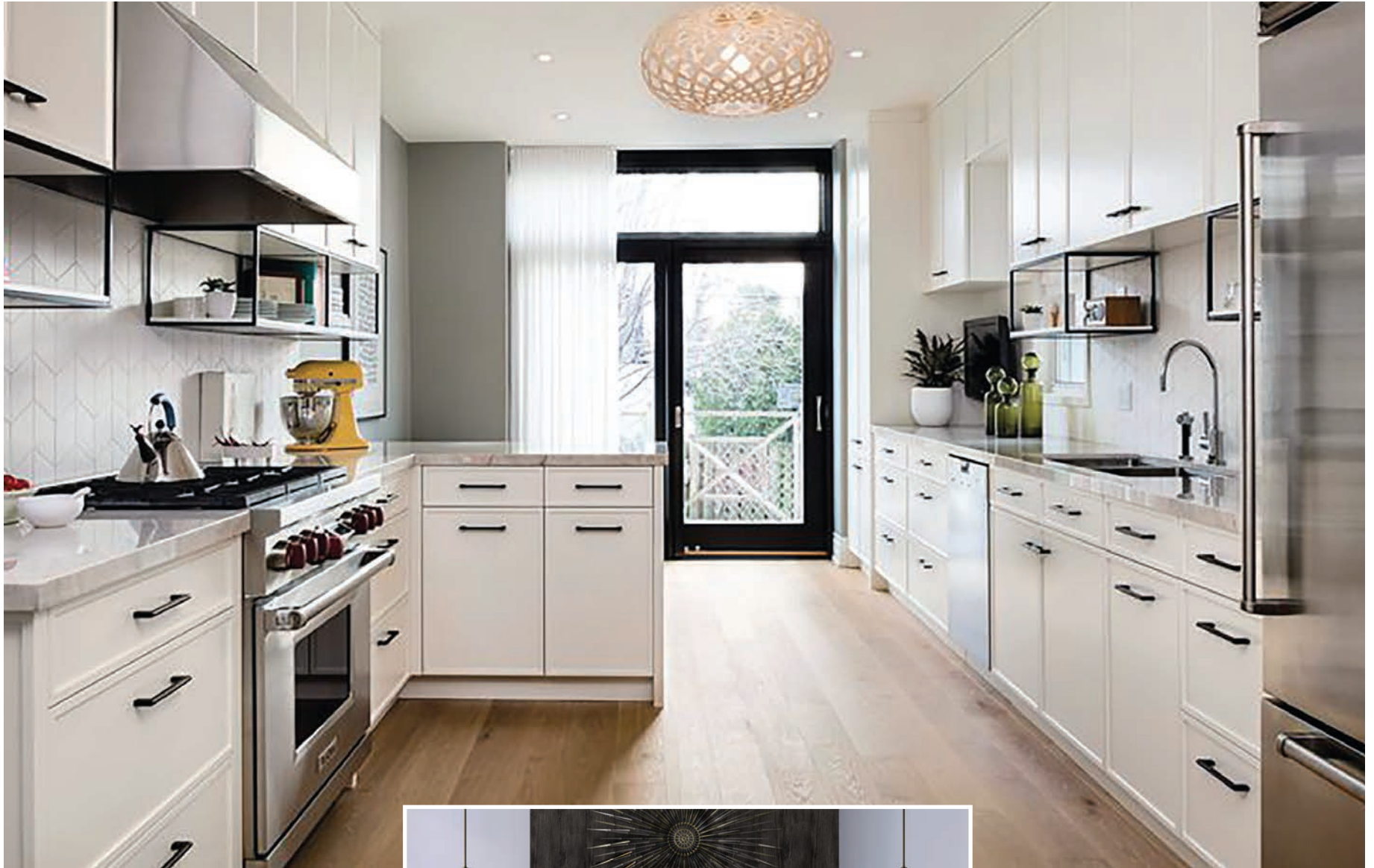


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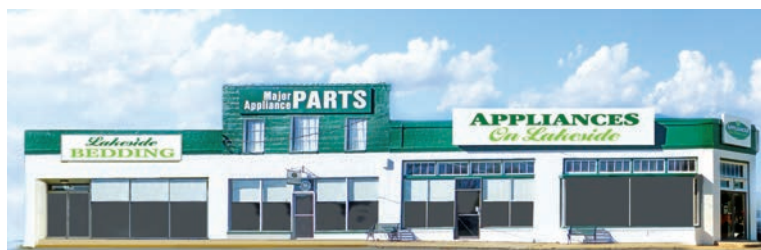


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