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FRAN LYNGGAARD HANSEN/THE COMMONS

Maddy Sprague of Putney, 13, relaxes on the hammock she added to her self-made tree house. Sprague will be attending Rosie's Girls Camp this summer at HatchSpace where she hopes to learn more about power tools and construction.

By Fran Lynggaard Hansen
The Commons

BRATTLEBORO—“I want to learn how to use tools better, create new things, and learn new stuff about building,” says Maddy Sprague, leaning in with an earnest and confident smile.

The 13-year-old Putney resident explains that she’s already done some around-the-house types of repairs using tools with her mother and grandmother (Amy and Sheryl Sprague) and has also built a tree house with the assistance of her grandfather, Mark Sprague.

“The tree house is 6 or 7 feet off the ground and has a roof, a front table, a ladder, and a couple of ropes-course-type ropes that go off it to climb. It was a Covid project that my grandpa helped me create,” says Maddy with pride.

This summer, Sprague will be attending Rosie’s Girls Camp, a collaboration between Vermont Works for Women (vtworksforwomen.org), a nonprofit whose mission is to

Rosie’s Girls program comes to HatchSpace to give young women a chance to learn woodworking and carpentry — and hammer home the idea that they can dream of a fulfilling career path in the construction trades

‘We’re **EQUALLY CAPABLE**’

“promote economic justice by advancing gender equity and supporting women.”

The basic premise of the Rosie’s Girls woodworking classes is twofold: First, the program builds confidence in the participants. And in doing so, it plants a seed, encouraging them to consider male-dominated career pathways.

Vermont Works for Women has operated Rosie’s camps statewide since 2000 and this year will run programs in Alburgh, Swanton, Rutland, Lyndonville, Essex, and Montpelier. It has licensed the program to other organizations to operate in California, Rhode Island, and Oregon.

The nonprofit partners with other organizations, like HatchSpace, at 22 High St., which describes itself as a “community-supported facility dedicated to preserving the artistry of woodworkers through advancement of traditional and contemporary woodworking skills and methods.”

The organization, also a nonprofit, was founded in 2018 and

■ SEE ROSIE’S GIRLS, A2

Democrats return to Montpelier to override five vetoes

Lawmakers defy governor and pass state budget, child care bill among other bills — and they did it in one day

By Joyce Marcel
The Commons

BRATTLEBORO—In what has been described by many as “a lightning round,” state legislators returned to Montpelier on June 20 to override five gubernatorial vetoes in one day, including the all-important state budget, which must go into effect on July 1.

The legislators’ recall session had been expected to last three or even five days.

“The veto session was very efficient,” said Sen. Wendy Harrison, D-Windham. “We were advised to be prepared to be there for three days the first week and possibly another three days the following week.”

However, Harrison said, “we were able to get through all of the votes in one day, due to the cooperation between the Senate and the House as well as the Governor.”

The Commons has surveyed some members of the Windham County delegation to get their take on what happened there on June 20 — and what might happen next.

“I’ve seen headlines that focused on how quickly the Legislature moved in the ‘veto session,’ and yeah — we took the votes we needed to take and we went home,” said Rep. Tristan Roberts, D-Halifax.

“That is what our constituents sent us there to do,” he said. “We weren’t there to debate the governor or debate each other. We did that over the course of the session and all of us have been considering our votes on these bills since the May adjournment.”

Rather, said Roberts, “We were there to vote on this handful of bills, which represented major policy priorities.”

The budget passes
 The House of Representatives

No paper next week

BRATTLEBORO—In a departure from previous years, *The Commons* will not publish an issue next Wednesday, July 5.

In January, the board of directors of Vermont Independent Media, the nonprofit that publishes the newspaper, voted to suspend publication the week of Independence Day to give the newspaper’s staff an additional week off.

Since 2010, when *The Commons* converted from monthly to weekly publication, the newspaper has paused for one week at the end of each year.

Any urgent news will be published next week on the newspaper’s website (commonnews.org), relaunched on June 16 with a new design and structure by Oscar Heller and 10F Design (10fdesign.io), a firm in Brattleboro.

The next issue of the print newspaper will publish as usual on Wednesday, July 12, with deadline for submissions of news and advertising on Friday, July 7.

overrode Gov. Phil Scott’s budget veto by a vote of 105-42. In the Senate, the override sailed through by a count of 25-5.

“The budget for FY24 adopted by the Legislature totals \$8.45 billion and is actually less than the adjusted FY23 budget of \$8.64 billion,” Harrison said.

Citing the Conference
 ■ SEE VETO OVERRIDES, A3

BELLOWS FALLS

New restaurant seeks to honor local history

Under new management, Ciao Popolo hopes to continue legacy of its founders and the historic building in the heart of the village

By Robert F. Smith
The Commons

BELLOWS FALLS—After well over three years, some 150 diners filled the new, covered outdoor deck area and the interior

dining rooms of Ciao Popolo, which enjoyed a successful soft reopening on the evening of the Summer Solstice under its new name.

Darlene Doane, who has owned and operated the Pizza Stone in Chester for 14 years, is managing the restaurant in the former Popolo space.

Popolo was created by Gary Smith and partners Kristen Fehrenbach and John-Michael Maciejewski, in the former Andrews Inn part of the Windham Hotel building on The Square in Bellows Falls. A farm-to-table restaurant with Italian-inspired cuisine, it opened in 2012 with the backing of some 26 mostly local investors.

The manager of Fort Apache Studios, a recording studio in

Boston, Smith worked with an array of alternative music artists, including Tanya Donelly, Juliana Hatfield, Natalie Merchant, the Pixies, and Throwing Muses.

He moved Fort Apache to Bellows Falls when he bought a home in Walpole, New Hampshire in 2001 and, over his years here, he brought a wide assortment of performers to play at Popolo and other local locations.

Doane says she will continue Popolo’s long tradition as a popular live music venue.

Plans deferred

In February 2020, Popolo closed for some renovations, with Smith planning to reopen within a couple of months. But the pandemic hit in mid-March, with indoor eating not allowed at



ROBERT F. SMITH/THE COMMONS

From left, Darlene Doane, prep chef Clara Martorano, and Kai Weinstein work in the kitchen during the Sunday brunch service at Ciao Popolo in Bellows Falls.

restaurants.

As the pandemic began to wind down and inside businesses began to return, Smith was determined to reopen Popolo in 2022. He stated last summer that he would be reopening “in a matter of weeks, not months.”

Unfortunately, he was also

dealing with some very serious health issues.

Smith, diagnosed with cancer in September that year, was unable to reopen Popolo before he died on Jan. 16, 2023 at age 64.

The Windham Hotel building, which also houses other street-level business spaces in addition

to the restaurant, has been owned for several years by Tony Elliot, Jay Eschelmann, and Eric Leo, and by Alan and Pat Fowler, who operate Village Square Booksellers in the hotel block.

“We were deeply saddened by the loss of our wonderful friend,

■ SEE RESTAURANT, A2

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Scott requests USDA disaster declaration for May freeze that caused heavy crop damage

Some farmers report up to 95% crop losses; damage in Vermont could surpass \$10 million

By Sarah Mearhoff
ViDigger.org

MONTPELIER—Citing “extensive and pervasive” damage to crops, Gov. Phil Scott is requesting that the U.S. Department of Agriculture issue a disaster declaration because temperatures plunged into the low 20s across Vermont for hours in mid-May, freezing vulnerable young buds on thousands of fruits.

In a letter sent to U.S. Secretary of Agriculture Tom Vilsack on June 19, Scott described the “debilitating damage” to crops of apples, grapes, blueberries, peaches and other stone fruit across the state. He asked that a federal disaster be declared in all of Vermont’s 14 counties, which would open up financial assistance and low-interest USDA loans to eligible farmers.

Some Vermont farmers have reported up to 95% crop losses from the freeze, and numerous horticultural experts and farmers have said it’s the worst damage they’ve ever seen. State leaders estimate total losses could surpass \$10 million.

The financial devastation is particularly acute for the many

farmers who do not have crop insurance. And those who do are often underinsured for losses of this magnitude.

Scott’s letter is Vermont’s second nudge to the federal government asking for help.

Anson Tebbetts, the state’s secretary of agriculture food and markets, penned a letter to Vilsack earlier in June, and collected signatures from his fellow agricultural secretaries in Connecticut,

Delaware, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania and Rhode Island.

“Collectively, we sit at a critical crossroad with our growers. Right now, growers are assessing their ability to stay in this industry,” the secretaries wrote. “Without aid, we will see devastating blows to local economies because of downsizing and closing businesses.”

Summer lecture series at St. Michael’s looks at ‘Stained Glass: A Foretaste of Heaven’

BRATTLEBORO—St. Michael’s Roman Catholic Church, 47 Walnut St., has a collection of stained glass windows created for the church in 1889 by the Art Stained Glass Institute of F. Nicolas and Sons in Roermond, Holland.

“While eye has not seen nor ear heard the glories that await in heaven, St. Michael’s gives a vivid preview,” the church said in a news release. “The images of Saints are delicately rendered with amazing patterns and fanciful architectural details incorporated into the iconography. The spiritual beauty of the saints pictured is captured in the light of their holy lives and their heroic examples of love and faith.”

A program on the saints pictured in the stained-glass windows will be presented in the church by a number of visiting priests, artisans, and teachers, starting on Wednesday, June 28, and following every Wednesday until Sept. 27, which will be a talk given on the church’s patron saint window, Saint Michael the Archangel.

The programs begin at 5 p.m. with Evening Prayer followed by the presentation. The first program will be given by Father Greg Markey, Chaplain at Thomas Aquinas College in Northfield, Massachusetts, and will focus on the window featuring Saint Joseph.

“Each program will explain the life and glory of the saint illustrated by the light and color of the stained glass,” according to organizers of the series. “The example and life of the saint will serve as a teaching tool to bring us closer to Jesus and His Way.”

The other facilitators, and the saints they will be discussing, will be as follows:

- Jennifer Healy, Ph.D. in Visual and Language Arts — St. Patrick
- Father Carlos Viego, Chaplain at Thomas Aquinas College — Mary, Holy Mother of God
- Father Kevin Chalifoux, Pastor of Our Lady of Fatima in Wilmington, — Saint Catherine of Alexandria
- Father Michael Pierz, Pastor of Blessed Sacrament Church in Greenfield, Massachusetts — Saint John the Baptist
- Deacon Christopher Dougherty — Saint Bridgid
- Father Henry Furman, Pastor at St. Michael’s Roman Catholic Church in Brattleboro — Saint Michael

Other lecturers will include Peter Orłowski, High School Teacher at Saint Michael School; Father Noiseux and Father DiMascola, retired priests; Father Greg Caldwell, Parochial Vicar at Saint Michael Parish; and Father Hugh Cleary, Pastor at Saint John the Baptist in Bennington.

For more information, contact the church at 802-257-5101 or stmichael@vermontcatholic.org.

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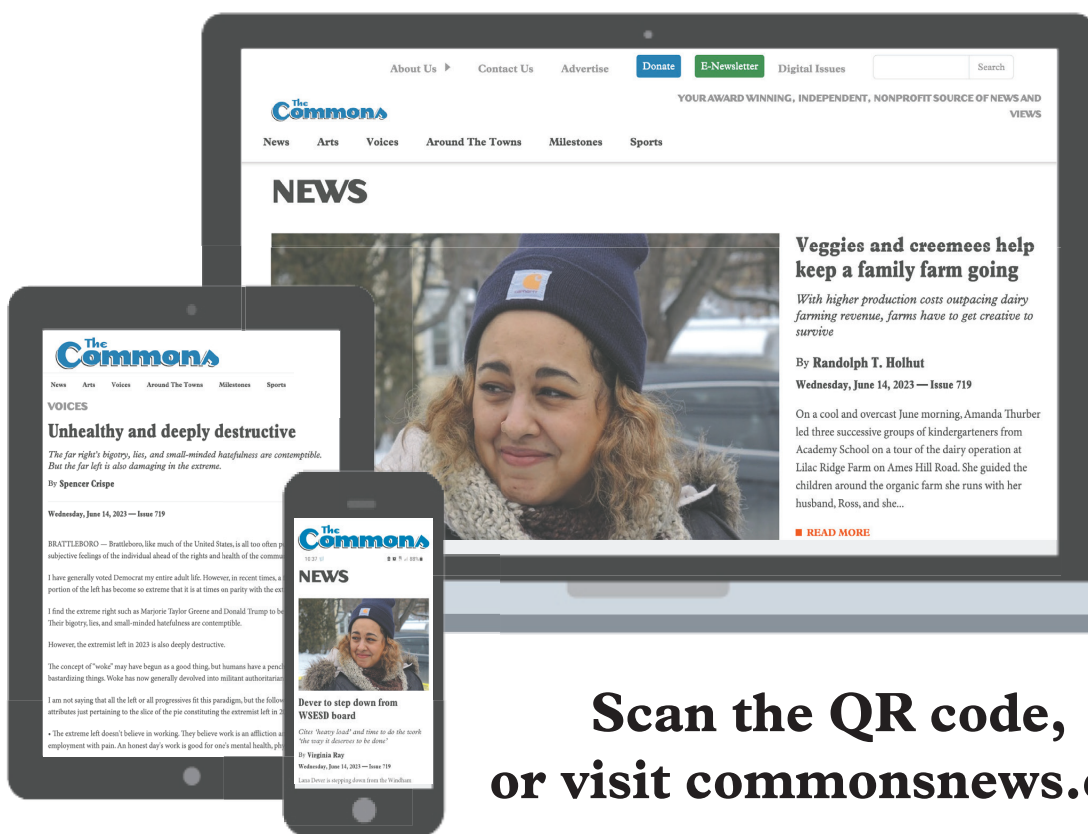
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COLUMN | Creative Conversations

Vermont family keeps 'brother band' tradition alive

'I think we've come full circle — back to using the bluegrass instrumentation of banjo, mandolin, bass, and guitar, and approaching music with a kind of bluegrass/folk sensibility,' says Barry Stockwell of The Stockwell Brothers

OUR WINDOW for enjoying live outdoor music is rather short in Vermont — three months, if we're lucky. So why not pile the kids in the car, grab a blanket and some folding chairs, and head to the Retreat Farm to hear great local music while sampling appealing global cuisine? (You won't even have to clean up!)

The Retreat Farm has just what locals and tourists alike are looking for this summer as its live music summer season continues with local favorites, like The Stockwell Brothers, who will perform at the weekly Food Truck Roundup on Thursday, June 29.

A contemporary folk and bluegrass quartet, this Putney band of brothers — and one sister-in-law — is Bruce Stockwell on banjo and vocals, Alan Stockwell on guitar and vocals, Kelly Stockwell on mandolin and vocals, and Kelly Stockwell on bass. They have been sharing their music in some form with audiences for over five decades.

According to their publicity materials, their music spans traditional and progressive styles, but their trademark



VICTORIA CHERTOK covers arts and entertainment in Vermont for The Commons. She is a classically trained harpist and received a B.A. in music at Bucknell University.

acoustic sound features new singer/songwriter material recast with banjo, alternative rhythms, and three-part harmonies. They cover "straight-ahead bluegrass songs, finger-picked acoustic guitar ballads, full-tilt breakdowns, [and] traditional mandolin tunes mixed in with songs from other genres."

Featuring Bruce, the winner of the 2005 MerleFest bluegrass banjo contest, The Stockwell Brothers have performed alongside artists such as Bill Monroe, Doc Watson, and Earl Scruggs to Mary Chapin Carpenter, Jonathan Edwards, and Asleep at the Wheel.

They have recorded with Mike Auldridge and Phil Rosenthal of the bluegrass supergroup The Seldom Scene, and toured throughout the United States and in Canada



COURTESY PHOTO

The Stockwell Brothers will perform at the Retreat Farm on Thursday, June 29.

and Europe. As a trio, Bruce, Barry, and Alan have released two albums, *Stobro* and *Leave My Dreams Alone*.

"The performing arts are an amazing and energizing way to get folks out to Retreat Farm and into nature. It's a fun way to unwind and be part of a community," says Kristin M. Sullivan, Retreat Farm executive director.

Sullivan continues, "One dollar of every \$5 from tickets will go to support a different area nonprofit each week. On June 29, that nonprofit is Black Mountain Assisted Family Living. The rest [of the revenue] helps to keep Retreat Farm free and open to the public all year-round."

The Commons caught up with Barry Stockwell recently

and talked about his career as a Vermont-based musician and concert producer. He is The Stockwell Brothers' guitarist and lead singer, has a concert production company Twilight Music, and is the production director and co-founder of Next Stage Arts Project in Putney. Here's an excerpt of their conversation.

VICTORIA CHERTOK: Have you and Bruce been playing together for 53 years?

BARRY STOCKWELL: Yeah, I started playing bluegrass music with my older brother Bruce and our two cousins Doug and Tim Harlow as The Green Mountain Boys in 1969. We played throughout Vermont and a bit farther afield for about six years,

until Bruce and I both ended up in college in New Haven, Connecticut, and formed a band called Old Dog, with Phil and Beth Rosenthal. Both of those bands played "contemporary" bluegrass, mixing elements of other musical genres with bluegrass.

After Bruce and I graduated from college, we moved even farther away from traditional bluegrass — forming a five-piece folk/rock and dance band, The Stockwell Brothers.

We'd played in high school rock bands with our friends, and Bruce was as good an electric guitarist as he is a banjo player. By the mid-'80s, Derrick Jordan had joined the band, and The Stockwell Brothers morphed into a world beat band called Spunk that

featured Derrick's original pop, funk, reggae, salsa, and samba songs.

V.C.: Interesting! How did you get back into playing bluegrass and folk tunes?

B.S.: During Spunk's heyday, Bruce and I kept playing contemporary bluegrass/folk as a side project with our younger brother Alan. When Spunk disbanded, that became our main band again. Bruce's wife Kelly joined the band on acoustic bass about seven years ago, so we're quite the family band now.

I think we've come full circle — back to using the bluegrass instrumentation of banjo, mandolin, bass, and guitar, and approaching music with a kind of bluegrass/folk

■ SEE STOCKWELL BROTHERS, B3

Vermont Theatre Company presents Shakespeare's 'Twelfth Night' a tragicomedy where anything goes



ZACHARY P. STEPHENS

Cameron Cobane as Antonio and Geof Dolman as Sir Toby Belch.

"Some are born great, some achieve greatness, and some have greatness thrust upon 'em."

—MALVOLIO, TWELFTH NIGHT

By Annie Landenberger
The Commons

BRATTLEBORO—*Twelfth Night*, by William Shakespeare, is slated as the Vermont Theatre Company's (VTC) annual outdoor production presented in collaboration with, and at, Retreat Farm.

"*Twelfth Night*," a VTC media release

explains, "tells the tale of Viola, who's been tragically separated from her twin brother, Sebastian, during a shipwreck. Viola disguises herself as a boy and works for Duke Orsino, with whom she falls in love. Orsino is in love with the Countess Olivia, and sends Viola to court her for him, but Olivia falls for Viola instead. Sebastian arrives, causing a flood of mistaken identity. In short, Viola thinks her brother is dead. He thinks that she is dead. Everyone thinks that her brother is her brother. Everyone thinks that her brother is she. Shenanigans ensue."

Shakespeare's subtitle for *Twelfth*

Night, ... or What You Will, refers to the 12th night of Christmas, the eve of the feast day commemorating the visit of the Magi to the newborn Jesus — Epiphany. *Twelfth Night* is often celebrated with a suspension of rules and social orders, the overturning of convention, and all-around good fun.

It's a Medieval tradition Shakespeare would have been familiar with writing in the late-16th, early-17th century — revelers singing and dancing, drinking and

eating king cake and other special treats, defacing doors with chalk, and generally behaving against the grain.

According to sussexexpress.co.uk, one of the most popular *Twelfth Night* traditions was to hide a pea and a bean within the cake. The lady who found the pea would be Lady or Queen of Misrule; the man who discovered the bean would be proclaimed Lord or King of Misrule, usually a peasant or commoner who led the drinking and debauchery. "Twelfth

Night was one of the few times of the year where servants were allowed to mix with their masters, sometimes even switching roles through disguises." In short, the *Twelfth Night* buzz line? "Anything goes!"

The VTC production will take this to the hilt, according to director Michelle Page. VTC's president for four of the last 12 years she's served on its board, Page hails from Connecticut, where her

■ SEE 'TWELFTH NIGHT', B3

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Weekend of events brings creatives of color from around the world to southern Vermont

Co-curators Jamie Mohr and Shanta Lee present new multidisciplinary artist salon

BRATTLEBORO—On Friday, July 7, and Saturday July 8, a series of events at Epsilon Spire in downtown Brattleboro and the Green River Bridge Inn in Guilford will feature a diverse array of artists, academics, and musicians exploring the theme of “Transcendence: Call & Response/Things Unseen” as part of the second annual Multidisciplinary Artist Salon.

“Makers and creators of art are in conversation — but with who, and with what?” co-curators Jamie Mohr and Shanta Lee said in a joint statement about the theme of the Salon, which was inspired by the latest sonification of the black holes in our universe and the idea of “call and response within the realm of the unseen.”

Mohr, who is the executive director of the nonprofit arts venue Epsilon Spire, has previously collaborated with Lee on events such as a three-day Celebration of Black Girlhood and Womanhood in 2021 and the first Multidisciplinary Artist Salon in the summer of 2022.

Lee, who is an award-winning writer, visual artist, and the creator and producer of Vermont Public’s *Seeing...the Unseen and In-Between within Vermont’s Landscape*, will present a short film on the first night of the Salon titled *Time Is...*, a film that was inspired by her second

full-length collection of poetry, *Black Metamorphosis*, and attempts to address how race, gender, and colonialism impact the “forcibly shapeshifted body.”

The first night of the Salon will also feature a musical performance by the kora player John Hughes and cellist Stephen Katz, who will play an avant-garde fusion of African and European stringed instruments in a style they describe as celebrating “both tradition and improvisation in a spellbinding nexus of bliss.”

Hughes has studied the music, song, and dance of West Africa for over 25 years and has developed a style of kora playing that is both unique and deeply rooted in the ancient Mande tradition.

Katz, who holds a master’s degree from the Cincinnati College Conservatory of Music and has premiered his cello compositions at venues such as Carnegie Hall in New York City, has also originated his own instrumental style which he calls “Flying Pizzicato,” which uses multiple voices on the cello to “make music that simultaneously lays grooves, weaves tunes, and lifts spirits.”

The evening also includes a presentation by the interdisciplinary artist Minne Atairu titled “The Metadata Memoir,” which explores the histories of the Benin Bronzes through Generative AI and 3D printing.

The Benin bronzes are a collection of more than 4,000 sculptures that were looted from Nigeria by British colonial forces in 1897 and auctioned off to European art collectors.

To date, fewer than 100 of these artifacts have been repatriated, and Atairu’s work recombines historical fragments, sculptures, texts, images, and sounds to generate synthetic Benin Bronzes in a decentralized archive that promotes accountability, transparency, and poses the question of whether a historic wrong can be corrected.

Atairu is the recipient of the 2021 Lumen Prize for Art and Technology and has exhibited and performed at galleries and museums around the world.

The Salon continues the next afternoon with two interactive workshops on the grounds of Green River Bridge Inn. At noon, the perfumer, interdisciplinary artist, lecturer, and storyteller Dana El Masri will lead a 90-minute workshop titled “Olfactory Imprints: Scent for Self-Reflection,” in which she will share six essential oils from several parts of the world and discuss their history and cultural significance.

El Masri’s theory of “olfactory imprints” states that using our scent memories can help us re-identify ourselves through a

new lens, bringing us closer to ourselves. Her unique perception is inspired by her deeply rooted Egyptian-Lebanese cultures and global life experience, and she describes her ultimate goal as swapping “the Eurocentric lens of perfumery with a multi-faceted, multicultural, flourishing universe of narratives.”

At 2 p.m., the Iranian-American poet and vocalist Haleh Liza Gafari will perform the work of the poet Rumi, whom she has translated into English from the original Persian in a collection titled *Gold*, published in 2022 by New York Review of Books Classics.

Gafari grew up hearing recitations of Persian poetry, and has maintained and deepened her connection through singing and translating the poetry of various Persian poets which, along with a selection of original work, earned her an Academy of American Poets Prize and the Goodman Grant for Poetry.

During the workshop, Rumi’s poems will be used as prompts for discussion and for writing created by participants, exploring how his insights on love, ego-death, mortality, generosity, greed, and compassion dialogue with our lives and our times.

“This year’s Salon is dedicated to this idea of creativity as a dialogue and conversation,”

said Mohr and Lee. “What are we calling, or what is calling us? In our summoning, how do we respond?”

The Multidisciplinary Artist Salon is made possible by support from Vermont Humanities and the Town Arts Fund, which has allowed Epsilon Spire to offer tickets for Friday night on a donation basis. The suggested donation for each workshop on Saturday is \$25 per participant, with tickets available for as little as \$5 for those experiencing financial hardship at epsilonpires.org.

Space in the workshops is limited and advanced registration is encouraged. Please carpool when possible to the Green River Inn, and bring a bathing suit to enjoy swimming in the beautiful waterfall afterwards. Locally-sourced refreshments will be provided. For more information, contact Mohr at jamie.mohr78@gmail.com.

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Stockwell Brothers

sensibility. We’ve always borrowed songs and musical ideas from other genres and tried to make them our own with acoustic instruments and three-part harmonies.

V.C.: How do you come up with your repertoire?

B.S.: I mostly bring in songs from contemporary folk singer/songwriters. There are so many great songs out there — ones that I want to sing and that I feel should be heard and passed on.

We rework some traditional songs and tunes, too.

V.C.: Who are some of those singer/songwriters?

B.S.: One of my favorite singer/songwriters is Antje Duvekot. We do four or five of her songs and have performed our versions with her, which is great fun. But we cover material from lots of singer/songwriters — the likes of Cheryl Wheeler, Dougie MacLean, Richard Thompson, and Mark Knopfler.

V.C.: Who were some of your early music influences?

B.S.: I was listening to country and folk singer/songwriters from the beginning — focusing on their singing and lyrics. Merle Haggard stood out from all the other country artists, and by the time I was in high school, I was listening to Gordon Lightfoot, Jonathan Edwards, and Jim Croce. Bruce and I listened to a lot of bluegrass — first-generation bluegrass players like Flatt and Scruggs, The Osborne Brothers, The Stanley Brothers, J.D. Crowe, The Country Gentlemen, Bill Monroe, and others.

Then, high school friends introduced Bruce and me to Led Zeppelin, The Allman Brothers Band, and Aerosmith, and we started playing that stuff. Pretty different, but we were open to exploring all of it.

V.C.: Do you play any originals?

B.S.: We currently do some of Bruce’s original banjo tunes. He wrote an entire record of songs — our *Leave My Dreams Alone* CD — but that was during our more “electric” days, and we don’t do those songs out anymore.

V.C.: Which instrument did you start on when you were a student at Putney Central School?

B.S.: My first instrument was the acoustic guitar. My dad played mandolin, guitar, and harmonica, and he got me started. I played bass with The Green Mountain Boys at first, but switched to guitar when I bought a better one than the Gibson that Doug was playing. I still play that 1971 Martin D-35.

V.C.: I bet you listened to a lot of music in your house growing up since your dad played and sang, too.

B.S.: Yeah, we listened to our mom’s 78 rpm records and bought every bluegrass LP that we could find at a couple of area record stores and by mail order.

Bruce started with a Pete Seeger *How to Play the 5-String Banjo* book, but spent hours and hours slowing our 33½ rpm LPs down to 16 rpm on the phonograph to pick out all those banjo notes one by one. I just cranked up the volume and sang along, as loud and high as I could.

V.C.: What did music mean to your dad?

B.S.: A lot. My dad Raymond’s whole family was musical — he and his six siblings all played instruments. I remember my dad and his younger brother Earl playing at parties, and they actually recorded a 78 — just one copy of “The Wabash Cannonball.” I don’t know what was on the

B-side. The story goes that they added it to the Putney Diner jukebox, and people played it so much that it wore out and was discarded.

Before my time, but that song was Earl’s trademark song for decades. I’d go to parties as a kid and hear them play that one four or five times. The Stockwell Brothers can do the “Wabash,” but not like Ray and Earl.

V.C.: Tell me about Alan’s other business.

B.S.: Alan is a recording engineer, as well as The Stockwell Brothers’ mandolinist and sound man. He worked at Soundesign Recording Studio in downtown Brattleboro for years and now has his own recording studio, Black Mountain Audio. He does live sound for shows at Next Stage, too.

He is six years younger than me, and joined the fun after Bruce and me — first as a sound man for Spunk and then The Stockwell Brothers.

V.C.: I’m intrigued about the long history of brother bands that The Stockwell Brothers fits into. Which brother bands were you listening to growing up?

B.S.: There have been a lot of great ones. The “father of bluegrass” — Bill Monroe — started out with his brothers, and there’s a long list of brothers who played together their entire careers — the Osbornes, Stanleys, McReynolds, Allens. The Kruger Brothers is an amazing bluegrass trio originally from Switzerland who have been playing together since 1979. They will perform at Next Stage on July 7.

I think it’s a natural thing — you grow up together and are exposed to so many of the same things, including music. And you’re kind of wired the same way — everything from your voices to your temperament.

FROM SECTION FRONT

V.C.: There is a plethora of live music offerings this summer at Retreat Farm, Next Stage, Stone Church, etc. I heard you say, “It seems that we’re back after Covid.”

B.S.: It’s amazing and wonderful that there is so much live music happening in our area. It does feel like we’re back after three years. The summer outdoor concerts — Next Stage Bandwagon and Twilight on the Tavern Lawn — got us through it, and it seems like the crowds are back inside our theaters, too.

V.C.: Lastly, how has growing up in Vermont informed you and your music?

B.S.: Certainly, growing up in Vermont has shaped me and my music. I’m third-generation Putney, and I love this area — a sweet spot with a small-town feel, with so much happening in the arts.

I grew up across the street from Windham College (now Landmark College), and got used to that mix early on. We weren’t listening to a lot of radio, and we got only three TV channels, but we were picking up music from our friends (two banjo players and a mandolin player in the neighborhood) and family.

Pretty lucky, I think.

The Stockwell Brothers perform at Retreat Farm’s weekly food truck roundup Thursday, June 29 at 5 p.m. at 45 Farmhouse Square. Thirsty Goat Bar, HANGRY Traveler, Anon’s Thai Cuisine, Mach’s Mobile Pizza, Vermont Gelato, and Cousin’s Lobster will be on site this week. Tickets are available online or at the door, “and free options are available, no questions asked,” says Kristin M. Sullivan, executive director of Retreat Farm. For more information and to buy tickets, visit retreatfarm.org/roundup.

‘Twelfth Night’

love for theater grew from when she worked with Oddfellows Playhouse in Middletown, through high school working with good mentors, and even through a stint in professional theater.

A graduate of Castleton University, Page is a math teacher at Brattleboro Union High School, where she has produced musicals and assisted with direction of the annual spring production.

Page says *Twelfth Night* is her favorite Shakespearean comedy, having acted in it twice and assistant-directed it. More a fan of the tragedies, she says, the language and characters of *Twelfth Night* are beautiful and compelling in an often borderline-tragic way. Moreover, she says, a bit tongue-in-cheek, “it’s a poorly written comedy”: its poignancy and depth often trump the humor.

Of her overarching production concept, Page explains, “instead of focusing on a specific time period, I’ve focused on the story and on how the actors and their personalities will bring each

character vividly to life to tell it.” The costumes are as eclectic as the characters in this production, she says. Some actors are in “Elizabethan pirate shirts,” another is in a French maid’s outfit. Even so, she notes it all makes sense. “It’s cohesive.”

Played at Retreat Farm, Page intends to take advantage of the outdoor stage and lawn, augmenting it to become a three-quarter thrust configuration. “I want to utilize the beautiful lawn,” Page says, and the elements that nature offers. The character Olivia’s house is on stage, for instance, but her garden is outside those confines.

Seeing Shakespeare outside, Page offers, is a different experience. People can relax on a field with food, family, friends, and have a great time with the characters and their quirks.

“This is a queer-friendly show,” Page says. Noting the instances of cross-dressing in the play, she adds: “We’ve been trying to be really respectful of the queer community so much so that

we’ve actually changed some pronouns in the show.” Many cast members are part of that community, “and so we’ve been trying to be respectful making sure we take this show in a direction that is inclusive and comfortable for all.”

The cast features Aubrey Clowndinst as Viola, Mariah Palmer as Countess Olivia, Isayah LaPierre as Duke Orsino, and Phoebe Okoomian as Feste the Clown. The cast also includes Cameron Cobane, Geof Dolman, Ruben Ray Garza, Eden Gorst, Olivia McNeely, Michelle Page, Avellana Ross, and Elliot Vigue.

Kyle Girard will be acting and offering incidental music throughout the show, and Cobane is fight choreographer.

Cast member McNeely says of the production: “Although this play is centuries old [...], the characters are still absolutely recognizable. The play doesn’t have a villain lurking in the background [...], but almost every character in *Twelfth Night* becomes their own worst enemy at some point in the story. They all have extremely

FROM SECTION FRONT

hate-able and extremely sympathetic moments; if I can personally get the audience to walk away feeling at least a little bad for Malvolia (despite how snobby and rude she is), I’ve succeeded.”

LaPierre adds: “I’d say that: *Twelfth Night* — with its disguises, love triangles, and mischief — is one of my favorite Shakespeare plays because it’s hilarious, queer, and seems to explore not only how we love one another, but why we do.”

All performances begin at 6 p.m. Fridays, Saturdays, and Sundays, June 30 through July 9. Tickets are \$10 for general admission and free for children 12 and under. Audiences should bring chairs or blankets and feel free to picnic on the grounds before and during the performance. *The HANGRY Traveler Food Truck, Vermont Gelato, and the Thirsty Goat Bar* will be on site for those who wish to purchase food and drink. For more information, visit vermonttheatrecompany.org.

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RFPL hosts ‘Downriver’ art exhibit

BELLOWS FALLS—In late May, a group of 16 artists gathered in Bellows Falls for a week of fellowship and painting. Some knew each other; some had never met before. It was billed as “The Fryer-Hunter Gathering,” a colloquium hosted by friends Doug Fryer, a Utah painter and one-time Vermont resident, and local artist Charlie Hunter.

A show of selected works from that week, entitled “Downriver,” is now on display at the Rockingham Free Public Library.

“Bellows Falls has fabulous subject matter for painters,” Fryer said in a news release, “ranging from serene river views to gritty post-industrial landscapes. That range is clearly

visible in the show.”

Participants came from as nearby as Norwich to as far away as New Zealand. All stayed in town at local inns and AirB&Bs and took evening meals together. Darlene Doane of the soon-to-reopen Ciao Popolo hosted three of the four dinners, with the fourth taking place at Wunderbar after the screening of the painting-nerd whodunnit, *Tim’s Vermeer*, at the Bellows Falls Opera House.

Pieces in the show are for sale, with prices ranging from \$300 to \$750, and proceeds will be shared with Friends of the Rockingham Library, the Bellows Falls Historical Society, and Rockingham For Progress, the local organization of which Hunter is a member working

to restore and reopen the Miss Bellows Falls Diner.

“We asked folks to keep the prices as affordable as possible,” says Hunter. “This colloquium was about digging deep as an artist, not about churning out salable work. Some great stuff got produced, and we want to make sure it can be shared with the whole community.”

The Rockingham Free Public Library is located at 65 Westminster St., Bellows Falls. It is open Monday through Wednesday 10 a.m. to 6 p.m., Thursdays and Fridays 10 a.m. to 5:30 p.m., and Saturdays 10 a.m. to 1 p.m. It is closed Sunday. The show is visible online at tinyurl.com/Downriver2023.

Boston-based Tap Ensemble Subject:Matter comes to the Bandwagon Summer Stage

BRATTLEBORO—Next Stage Arts brings Boston-based tap dance ensemble Subject:Matter to the Bandwagon Summer Stage, on Saturday, July 8 at 6 p.m. The performance will take place at the New England Center for Circus Arts (NECCA), 10 Town Crier Drive, in Brattleboro.

“Tap dance is an American invention, and Subject:Matter are masters of the craft,” Keith Marks, executive director of Next Stage Arts, said in a news release. “The pairing of a jazz trio with

tap dance is an exciting way to present dance to our community. The audience loved them the last time they were here, and we are responding to the community asking us to bring them back.”

Subject:Matter brings an assortment of music from their varied musical catalog, including jazz standards from their show *Songbook*, funk tunes from their show *Blowout*, and new music from their upcoming premieres this fall.

This performance is funded in part by the New England States

Touring program of the New England Foundation for the Arts, made possible with funding from the National Endowment for the Arts Regional Touring Program and the six New England state arts agencies.

Co-presented with NECCA and sponsored in part by Farnum Insulators, tickets are \$20 in advance, \$25 at the gate. Children under 12 admitted free. Next Stage will provide a cash bar. Advance tickets are available at nextstagearts.org. For more information, call 802-387-0102.

Next Stage Arts, Weston Theater Company bring ‘You’re a Good Man, Charlie Brown’ to Putney

PUTNEY—Next Stage Arts presents *You’re a Good Man, Charlie Brown*, a Weston Young Company production, at Putney Central School on Thursday, July 6, at 4:00 pm.

“The ability to invite community members to see a professional-level production from Weston in our community gets to the heart of community partnerships that Next Stage is striving for,” Keith Marks, executive director of Next Stage Arts, said in a news release about this free community presentation.

Based on the iconic comic strip, “Peanuts,” by the late Charles M. Schulz, the book, lyrics, and music were written

by Clark Gesner, with additional dialogue by Michael Mayer, and additional music and lyrics by Andrew Lipka.

Directed by Frances Limoncelli, this is a Weston Young Company production performed outdoors at Putney Central School. Audience members should bring their own low-profile seating.

The performance is free; however, ticket reservations are required.

“With charm, wit, and heart, *You’re a Good Man Charlie Brown* follows the life of America’s most lovable loser,” states the news release. “Along with Snoopy and other friends from the Peanuts

gang, Charlie Brown navigates the ups and downs of growing up, playing football, flying a kite, and being friends with just about the best dog there is.”

Full of memorable songs and iconic moments from the “Peanuts” comic strip, this charming show is sure to delight audiences of all ages, say organizers.

Putney Central School is located at 182 Westminster West Rd. To reserve a free ticket, which must be done in advance, go to westontheater.org. For information, call 802-387-0102 or visit nextstagearts.org.

Aurora Robson transforms plastic into art at BMAC

‘Human Nature Walk’ is artist’s first solo exhibition in New England

BRATTLEBORO—Artist Aurora Robson, whose new site-specific installation, “Human Nature Walk,” is on view at the Brattleboro Museum & Art Center (BMAC) through Feb. 11, 2024, creates art to bring about a circular economy and remove plastic debris from the waste stream.

For more than 20 years, Robson has been radically reframing the potential of plastic debris, creating otherworldly sculptures and installations — “transforming trash into beauty,” as BMAC Director Danny Lichtenfeld puts it — and supporting other artists in their efforts to do the same.

“Every minute, the equivalent of one garbage truck of plastic is dumped into the ocean,” states the Plastic Pollution page of the United Nations Environment Programme (UNEP). “Approximately 7.7 billion of the 10 billion tons of plastic produced from 1950 to 2017 became plastic waste, ending up in landfills or dumped.” And the situation has only worsened since then. “Plastic pollution alters habitats and natural processes, reduces ecosystems’ ability to adapt to climate change, directly affects millions of people’s livelihoods, food production capabilities, and social well-being.”

UNEP Executive Director Inger Andersen has said, “We will not recycle our way out of the plastic pollution crisis. We need a systemic transformation to achieve the transition to a circular economy” — that is, an economic system based on the reuse of materials and the reduction of waste.

“My practice is a form of serious play driven by the widespread perception that plastic is disposable when it is precisely the opposite,” Robson said in a news

release. “Although plastic debris is an environmentally destructive material, it has vast potential in art applications. I turn plastic into art, taking it out of the waste stream and turning its longevity into an asset.”

Robson’s BMAC installation — her first solo exhibition in New England — represents a compendium of the artist’s innovative approaches to repurposing plastic: bending, welding, sewing, injection-molding, and more.

Curator Katherine Gass Stowe said, “Human Nature Walk” reframes our relationship to plastic by inviting us to slow down and move mindfully through the meticulously organized colors, many varieties of shapes, and enveloping forms of Robson’s creations. Her dedication to solution-oriented applications for plastic debris magnificently demonstrates the power of human imagination for transformative change.”

Robson and BMAC invite the public to take part in that change by contributing their own plastic bottle caps to the installation.

“We are asking visitors to gather up their plastic caps, clean them according to instructions available on our website, and bring them to the museum,” said BMAC Gallery Manager Rhiannon Greywolf. “We will give them a final rinse, and we will make the cleaned caps available for visitors to add to specially designated sections of the installation — much like tossing pennies into a wishing well.”

On Saturday, Aug. 19, BMAC will present Robson with its first-ever Award for Service to Art & Humanity, in recognition of the artist’s efforts to increase awareness and develop creative solutions to the pernicious problem of plastic pollution. The award presentation will take place during

BMAC’s annual gala, an event that raises vital funds for BMAC’s contemporary art exhibitions, always-free admission, transformative education initiatives, and dynamic public events.

Other events and activities planned in connection with the exhibit include a river walk and found-object cyanotype workshop with artist Madge Evers (Saturday, July 15); art-making activities at Brattleboro’s Riverfest (Sunday, July 30) and Southern Vermont Natural History Museum’s Wildlife Festival (Sunday, Sept. 24); a source-to-sea river cleanup and found-object sculpture workshop with Retreat Farm, Connecticut River Conservancy, and River Gallery School (Saturdays, Sept. 23 and 30); an artist talk (Saturday, Oct. 28); and more. Details are available at brattleboromuseum.org.

Born in Toronto and raised in Maui, Hawaii, Robson lived, studied, and worked in New York City for two decades before she and her family moved to the Hudson Valley, where she currently lives and works.

Robson’s sculptures have been exhibited and collected internationally and she has been the recipient of grants and fellowships from the Pollock-Krasner Foundation, New York Foundation for the Arts, and the National Endowment for the Arts.

Robson founded and continues to lead Project Vortex, an international collective of artists, designers, and architects who educate about plastic pollution and reduce the flow of plastic debris through their creative work.

“Human Nature Walk” is generously supported by the Wolf Kahn Foundation, subLyme payments, and private donors.

Harmony Collective plans open house for its new artists

BRATTLEBORO—On Friday, June 30, from 5 to 8 p.m., the Harmony Collective Artist Gallery, 49 Elliot St., will host a new artist reception for five artists who have recently joined the collective: Rachel Eleanor Brown, Sarah Gerould, Sandy Klein, Julia Sorensen and Monty Zwickerhill. The public is welcome.

Brown is a painter, tattooist, and writer. After studying at Parsons School of Design in NYC, she pursued her apprenticeship in tattooing, which led to opening Strange Brew in 2011. Alongside tattooing, she has spent the last decade concentrating in watercolor illustrations that pull inspiration from traditional tattoo elements as well as oil portraiture of musical and historical influences.

Gerould’s paintings are a window on our world, organizers say: “serious, humorous, grotesque, and serene. They are an

observation and a passion, an escape, and a commitment. The landscapes and creatures take her back to places she’s been, and affirm her commitment to the natural world. Throughout her life, Sarah has sought mixes of art and the natural world.” She explores painting, marbling, printmaking, and collage.

Klein is an artist, early childhood educator, and costumer. Her current work, Redoodle Dolls, is a joyous culmination of those experiences. Sandy says, “character building is the joy of this work. Each doll tells me who they are as I create them.” She works in repurposed materials and says each doll has a story of how they were created.

Sorensen’s focus is abstract contemporary art, although she says she enjoys plein air painting and capturing the ethereal feeling of nature. Her work is mostly oil or acrylic on canvas, with

the occasional encaustic piece. “Texture and layering are typical features in her work, which can appear sculptural. She believes that art has the ability to capture intrinsic elements of life and all that is fleeting as well as an ability to both express and evoke feelings.”

Zwickerhill says she is passionate about exploring artistic expression in whatever medium she can lay her hands on. Currently she works primarily with watercolor, gouache, and acrylic pens on wood and paper. In her anatomical works she uses a base of watercolor, layered with gouache, and adds details and embellishments with acrylic paint pens, on wood or paper. In her Gender Envies pieces, she works with acrylic paint pens on wood or paper.

For more information, call 802-490-3676 or visit harmonyartsbrattleboro.com.

Nancy Powers Libby is featured artist for July at Crowell Gallery

NEWFANE—During July, the Crowell Gallery at Moore Free Library, 23 West St., presents “Many Layers of Expression,” recent work by artist Nancy Powers Libby. An artist reception will be held on Saturday, July 8, from 4 to 6 p.m.

Libby is an abstract expressionist artist who uses multiple layers of paint (acrylic, oil, watercolor), cold wax, collage, and various pencils to translate how she sees and feels the world around her. The combination of colorful and energetic marks brings

her intuitive work to life.

The paintings she is presenting at the Crowell Gallery range in size from 6 inches by 6 inches to 43 inches by 25 inches on either cradled panels or paper.

Libby has been painting on and off for more than 30 years. While continuing to work part time for a software development company, making art in her home studio has been her primary focus over the last several years. Nancy is an enormous fan of outdoor adventure and spends much of her spare time hiking in the woods

near her home in Brookline.

“The woods are where I gain my focus, figure things out, make plans, and recharge,” she said.

Libby has been studying online with Louise Fletcher (in Yorkshire, England) since 2018 and credits her for helping her find her artistic voice and confidence in getting her art out in the world for everyone to see.

Crowell Gallery hours are Tuesdays, Wednesdays, and Fridays 1 to 5 p.m., Thursdays 1 to 6 p.m., and Saturdays 10 a.m. to 1 p.m.

Kruger Brothers perform at Next Stage

PUTNEY—Next Stage Arts Project and Twilight Music present contemporary bluegrass, Americana, and folk trio the Kruger Brothers at Next Stage, 15 Kimball Hill on Friday, July 7, at 7:30 p.m.

“Jens Kruger (banjo and vocals), Uwe Kruger (guitar and lead vocals), and Joel Landsberg (bass and vocals) personify the spirit of exploration and innovation that forms the core of the American musical tradition,” say organizers.

Although initially staying fairly close to a traditional repertoire, the Kruger Brothers later turned to songwriting and composition in order to draw more closely from their personal experiences.

Kruger’s style of banjo playing is based on the three-finger

bluegrass style popularized by Earl Scruggs. His playing is differentiated by long melodic passages and a more complex compositional foundation, often building on jazz or classical themes and techniques.

Kruger is an inductee to the Blue Ridge Music Hall of Fame and is the fourth recipient of the Steve Martin Prize for Excellence in Banjo and Bluegrass (selected by a committee that included fellow banjo players Martin, Pete Wernick, Béla Fleck, Alison Brown, J.D. Crowe, and Tony Trischka).

Originally from Switzerland, brothers Uwe and Jens began playing North American folk music at an early age and say they were particularly inspired by recordings of Doc Watson, Flatt

and Scruggs, Bill Monroe, and other progenitors of country, bluegrass, and folk music. Their first public performances were as a duo, busking on the streets of cities throughout Europe.

After gaining a recording contract as well as a radio show on SRG SSR, the Swiss public broadcaster, they teamed up with bass player Joel Landsberg, inaugurating a trio that has been playing together professionally since 1995.

Tickets are \$25 in advance, \$28 at the door, and \$10 for access to the livestream of the concert. Advance tickets are available at nextstagearts.org. Next Stage will provide a beer, wine, and cocktail cash bar. For information, call 802-387-0102.



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ESSAY

The Titan tragedy and our shared humanity

How many of us respond to the sensational crisis of the day or donate to those who experience a tragedy while simultaneously ignoring the slow, erosive suffering all around us?

Marlboro
I WAS LATE to news of the submersible. And even later to write about it. Words felt too painful, like a trespass on tragedy. But to ignore the words written by others, especially those who mocked the lives needing oxygen, seemed an even greater disregard of our shared humanity.

My own grief, however, isn't without question.

What of the small boats filled with families, all those tilting, sinking vessels left floundering off coastlines, denied entry by laws and leaders and the conflict between citizens?

Just before the submarine, it was a boat of migrants off Greece. Seven hundred people. Unbearable.

I think of the boats that this nation turns away. I remember

KELLY SALASIN, a longtime prolific blogger, is currently in the throes of writing a memoir. She originally posted this piece, a work in progress, on Facebook.

learning about a passenger ship filled with Jewish refugees that escaped Germany only to be forced to return to Europe because they did not have visas or security clearings.

More than 250 of those passengers went on to die in the Holocaust.

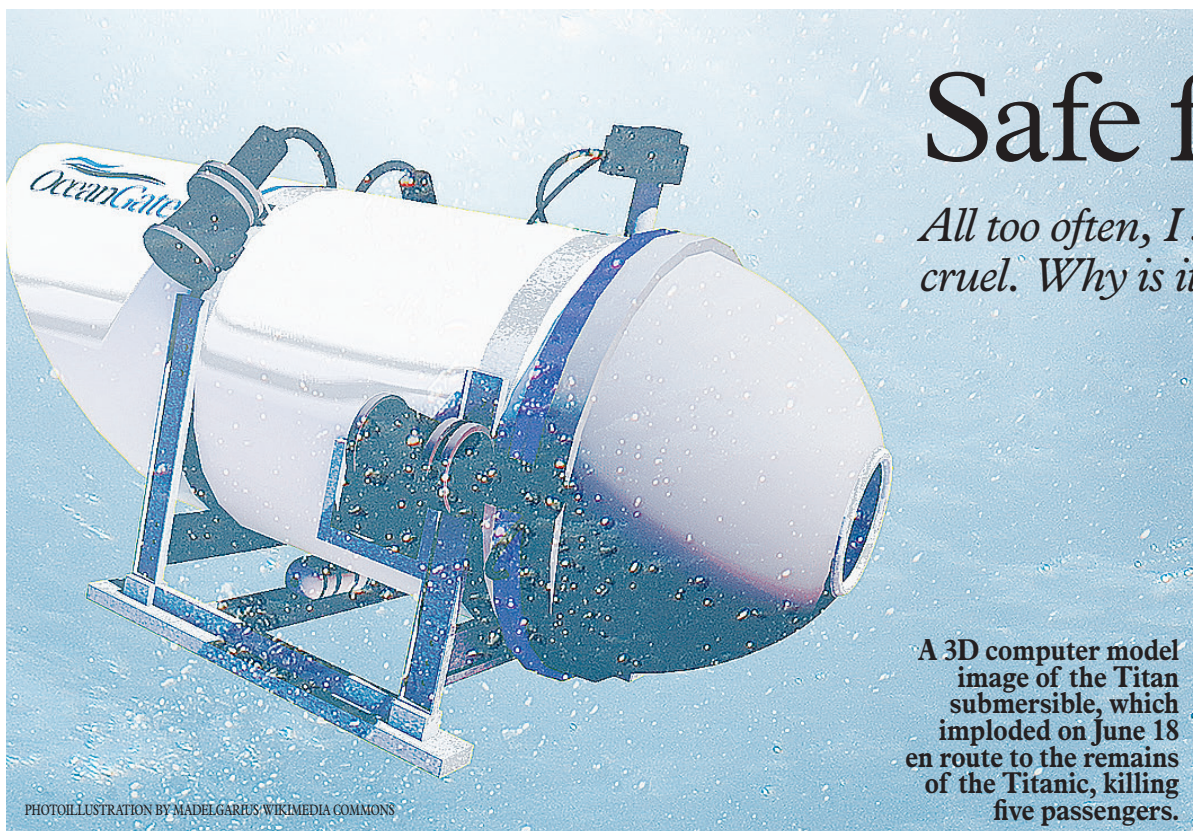
SOME SPEAK to the astronomical cost of the rescue attempts for the submersible or suggest that those who take unprecedented

■ SEE SHARED HUMANITY, C2



An image of the fishing boat involved in the 2023 Peloponnese migrant boat disaster, taken by the Greek coastguard hours before the capsizing.

ESSAY



Safe from caring?

All too often, I see people being cruel just for the sake of being cruel. Why is it now safe for people to behave this way?

A 3D computer model image of the Titan submersible, which imploded on June 18 en route to the remains of the Titanic, killing five passengers.

Brattleboro
I HAVE BEEN paying very little attention to the story of the five rich people who went down to view the Titanic wreck on the ultra deep submersible. I was pretty sure that they were already dead. At that depth any tiny thing goes wrong and it is pretty quick — like nanoseconds — and it is over. The pressure at that depth is immense.

I did, however, see the reactions of a lot of people. Some people tried for humor and rarely succeeded, some people tried to be supportive of those families affected by the tragedy, some people offered prayers and the like, and some people just flat out denigrated the people

KEVIN G. FARRELL describes himself as “an IT guy with a lot of, mostly, informed opinions about pretty much anything.”

involved, and others just getting in the face, so to speak, of anyone making fun of this.

Then came the news of what I suspected: those aboard were dead and probably had been since the moment that communication was lost — an outcome that was not unexpected by me and, I suspect, a lot of others. And the reactions kicked up. The ones that I found most

■ SEE SAFE FROM CARING?, C2

VIEWPOINT

The need continues

This past heating season, the Windham County Heat Fund provided \$62,576 worth of fuel to 109 people and families — often for neighbors experiencing financial catastrophe

Brattleboro
THE WINDHAM COUNTY HEAT FUND, an IRS-recognized tax-deductible nonprofit, was started in 2005 by me and Daryl Pillsbury. We never intended to create a fund that would keep going for so long but the need never decreases. So we raise money every year and rely on a generous community to do the heavy lifting for us. They always come through, and Daryl and I — and the people we help — are grateful for the support.

This past heating season, the fund provided fuel to 109 people and families, and we spent \$62,576 for oil, propane, kerosene, wood pellets, wood, and electricity.

To do so, 81 individuals and a number of local businesses and churches donated \$55,542. Daryl and I continue to work for the fund without compensation, and we have almost no administrative expenses. The money we raise goes directly to energy companies to buy fuel for

RICHARD DAVIS is a former Reformer columnist and a retired nurse and health-care policy advocate.

those in need.

We try to vet applications and rely on local human service agencies as well as the front-line people at local fuel dealers to help us make sure we are helping the people who need it the most.

THE AMAZING STORY of our fundraising is that we put very little effort into raising money.

Over the years, most of our donors send us a check on a regular basis — which seems miraculous, because we don't have a website, we don't have a mailing list, and we don't make public pleas, except for a yearly commentary in local publications. It is a testament to the generosity and uniqueness of our community.

We thank the Brattleboro VFW, Sunrise Rotary, Clear Solutions, the Brattleboro Elks, Mary Meyer Corporation, Guilford Community Church, St. Michael's Episcopal Church, the First United Church, and Dave Snyder and Sara Coffey. The Willard Trust has been a faithful yearly supporter, and we are thankful for that.

Daryl and I often consider ending the work of the heat fund, but then we hear from someone whom we helped, and we know that the need never goes away.

The gap between the haves and the have-nots is greater than it has ever been, and there is no indication that we will be living in a society of economic equality anytime soon.

WE CAN STEP BACK and try to look at the big picture but, in the end, we are changing the world with small efforts that make a big difference.

Sadly, we often hear from people who may have recently been diagnosed with cancer or

who have had a brush with death because of an accident.

In our society, people who have those experiences generally lose their job and their health insurance almost instantly, and their life ends up in the toilet.

No one can plan for these kinds of catastrophes, but when they happen people have to scramble to find local resources. When they contact us, or when a caseworker calls us, we respond with minimal paperwork and give people the fuel they no longer can afford.

We also hear from people who have to work two or three jobs just to pay the rent and keep the family going. Heating fuel tends to drop down on the priority list, and a family can end up trying to stretch each gallon and live at 55 degrees. It is not a comfortable or safe thing to do, and when we find out about these people we fill their tanks.

■ SEE HEAT FUND, C2



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VIEWPOINT

We should all be 'eligible' for health care

The pandemic reminded us that our individual well-being is tied to the health and well-being of everyone else. As pandemic programs subside, Medicaid unwinding is removing millions from access to medical care.

A 7-YEAR-OLD BOY, in Putney, in remission from leukemia and living in Florida, was unable to access potentially life-saving treatments because his insurance coverage was suddenly cut off. This is the face of the government's cruel cancellation of Medicaid coverage for millions of Americans. What's behind this nightmare?

The COVID-19 pandemic demonstrated that it was actually possible to expand health care services and coverage to more individuals; all 50 states agreed to maintain Medicaid coverage for their beneficiaries in exchange for enhanced federal funds.

But now we're witnessing a bipartisan effort to take those gains back.

STARTING IN February, states have been combing through

JANE KATZ FIELD, M.D. is a retired local pediatrician. She is vice president of the Vermont Chapter of the Physicians for a National Health Program.

their Medicaid rolls to decide whose coverage continues and whose is dropped. This 14-month process to "redetermine the eligibility" of 93 million Americans is being called "Medicaid unwinding."

According to the U.S. Health & Human Services Dept, about 15 million people, 5.3 million of whom are children, could be declared ineligible, the biggest change to the U.S. health care system since the Affordable Care Act (ACA).

An estimated 45% of the people (6.8 million) who stand to lose Medicaid will be disenrolled solely for avoidable procedural reasons, even though they are otherwise eligible. Oklahoma has disqualified 70% of its Medicaid recipients for

such reasons.

Disenrollment has been triggered by the state's failure to send out a notice or mailing it to an out-of-date address, by the renewal notice being confusing or not written in a language people can understand, by the state losing the paperwork, or by the enrollee having difficulty providing documents.

Are these really justifiable reasons for Americans to lose their health insurance?

AND WHAT ABOUT our children?

More than half of all children in the U.S. are covered by Medicaid and CHIP (Children's Health Insurance Program). Almost three quarters of the children who will be disenrolled (3.8 million) will be dropped despite remaining eligible.

And this pain will not be spread out equally: 64% of Latinx children and 40% of Black children will lose Medicaid for procedural reasons, as opposed to 17% of non-Latinx white children.

Are there other options for these kids? In too many states (like those that have failed to expand Medicaid under the ACA), there are no affordable

options. Private health insurance comes with unreasonably expensive premiums, copays, and deductibles, which force many into medical debt or even bankruptcy.

The Kaiser Family Foundation found that more than four in 10 people with Medicaid as their only source of health insurance "say they wouldn't know where to look for other coverage" if they were removed from the program. The Congressional Budget Office estimated that the states' Medicaid eligibility "redeterminations" will likely leave 6.2 million people without any insurance at all.

In Vermont, the state estimates that about 38,000 people (30,000 adults and 8,000 children), could lose their Medicaid coverage. During the month of May, more than 5,800 Vermonters were disenrolled from Medicaid.

WHEN UNTREATED chronic illnesses spiral out of control, the sick will flood our emergency rooms. Many with no insurance, or who are underinsured, will be unable to afford prescriptions or preventive care — or they will simply not be able to seek care and, as a result, will develop more medically complex diseases.

And those who do seek care risk falling into debt,

leading to possible evictions and homelessness.

Let's look at the notion of "eligibility." Almost everyone would agree that certain services are fundamental — services such as libraries, parks, roads, and fire departments. Most other high-income countries consider health care to be fundamental as well.

Public investment in health care (as currently proposed in Congress) extends far beyond the benefits to individual children and families; its social impact touches all our lives, and we all benefit.

THE PANDEMIC reminded us that our individual well-being is tied to the health and well-being of everyone else. So the bottom

line is that we should all be "eligible" for health care, based simply on our humanity.

With a universal, publicly financed health care system, we wouldn't have to submit documents explaining our income, household size, disability, family, or immigration status — nor would we have to pay sky-high deductibles in order to get the health care we need.

We can and must avoid a future tragedy like the "Medicaid unwinding" policy. Medicare for All would achieve this, and there are bills in the U.S. House of Representatives (HR 3421) and the U.S. Senate (S1655) designed to create such a system.

Let's work to have these enacted!

Heat Fund

FROM SECTION FRONT

The heat fund mostly helps people once a year, and we try to ask people not to rely on us every year. We look at each situation on a case-by-case basis, and we do not have strict rules. Life is complicated, and so are our decisions.

We were able to head into last heating season with a small surplus, and that meant we could help people before fuel

assistance programs start in late November. That surplus is still available for next fall.

We accept donations anytime. You can send a check made out to the Windham County Heat Fund, c/o Richard Davis, 63 Cedar St., Brattleboro, VT 05301, or donate directly to our account at Brattleboro Savings and Loan.

Shared humanity

FROM SECTION FRONT

interesting were those that said that, basically: *These rich people got themselves into this. Why are my taxes paying for the search and rescue? We have many other needs for this money, and they can afford to look themselves, can't they?*

Some of these posts played off Facebook's offering to those affected by disasters of any sort to create an instant update that marked themselves safe. Here, I saw people sharing a fake Facebook graphic that purportedly tagged them as "safe from caring about this." This I found interesting as well.

ALL THESE reactions got me to thinking about how we all deal with the very public way that things like this play out in our world.

I remember, for example, when Ronald Reagan was president and was shot in an assassination attempt. He was not my fave president, by far; I found most everything that he did reprehensible. Yet, when the news flashed over the networks that he had been shot, I had a sick-to-my-stomach reaction and was appalled that anyone would want to do that to another person.

And I remember when the Challenger blew up, 73 seconds into takeoff. I was at work, and the word went around very quickly. I was in disbelief. And gradually I came to know it was true, and I experienced the same sick feeling and sorrow for the people on board the shuttle.

These incidents took place before social media. Now,

reactions have become much more diverse — and, in many cases, meaner.

WHAT IS IT about social media that lets some people just be cruel to others?

I am not talking about disagreeing with someone's post and saying so and why. I am talking about just being mean for the sake of being mean, of denigrating the people involved just because they are different.

Why is it now safe to do this? Maybe because there is a certain distance involved so that no one can really call you out on it. And saying so and why. I am talking about just being mean for the sake of being mean, of denigrating the people involved just because they are different.

All too often, I see people being cruel just for the sake of being cruel. I am really grateful that I have not allowed myself to behave that way for a long

time. I really believe that indulging in this behavior makes them less of a person and more of an animal.

Let us be kind to one another. Let us recognize the humanity in one another — even when we disagree with or dislike the life that someone else is living. (Although, I note: Neither of those things are your business.)

We are all human. And while I will continue to call out those that I see spreading harmful and hateful beliefs, I will strive to recognize that they are just as human as I.

For, as Ben Franklin said, "We must all hang together, or we shall most assuredly all hang separately." And with the state of our world today, that sentiment is more true now that it has ever been.

We must as a society be truthful and kind. That is the only way to save us all from our own destruction. So I believe.

Safe from caring?

FROM SECTION FRONT

risks have to accept their fate.

I think of all those who take risks, risks that I would never consider, or even those I do take, like the "necessary" drive in the middle of a snowstorm. I think of those who serve as rescuers, those who save strangers no matter the cost, sometimes paying with their lives.

But what of the rescues absent such clear stakes?

How many of us respond to the sensational crisis of the day or donate to those who experience a tragedy while simultaneously ignoring the slow, erosive suffering all around us, the suffering in our own communities and sometimes in our own homes?

Is grief a sign of virtue or simply self-indulgent

sentimentality? What if grief is absent of the complex understanding necessary to support all those needing rescue? What of those who refuse to act to on behalf of the planet upon which we depend for oxygen?

Maybe the uber-wealthy, risk-taking tourists don't deserve an outsized share of multinational action and media attention. But isn't the ache we feel for them a sign of our shared humanity?

Is it the novelty of their plight which captures our attention? I think of school shootings. I think of how many stuffed animals were sent to Sandy Hook. I think of how routine these shootings have become.

Maybe if more of us could afford to travel to the sunk Titanic, we'd think less of those lost doing so.

Maybe it's easier, especially for those of us in positions of power and privilege, to imagine ourselves like the few tourists at the bottom of the sea, rather than the 700 human beings fleeing a war-torn nation in search of peace for their families.

THOSE WHO MOCK the tourists' plight do so in the face of glaring inequity. They recognize that the tragedies experienced by refugees stem from the exploitation of their lives and resources.

I imagine what is also true is that those who mock the tragedy of the Titan are like the rest of us, afraid. Afraid of our shared humanity.

At times so brave. At times so vulnerable. At all times, no matter how wealthy, reliant on the precious gift of oxygen.

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thy black neighbor
thy atheist neighbor
thy religious neighbor
thy depressed neighbor
thy asian neighbor
thy lgbtqia neighbor
thy disabled neighbor
thy indigenous neighbor
thy conservative neighbor
thy elderly neighbor
thy homeless neighbor
thy latino neighbor
thy addicted neighbor
thy progressive neighbor
thy incarcerated neighbor
thy _____ neighbor


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AROUND THE TOWNS

All Souls hosts creative writing workshop

WEST BRATTLEBORO — All Souls Church, 29 South St., will host two sessions of an Ekphrastic Writing workshop with artist/instructor/writer Trish Murtha on Thursday, June 29. Ekphrastic is the Greek term for creative, descriptive writing triggered by a particular work of art — visual, musical, or other. Many museums and art centers now encourage writers to delve into a piece of art, or several, as a prompt for creative written expression.

Writers, poets, artists, and anyone who wants to explore word imagery are invited to create ekphrastic writing inspired by Karen Becker's art, now on exhibit at the West Village Meeting House. "Becker's artwork is so evocative as to be a perfect jumping off place for anyone to inspire a poem, Haiku, story, or a song," organizers say.

The sessions are offered from 2:30 to 4:30 p.m., or 5:30 to 7:30 pm, and attendance is limited. All experience levels are welcome. Simple supplies and snacks are provided, but participants may bring their own. The cost is \$22 per person (some funding available if needed). To reserve a space or ask questions, email TrishJourneys@gmail.com.

'Faces of Dummerston: A Work in Progress' seeks ID help

DUMMERSTON — The Dummerston Historical Society's newest exhibit, "Faces of Dummerston: A Work in Progress," is currently on display at the Society's schoolhouse in Dummerston Center, featuring over 150 photographs of town residents.

Some images are ancient; more were taken within living memory. Teachers, farmers, firefighters,

bankers, truckers, writers, engineers — here they all are: some posed, many captured at public events such as the Apple Pie Festival.

The project is a work in progress. Some photos are yet to be identified. Visitors are invited to add names and catch errors. And when the pictures come off the walls, they will be preserved in albums to which new faces will be added over time. Also on display is Charles Fish's collection of cameras and other gear representing photographic practices of past and present.

The exhibit will be open every Sunday, 2 to 4 p.m., until Aug. 6, and other times by appointment. The public is invited, admission is free, and the Schoolhouse is handicapped accessible. For information, email Gail Sorenson at gailsvt@gmail.com or call 802-254-9311.

SEVCA Family Support Services available soon at Wilmington's Old Firehouse

WILMINGTON — Southeastern Vermont Community Action (SEVCA) will soon offer benefits application assistance in Wilmington at the Old Firehouse Municipal Offices at 18 Beaver St.

SEVCA Family Services specialists will be at the Wilmington site on the second Tuesday of the month from 1:30 to 4 p.m., starting on July 11. They will assist families and individuals experiencing life-changing emergencies through crisis resolution programs and strategies that provide financial assistance, case management, service linkage, and advocacy.

Assistance with 3SquaresVT applications, access to Farm-to-Family coupons, utilities assistance programs, housing supports, and budgeting and

financial counseling will also be offered. More information is available at sevca.org, [facebook.com/SEVCAorg](https://www.facebook.com/SEVCAorg), or by calling 800-464-9951.

Senior meal served in Dummerston

DUMMERSTON — Evening Star Grange and Senior Solutions will serve their Second Wednesday luncheon on July 12, with take-outs available from 11:30 a.m. to 1 p.m., and eat-in meals served at noon in Dummerston Center.

On the menu is cold sliced ham, potato salad, and pasta salad, with Funfetti Cake for dessert. A vegetarian protein dish will also be available. Reservations are strongly suggested and can be made by calling the Grange at 802-254-1138. Leave name, phone number, the number of meals, and whether eating in or taking out. A donation of \$3 for those 60 and older and \$4 for the younger folks is suggested.

Putney Library kicks off summer reading program with 'All About Bats'

PUTNEY — On Wednesday, July 5, at 4 p.m., the Putney Public Library kicks off the youth Summer Reading Program with a presentation, "All About Bats!" with bat enthusiast Jerry Schneider.

What is it echolocation? Why do bats echolocate? Why can't people hear them? Participants will create bat T-shirts using a combination of fabric dye sprays and cut outs. Participants may purchase blank T-shirts for \$5 or bring their own.

Kids can participate in Putney Library's Summer Reading Program all summer long, no sign-up is necessary. This year's theme is "All Together Now!" Kids and their families will learn about cooperation, teamwork, friendship, and community.

On Mondays and Wednesdays at 4 p.m., starting July 5, summer activities and programs

include special story times, presenters, and activities, such as a magic show with former FAO Schwarz resident magician Tom Joyce. Additional programming will include a show with Circus Minimus, community games, and a potluck night. Kids will also experiment with cooperative games inspired by ants, test out magnetism, weave friendship bracelets, and more.

Each week, readers can enter to win prizes for logging their reading and participating in activities. The library will wrap up Summer Reading with an ice cream party, storytelling, and free book giveaway on Wednesday, Aug. 2.

For toddlers and preschoolers, the library is offering Sing & Dance with Robin. This class is an enriching musical experience for toddlers and preschoolers, designed to support healthy cognitive, physical, and social

development. Children will sing, clap, stomp, dance, and play. Parents are encouraged to participate with their child.

Created and taught by Robin Morgan, sessions outside behind the library under the big tent start at 9 a.m. on Saturdays (July 1, 8, and 15) and Wednesdays (July 19 and 26, and Aug. 2, 16, and 23).

The full schedule is available at the putneylibrary.org and at the library. All programs are free and open to all kids and their adults. Programs will be held outdoors at the library, weather permitting. The Putney Public Library's Summer Reading Program is generously supported by the Vermont Department of Libraries, the Children's Literacy Foundation (CLIF), and the Vermont Community Foundation.

BRENDAN EMMETT QUIGLEY THE COMMONS CROSSWORD

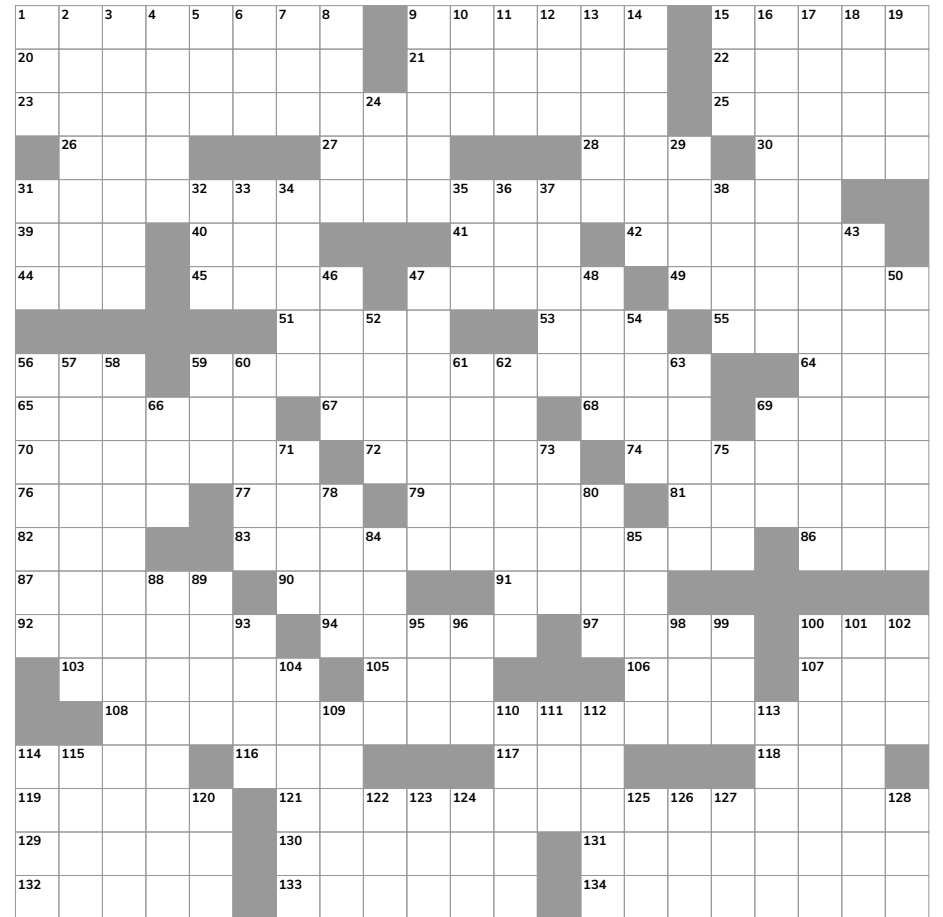
"Ice Capades"

Across

- Most wobbly
- Kathmandu tongue
- "Ghosts" playwright
- Fall back on, as plan B
- Catherine of (Henry VIII's first)
- Drawing game?
- Threats to Jaws?
- Bank offerings
- Fire on all cylinders
- Schedule abbr.
- Nintendo's Super ___
- Petting zoo sound
- Colorful coats for Bernie Sanders?
- Yellowfin tuna
- Wordless state
- Make a claim against
- Jams
- Chi-town hrs.
- Give away
- 33-Down's homes
- Orvis rival
- Manage, somehow
- Drink with a kick
- Practical judgment
- "Search me," in texts
- Colorful parts of some Boeing 757s?
- Atlanta sch.
- ___ Marcus
- CBS news anchor O'Donnell
- Picked up
- Wedding attire
- Fake news items
- Serving of bacon
- More corny
- Strong feeling
- Use Visa, say
- Voices in the choir
- "Just watch me do it!"
- Bruins, on scoreboards
- Feral big black cats?
- MBTA stop; Abbr.
- "___ Vanya"
- Long-snouted fish
- Rebekah's son in the Bible
- Other name for an abalone
- Like some stray dogs
- Hidden valley
- Close to the ground
- Candlepin coups
- Jump off the page, say
- Will Ferrell's Buddy, e.g.
- Drink that comes in imperial and session varieties
- Big storms for Bermudans?
- Lo opuesto al oeste
- Pencil lead?
- Navarro of "The View"
- Author Deighton
- Pandemonium
- Fires caused by a bolt from the sky?
- Lubricate
- Appeared ominously
- Paul McCrane's "ER" role
- Real bad
- Pompous
- Invest in the government, say

Down

- Some college visitors; Abbr.
- Some sarcastic laughs
- Together, team-wise
- Savory Indian dish made with yogurt
- Tick off
- Many video game villains, for short
- Octane Booster manufacturer
- Law school class
- Winner of a record
- Grand Slams
- Period named after an athlete
- Gentle touch
- "Are we still ___?"
- "___ Doone"
- Entomologist's study
- Under the weather
- Binger's box
- What a "Happy Feet" movie does?
- Sicilian volcano
- Prying
- Gradually withdraw
- Husqvarna rival
- Plant pouch
- Q neighbor
- See 47-Across
- Flinch or blink, e.g.
- Ryder Cup side; Abbr.
- Ryder Cup side; Abbr.
- "Orange Is the New Black" creator Kohan
- Sushi fish
- With the most 'tude
- Cap'n's mate
- It may be pulled at a pub
- Spotify selection
- Atomic bit
- Experts
- Big heads?
- Evil demon
- Close compatriots
- Where regents rule?
- Collector of tips
- Give, as a grant
- "Fish killer" of "Finding Nemo"
- Singer Houston
- Part of a landing
- Fannie ___
- Its clients wear robes

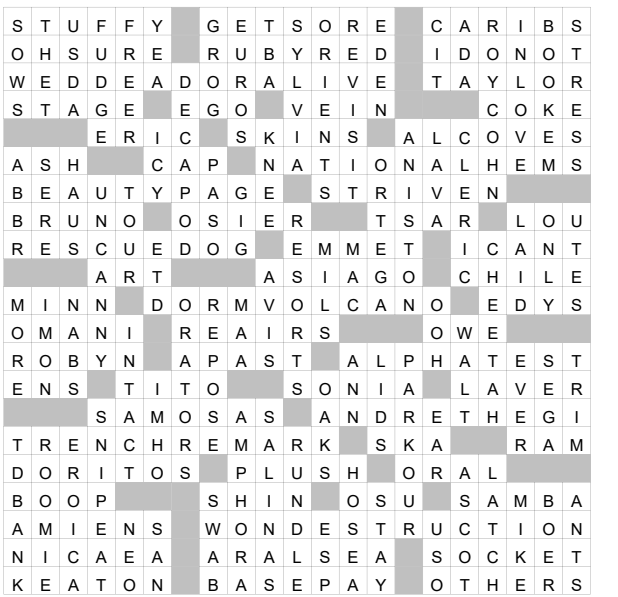


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- Quick drink
- Le Creuset purchases
- Some Linux machines
- Jack of Westerns
- Fuzzy carpet type
- Hang, as curtains
- Mathematician who solved the Bridges of Königsberg problem
- Rent
- ___ of Sandwich
- Gather up the grain
- Programming gate
- Apple Maps feature
- Yale student
- Contactless payment type; Abbr.
- Front-four footballer
- Kind of deal
- Used to be
- Fishhook attachments
- Cornerback Sanders
- Useful
- Cambridge or Oxford, for short
- Silk Sonic's genre
- Texas mission
- Banking subj.
- Muslim branch
- Intel gatherer
- Slimy stuff
- Med. service
- Asian occasion
- "Despicable Me" supervillain
- Use a skillet
- High ball?
- Urgent call

Last issue's solution

"Debugging"



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COLUMN | *Sports Roundup*

Claussen steps down as Rebels softball coach

After 34 years here in Windham County, I've gotten to know many people at our local schools. I'm now writing about the children of the players and coaches I've associated with in that time.

One marker of those passing years has been Tammy Brassard Claussen, who recently announced she was stepping down from her post as varsity softball coach at Leland & Gray Union High School.

I met Tammy Brassard in the fall of 1990, a young woman from Brookfield who was fresh out of Springfield College in her first job as physical education teacher at LGUHS. She soon became the school's athletic director and softball coach, and juggled raising four sons with her work at the school.

I watched her sons grow from rambunctious toddlers running around the gym or soccer sidelines to young men who all played spring sports at LGUHS. And I watched Tammy work wonders with her second family — all the young women who played softball over her three decades of coaching the junior varsity and varsity teams.

In 23 years of leading the varsity team, she compiled a 222-174 record with three appearances in the Division III finals in 2013, 2015, and 2017. The Rebels reached the semifinals in Division III in 2010 and 2011, and made the semis in their first season in Division IV this year. While her teams were unable to win a title, they usually were contenders in most seasons.

But more important than wins and losses was the influence she had on her players. As she told the *Brattleboro Reformer* last week, "I hope I instilled that passion in them for the sport of softball and I hope I taught them some life lessons as well. It's not just about teaching them about softball, but



RANDOLPH T. HOLHUT, deputy editor of this newspaper, has written this column since 2010 and has covered sports in Windham County since the 1980s. Readers can send him sports information at news@commonsnews.org.

teaching them about being a good teammate, perseverance, communication, and working together — things that you can't accomplish by yourself. That's what it's all about being on a team and those are lifelong transferable skills."

Tammy's youngest son, Spencer, is starting ninth grade this fall. He played baseball as an eighth-grader this year, and Tammy would like to be able to follow his varsity career in a way that she couldn't for Spencer's big brothers. That is the main reason why she is stepping away from the sport that has been a part of her life ever since she was playing for Randolph Union High School back in the 1980s.

She will remain the athletic director at LGUHS, and will help in the process of finding a successor to lead the softball program. You'll probably still hear her sing the National Anthem before Rebels games (and in my opinion, she does one of the most beautiful renditions of the Anthem that I have ever heard). Retirement is still a ways away, and I wish nothing but blue skies for one of the class acts on the Windham County sports scene.

Farewell, Coach Spencer

• The flip side of being around here so long is that you find more of your friends and colleagues in the Milestones section of this paper. As the



Frank Spencer, the longtime coach and educator at Wilmington High School and Twin Valley High School, in 2011.

MAX BRETTENEICHER COMMONS FILE PHOTO

curator of that page, it pained me to see the obituary for Frank Spencer, the longtime coach and educator at Wilmington High School and Twin Valley High School.

I first met Frank on the *Reformer's* softball team in 1989 (the less said about my softball career, the better) and got to know him better as the boys' basketball coach in Wilmington. He was a good coach, but was an even better teacher and administrator.

He earned the UVM Outstanding Teacher of the Year Award in 1986 and was recognized as Vermont's Outstanding Secondary Principal by the Vermont Principals' Association and the National Association of Secondary School Principals in 1999. He was inducted into the VPA Hall of Fame in 2011.

Frank died in Florida on June 17 at age 74, from complications of Primary Progressive Aphasia, a rare nervous system syndrome that affects the ability to communicate. It's a cruel fate for someone like Frank, who was erudite (he was a Harvard Man, after all) and possessed a fine, dry wit. A memorial service is being planned for later this summer in Wilmington.

GM's Mosher takes fourth at decathlon

• Green Mountain senior Eben Mosher capped off his high school track & field career with a fourth-place finish at the Vermont Decathlon, which took place on June 19 and 20.

Mosher came into the second day in ninth place, but moved up five spots to finish fourth overall with 5,620 points in the boys' competition. Bishopp Boutin, competing as an independent, won the boys' decathlon with 6,113 points.

On Tuesday, Mosher finished second in javelin, fifth in the 110-meter hurdles, eighth in discus, 14th in pole vault and 15th in the 1,500 meters. Teammate Conner Miles was 61st overall with 3,255 points.

Other local boys competing in the event were John Parker-Jennings of Leland & Gray (38th with 3,801 points), Tristan Boylan of Bellows Falls (47th, 3,624 points), Trevor Stillwagon of Leland & Gray (50th, 3,509 points), Justin Draper of Bellows Falls (52nd, 3,480 points), and Gavin Joy of Bellows Falls (53rd, 3,450 points). Participating, but not placing, were Colby Dearborn of Bellows Falls and Jacob Girard, Trevor Gray, and Sean von Ranson of Brattleboro.

In the girls' decathlon, Tela Hartly of Bellows Falls finished

13th with 3,757 points, while teammates Nola Sciacca finished 38th with 2,669 points, Ava LaRoss was 41st with 2,577 points, and Eryn Ross was 45th with 2,475 points. Teagan Thurber was Brattleboro top finisher (48th, 2,297 points), followed by teammates Maeve Bald (50th, 2,252 points), Priya Kitzmiller (52nd, 2,237 points),

Leland & Gray's Mary Sanderson was 51st with 2,248 points, and teammate Avery Hiner was 60th with 1,439 points. Green Mountain's Sophia Cherubini was 34th with 2,809 points, while teammate Gracie Vanakin was 64th.

The girls' winner was Essex's Genevieve Brzoza with 5,010 points. She won by just nine points over teammate Kayla Guerino.

SVL tennis all-stars named

• The Southern Vermont League announced its all-star teams for girls' and boys' tennis last week.

No Brattleboro players made the A Division girls' first team, but Wren Parker of Bellows Falls was a first-team selection in the B Division. Brattleboro's Nathan Kim was named to the boys' A Division first team, with teammate Ben Berg earning honorable mention.

Beware of purple bears

• This is how change happens in the digital age—a Friday night email blast from BUHS Athletic Director Chris Sawyer to the state's media outlets letting them know that, from here on out, the high school's mascot is a purple bear.

As you can see from the new school logo on this page that Sawyer sent to Vermont's media, the BUHS bear looks hungry and fierce—teeth bared and mouth wide open. As bears go, the purple bear appears to be no pushover and not terribly cuddly. It means business.

And thus, a years-long battle to retire the Colonels moniker comes to end. You'll be seeing a lot of this purple bear in the coming months, as the school's new branding takes hold and new uniforms for the various teams are unveiled.

Post 5 off to good start in Legion ball

• Brattleboro Post 5 rallied to beat Lakes Region, 4-3, on June 19 in American Legion Baseball action at Tenney Field. The Lakers led 3-1 through five innings, scoring runs in the third and fourth to push ahead, but Post 5 got three runs in the sixth inning to win it.



COURTESY PHOTO

This is the new logo for Brattleboro Union High School, incorporating its new mascot, a bear. It was unveiled last week as the 2022-23 school year came to an end.

scoring their team's three runs.

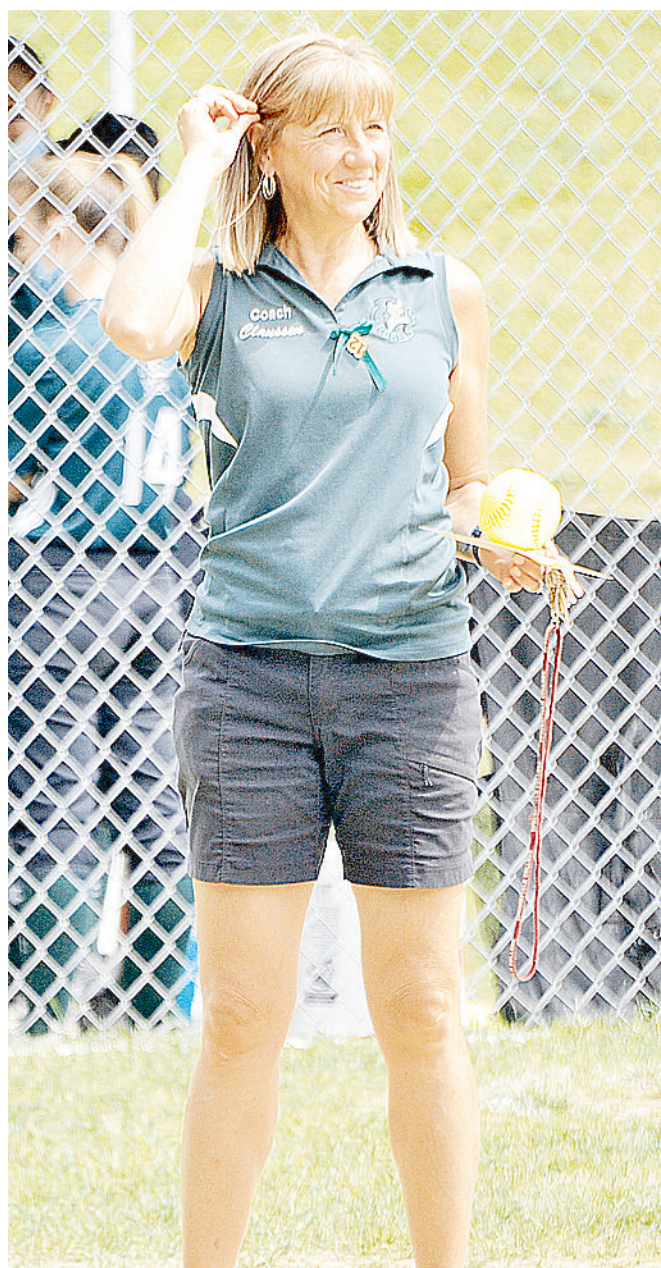
Senior bowling roundup

• Week 8 of the spring/summer season of the Brattleboro Senior Bowling League at Brattleboro Bowl on June 22 saw No Splits (27-13) have a 4-1 week to move into sole possession of first place. There's now a three-way tie for second between Slo Movers, Five Pins, and Turkeys (all 25-15), followed by The Bowlers (22-18), Stayin' Alive (21.5-18.5), Skippers (18.5-21.5), Wrecking Crew (17-23), and High Rollers (16-24).

Pam Greenblott had the women's high handicap game (257), while Doris Lake had the high handicap series (684). Jerry Dunham had the men's high handicap game (264) and series (667), while The Bowlers had the high team handicap game (919) and series (2,554).

Chuck Adams led the men's scratch scoring with a 638 series that featured games of 225, 217, and 196, while Robert Rigby had a 583 series with games of 222 and 201. Dunham had a 565 series with a 230 game, Warren Coriveau Sr. had a 546 series with a 217 game, Duane Schillemat had a 531 series with a 188 game, Gary Montgomery had a 529 series with games of 198 and 189, and Wayne Randall had a 183 game.

Carol Goski again had the women's high scratch series (465), while Greenblott had the high scratch game (197). Shirley Aiken had a 178 game, while Goski rolled a 177.



RANDOLPH T. HOLHUT COMMONS FILE PHOTO

In her 33-year career at Leland & Gray Union High School, Tammy Claussen has been an educator, coach, and athletic director. Earlier this month, she removed one of those titles as she announced she was stepping down as the school's varsity softball coach.

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