



The ghosts of Ohio[®] Newsletter

www.ghostsofohio.org

Volume 17 Issue 2

NO, I DON'T HAVE ALL THE ANSWERS. NEITHER DO YOU.

HAPPY 2020 NEW YEAR!



James

Every December, as I prepare to write the introduction to the newsletter, I like to take a moment and reflect on the year that was. It allows me to

not only look back at where I've been, but to also try and figure out where I think I should go next on this long, spooky journey I've been on since first setting foot in Ohio back in 1999.

When I look back at 2019, the big thing that sticks out is that I decided to be open and honest with everyone who came to hear one of my presentations. Perhaps the biggest bit of honesty was my open declaration that when it comes to ghosts, I don't have all the answers. In fact, I don't have any real answers—just theories and a whole bunch of exciting, yet frustrating, questions. But rather than simply admitting that I didn't have all the answers, I publicly expressed something else: I don't believe anyone in this field has the answers.

Obviously, I was expecting the looks of shock, anger, and disbelief from my audience when I uttered those

words. What I wasn't expecting was to see those looks fade and to be replaced by heads nodding in agreement and, dare I say it, smiles.

Believe me when I say that my intent was not to cause some para-controversy; I honestly believe no one has the answers. Put it this way, if someone really did have all the answers about what ghosts are, how they communicate, and what they are capable of doing, then no one could doubt their existence, could they?

And yet, despite people in the paranormal community declaring that they have concrete evidence of a ghost and/or have some new piece of equipment that's "guaranteed" to detect a ghost, a large portion of the population still doesn't believe in ghosts. So something's not working. We need to change.

I think the change needs to start with our mindset, especially the notion that saying "I don't know" is a bad thing. It's not. For me, it's much more liberating when something weird happens to say, "I have no idea how or why that happened, but I'm going to try my hardest to figure it out." That's how it should be approached and I think clients and the general population would appreciate that more than trying to come up with some pseudo-scientific explanation that,

trust me, people see right through. Don't believe me? Just listen to anyone trying to dance around the fact that the technology the Xcam uses was created to turn virtually anything it sees into a stick figure. Better yet, just Google "how does a ghost use a spirit box" and you'll get a bunch of totally different answers to what should be a simple question.

The point is not that these devices can't detect paranormal activity. Rather, that we don't know if they do or not. And in the cases where they appear to capture something, it's ok to say, "I don't know what happened," and then start looking at what you captured to try and find the answer—try replicating what happened, have someone look at it with fresh eyes, try to clean things up with software. Just keep at it. Because as far as I'm concerned, this field can't continue to progress until we all admit that we don't have the answers we're looking for. Once we openly admit that, it gives us the freedom to continue digging and looking for answers. And that's when the real fun begins!

Cheers,

James A. Willis

Founder/Director

Cooking for Ghosts



Josh

For this year's Merry Scary party, my wife, Sarah, and I were going to make a dessert to bring. But then, we had a thought: What if we used a recipe that belonged to a ghost?

We have a cookbook that contains recipes that were given to a medium by ghosts. We searched through the book and decided to make the recipe for Frying Pan Cake.

The ingredients are here.

As the recipe called for everything to be cooked inside a frying pan, we decided to use our trusty cast iron skillet.

We followed the recipe exactly as the cookbook said and it was pretty simple to follow. When it was done, Sarah thought it looked like a very dense pineapple upside down cake.

We brought it to the Merry Scary party and let everyone try it to see what they thought. After all, this was supposed to be a recipe that a ghost just had to share from the Other Side.

Overall, people weren't impressed. They liked it, but thought it was very dense and tasted like what Sarah thought it looked like—a pineapple upside down cake. So, I guess it didn't line up to the

Recipe

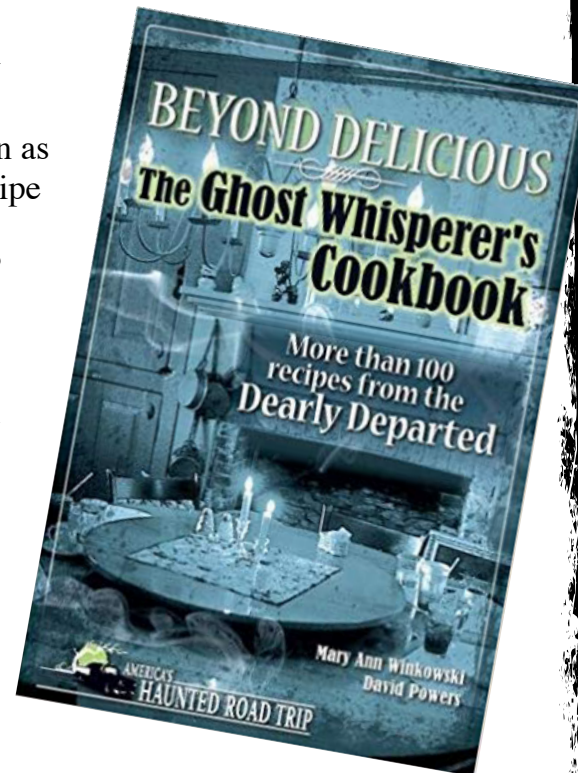
Frying Pan Cake

Butter	Sugar
Brown sugar	Flour
Pineapple	Baking powder
Eggs	Pineapple juice



hype of being a ghostly recipe. But I wonder if people would have been as critical of it had the recipe not been included in a cookbook from ghosts? Just food for thought.

Either way, Sarah and I had fun and we plan on trying other ghost recipes in the future.



HOLIDAY TRADITIONS AND SUPERSTITIONS FOR THE GHOSTS OF OHIO

Last issue, Josh wrote an article about some of the traditions and superstitions he was exposed to during his upbringing. The article was such a hit with readers that we thought we'd continue it by giving everyone a peek inside The Ghosts of Ohio and some of our members' holiday traditions and superstitions.

I always like to keep fresh greenery on my front door for the fae during the winter, and my family has always eaten pork on New Year's day to bring prosperity to the family.

—Wendy Cywinski

Several years ago, after I had my 3rd child, my mom changed Christmas! (Gasp!) Normally, my sister and I (and our growing families) would pack up and drive to their house for lunch on Christmas Day. My mom decided she didn't want us to make the kids open Santa's presents and then leave them all behind to rush off to their house any longer. She wanted us to be able to spend Christmas day with our kids at home. So, we started a new tradition called Thanksmas. We now go to my parents' house on Thanksgiving and have our Thanksgiving meal for lunch. Then, we head to the living room for a fun-filled afternoon of opening Christmas presents. It has been 5 years now and I can honestly say that we love it!

—Kathy Boiarski

When I was little, someone told me that at the stroke of Midnight on Christmas Eve, all animals gained the power of speech. I tried staying up until midnight for several years until my father, in an effort to get me to go to bed, declared the "talking animal rule" only applied to certain animals. He then proceeded to rattle off a list of animals that COULD talk at midnight, including cats, chickens, monkeys, horses, and alligators—basically, any animal that we currently didn't own.

To this day, I always stay up past midnight on Christmas Eve. Inevitably, it's just to watch my narcoleptic cats sleep through another opportunity to chat amongst themselves.

—James Willis

MISSING 411— THE HUNTED



Wendy

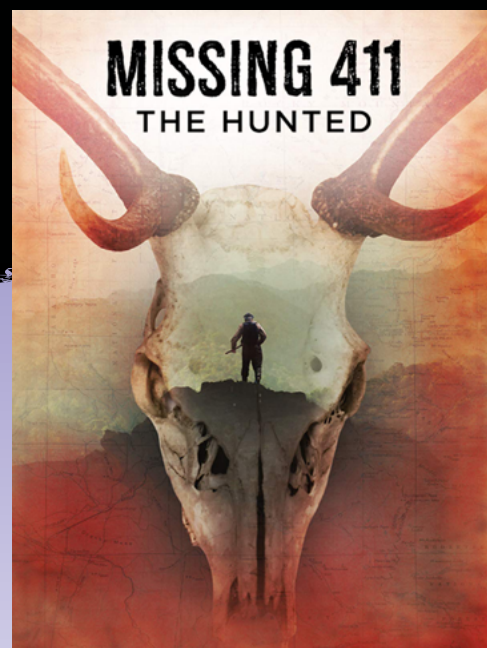
Missing 411—The Hunted is the latest DVD offering from David Paulides and the CanAm Project and is based on one of his more intriguing

books, *Missing 411—Hunters*. Next to *A Sobering Coincidence*, *Hunters* is the one that had me scratching my head the most. These are people who went missing while doing something most of them had done all their lives—hunted. They were very familiar with camping, survival, defense, and the area they went missing in.

I like the way this documentary was handled. I loved *Vanished* on the History Channel; how it was filmed, the interviews with family members and the scientific look at what happened. This movie is very similar. The documentary is broken into chapters, each one following a different case. Each one goes in depth with interviews from not only family members and people who were with the ones who disappeared, but local law enforcement and SAR team members. You get a look at the area with David from the air so you can see the whole of the terrain. You will also be presented with all of the evidence retrieved from each search, along with overland distances and the continuing mystery of why these disappearances occurred.

The first three chapters look at cases in upstate New York, following an 82-year-old life-long hunter, the Santa Fe Cluster following a mushroom picker and several other disappearances and the Crazies in Montana. That case alone had me thinking again of some sort of time slip or alternate reality. Why else would a missing person's effects be found in an area where he could clearly see all the ranch buildings surrounding him, yet never get help? Was he able to see that ranch, or was he seeing another reality?

The fourth chapter doesn't look at a disappearance, but instead looks at what seems to be Bigfoot activity in the Sierra mountains. The activity experienced in this camp has been going on for 40+ years, and the hunters who stayed in the camp over that time have been able to record audio. And let me tell you this; if I heard that where I was camping— I would hightail it out of there so fast you wouldn't believe it. The hooting which then descends into garbled language between multiple creatures and is followed by rock knocking is truly chilling. A Naval Cryptolinguistics expert studied these conversations along with other experts and they concluded that it was human sounding, but not human. The pitch is lower and higher than human frequency, and the language is not recognizable. It sounds to me like a mishmash of Asian and Native American. Regardless, I don't know that I would be encouraging that.



The final chapter revolves around one of my favorite cases, the Predator, witnessed by Jan Maccabee while sitting in her deer blind in Ohio. I loved that David was able to sit down with her and present us with even more detail than we had in the book, and we were able to see photos taken before and after the one that somehow took itself when she was having her encounter. This is a case I would love to dig more into, especially since it ties in with Predator sightings in other areas of the country and has me questioning if the Bigelow Ranch may just be the ultimate culprit in that type of activity.

After watching this movie, I just want more. More mystery, more things to think about and hash over with my fellow 411ers. I think this phenomenon is probably one of the most underrated and yet the most important that is occurring today, because it touches the lives of not just family and friends, but whole communities. Will we ever find out what is occurring in our parks, and now in our streets? Everyone has their pet theories, and I think this documentary goes far in adding more credence to several of them.

SECRET SYNCHRONICITY

The following is a work of fiction. All characters and incidents are products of the author's imagination and any resemblance to actual people or events is coincidental or fictionalized.



CHAPTER TWO: Backstage

Still deep in thought considering this James person and what the

Men in Black had tasked him to do hours earlier, Mark sat quietly at the control room console overlooking the curved test chamber below that wrapped around the large saucer-shaped spacecraft. The rounded observation window reflected small colored lights from the banks of instruments and computer screens throughout the room, and this always reminded him of what it might be like to live inside a Snow Globe. Pushing the chamber intercom button, he announced, "Let's call it a night. Shut down the experiments and engage all protective stasis fields." With a slight inward smile, he quickly typed one last custom-coded command into the control console keyboard: "GOODBYE and THANKS FOR ALL THE FISH" —a clear nod to Douglas Adams, who wrote the epic humorous adventures of galactic hitchhikers and another odd book that tied their fates together.

Hitting the return key, he picked up the large black-covered book left by the MIB (with the odd basket-shaped building on its cover) and walked toward the underground laboratory's elevator exit. The computer announced "AUTHORIZATION CODE

ACCEPTED FOR PRIMARY SYSTEM SHUTDOWN. DEFENSIVE SECURITY PROTOCOLS WILL ENGAGE IN 60 SECONDS. PLEASE EXIT THE FACILITY NOW." Most of the engineering team had departed hours earlier at the end of the normal work shift, including the two mysterious Men in Black that had visited Mark earlier that day.

Walking through the automated high-tech security kiosk archway, thousands of laser grid lines suddenly appeared and flowed continuously across his face and body, all while a computer network constructed a real-time 3D avatar of Mark consisting of over 10 million polygons in full motion to compare to its security authorization records. Simultaneously, specialized cameras captured high resolution imagery on his unique iris patterns too, and all of this took place without a single break in stride through the archway—quite the improvement from the older days and well worth the costly upgrade. Nearing the end of the security archway, the computer asked, "VOICE AUTHORIZATION CODE?" Mark replied with his full title and name, then appended, "Leaving TANIS." Even while he was speaking, his real time voiceprint analysis was compared to authorized entries, time-tagged, and logged. A seamlessly efficient process. And 100% ID secure.

His colleagues, already standing in the elevator, looked tired and ready to go. It had been a long day with little progress made on unlocking the quantum-entangled optical locks that sealed the spacecraft's secrets from prying minds and eyes. In the background, the control room computer continued its countdown to defensive arming activation. As the elevator doors began to close, one final message appeared for any uninvited visitors reaching this level (as highly unlikely at that might be), and this message was projected onto the floor directly beyond the doors. It simply said, "USE OF DEADLY FORCE AUTHORIZED BEYOND THIS LINE" in bright red letters just below a pulsating orange line. Then the elevator doors closed completely, the lights dimmed, and the lustrous glass-walled chamber began its long upward journey to the surface.

TANIS had been constructed hundreds of feet underground. The personnel elevator shaft pierced a massive buried underground aquifer connecting a trillion gallons of fresh water. The glass-walled elevator at first only revealed the bedrock layers covering the facility, but then the rising chamber broke through the sealed-off aquifer layer. Five-inch thick transparent glass walls encircled the cylindrically shaped elevator shaft. These transparent walls held back the massive amount

(continued on page 6.)

SECRET SYNCHRONICITY *continued*

of water constantly flowing between gravel and sand deposited long ago by ancient glaciers. Decorative LED lighting along this section of the elevator's long journey cast a mesmerizing bluish tint to the flowing water, a part of the facility design where science and art blended seamlessly together. Rising steadily upward, the view beyond the glass elevator walls soon changed from flowing water to shifting layers of dirt and rock, and then to concrete walls before the elevator's exterior lights dimmed the outside scene to blackness. The computer's disembodied voice broke the silence, simply saying, "NOW ARRIVING AT GROUND FLOOR. BACKSTAGE ACCESS GRANTED."

The elevator smoothly arrested its upward motion and cylindrical glass doors parted with only the slightest of mechanical sound. Mark and his team stepped into an old, long-sealed hallway that once connected the large hangar bays. Lower sections of the walls below 7' were painted in a darker green, while the upper sections a lighter greenish-blue color. A few pieces of long-abandoned equipment lay dusty and dormant in the dimly lit 20'-wide hallway. A grime-covered sign proclaimed "NO SMOKING" in large red letters. Behind them, the glass elevator doors closed, and the chamber sank quietly into the floor until its rooftop reached just below floor level. Pivoting into place on a concealed track, a circular concrete cover rotated into place and lifted to the level of the old hallway floor. Lastly, a thin layer of the original ceramic tiles, artistically matched to the hallway floor, then slid

seamlessly into place over the access port. The concealment was perfect, down to the alignment imperfections of the asbestos-laden tiles and years of grime and dormancy.

Walking forward toward the large fire door sealing the hallway entrance, Mark stretched out his right hand and lay it flat against what seemed to be a dirt-smudged metal plate in the door. Automated scanners reconfirmed his identify and verified that no personnel were in the adjacent open hangar bay area before disengaging the real and intricate fire door locks (not the visibly obvious padlock on the doors exterior). The massive door rolled silently up its angled track, while wall-mounted power relay tracks that seemed to block the doors upward path moved effortlessly out of the way. Once Mark and his crew cleared the doorway, the fire door and wall fixtures all quickly returned to their normal positions and concealing secrets.

The MIB had long ago named this level of the hangar complex "Backstage," and it contained a fully functional laboratory complex staffed with an elite team of engineers and scientists working on major defense projects. All of that work was real. Some of it even related to projects deep underground in TANIS. This ground-floor laboratory also happened to provide the most effective concealment for a project long hidden in plain sight. No one questioned the reason a large technical team worked here, or the routine shipments to and from the hangar facility. The all-concrete

structure had been originally built during the height of World War II to protect state-of-the-art B-29 bombers. Less known, a part of the complex focused on reverse-engineering foreign aircraft during the war. Tucked away in a far corner of Wright Field, this secure complex had achieved all of those objectives and, of course, far more.

Mark made his way to his backstage office, dropping the *Weird Ohio* book on his desk, then removed and hung-up his white, emblem-embalzed laboratory coat. And he started reading. He didn't finish until well after midnight, and by then he was far more intrigued by who this James person was and how he thought about the world. Punching a long-memorized number into the phone, Mark waited for someone to pick-up on the other end. It really didn't matter what time you called the MIB. A male voice answered, sounding like the less talkative one. Didn't these guys ever sleep? "Your decision?" was all he spoke. "I'm in," Mark replied, to which the MIB replied, "We'll be in contact," and the line disconnected.

**COMING IN
THE FEBRUARY
NEWSLETTER**

**Chapter Three:
Reid Hall Insertion**

GROWING UP WITH KRAMPUS



Josh

When one thinks of Christmas and holiday celebrations, I highly doubt scary comes to mind right? But growing up I read a book called

The Christmas of the Reddle Moon and that sent me down a path of looking for more unique and just different Christmas traditions. I soon discovered La Befana, Grýla, Belsnickel, Jólakötturinn and the most well known (at least now) Krampus. Some rewarded just like our Santa Claus, while others punished those who were bad, and a few did both. I won't go into details on some of the punishment, but it's really fascinating. So not to take away too much from this article, I'll jump right in. Our friend Arnek Erath grew up with the Krampus tradition so I thought it would make an interesting read to sit down with him and ask a few questions.

Josh: *Thank you again for taking the time to answer my questions on Krampus. Tell me a little about your childhood and where you grew up and hobbies you had.*

Arnek: *I grew up in Slovenia my first 6 years and then the rest in Austria. As a kid I loved playing with G.I Joes and making WW2 model planes. Later I became very active in track and field.*

Josh: *Who is Krampus and how old were you roughly when you first remember him?*

Arnek: *My very first memory of him was when I was around 4 and *The Krampus* is a ghoulish like character that comes to children that behaved badly but also comes to those who were good. Just to scare them. *The Krampus* dates back many many years.*

Josh: *Was Krampus more feared or celebrated?*

Arnek: *As a child Krampus is more feared, later on he becomes more celebrated. Basically he is just part of many people's life just like Santa. Krampus Day is on December 5th which is celebrated in many places in Central Europe, like Slovenia, Austria, Germany, Hungary, etc. A lot of places have big parades, especially the small villages, not so much in the bigger cities. December 6th is Nikolaus Day and Krampus comes along with him. Krampus usually doesn't enter the house, only if it's necessary, he usually just waits outside.*

Josh: *Was the fear of Krampus more emphasized around December or was it something you really believed and feared year round?*

Arnek: *All year. I was always worried that The Krampus would visit me but the strongest fear was around December 5th.*



(continued on page 8.)

GROWING UP WITH KRAMPUS continued

Josh: *Did Krampus ever take you? And what did you do to make him stop by in the first place?*

Arnek: *Experiences with Krampus were never good for me or any other kid who grew up around me. Usually Krampus came to the house if you did something bad that year. One time I remember he came because I bit my cousin in the arm. Krampus put some chains on me and dragged me through the house. I think I was like 5. Another time he put me in his bucket that he carried with him. Krampus was usually a family member or friends of the family, at least in ours.*

Josh: *So in a way, Krampus does teach you?*

Arnek: *I learned a lot like just to be GOOD! But he still came around sometime. More like a scare tactic that family put on me.*

Josh: *How long does one really believe in Krampus?*

Arnek: *Believing in Krampus usually starts to fade around 7 years of age, at least it did for me anyway.*

Josh: *Do you still celebrate Krampus today?*

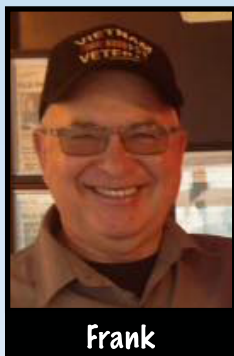
Arnek: *Yes, my family still celebrates. A lot of them go to the parades.*

Josh: *What's the biggest difference between the Krampus you grew up with and the mainstream version that we all are seeing today?*

Arnek: *The traditional Krampus is different in many ways from the Hollywood version. He is not as grotesque and he carries a lot of traditions with him. Chains, a bucket, a long tongue, small horns. He just walks around with Nikolaus house to house. Basically he is a part of Nikolaus, kind of like his evil buddy with a pitchfork or a stick with thorns. I still like the traditional Krampus better. Maybe it's because I grew up with him and I learned to respect him more that way. Krampus is a big holiday tradition where I grew up so he will always be a part of my life.*



HAUNTED TOUR OF NEW ZEALAND



Frank

This past October I traveled to New Zealand on a Road Scholar tour. Preparing for this trip I researched a few possible locations where I might have an opportunity to do some individual investigation. Circumstances and available time did not completely permit that to occur, but I did discover some interesting places worth mentioning.

manage this huge estate herself. William, John's brother, had died in a shipwreck earlier on a trip to Australia to purchase cattle.

Property laws at the time did not permit women to own real estate so she created a trust for the benefit of her son John Jr., assembled some local business people to act as advisors and went to work developing this property. Jane never remarried or returned to Scotland. She stuck it out and eventually built a beautiful home, created a successful farm that employed many people and became very wealthy.

I toured this house and I can tell you it is magnificent. The wood working, paneling, and innovations of the time really set this place apart from any other in NZ.

Jane lived simply and transferred the estate to her son on his 21st birthday. He married and over time fathered 12 children. Jane passed away in the early 1900s at 87 and had many grandchildren. She loved the place dearly and many feel she is part of the house.

I met with a docent and several employees at the house and all confirmed to me several instances where Jane's spirit may still be around. Stories were related to me that dogs do not like to enter the house and refuse to go upstairs where the bedrooms are located. Another told me of a manager who was in the house and saw a woman in early period dress walk across the landing and go into a room. When he followed, no one was there.

Another account said her spirit was seen looking over her latest grandson, Austin Dean, in 1915 in his bassinet. He was the last family member born in the house. Others have heard noises and footsteps that make you wonder, could Jane remain in this place she loved so much?



Riccarton House- Christchurch, NZ

I knew nothing about this location until our tour had a scheduled dinner here. Located in the Christchurch area of Canterbury, it sits on a well-groomed estate and "bush" with a history that goes back to 1842.

William Dean migrated to New Zealand in 1842 as England encouraged people to settle in their new far flung colony. William had a brother John, who was working in Scotland as a farm hand. John also developed a serious interest in Jane, the owner's daughter, but it was 10 years after he left to join his brother that he went back to Scotland to marry her and bring her back to NZ.

Tragedy struck as John died of tuberculosis just 10 months after the birth of their first son and left her to

(continued on page 10.)

HAUNTED TOUR OF NEW ZEALAND *continued*



The St. James Theater
Wellington, NZ

This theater built in the early 1920s as a vaudeville venue and later became a cinema as times changed. Most of the haunted activity took place during the cinema era. This is a beautiful structure located in the heart of Wellington.

I did not have an opportunity to investigate this location since it was undergoing earthquake reinforcement. (New Zealand is a very unstable country geologically and earthquakes are very common.) I did look into it further in several books including: *Full Circle, The History of the St. James Theater*, (1998) by David McGill.

McGill interviewed a number of former employees and dug into some police reports. An interesting story was related from the 1970s in a police report. It seems the police were called to the theater to investigate seats slamming up in the gallery when apparently no one was around. Police dogs were brought in and hair on the nape of their necks stood up and they refused to go inside. David recounts this might be caused by the presence of a negative entity, the Wailing Woman. David tells of her being an actress that got booed off the stage for a bad performance and later committed suicide in her room by slashing her wrists.

According to David, there is a ghost cat, the spirit of a limping stage manager and even the architect, Henry White, continues to pay visits. Maybe next trip I'll have a chance to see for myself.



Samantha

I don't know about you, but I'm sick and tired of hearing the words "fake news." This phrase has been grossly overused, primarily by

people who want to label everything as "fake" simply because they don't agree with what's being said. The reality is that this world is full of hard facts (yes, they still exist!) as well as exaggerations, distortions, and unbridled lies. Unfortunately, the paranormal field is chock full of the latter, often perpetuated by big personalities with colorful imaginations and poor research skills. In my experience, every story begins with a kernel of truth. Responsible paranormal investigators do the work to find that kernel and build the real story based on their findings. It's actually fun to "reverse engineer" myths to discover the facts! The following are just a few of the sources we use to conduct our research.

Libraries

Duh! Libraries are incredible repositories of information, including local historical documents and newspaper archives. And if they don't happen to have the information you need, they may be able to direct you to a person or organization who does.



Historical Societies

Since their purpose is to preserve and promote local history, these organizations are the perfect places to find whatever you need—newspaper articles, maps, photographs, etc. The collections vary in size and quality, and the hours may be extremely limited. It's best to call ahead.

Auditor Websites

Every county has an Auditor website where anyone (yes, anyone) can look up an existing property and see the current owner, list of previous owners, cost of the property, floor plan, etc. Seeing a

list of prior owners allows us to research each of those people to see if any of the paranormal activity can be linked to them in any way.

Sanborn Fire Insurance Maps

<https://www.loc.gov/collections/sanborn-maps>

These maps date back to 1866 and were created for fire insurance companies to assess their liabilities in populated areas. For paranormal investigators today, they provide outstanding historical documentation showing where buildings, railroads, and waterways

(continued on page 12.)



Continued

were, as well as what businesses may have existed within the properties they're researching. The Library of Congress has free online access to these maps. The only downside is that the database isn't easy to search. You'll have to be patient and persistent to find the maps you're looking for.

Ancestry

Researching ancestry and census records can uncover a plethora of information about individuals, and can reveal new leads to follow. There are several popular websites for this kind of research, like Ancestry.com. Some libraries offer free limited access to Ancestry.com, or you can pay for your own account. Of course, it doesn't hurt to check with local libraries and historical societies to see what physical documentation they may have in their archives!

Newspapers.com

This site requires a paid membership, but it's a terrific way to find historical newspaper articles dating all the way back to the 1700s! Not only is it a great way to research events and people in history, but it's a lot of fun to browse in your spare time.

With so many avenues for proper research, there's no reason for people in the paranormal field to distort the truth or flat out lie. The

people who do that are ignorant about how to find the facts, lazy about finding the facts, or blatantly nonchalant about the facts, instead perpetuating entertaining narratives over accuracy. In many cases, these people are making money with their made-up stories. It's appalling, especially when the truth really is "out there." No matter how you slice it, it doesn't reflect well upon the paranormal field as a whole.

So let's change that! Let's make 2020 a year where we collectively challenge "fake news." We can start by not believing what we see and hear at face value. This includes what we read in books and online, or what we hear on ghost tours or from paranormal "experts" we see on TV. Ask questions like, "Where did you get that information?" "What evidence supports this?" "How did you come to that conclusion?" Sure, this is probably going to make some people angry. In my opinion, the people who get angry are the ones who didn't actually do their homework. They don't have the facts to back up their claims, so they'll be ticked when you question their expertise. Real researchers, on the other hand, will be happy to share their sources with you, and may even provide additional information once they see that you're interested in learning more.

And don't forget to include your children and grandchildren in your own research process! As a librarian, I'm seeing an increase in the number of kids who are information illiterate, meaning that they don't possess the skills to conduct research, or to distinguish between truth and falsehoods. It's up to us to pass along our knowledge to empower future generations. Find out what your kids know, then fill in the gaps. Let's remember that they're *our* future historians and paranormal researchers. We don't want to lose them to ignorance.

I wish all of you the best in this coming New Year!



THE ANNUAL MERRY SCARY HOLIDAY PARTY

It just wouldn't be the holiday issue of The Ghosts of Ohio Newsletter without a couple of pictures from our annual Merry Scary Holiday Party now, would it? This year, we decided to open the party up to a wider group of family and friends, allowing for one of the largest, merriest, and scariest party we've had in years!



Investigations & Consultations

The Ghosts of Ohio are continuing to schedule investigations and consultations for 2020. If you or someone you know is experiencing something unexplained in a home or place of business, contact us at info@ghostsofohio.org or visit our website to fill out an investigation request. All investigations are offered free of charge, and confidentiality and discretion are assured.

Not sure if you want or need an investigation? The Ghosts of Ohio also offers consultations. Let us sit down with you to discuss your current situation and what help we may be able to offer. For more information, please visit <http://ghostsofohio.org/services/investigations.html>



The Ghosts are now on Instagram

It took a while, but The Ghosts of Ohio have finally stumbled our way onto Instagram. We're just getting started, which means you can start following us now, and years later, you can tell are your friends that you were one of the first Cool Kids who Followed The Ghosts of Ohio on Instagram.

Interact with The Ghosts of Ohio

In addition to our website, here are a couple of places where you can find The Ghosts of Ohio lurking online:



[FACEBOOK](#)



[TWITTER](#)



[INSTAGRAM](#)

Administration

The Ghosts of Ohio Newsletter is a free, bimonthly email newsletter. To subscribe, unsubscribe, or change your email address, please visit

http://www.ghostsofohio.org/mailman/listinfo/mailman_ghostsofohio.org

Please do not send vacation notices or other auto-responses to us, as we may unsubscribe you.

The Ghosts of Ohio collects your name and email address for the purpose of sending this mailing. We will never share your name or email address with advertisers, vendors, or any third party, unless required by law. The Ghosts of Ohio will never sell, trade, or rent your personal information.

For more information, please visit us online at www.ghostsofohio.org.

Newsletter Staff:

Editor-In-Chief: James Willis

Copy Chief: Kathy Boiarski

Designer: Stephanie Willis

Contributing Authors:

Wendy Cywinski

Mark Delong

Josh Kitchen

Samantha Nicholson

James Willis

Frank Yensel