The Barnard Bulletin
MAY 2025 Vol. XL No. 5

A VERMONT WRITER

BY MARGARET EDWARDS

This column is an offering of the Danforth Library in Barnard and a chance to introduce Vermont writers who deserve wider renown.

Alfred Rosa **1942 – 2025**

Undated photo of Al Rosa

There are unsung heroes in the struggle to create, maintain, and curate a literary culture. The English language in the long march from its origins to the present day has a cadre of famous authors along with a host of writers only briefly recognized. Marching just behind them are the hope-to-be-published and the as-yet-undiscovered. Then onward come legions of curators: the teachers and professors of literature, and the editors, critics, publishers and librarians. They are followed by a vast army of general readers—arguably, the foot soldiers who play the most essential part in sustaining a literature.

Alfred Rosa was more devoted than most to cultivating that army of general readers. He had a straightforward training as an English professor, with four years of undergraduate study at the University of Connecticut, followed by a Master's in English in 1966 and a Ph.D. five years later, both from the University of Massachusetts. When he was hired in 1969 by the English Department of the University of Vermont (UVM), he moved with his wife, Margaret (Maggie) Shafran Rosa, to Burlington. So far, so typical.

But young Professor Rosa began to deviate from the norm when, right away, he befriended his colleague Paul Eschholz, also a newly hired professor of English at UVM. Al described his first encounter with Paul in this way: "We met during the first weeks of our first fall semester at department meetings and social gatherings. At one of the parties at a fellow professor's farmhouse, we ended up on the same touch football team. I assured Paul that if, as quarterback, he could throw the football as far as he could across the cow-plop-studded field, I could catch it. He could and I did, and I still feel the thrill of racing way down the field, catching the ball, and not breaking both my legs in the process. Our friendship was on the right track from that point on."

Both men fell into a prolonged creative partnership that lasted not just months or a few years, but for decades, until they both retired—and even beyond. This was highly unusual in academia, since the traditional professor concentrates his or her efforts in advancing along a single, very personal and often competitive career path. Al and Paul, however, became a productive team of two whose tight partnership lasted undiminished throughout their parallel careers. They specialized in the creation of textbooks.

The remarkable conjunction of their backgrounds was surely a factor. In addition to academics, Al and Paul were almost the same age, both from Connecticut and both recently married, starting their families. Cultivating from the start a remarkable rapport, they put forth a seamlessly joint effort in their professorial pursuit. Even after retirement, their shared textbook writing continued. Their partnership eventually spanned fifty-six years of collaboration.

The fact that both men had separate areas of expertise meant they could enlarge each other's vision. "Al had more training, understanding, and experience in things musical and the visual arts," Paul has reminisced. "I knew more about language study, since I'd taken linguistics courses as a graduate student in Minnesota. Also, I was well-grounded in math, sciences, and agriculture—I was raising my kids on a sheep farm."

During their second semester at the University, Al and Paul found themselves each teaching a linguistics-based course. This was a composition course that used the English language as a theme for study. That's when Al felt they discovered the chemistry that would energize their working relationship. They regularly discussed their teaching methods and pedagogy. Occasionally they team-taught their combined sections.

Because they could not find a textbook they liked for their course, they decided to write one. Working together to define their new course and quickly hammering out a textbook proposal exposed each man to the qualities of the other's thinking. Al acknowledged that they were "more like-minded than complementary." Both had a strong work ethic and were not afraid of challenges. Back then they began to share the same dream: to be the editors of a major textbook before either of them turned thirty years old.

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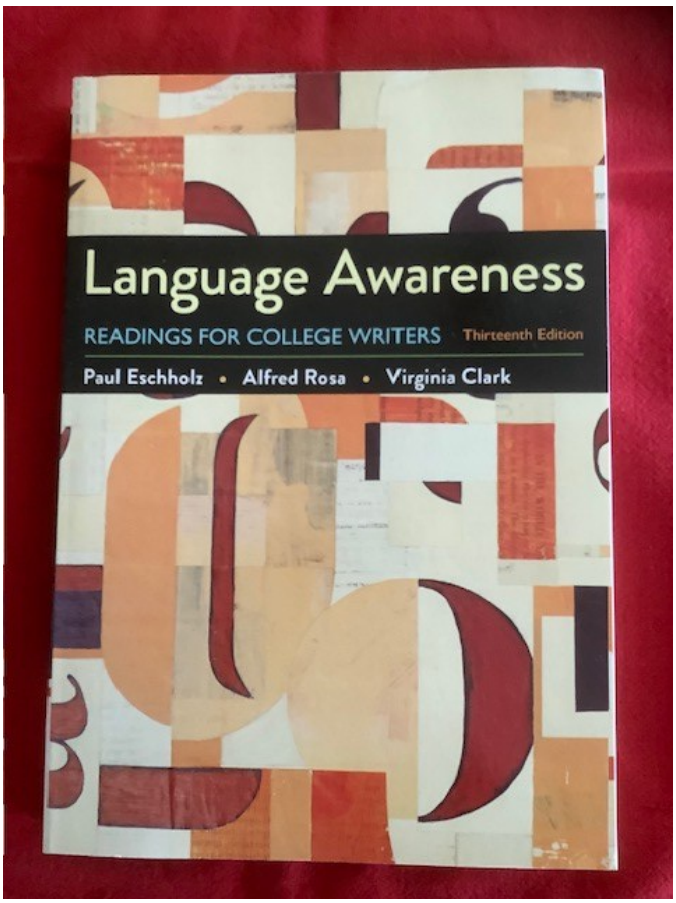
In the typical pecking order of a college English Department, publishing a book that is widely recognized as a critical study of a distinguished body of work by a famous author is the brass ring. If the professor-as-author breaks new ground with such a study and wins over fellow academics as followers, even better. Within this context, how strange it must have seemed to their colleagues that Al and Paul would describe textbook writing as their chief ambition. Textbooks were usually viewed as mere compilations of original prose and poetry written by others, with the bulk of the work involving permissions-to-print and a search for definitive pieces as text. Only writing a few pages of preface would constitute the "creative" side of such an endeavor.

But Al, along with Paul, resisted the traditional thinking and never minimized the importance of a good textbook. As they worked together, reading widely and choosing wisely what they planned to include, they never missed meetings with each other or deadlines they had set for themselves. If they disagreed on any issues, the disagreements were quickly and easily resolved because they were determined. Remembering their creative process, Al recalled, "There was too much at stake to waste time."



As they worked on their first textbook, the two men did not let themselves be discouraged by the fact that textbook publishers were in a fallow period. This hiatus had followed a once active period when any idea at all for a textbook was welcomed by New York and Boston editors. In fact, editors had often signed authors over the phone without even meeting them. Al explained: "Sadly, or not so sadly, that bubble had burst. The textbook field had been oversold, editors were let go, and very, very few textbook contracts were being signed when we came along."

Finding an editor for their manuscript of *Language: Introductory Readings* was the first barrier they had to surmount to get a textbook contract. Luck was with them when they came upon Tom Broadbent, an editor who warmed to their proposal immediately and thought that there could be no better subject on which to base his revitalization of the St. Martin's imprint (a division of Macmillan, in England). In no time, professors Rosa and Eschholz had a contract for their first book,

While Al and Paul at first relied heavily on their more senior colleague Virginia Clark, whose linguistics expertise helped guide them in selecting content, they were the ones who engineered "the more pedagogical side of the book" and developed work strategies to make sure the project would move forward despite all the other demands on young professors' time. As Al described their hectic life, "We were busy people, teaching six days a week, carrying four-course workloads, and finishing the writing of our dissertations" while working on the textbook. It was a standard practice back then to hire graduate students to initial teaching positions "ABD" ("all but dissertation") with the understanding written into their contracts that they would complete the PhD within a year or two, or lose the job.

Most other first- and second-year professors had similar heavy workloads, and the ever-present adage "publish or perish" was the lash driving all of them forward in the years before tenure. Completing a dissertation and writing articles fit for publication requires years of research. Young professors spend a lot of time outside of classrooms, alone in the lamplight, with books and papers scattered everywhere, keeping late hours. Paul remembered that, as his creative association with Al began, they both "were just coming off several years of dissertation and article research and writing, which can often be isolating work. For us, collaboration was a real breath of fresh air."

The two men hadn't been working together for long before they realized that they could literally "finish each other's sentences"—on the page and off. Editor Tom Broadbent admired their effortless collaboration even as he also enjoyed their company. Al described the relationship that he and Paul developed with Tom in this way: "He loved that we wrote prose from which he could not distinguish us stylistically (essential for editing, from his position). All three of us, of course, were advocates of clear, communicative prose, what Orwell called 'windowpane prose' –prose that, like a windowpane, did its job without drawing attention to itself." Finding two such energetic professors, both committed to the long

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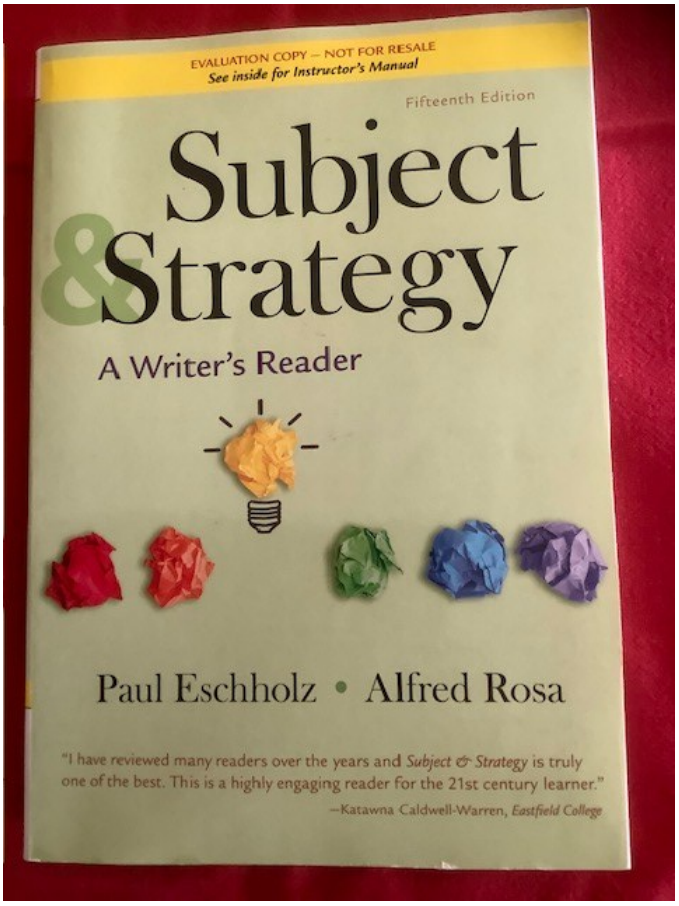
haul, inspired Broadbent to sign them up with Bedford/ St. Martin's for what became nine textbooks in the ensuing years.

When "writing process" or "process writing" became educational buzz words in the mid-1970s, Al and Paul were right there with a workable and teachable pedagogy to fit this new "theory." Al and Paul soon found their world expanding when a large grant from the National Endowment for the Humanities offered them the opportunity to share their newly discovered pedagogy with hundreds of teachers throughout Vermont. Their five years of work with elementary and high school English teachers from the four corners of the state effectively took them out of their department.



Although not every one of their university colleagues fully understood what Al and Paul were doing, the two collaborators knew from their wider perspective that they were right where they wanted and needed to be. They were on the cutting edge of helping to develop a pedagogy for teaching the crucially important skill of writing. At the heart of the Vermont Writing Program was the fundamental belief that teachers had to be writers themselves before they could teach writing. So for six weeks during each Summer Institute, teachers wrote. They experienced the struggles that all writers grapple with, and they learned how to talk about their struggles with each other.

Linda Ayer, a reading specialist at Westford Elementary School, remembers "feeling validated as a writer, as a teacher, and as a person" at the conclusion of the 1979 Summer Institute that Al and Paul ran. Teachers discovered that their own efforts to write and their feelings about writing were not unlike those of their students; and this knowledge helped them become better teachers of writing.

The program, with its Summer Institutes that allowed follow-ups with in-school visits during the school year, grew by leaps and bounds during its first three years. When then-UVM President Lattie Coor witnessed what was happening in Vermont's public schools, he dubbed the program Vermont's "Quiet Revolution." In 1982, at the end of the program's fifth year, Rick Marcotte, Principal at South Burlington's Central Elementary School and enthusiastic participant in the program, believed that the Vermont Writing Program was "the most innovative educational program during the second half of the twentieth century." What surprised him most was that not only did the standardized writing scores for Central students go up, but their reading scores improved as well. Writing and reading proved to be two sides of the same coin.

As Paul put it: "You could say that we taught that writing instruction at its best is a collaboration between a teacher and a student, or between a student and a student." He and Al endeavored to model this collaboration in the many writing courses--Written Expression, Expository Writing, Writing Vermont Life, Writing Vermont Drama, Writing Vermont Poetry, and Editing and Publishing—they taught during their years at UVM.

Whatever Al and Paul put their minds to and their hands on, they were able to publish. Perhaps the reason for their continued success was that they never took on a project without considerable forethought. Each textbook needed to have a purpose and to meet the needs of enough teachers and students to ensure it would run through multiple editions and thereby have a real impact on teaching across the country. Amazingly, these two collaborators never put any time into projects that bogged down or were blocked They worked with superb motivation and efficiency.

Over the years, there were times when some of their English Department colleagues questioned whether textbook work was a praiseworthy academic achievement. But Al never let such criticism unsettle him. He felt certain textbook authorship was a dignified and worthwhile endeavor in a world where textbooks were much maligned and devalued. Through the creation of textbooks, he could aspire to teach thousands if not millions of students beyond his classroom.

Al liked to emphasize that a key ingredient to their textbooks' success was their highly specific knowledge of their audience. Collaboration beyond just the two of them became a major part of Al's and Paul's creating textbooks. They tested their ideas on a daily basis in the

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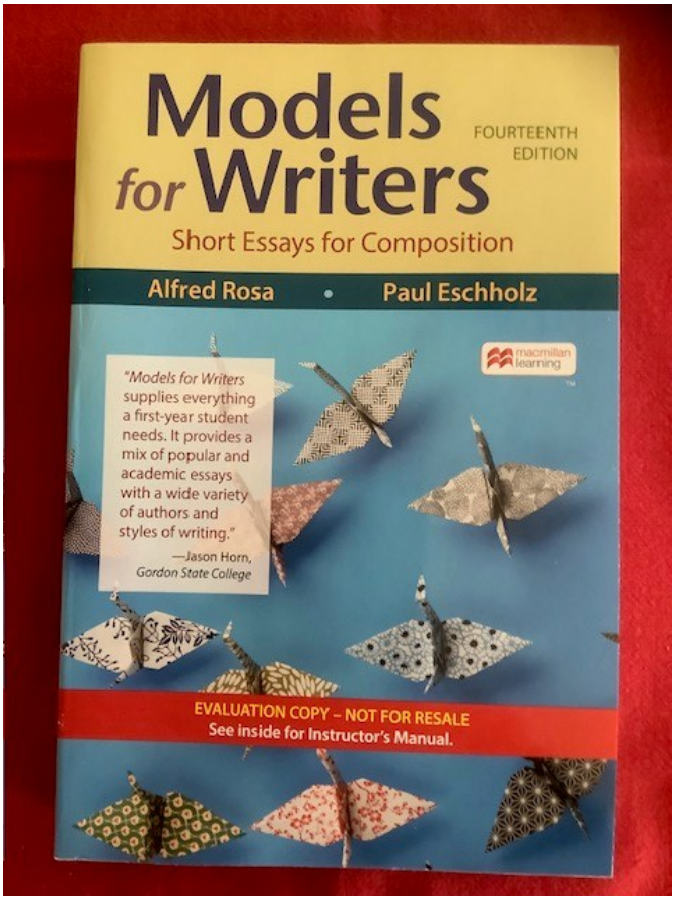
classroom with their UVM students. What's more, they consulted with teachers across the country—the people, after all, who would be choosing and using their books.



Of all the textbooks they created together, Al and Paul agreed the best was their *Writer's Brief Handbook*, a Herculean effort presenting quite a lot of technical information that had to be accurate in every detail. "We are proud of it as a crowning achievement in so many ways," said Al in retrospect. "Personally, to be in the position of co-authoring a text that sets standards for usage, mechanics, grammar, research techniques, and documentation guidelines, among many other pedagogical aids, is a source of immense pride for me, since I am the grandson of four Italian immigrants to this country." His forbears arrived knowing very little English, and yet their grandson's textbook has been nationally at the forefront of English language studies and writing.

Al Rosa had every reason to feel pride in his life's achievement as he fought a final battle with pancreatic cancer. He died "peacefully" (according to his obituary) this past January 21. His departure is much grieved by his wife, Maggie, and his daughter, Liz, by his collaborator Paul, and by his many friends—even as his work continues to influence uncountably many readers and writers, all of whom unfurl the banner going forward, proclaiming their allegiance to the English language and literature.

Al Rosa and Paul Eschholz: "If we line our 66 individual editions up on a bookshelf, we have written 67 inches worth of books. Starting on the ground, the stack would come up to your nose or higher. And that's just the textbook portion of our collaboration! The books are listed in chronological order with the year of the first edition of each given in parentheses. The breakdown is as follows:"

7 editions Language: Introductory Readings (1972)

** 13 editions Language Awareness: Readings for College Writers (1974)

** 15 editions Subject and Strategy: A Writer's Reader (1978)

** 14 editions Models for Writers: Short Essays for Composition (1982)

4 editions Outlooks and Insights: A Reader for College Writers (1983)

1 edition Controversies: Contemporary Arguments for College Writers (1991)

1 edition Themes for Writers (1994)

7 editions The Writer's Brief Handbook (1994)

2 editions The Writer's Brief Handbook--Canadian Edition (1997)

2 editions The Writer's Pocket Handbook (2000)

The Danforth Library of Barnard, Vermont, owns copies of the starred (**) textbooks listed above. Come to the library and check them out.

TRANSFER STATION SUMMER HOURS START IN MAY

The Transfer Station summer hours will begin on Wednesday, May 7, 2025. Hours will be 4:00 to 8:00.

Saturday hours remain unchanged, from 8:00 to 4:00.

THE GLAD RAGS SPRING SALES

Friday, April 25, 2pm - 6pm
Saturday, April 26, 9am - 2pm
Sunday April 27, 10am - 1pm (when everything is 1/2 price)

Bringing your own shopping bags is recommended.

The sale will be held at the Masonic Lodge, 30 Pleasant Street, Woodstock, VT.

National Holidays

Memorial Day, May 5, 2025

Juneteenth National Independence Day, June 13, 2025

Independence Day July 4, 2025

DANFORTH LIBRARY NEWS

6208 Vermont Route 12, Barnard

Open Hours
Mon & Wed 2:00 – 4:00 p.m.
Saturdays 10:00 a.m. to Noon
High-speed Wi-Fi

On our New Books Shelf!

Children's
Girls on the Rise, Amanda Gordon
Dog Man (#1) and Dog Man Unleased (#2), Dav Pilkey
Counting Cows, Woody Jackson

Fiction
Presumed Guilty, Scott Turrow
The Wisdom of Winter, Annie Seyler
The Memoirs of Stockholm Sven: A Novel, Nathaniel Miller
North, Brad Kessler
Parade, Rachel Cusk
Gliff, Ali Smith
Isola: A Novel, Allegra Goodman

Memoir
Fearless and Free (translated), Josephine Baker
Source Code: My Beginnings, Bill Gates

Poetry
Red Kite, Blue Sky, Madeleine Kunin
Sky Furniture, Ina Anderson

Non-Fiction
How to Win at Travel, Brian Kelly
Everyone Who is Gone is Here: US, Central American and the Making of a Crisis, Jonathan Blitzer
The Complete Guide to No-Dig Gardening, Charlie Nardozzi
Truffle Hound: On the Trail of the World's Most Seductive Scent, Rowan Jacobsen
Booster Shots, Adam Ratner

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Phone: 802-234-9408.
Email: charlesdanforthlibrary@gmail.com
Facebook: https://www.facebook.com/charlesdanforthlibrary/

LOCAL CRYPTOGRAM

A cryptogram is a code in which one letter is substituted for another. For example, the word "Church" could be written BWMSBW. The letter B would be the letter C and would be so throughout the entire message. In this message K = N. The solution is found by trial and error. The CRYPTOGRAM answer is on the last page.

"L M W W, R D S T K X R D S O K X. L M' Q M

U O J C H S R I O I M C B X S O A M O K J

C H S W T I I W M X T B I C B

R O K A I T C K M J E O J K M R R,

A C H S I M R Z C B E C I U M S K O I H S M.

I U O K P R, X O T O. E H A U C F W T X M J.

T X H M R R T I' R I T E M I C X M I F O A P

I C I U O I J O T W Z S C H I T K M C B

W T Q T K X L M W T P M I C A O W W

K C S E O W."

- J O Q T J O R R O M W

AT ARTISTREE

Comedy night at The Grange Theatre in South Pomfret: Kendra Cunningham, Meredith Gordon, and Vicki Ferentinos on April 25 & 26, Tickets: https://artistreevt.org/performances, Follow on Instagram: @grangetheatrevt, @theotherkendra, @hawoman82, @vferentinos. Visit Artistree: www.artistreevt.org

Summer Camp Counselor - For high school juniors, seniors or college students (age 16+). A paid seasonal, hourly position at Artistree. Summer camps run daily from June 23-August 22.

Summer Camp Apprenticeship Training Program - Open to high school freshmen & sophomores (ages 13-15) looking to develop their hands-on skills with community-based arts education. An Artistree volunteer seasonal, part-time position. Camps run daily from June 23-August 22.

Summer *Theatre Camp* Counselor - Available to exceptional high school juniors, seniors, or college students (16+) looking to develop their hands-on experience with community-based theatre arts education. A paid seasonal, hourly position at Artistree. Theatre camps run Monday-Friday from 9am-4pm beginning June 23rd. Counselors will need to be available on the show weekends. Visit: https://artistreevt.org/opportunities-for-teens

GOODBYE AND THANK YOU ROBERT EDMUNDS

On Saturday April 19, 2025, between 12:30pm and 3:30pm, a hundred or more people arrived at the Barnard Town Hall to celebrate the life of Bob Edmunds. From New York to Maine, from Massachusetts and Canada, family, friends, neighbors and former associates, gathered to reminisce, reconnect and meet others that had known Bob Edmunds. On the back wall, and on a table, were pictures of Bob, spanning his life from childhood to today. There were pads with pens for people to write down their feelings and stories of Bob as a keepsake for the family. There was enough food to feed and army and there were flowers brought by friends of the family.

Although I grew up in the same town, at much the same time as Bob, we were miles apart. We were not in the same classes, nor in the same schools, and our paths did not often cross. I knew of him and his siblings, primarily because his father was the Road Commissioner in Barnard, but I did not get to know him until I was formally elected as a Lister in Barnard. He was a Selectman and was doing construction around town and I would meet him when the Listers needed to value the new buildings. I appreciated his honesty and willingness to go into detail about the new construction.

Our friendship was solidified when Bob was hired to renovate the Town Office space in the Town Hall. He worked methodically and his craftsmanship was a mixture of older trade skills and modern techniques. The completed expansion of the Listers office was a job well done, and I was sorry to leave the space when the office of Lister was no longer needed. Today that workspace serves Diane as the Town Clerk and Treasurer.

When I was elected as a Selectman, Bob made me feel right at home. Invariably arriving at the Selectboad meetings with a smile and a warm greeting. Often during the meetings he would ask key questions, and quite often come out with a wry comment that was sure to ease the strain and often elicit a chuckle. Most people took his regular Wednesday visit to the Town Offices, to sign the Selectman's orders, for granted. His attention to the job was obvious. He did his work as a Selectman with the same pride that he expressed in his other work.

Long time resident, family man, farmer, tradesman and public servant. He will be missed by those that knew him, his family, friends and co-workers. As one song says, "You never know what you've got 'til its gone." Thank you, Robert Edmunds, for being part of our lives.

BARNARTS EVENTS 2025

Spring Global Music Residency, w/Pamyua (inuit/soul) May 1-10, Various Schools & a Saturday performance.

Feast & Field Music Series, May 29-Sept. 25, Fable Farm

The Sound of Music by Rogers & Hammerstein, June 20 -29, Outdoor Summer Theater.

Barnard Street Dance, August 23, Barnard Town Hall.

Haunted Village Theater, Oct. 18, Village of Barnard.

Fall Global Music Residency, tba October/November Various Schools & Venues.

Holiday Cabaret dinner & dance, Wassail Weekend, December 13, Barnard Town Hall.

Winter Carols, December 19, First Universalist Church of Barnard.

Registration for BarnArts 14th Annual Summer Youth Theater is now open!

Roald Dahl's MATILDA

During BarnArts 3-week SYT camp, youth will take on characters, learn songs and dancing, and prepare for the full-scale production to be held at the Barnard Town Hall with original staging, costuming, choreography and a live band! Our team of theater professionals will teach, guide, and inspire your kids in a supportive, ensemble-based environment.

- Camp Dates: July 14-Aug 3
- Performance Weekend: Aug 1-3
- Hours: Monday-Friday, 9:30am-3:30pm (possibly until 4:30 during final week)
- Performances: Barnard Town Hall - Aug 1, 2, & 3
- Cost: $550 thru March 31. $600 starting April 1.
- For Youth ages 8-18
- Scholarships & before & after care available!

More info and registration forms: https://barnarts.org/summer-youth-theater/summer-youth-theater-matilda/

Race Around the Lake A Fundraiser for BarnArts Youth Programming

Sunday, May 18, Silver Lake State Park, Barnard, VT

Events: 10K Run, 5K Run/Walk, Virtual 10k & 5k

Early Registration Fees:
10K Adults: $50, 12 & under: $25
5K Adults: $40, 12 & under: $25
Virtual 10K & 5K: $25 & $15

10K Race begins at 10:30am, 5K Race begins at 11am

Sign-up by April 30 to receive a free Race Around the Lake T-shirt!

The race begins and ends at the Silver Lake State Park, and encircles Silver Lake on town roads, dirt roads and single-track wooded trails. The 10K route pops out of the woods on Royalton Turnpike and loops back to the State Park via Tower Road.

Go to our RACE PAGE for more info and to sign up: https://runsignup.com/Race/VT/Barnard/BarnArtsRaceAroundtheLake

Is your business interested in being a race sponsor? Please contact us at info@barnarts.org for info!

BarnArts Center for the Arts
PO Box 41,
Barnard, VT 05031

www.barnarts.org, info@barnarts.org
802-234-1645 (BarnArts voicemail)

THE BULLETIN BOARD

Mon Vert Cafe will be closed for two additional days this upcoming week, Tuesday 4/22 and Wednesday 4/23. They plan to be re-open again Friday 4/25.

Also the cafe's upstairs little Free Library is in need of restocking. Any publicly appropriate books, including children books, would be appreciated.

Mon Vert Cafe, 28 Central Street, Woodstock

Billings Farm & Museum, closed on Sunday, April 20, but otherwise open Friday – Monday, 10:00AM – 4:00PM. Meet farm animals, and explore the Historic House and Farm Life Exhibits. This season's featured exhibitions include "Art on the Barns", https://billingsfarm.org/art-on-the-barns/, a contemporary outdoor art experience and "Little Farm Hands", https://billingsfarm.org/little-farm-hands/, a playful indoor space designed just for young children.

Coming up: Baby Farm Animal Celebration, Sat, April 26 & Sun, April 27, 10:00AM – 5:00PM, https://tinyurl.com/BabyFarmAnimal25;
Farm Camps, June, July & August, https://billingsfarm.org/camps-at-the-farm/;
Billings Backyard: Cool Compost, Sat, May 3, 10:00AM – 11:30AM, $20/person, $15/member, https://billingsfarm.org/billings-backyard/

Volunteer at https://billingsfarm.org/volunteer/

Billings Farm & Museum, Woodstock, VT
info@billingsfarm.org

The Silver Lake Progressive Club in Barnard invites graduating seniors in Barnard and East Barnard to apply for the scholarship we award to a senior who plans to further their education starting the year after graduation. Students attending Woodstock High School, other area high schools, private schools and those who are home schooled are all eligible to apply.

Successful candidates must have resided in Barnard or East Barnard for at least one year before applying and must plan to continue their education at an accredited two or four year college, vocational school, technical training program or other professional training program in the 2025-2026 school year.

To apply (with a Google account), you may either submit the required items at this link, or send the items requested in the online application to ameliaslennon@gmail.com

Applications must be received before April 30, 2025. The award of the scholarship will be announced at Class Night on June 10, 2025.

CRYPTOGRAM ANSWER

"Well, spring sprang. We've had our state of grace and our little gift of sanctioned madness, courtesy of Mother Nature. Thanks, Gaia. Much obliged. I guess it's time to get back to that daily routine of living we like to call normal."

- David Assael

THE PLANNING COMMISSION meets on the Monday prior to the first Wednesday of every month at 7 PM in the Town Office.

BARNARD CONSERVATION COMMISSION meets the first Monday of the month, 7:00pm, Town Hall.

BEES MEETINGS are held at 6:30pm on the 2nd Thursday of each month in the library at the school.

DANFORTH LIBRARY HOURS: Monday & Wednesdays 2:00 – 4:00 p.m.; and Saturdays 10:00 a.m. to Noon. ECFiber Wi-Fi. Phone: 802-234-9408. Email: charlesdanforthlibrary@gmail.com.

SELECTBOARD meets the first and third Wednesday of the month at the Town offices at 7:00pm.

TOWN ADMINISTRATOR, selectboard@barnardvt.us, 234-9211 x 2. By phone at any time, or by appointment. Office hours coming soon

ZONING ADMINISTRATOR, zoning@barnardvt.us, 234-9211 x 2. By phone at any time, or by appointment. Office hours coming soon.

TOWN CLERK office hours are Monday and Tuesday, 8:00am—3:30pm. Public access is restricted. Call 234-9211 for an appointment.

THE DEVELOPMENT REVIEW BOARD meets the third Thursday of the month at 7:00pm at the Barnard Town Hall as necessary.

THE BARNARD ENERGY COMMITTEE meets on the 2nd Tuesday of the month, 7:00pm at the Town Hall

BARNARD GENERAL STORE, Monday-Saturday: 7am-7pm, Sundays: 8am-6pm. https://www.facebook.com/barnardgeneralstore

BARNARD LISTSERV: to subscribe please send an email to: barnard-subscribe@lists.vitalcommunities.org

RECYCLING Click here for Hours and Regulations

THE BARNARD INN is running a "Feeding Neighbors & Sustaining Community" campaign. Purchase an e-Gift Card and in turn the chefs will feed neighbors. Whole chicken dinners (serves 4-6) and individual sized meals to help feed Vermonters in need. Thank you and please stay safe. E-Gift Cards are available at www.barnardinn.com.

ECFIBER Governing Board meets the 2nd Tuesday of the month at 7pm via. Zoom. Contact the clerk of the District. secretary@ecfiber.net, for meeting information or visit https://www.ecfiber.net/virtual-meetings/

HISTORICAL SOCIETY Programs to be announced. Questions? Email: historicalbarnard1761@gmail.com

DELECTABLE MOUNTAIN QUILTERS (DMQ) meet the 1st Tuesday of every month at the Bethel Library from 1-3pm. Contact: Mary Croft 802-763-7074