



# Scribbles

California Writers Club—Central Coast Writers Branch

[centralcoastwriters.org](http://centralcoastwriters.org)

April 2017

## Tuesday, April 18

### Zöe Ferraris

Imbuing your Work with a Sense of Place



Zöe Ferraris’ novels, set in Jeddah, Saudi Arabia, are deeply informed by a sense of place. Her first novel, [Finding Nouf](#), won wide acclaim for its incisive portrayal of a conservative Muslim man’s navigation of tightly rule-bound Saudi society as he tries to solve the mystery behind the suspicious death of a 16-year-old girl. The characters’ conflicting values and lifestyles highlight modern-day tensions in Saudi Arabia. In this presentation, Ferraris will talk about her strategies for helping readers make the imaginative leap into another world.

Ferraris moved to Jeddah, Saudi Arabia, in the aftermath of the first Gulf War. She lived in a conservative Muslim community with her then-husband and his family, a group of Saudi-Palestinians. In 2006, she completed her MFA in Fiction at Columbia University. Her debut novel, [Finding Nouf](#) won the LA Times Book Award. That novel and its follow-ups, [City of Veils](#) and [Kingdom of Strangers](#), have been international bestsellers, published in over forty countries. She currently lives in San Francisco.

## Coming on May 16

### Ransom Stephens

Get Inside Your Reader’s Brain

What grabs readers, what bores them, and why? Ransom Stephens, Ph.D., physicist, science writer, and novelist, discusses the neuroscience of how to make readers laugh and cry. He investigates how to write in ways that administer dopamine when you want readers happy and withhold it when you want readers sad. He’ll explore the roots of what people like and why bestsellers aren’t always critical favorites.

Stephens has written hundreds of articles on subjects ranging from quantum physics to parenting teenagers. His new book, [The Left Brain Speaks, the Right Brain Laughs](#), is an accurate irreverent look at neuroscience for a lay audience with emphasis on innovation in art, science, and life. He builds his novels, [The God Patent](#) and [The Sensory Deception](#), on accurate, digestible science to investigate complex social issues like the science-religion culture war, environmentalism and technology, plutocracy and anarchy.

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## People of Words

In last month's President's Letter I talked about the "Take-Away;" the idea that there is something that might be learned from any situation if we listen, truly hear the words, give them their due, and ferret out the parts that mean something to us. I believe that listening is passive, and hearing is active.

Sometimes I agree with, many times I don't. I won't tell you that some words don't raise my ire, because they do. I will tell you that I feel respect is paramount to writing and interacting with writers. We might each end up in different locations, but we understand the journey—because we all travel the path.

We are People of Words. As writers we pull them from somewhere deep inside ourselves, labor over them, and move them around during edit as if they are part of some giant linguistic jigsaw puzzle. We, every one of us, find ourselves looking under the table for those last few elusive pieces of the puzzle. Hoping they simply fell to the floor and aren't missing forever. Maybe the cat swiped them off the table while we were in the kitchen getting another cup of coffee? If we keep looking we can usually find them in a dark corner of a room in our mind. Excitedly, we pluck them from amidst the dust bunnies and cat hair, dust them off, and fit them into the picture. When the puzzle is complete, and we see an image of our own creation, we feel grateful, fulfilled, worthy, satisfied... fill in your own word here, but you get the picture (no pun intended).

One thing is for certain. Each of our puzzles displays a different image. One that is unique to us, to our own voice. I encourage each of you to keep fitting the pieces into your own puzzle, and don't be afraid to crawl around looking for those last bits.

This club is here to support you, and there is so much coming up over the next few months. Look for more information on each of these in this newsletter or on [centralcoastwriters.org](http://centralcoastwriters.org):

- Good Old Days Parade and Booth – April 8 and 9
- General Meeting – April 18 featuring the winners of CCW's Short Story Writers Contest (see page 4)
- Workshop with Stuart Horwitz – May 6
- General Meeting – May 16

I'm looking forward to seeing many of you at these events.

***Until we meet again, Happy Writing,  
Laurie***

"I never considered a difference of opinion in politics, in religion, in philosophy, a cause for withdrawing from a friend."

—Thomas Jefferson



## Mark Wiederanders: Filling in the Blanks of History

Mark Wiederanders moved from doing government research on the criminally insane to writing historical fiction. He was happy to get away from dry facts and even happier when the screenplay he wrote about William Shakespeare's family, *Taming Judith*, was optioned by a film company. But the film was never made, and now he's glad he stuck with the government job long enough to get a pension. He moved from writing screenplays to writing novels; his first, [\*Stevenson's Treasure\*](#), was published by Fireship Press in 2014.

Why historical fiction? Wiederanders realized he wouldn't have to make up the whole story. There were millions out there already, and all he'd have to do was fill in the blanks. Reading some background on Shakespeare, he learned the Bard cut his youngest daughter out of his will before he died. Fascinated by the missing "why," he created a plot around it. As for his book on Robert Louis Stevenson, it was Stevenson's romance with a married woman, eleven years his senior, that got him interested.

For his novel on Stevenson and his lover Fanny Osbourne, Wiederanders researched for two and a half years before he felt he knew his subjects well enough to fill in the gaps of their story. He scoured footnotes in the accounts he read; he enlarged old photographs to muse over; and he visited museums. Materials he pored over included a biography written by Stevenson's stepson, eight published volumes of Stevenson's letters, and a portrait painted by Osbourne. He turned the painting of that portrait into the opening scene of his novel.

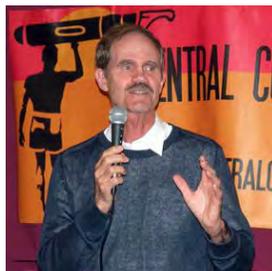
"I can crib from a picture and form it into words." Wiederanders said.

As for plot, Wiederanders chose to tell a story that focused on just one year of Stevenson's life. "I found it easier to compress and to plot what happened in a short expanse of time," he said.

His next work is about Jack London. Wiederanders said he has an agent who is shopping the manuscript around for him.



5-minute reader David Conneau



Speaker Mark Wiederanders



Mark Wiederanders with photo



New Member Evelyn Helminen



Returned Member Carlin Jardin



New Member Frank Southers

# Announcements

## Membership News

Welcome to our new CCW members:

**Diann Adamson** writes Literary Suspense, including [Admit to Mayhem](#), [Suppose](#), and [Outre](#).

**Patricia Davis**, writer of fiction.

**Linda Gunther** has self-published four romantic thrillers and one children's book. [All her books](#) are on Amazon.

**Martina Nicholson** writes poetry.

**Joyce Olcese**

**Kyle Elizabeth Wood** writes nonfiction historical biographies: [Tillie Lewis: The Tomato Queen](#).



## Member Congratulations!

Ned Huston and Sharon Tucker each had their books in hand at the March meeting. Congratulations again to Ned for [Quantum Time Theory: Journals of a Traveler Through Time](#) (Nevertime Chronology) (Volume 1) and to Sharon for [The Mourning After: Exploring The Depths of Grief, Survival and Hope](#).

## And the Winners Are...

By Leslie Patiño

Preparations for CCW's 2017 Short Story Contest for Monterey Seniors and Juniors started months ago as webmaster Ken Jones updated his Submittable skills and Joyce Krieg and I searched for an intriguing photo prompt from which high schoolers could spin short stories. By January, our judges were in place: Sandy Balzo, Lana Bryan, Ned Huston, Joyce Krieg, Kay Krattli, Leslie Patiño, Sarah Pruitt and Dorothy Vriend. On February 1, the Submittable portal opened for submissions. By February 26, we had 10 entries. When the portal closed at 11:59 on February 28, we had 94!

Each submission was read by 2 judges, and each judge read about 25 stories. Fifteen stories, all impressive, moved on to a second round with all judges reading each story before meeting in mid-March to choose the winners. After considerable discussion, we are excited to announce the winners.

### Winners

First Place (\$300): "Cart Cascade" by Anna Gumberg, Carmel High School, teacher Mike Palshaw

Second Place (\$200): "Vanilla Cake" by Bessie Nicolaidis, Everett Alvarez High School, teacher Jordana Henry

Third Place (\$100): "Winter Alone" by Wenke Huang, Stevenson School, teacher Dr. Karen Hiles

### Honorable Mentions (\$50 each)

"Apparent Wind" by Anna Hayden, Stevenson School, teacher Bain Smith Jr.

"One Picture Says It All by Tara Mann", Santa Catalina School, teacher Dr. Nancy Hunt

"The Man and His Rocks" by Eli Elisco, Pacific Grove High School, teacher Jenna Hall



We look forward to our very talented top 3 winners joining us for our April 18 meeting. Beforehand, you can [read their stories on the CCW website](#). Thanks to all you CCW members who support our annual contest through raffle purchases at our monthly meetings.

Enjoying a well deserved lunch at P.F. Chang's (left) are Sarah Pruitt, Joyce Krieg, Ned Huston (partially hidden), Kay Krattli, Lana Bryan, Leslie Patiño, and Dorothy Vriend. (We missed Sandy Balzo, who abandoned us to meet a writing deadline.)

## Not the News! Learn how to make every word count.

Five-week writing workshop (all genres welcome) at the Folktale Winery, 8940 Carmel Valley Rd, Carmel-By-The-Sea, Sundays 2:00 to 4:30 p.m., starting April 30. Full details & registration at [saramichasmartin.com](#). Sara Michas-Martin is a former Wallace Stegner Fellow and Jones Lecturer at Stanford University. She holds an MFA in poetry, and has taught creative writing for the University of Michigan, Goddard College and Stanford Continuing Education. She is the author of the book [Gray Matter](#), nominated for a Colorado Book Award and winner of the Poets Out Loud Prize. Her poems and essays have appeared widely.

## [Announcements \(continued\)](#)

### **CCW Workshop: B.A.M! Crafting Fiction and Creative Nonfiction with the Book Architecture Method** **By Sharon Tucker**

Another great CCW Workshop is coming on May 6, 9:30 a.m. to 12:30 p.m. at the Monterey Peninsula College in the Sam Karas room. [Registration form](#) is on the CCW website. **B.A.M! Crafting Fiction and Creative Nonfiction with the Book Architecture Method.** The presenter is Stuart Horwitz, founder and principal of Book Architecture, a firm of independent editors based in Providence ([BookArchitecture.com](#)). He will expand on the Book Architecture Method that he discussed at the CCW November 2016 meeting.

It's the age-old battle between the outliners and the pantsers—those who meticulously script every writing session, and those who pilot solely by feel (seat of their pants). Finding your unique approach requires a method rather than a formula. The Book Architecture Method has helped bestselling writers transform their messy manuscripts into polished books. Accomplished and aspiring writers alike will learn the secrets of how to painlessly create a complex narrative, such as:

- what “plotting” actually means, and why there isn't one narrative arc but several
- how to make sure your book has one “theme”—and one theme only
- how to separate your work into scenes and use this disassembly to diagnose what's going wrong with your manuscript
- the secret to why some narratives come together with an emotional pay-off and others do not

### **Tri-Valley Writers 2017 Conference**

Saturday, April 22, 2017, 7:30 a.m. to 6:00 p.m.

Four Points by Sheraton 5115 Hopyard Rd. Pleasanton, CA 94588

California Writers Club Tri-Valley Branch announces its second full-day writers' conference featuring keynote speaker, author Anne Perry. Network with authors, marketers and innovators. See all the information on the [website](#).

### **Local Writers Events**

NETWORKING ALOUD is back at Old Capitol Books (559 Tyler St, Monterey), coordinated by Janice Rocke, every second Tuesday at 6:00 p.m. A featured writer will share for 15-20 minutes. Then open mic with 5-7 minute time slots. Appreciation only; no feedback. Voluntary contributions to the bookstore. Contact [jrocke5@aol.com](mailto:jrocke5@aol.com).

WEEKLY MEETUP FICTION CRITIQUE GROUPS at various locations and days/times. You must sign-up with [Meetup](#) (free) to view the schedule for meetings run by Eboni Ardell from Pacific Grove Library. This is a writers critique group, where authors who are comfortable sharing their work with others can bring about 1500 words to share. Bring at least 5 copies, 12-point font, double-spaced. Members will read submissions silently during the meeting, then give constructive feedback and spend a short period discussing each work.

CURATED WORDS – Last Thursday monthly selected readings at Juice n' Java Café, 599 Lighthouse Ave., Pacific Grove. Readings start at 6:45; get there early to buy drinks & sweets. A hand-selected crew of authors is handed time slots and a live mic. Each writer is chosen for the quality of his or her work and its unique contribution.

### **California Writers Club State News**

The March 2017 edition of The Bulletin has been distributed, and all members should have received it by now. It is also posted on [calwriters.org/bulletin/current-issue/](http://calwriters.org/bulletin/current-issue/) under the Publications banner. It can be accessed there both in PDF format and flip-page style.

CWC Secretary Donna McCrohan Rosenthal reports: CWC has arranged for its members a discount of more than 50% for the BookExpo New Title Showcase exhibit, June 1-4 at the Javits Convention Center in NYC. The Combined Book Exhibit manages the New Title Showcase for BookExpo, which is the major book industry event in the U.S. We are now able to offer CWC members a significant discount to display their books at this major event with either a print book, ebook or both. A print display will cost \$150 (published rate \$315); an ebook display at \$150 (published rate \$315); or a combo rate of \$210 (published rate \$525). The cost includes the physical display of your book with full cover showing, a fully searchable online catalog and database, and listing in the New Title Showcase print catalogue and/or ebook electronic display. To participate, members will register with and pay directly to Combined Book Exhibit using this secure site: [secure.combinedbook.com/cbe\\_reseller/cwc](http://secure.combinedbook.com/cbe_reseller/cwc). The deadline for registration is May 13. CWC will not be involved in the transactions.



## “Writers of Here and Now”

### Christina Sierra-Jones

Christina Sierra-Jones began writing in 2014, hoping others would someday read her work. “I aspire to tell stories that show up in my life and demand of me to tell them,” Christina says. But her inspiration also stemmed from a question for which she needed an answer: “I wanted to learn how to brew beer.”

During her research, Christina discovered a little-known history about women brewers that informs her current project. “Every time I write, I learn something new,” she says—though she sometimes finds herself “stuck” and in need of a new “tool” to set her free. She recently found guidance in the Book Architecture Method developed by CCW’s November speaker, Stuart Horwitz. And when she encountered another period of difficulty, she discovered a tool embedded within Judith Bennett’s research of feminist history, which demonstrated a positive correlation between successful women brewers and their commitment to their trade: “To hone your craft, you need to invest in it.”

Christina’s time is often consumed with multiple projects, which she manages by scheduling writing sessions as she would an important appointment. Though she mostly writes at home, she’s just as comfortable with public places. “I enjoy having someone to talk to now and then. I appreciate having someone to watch my stuff when I need to use the facilities. And I’m happy to return the favor.”

In addition to writing historical fiction and nonfiction, Christina immerses herself in academia. She’s developed curricula, published academic research pieces, written numerous grants and proposals, and she’s currently enrolled in nineteen graduate units while working full-time as a teacher.

“I utilize copious amounts of patience, creativity, kindness, understanding, and problem-solving based on theory and praxis to teach very young learners with distinctions,” she says. “Stated plainly, I teach special education for children aged three to six with moderate to severe disabilities.”

While Christina treasures the camaraderie of our CCW community, she’s also enamored with her monthly drives to Point Pinos Grill. “I admire the beauty of our rocky coast, the blue sea stretching into seeming infinity, and I marvel how our writers meet on the very edge of the discovered world... I think about the long history of Monterey. I imagine Jack London speaking at our meeting. I feel privileged to share this space with the many famous writers this place summoned: John Steinbeck, Jack London, Robert Louis Stevenson, and all the Central Coast Writers of here and now.”

*Michelle Smith’s articles have been published in a variety of magazines. Her website is [theebonyquill.com](http://theebonyquill.com).*



## Writing Challenge for a Pacific Grove Story

Write a wacky synopsis for our book of personal stories: *LIFE IN PACIFIC GROVE*, to be released 10-6-2017. Challenge yourself to create a synopsis of a time you've spent in Pacific Grove, while utilizing online descriptions that major publishers post to sell a novel, play, or movie with a similar plot line. 100 word min., 500 word max. Submit online at [lifeinpacificgrove.com](http://lifeinpacificgrove.com) by June 1, 2017. Or mail to Park Place Publications, POB 722, PG 93950. **All proceeds benefit the Pacific Grove Public Library.** See sample below: Patricia Hamilton uses highlights from her memoir, meshed with online copy for "Mr. Toad's Wild Ride," a short story about woodland animals personified in "The Wind and the Willows" by Kenneth Grahame. *Other Pacific Grove stories by residents and visitors are accepted—please go to [LifeinPacificGrove.com](http://LifeinPacificGrove.com) for all submission details and more sample stories.*

### Ms. Toad's Wild Ride to Pacific Grove

Patricia Hamilton's Classic Everywoman's Tale comes to life in this outrageous tragic-comedic saga filled with danger, high-spirited antics and adventure! Bring the whole family along on MS. PATRICIA'S WILD RIDE, a live-action faux-fantasy adapted from the pages of her classic THE CALIFORNIA WOMAN, and commemorating the unforgettable encounters with Ancestors and Family, Friends and Teachers, Husbands and Children, Bosses, Mentors and Clients.

#### How It All Began

*"The hour has come!" said the Badger with great solemnity. "What hour?" asked the Rat, uneasily looking around. Mole busied himself with travel preparations. "Why, Ms. Toad's hour! The hour of Toad! We'll teach her to be a sensible Toad, to drive her powerful Limousine of Life, set to begin in Surprise Valley this very day, March 30, 1946!"*

They reached the lane to Toad Hall in Cedarville, California, to find, as Badger had anticipated, a shiny new life, known hereafter as Ms. Patricia Hamilton. She received her own unique genetic nature from 23 pre-Revolutionary ancestral families, and was being nurtured by well-meaning parents who really hadn't a clue. Ms. Patricia came carried down the steps, sucking her thumb, and before they could counsel anyone, she was whisked away in a Hudson Hornet, off on her uncharted road of a life less traveled!

#### Trapped in the Ancestral Family Car

The Ancestral Family car proved powerful beyond belief! Farmer Father was at the wheel, Genteel Mother by his side, seven children hanging on for dear life. Father's genetic code sped them wildly along country roads, stopping briefly in small towns up and down the West Coast, seeing sights, making friends. Careening with Mother's literary genes, they crashed into libraries, showering Ms. Patricia with a love of books and a curiosity for all things.

With no real supervision, the car repeatedly spun out of control—she fell out of one speeding car; Father ran over her with farm machinery; she nearly drowned in a water reservoir. Narrowly avoiding preachers of hellfire and damnation at every turn—and in order to survive AND to hope to thrive—she retreated into her own confused, yet determined and powerful inner world, with her genetic bent for happiness intact.

#### Taking the Wheel

Bailing out of the Family car, Ms. Patricia boarded a Greyhound bus to California, right back where she started from. Now at the wheel of her new Toyota Celica, unwittingly taking a left turn, she flew at high speeds past bosses, crashed through all glass ceilings, and rolled over every husband. Life was going too fast, and during a powerful tsunami, she lost the grasp of her daughter's little hand and the car began to dangerously drift sideways.

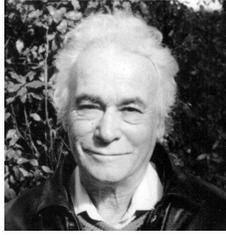
#### Safe Harbor at Last!

Awakened by recent events, she made a sharp right turn and took off in a new and quite different direction. Ms. Patricia headed for an ancestral safe harbor and created a new family of friends in Pacific Grove, a seaside paradise. Ms. Toad's Wild Ride came to an end and her sensible life began at last.

Ms. Patricia shed that erratic car and took to walking the Recreation Trail. Life experiences were examined, lessons were learned, college degrees earned, and travel to Ice Age ancestral sites undertaken. Transcendental meditation, mentors and sea air enlivened her and refreshed her spirit. She established her own book publishing company and welcomed her daughter, son-in-law and two glorious grandchildren to share in her good fortune.

And she always followed the advice of her good friend Leonard Epstein to *"Give thanks and expect more!"*

*"Very well, then, Ms. Patricia," said the Badger firmly, Rat and Mole looking on. "You've learned to be a sensible Toad, to nurture your nature and to confidently drive your powerful Limousine of Life. We knew you would!"*



According to Bert Glick, his poetry takes the form of one magnum opus. He removes all unnecessary details to uncover the skeleton of his writing inspiration. And then he proceeds to write poems. In his own words, his inspiration “comes from real details touching on the Cosmos, if that is not too pretentious.” He likes to write free form rhyme and meter and mixes it up. In the poem titled “The Who’s Who Universe,” Glick takes the opposite view of *Dante’s Inferno*.

Glick is from the windy city of Chicago, where he attended Roosevelt University and the Art Institute of Chicago. Glick lived in New York, Europe, and Israel, and was married for six years. He divorced and moved to Santa Cruz in 1976, where he has been ever since. Back in the 1970’s, the Pacific Garden Mall in Santa Cruz bustled with creative people with differing talents, from music to poetry. Glick thrived in this environment as a street poet.

Glick always arrived at the mall around noon. He showed his original poems in the book, which helped sell them. He won several Slam poetry competitions in the 1990’s. He has also read his poems at the Santa Cruz Library, Bookshop Santa Cruz, and The Wash Rock Cafe. (Yes, that was its name.) He performed at The Green Mill in Chicago and the Starry Plough in Berkeley. You can find him currently performing at the Santa Cruz Library and at the Felix Kulpa Gallery, also in Santa Cruz.

Glick entered the Dancing Poetry Competition at the California Palace of the Legion of Honor in San Francisco. His poem “Executive Order 9006” tied for second place.

Glick has been featured in the *San Jose Mercury News*, the *Santa Cruz Sentinel* and other publications. He has also done many radio readings, including KPFA Berkeley. He acted in *Hamlet* in 1993.

His books [I Used to Be Me](#) and [Cookie Aura: Selected Poems](#) were published by Marimbo Communications, Berkeley, California. Glick has written four stage plays; three were produced as stage readings.

His website is [bertglick.com](http://bertglick.com). See and hear him on [YouTube](#).



### Executive Order 9006

By Bert Glick

Painted during a raging World War  
the still life on my wall—  
of a California abalone shell  
and glass bottle  
surrounded by mortuary drapery  
below white dot stars.  
Pink, blues, greens,  
seep through the overlay  
when bathed with light  
the bottle suffused with color.

The relocated artist

among rows of barren barracks  
behind barbed wire.  
An armed guard in a tower.  
Did K. Nomiya pack the shell  
from the San Francisco Bay to the Colorado desert  
or render it from coastal yearning memory  
in those days of infamy?

Now the serenity of the shiny shell on my wall.

### In Their Own Words—Poets on Writing Poetry

I don’t look on poetry as closed works. I feel they’re going on all the time in my head and I occasionally snip off a length.  
—John Ashberg, *London Times*, August 23, 1984

I have never started a poem whose end I knew. Writing the poem is discovering.  
—Robert Frost, *New York Times*, Nov. 7, 1955.

Poetry’s not an expression of the party line. It’s that time of night, lying in bed, thinking what you really think, making the private world public, that’s what the poet does.  
—Allen Ginsberg, *A Biography*, 1989, Barry Miles.

Poetry should surprise by a fine excess and not by singularity—it should strike the reader as a wording of his own highest thoughts and appear almost a remembrance.  
—John Keats, *Letters of John Keats*, ed. Frederick Page, 1954.

All things poetic belong in the month of April when poetry is celebrated. Poets write, Readers read, all enjoying April words with a great love, while others seek Rumi wisdom.

Now is the time to pick up your favorite book of poetry to read. Celebrate poetry in whatever way you enjoy!



### CONTESTS

#### Grist ProForma Contest 2017

**Deadline:** April 30, 2017, 11:59 EST

**Entry Fee:** \$18.00 or \$24.00, includes a subscription to Grist or a Grist T-shirt

**Website:** [gristjournal.com/pro-forma-contest](http://gristjournal.com/pro-forma-contest)

**Prizes:** **1st Prize:** \$1200.00 plus publication **Runners Up:** Publication in the print journal.

**Submission Guidelines/Rules:** Multiple submissions allowed: longer work up to 5000 words, shorter works limited to five pieces. Submissions through Submittable; blind judging. See website for guidelines.

#### Raymond Carver Short Story Contest 2017

**Deadline:** Open April 1, 2017 to May 15, 2017; if mailed entry, May 15 is the postmark deadline.

**Entry Fee:** \$17.00 online, \$15.00 mailed. No limit to number of stories.

**Website:** [carvezine.com/raymond-carver-contest](http://carvezine.com/raymond-carver-contest)

**Submission Guidelines:** Previously unpublished literary fiction, no genre fiction, 10,000-word limit, English only. See website for full guidelines.

**Prizes:** **1st Prize:** \$1500.00. **2nd Prize:** \$500.00. **3rd Prize:** \$250.00. **Two Additional Prizes:** \$125.00. Winning stories will be read by three literary agents. Honorable Mentions and Runner ups will be listed online for six months. Winners announced August 1, and published in Fall Issue.

#### The 24th Annual Dancing Poetry Contest

**Deadline:** April 15, 2017, all entries and fees must be postmarked by April 15, 2017.

**Entry Fee:** 1 poem-\$5.00, 3 poems-\$10.00, early entries appreciated.

**Website:** [dancingpoetry.com/dpfpoetrycontestrules.html](http://dancingpoetry.com/dpfpoetrycontestrules.html)

**Submission Guidelines:** Send fee plus two typed copies of each poem in English, 40 lines maximum. On one copy only, include name, address, telephone number, email address, and how you heard of competition. The anonymous copy to be sent to the judges. See website for address and guidelines.

**Prizes:** **3 Grand Prizes:** \$100.00 plus poems will be danced and filmed, and a copy given to the poets, who will be presented onstage at the Palace of Legion of Honor, SF Festival for recognition, **1st Prizes:** 6 each of \$50.00, **2nd Prizes:** 12 each of \$25.00, **3rd Prizes:** 30 each of \$10.00. All winners receive a ticket to the Dancing Poetry Festival, and a certificate for framing.

### WORKSHOPS AND CONFERENCES

#### B.A.M.! Crafting Fiction and Nonfiction with the Book Architecture Method by Stuart Horwitz

**Location:** Sam Karas Room, Monterey Peninsula College, free parking, directions on registration.

**Date:** May 6, 2017, 9:30 a.m. to 12:30 p.m., doors open at 9:00 a.m., a CCW Workshop.

**Deadline & Cost:** Open now, CCW members \$40.00, non-members \$60.00; includes light snacks.

**Website:** [centralcoastwriters.org/images/misc/CCW-Horwitz%20Workshop%20Flyer-May2017.pdf](http://centralcoastwriters.org/images/misc/CCW-Horwitz%20Workshop%20Flyer-May2017.pdf)

#### Frost Farm Poetry Conference *sponsored by the Hyla Brook Poets & Robert Frost Farm Trustees*

**Location:** Robert Frost Farm, Derry, NH. Intensive poetry workshops and conference.

**Date:** June 16-18, 2017. Friday reception, Saturday dinner, and two breakfasts and lunches included.

**Cost:** \$310.00, Hotel arrangements are off-site and are not included in fee; travel costs not included.

**Website:** [frostfarmpoetry.org/registration](http://frostfarmpoetry.org/registration)



## Match the Mood

If Chapter One started with: "Don't touch that!" The child slowly backed away from the electrical outlet.  
or:

Fred Marshall deliberately placed his hand-carved pipe into the ashtray and leaned toward his youngest son from his newly acquired leather reclining chair. "I'd advise you to exercise caution around electrical outlets. You might learn the hard way about electricity." The child reluctantly heeded the reproof and cautiously retreated.

Which book would you be most likely to read?

We soon decide whether the author's style suits our mood or temperament; whether we will continue to read or reach for a different book. Some readers will perk up, prepared for action. Others will snuggle back, happily anticipating hours of pleasant prose.

Is the author more interested in telling a compelling tale or treating the reader to a precise visual experience?

What's the point of writing the story? If it's action, we move it along with quick active verbs and short interpersonal dialogue. If we are writing our personal perspective of a controversial issue, we have the narrator, or preferably our protagonist, deeply explore alternative aspects in a serious, professional manner supported by scientific or historical documentation and present the nitty-gritty pros and cons in depth.

Short stories don't waste much time presenting the flow of the plot.

Romantic or peaceful moments are described with words that produce soothing sounds and relate to feelings and sensations. Lengthy open vowels seem to enhance the mood. The sentences are full of descriptive 'adjectives and we're in no hurry to end the moment.

Description is suitably prolonged, but action is dispatched without unnecessary verbiage.

When writing prose, it could be good to consider Hemingway's and Faulkner's styles of writing. What style do we prefer? What sort of readers will seek more of our work? When people open our book, they might be spending some time with us. Let's hope they like our style.

Some readers may be tempted to skip ahead to learn how the plot will progress. Others might enjoy understanding what sort of people our main characters are, or relish the artistic beauty of the description. The format of a poem can change to shorter lines to show fast action after leading up with a slower preparatory verse, as in symphonic music when soothing strings are followed by horns or drums. The rhythm may change from that of a soothing ballad to maybe a hard rock beat.

Short sentences with plosive consonants and active verbs lend impact to sudden or violent action. And just a minor change in tempo might have a similar effect:

Ever watchful, trotting on her evening rounds  
with head held high, the fox has found some food.  
Now, with nose close to the ground,  
she creeps upon her prey without a sound  
to take home to her brood.

In their dance of life and death,  
rodent fights to his last breath.  
Then the evening air is still  
as she trots home with her kill.

**Be well, Jonathan**



## As the Pen Flows

### Morning Walks: #17 By Russell Sunshine

A scribbled note taped to a grimy windshield. Inside, through the smears, a midden of blankets, socks, plastic bottles, scavenged scraps, and mounded mystery shapes.

DON'T TOW MY VAN. I'M SICK. CALL MY MA. 247 1779.

GO WAY. MIND YOUR OWN BIZNESS.

The homelessness conundrum in 25 words or less. A *cri de coeur* meets "Don't Tread on Me!"

*(The Last Word returns next month. -Ed.)*



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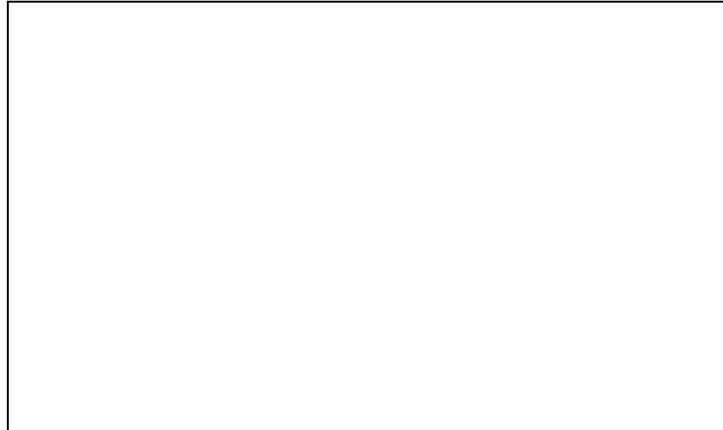
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California Writers Club  
Central Coast Writers Branch  
Post Office Box 997  
Pacific Grove, CA 93950



**April 18**  
**Zöe Ferraris**  
**5:30 p.m.—CHECK-IN and DINNER**  
**6:30 p.m.—MEETING**  
**Point Pinos Grill**  
**79 Asilomar Boulevard**  
**Pacific Grove**