



# Scribbles

California Writers Club - Central Coast Writers Branch  
[www.centralcoastwriters.org](http://www.centralcoastwriters.org)  
August 2013

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# YOU...

...could represent Central Coast Writers in the 2013-2014 California Writers Club Literary Review.

To find out how, see page nine or [www.calwriters.org](http://www.calwriters.org), but hurry. The deadline is August 30!

## CCW's ANNUAL SUMMER PICNIC

### SUNDAY, AUGUST 18, 1-3 pm

### 903 Jefferson St., Monterey

Make sure our annual summer picnic and barbeque is on your calendar. Once again, Harold Grice and son will be grilling—ribs and chicken. CCW will provide a green salad, potato salad, beans, bread, chips, fruit, dessert, water and 5-minute readings by CCW members.

This year, we'll gather in Leslie Patiño's back yard, 903 Jefferson Street, Monterey. From Friendly Plaza/Colton Hall (corner of Pacific and Jefferson), head ¼ mile up Jefferson. Leslie's Mediterranean-style house with potted geraniums on the balconies is on the upper, left corner at Manzanita (between Clay and High).



Remember: The picnic takes the place of our monthly meeting. See you there!



## *The BOOK STOPS here!*

By Vanessa Smith, MD



For my column this month, I have the pleasure of covering our July meeting, which featured literary agent Andrea Brown of the eponymous and nation-wide Andrea Brown Literary Agency. (Dorothy Vriend, our Programs Chair, who usually writes this column—and does a much better job than I could—is away on vacation.) Ms. Brown charmed and informed us, mixing wit, warmth, and a career’s worth of wisdom in telling us all about being and getting an agent.

After being introduced by her husband, David Spiselman, Andrea said she loves her work because, “no two days are the same.” She began by saying that any writer who plans to write more than one book needs an agent. Andrea herself looks for long-term writers with many books in them. Don’t worry about your age being a limit to being accepted by an agent, she told the group. She recently signed two writers she’s excited about: one was 17 and the other was 74.

Before finding an agent, she said, you need to have a finished manuscript. By finished, she meant not only one that is polished and copyedited but also one that has been through at least three critique groups. “You need to get out of your own head,” she said. The work must have a theme, coherent plot, and consistent point of view. She laid out the cold, hard fact that each manuscript competes with the thousands of others submitted. You can find an agent in the acknowledgement pages of books you think are similar to yours, on websites, in writers’ magazines, etc. She recommended choosing a younger agent, “who works all the time,” and cautioned that a reputable agent does not charge a reading fee or produce a five to six-page contract.

The next step is to send the first page of your manuscript with your query letter, which she said needs to be “knock your socks off fabulous.” A perfect query letter contains three important parts: introduction, presentation of the manuscript, and the “Hollywood pitch.” “Spend a lot of time on this paragraph,” Andrea told us. This is where you sell the points of your manuscript—or of you—that make it one an agent will want to represent. If six to eight weeks go by with no word, she said, you can email; don’t call. If more than two to three months go by, take it as a *No*.

One mistake she sees is writers giving up too soon. Don’t give up after a few rejections. “We all get rejections,” she said. “Get over it.” Try at least fifty agents. The other mistake she pointed out was rushing a manuscript to an agent. Don’t send out your book too soon. At her agency, she said, a writer gets one shot. Use it well.

Andrea also talked about self-publishing, saying that if you don’t have a minivan or station wagon, and want to spend months promoting your book, don’t self-publish. “You have to sell the heck of it,” she explained, both in social media and local venues.

Andrea loves the number of options currently available to authors. “This is the best time for writers, period,” Andrea said. By the end of her talk, I was a believer.

Andrea Brown can be reached at [andreabrownlit.com](http://andreabrownlit.com). Include “Central Coast Writers” in the subject line.

## Photos from the July 16 Meeting at Point Pinos Grill



Above left to right: President Vanessa Smith gets the meeting off to a start. Cheri Love announces winning numbers in the raffle. David Rasch entertains members as the featured reader of the month.

To the right: July guest speaker Andrea Brown of Andrea Brown Literary Agency read a passage to the audience of over fifty who attended.



### **Writers' Critique Group Santa Cruz area**



First meeting Monday, August 19, 1 p.m.  
123 Meredith Court  
Aptos, CA 95003  
(831) 688-3356  
Barbarac@got.net  
Meeting day and time are adjustable



# Announcements

# WANTED

## Writing is what we're all about, right?

CCW members, submit one page of your creative writing—short story, poetry, non-fiction or fiction excerpt. *Scribbles* will publish up to two guest pieces per month, space permitting. Send submissions in 12 pt. font (Corbel preferred), double space between paragraphs, no indentation to Leslie Patiño at [lnpatino@comcast.net](mailto:lnpatino@comcast.net). Work sent before the 21<sup>st</sup> will be considered for the following month. See this month's guest submissions by Don Dugdale and L.K. Summers on pages five and eight!

## Have You Renewed Your CCW Membership Yet?

Renewal packets were snail-mailed in early June. If you did not receive one, contact membership chair, Cheri Love: [clovewriter@pacbell.net](mailto:clovewriter@pacbell.net) or (831) 656-1220. If you DID receive one and haven't renewed, get cracking!

Your dues allow us to offer things like the summer picnic, the winter holiday party, and monthly meetings with guest speakers.



## Looking for a Critique Group?

CCW encourages participation in these groups which meet at Juice & Java, 599 Lighthouse Avenue, Pacific Grove. For more information, contact Harold Grice at [ookayy@sbcglobal.net](mailto:ookayy@sbcglobal.net).

**Poetry:** The Saturday before the CCW monthly meeting, 9:30 to 11'ish

**Prose:** The Saturday after the CCW monthly meeting, 9:30 to 11'ish

### Did you know?

"In the first quarter of 2012, e-books passed a critical milestone when they outsold hardcovers for the first time." -Writer's Digest, June 25, 2013



## CCW Member Guest Submission

By Don Dugdale

### Excerpt from *We May Choose*, Part Three, Copyright 2013

"Boy, what are you doing? Do you want to gamble or not?" said a gravelly voice from behind him. He turned around. An old man was glaring at him.

"I need to find my uncle," he said. "Do you know Chow Bing Shew?"

The man continued to glare. At last, in a low, steady voice, he said, "Yes, I know Chow Bing Shew. He is your uncle?"

"Yes, yes, I told you. Is he here?"

"Calm down. He was here. He is a good customer, but he got into an argument tonight and I had to throw him out. He and one of his friends got into it. They were bothering everyone else."

Just then a loud voice from the front of the store interrupted them. "Stop what you are doing," a man said. Ming edged toward the front and saw that three policemen were standing near the front door.

"Quiet down," one of them said. "Who has seen a man of about 40 years of age, wearing a dark blue *changshan*, with a black and white sash around his waist?"

"Yes, we know him," said the old man, the proprietor. "I threw him out earlier. Is he in trouble?"

Suddenly recognizing the description, Ming yelled out, "He is my uncle. Do you know where he is?"

"Come up here," the policeman said, and Ming went forward. "All of you, we are shutting down this place tonight, but you cannot leave yet. You will all have to answer some questions that these officers will ask you. Then you can go." He took Ming by the arm and said, "Come with me."

They went out into the street and stopped, still in front of the store. "Where are you from?" the policeman asked him.

"Changtsu," he said. "Where is my uncle?"

"What are you doing in Canton?"

"We're leaving tomorrow on a ship, the *Shining Eagle*. We're going to Gum San."

"Just you and your uncle?"

*(Dugdale-continued from page 5)*

"Yes, they have reserved the ship just for us. What's this about?" Feeling he was in a tight spot, Ming was trying to joke his way out of it. He knew right away it was a mistake.

"Think you're very bright, don't you?" the policeman said. "How would you like to go to jail?"

"Sorry," Ming mumbled.

"Did you know your uncle was in the opium trade?"

"No, I don't know anything about it," he answered, which was an honest answer because Bing Shew had not said anything to him about that.

The policeman looked at him silently for a few seconds. "Come with me," he said. He led Ming down the street. They had walked a hundred yards or so before they turned into an alleyway. Ahead of them, a couple of policemen were holding lanterns, and one was bent down.

*For more information or to purchase We May Choose, visit Don's website, [www.wemaychoose.com](http://www.wemaychoose.com) or Amazon.*



## Hats Off to Joyce!

On July 20, California Writers Club presented the biannual Jack London Award to 15 deserving individuals at the CWC board meeting in Oakland. Each branch could nominate one member. Established in 1973, the award recognizes outstanding service and dedication "above and beyond" to the organization. There is no doubt that our own Joyce Krieg deserves the plaque being presented to her in the photo by CWC President Bob Garfinkle. Past CCW winners have been Harold Grice (2011), Ken Jones (2009), Walter Gourlay (2007),

and Pat Matuszewski (2005). Congratulations, Joyce Krieg (2013)! On a historical note: The seal to the left is a replica of the original California Writers Club seal from 1913, a woodblock made for printing.

## If you can raed this, you have a sgtrane mnid, too.

Can you raed tihs? Olny 55 plepoe out of 100 can. I cdnuolt blveiee that I cluod aulacly uesdnatnrd waht I was rdanieg. The phaonmneal pweor of the hmuan mnid, aoccdrnig to rscheearch at Cmabrigde Uinervtisy, it dseno't mtaetr in waht oerdr the ltteres in a wrod are, the olny iproamtnt tihng is taht the frsrit and lsat ltteer be in the rghit pclae. The rset can be a taotl mses and you can siltl raed it wohtuit a pboerlm. Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe. Azanmig huh? Yaeh and I awlyas tghuhot slpeling was ipmorantt!

## MEMBER PROFILE

By Michelle Smith

### *The Road to Better Writing* *Jonathan Showe*



*Jonathan and a Havana dog supporting his baseball team.*

For five years Jonathan Showe immersed himself in international trade policy and negotiations during the Nixon and Ford Administrations. He logged nearly 150 visits to Cuba, and he once co-owned a frog farm in Indonesia. So it's no mystery that Jonathan was bound to have plenty to write about. But *Cuba Rising: An American Insider's Perspective* wasn't borne of a long-standing desire to write his first book. In fact, Jonathan would argue that it was "less inspiration than sensory overload, particularly when it came to the subject of Cuba," that got him writing in the first place. *Cuba Rising* was penned after he made 70 visits to the "forbidden island."

Jonathan earned an M.A. in international relations from Johns Hopkins University, pursued a career in U.S. Foreign Policy, and then worked at a U.S. multinational corporation where he networked with international business people and others who helped shape foreign policy. Since 1998, however, his focus has been Cuba, where he has mixed and mingled with "dissidents, farmers, journalists, professionals, intellectuals and senior government officials" to further his understanding of the nation island.

Jonathan's desire to share his "insights and passions with others who are also concerned about various public policy issues" infuses *Cuba Rising*, published in 2010, with a unique perspective that offers readers a shrewd look at Cuba's uniquely challenging past, her extraordinarily rich and varied culture, the evolution of her relationship with the United States, and a front row view of her changing role in the global community, he says.

Jonathan's most productive writing takes place as soon as his eyes open for the day, "even if that's 4 a.m." He prefers to write in his study, "where my work ethic seems to function well," he says. But it was during his time at the White House when he learned to write with discipline. Jonathan's primary focus remains nonfiction public policy issues "crafted in a user-friendly conversational style."

For writers who want to improve their craft, Jonathan recommends a vigorous reading schedule. He also suggests starting with an outline. "Think flow and rhythm," he advises. "Meticulously arrange words into sentences, and then choreograph those sentences into paragraphs."

A CCW member for about three years, Jonathan acknowledges that "the benefits of collegial forums such as CCW can be enormous given that writing is such a solitary craft." He adds, "Recognize that advice may conflict with or diverge from your path. But be open-minded, and don't hesitate to follow your own road map."

In addition to his writing and travels, Jonathan spends considerable time working with nonprofit and for-profit organizations, the largest chunk of it devoted to the facilitation of visits to Cuba for groups of business leaders.



*Michelle Smith's articles have been published in a variety of magazines. Her website is <http://theebonyquill.com>.*

Excerpt from

## ***The Chaology of Politics, Economics and Human Action***

by L.K. Samuels



### CHAPTER 8: Decentralization and Simplicity

Simplicity in a system tends to increase that system's efficiency. Because less can go wrong with fewer parts, less will. Complexity in a system tends to increase that system's inefficiency; the greater the number of variables, the greater the probability of those variables clashing, and in turn, the greater the potential for conflict and disarray. Because more can go wrong, more will. That is why centralized systems are inclined to break down quickly and become enmeshed in greater unintended consequences. As expressed succinctly by computer programmer Ward Cunningham, inventor of the wiki engine, which allows anyone to collaboratively create, edit and link web pages: "Simplicity is the shortest path to a solution." 1[1]

Like the laws of physics, complexity is based on relatively few rules. Chaologists view these deceptively simple rules as the force that spawns awe-inspiring complexity. With a burst of spontaneous pattern-making, simplicity metamorphoses into natural, synergistic complexity. But what would happen if a system started out being overbearingly complex? What if every detail were spelled out, every nuance determined, every aspect centrally controlled? The system would be unworkable. If an emerging system is born complex, there is neither leeway to abandon it when it fails, nor the means to join another, successful one. Such a system would be caught in an immovable grip, congested at the top, and prevented, by a set of confusing but locked-in precepts, from changing.

Overbearing and gummed-up complexity can occur only when political factors invade collaborative working systems. The invaders are purveyors of an expanding, centralized authority, dead set on criminalizing most human activities and behavior. These political actions disempower the diversity and choice required to keep an uneven socioeconomic system in balance. One principle that seems to explain this phenomenon is the scale invariance of power-law distribution, which reveals why outcomes are mostly disproportionate and rarely equal. One aspect of this principle argues that an ever-rising, top-heavy structure must eventually collapse under its own weight. Like a pyramid-shaped sandpile, if the top continues to spike, a cascading avalanche of failure becomes inevitable, usually ending poorly, in what some social chaologists refer to as "planned chaos."

But the underlying problem of centralization is that it attempts to force many dissimilar parts into a seamless whole. Of course, nothing is identical in the physical world. No two parts are equal. This means that centralization must force cohesion of mismatched parts—a herculean task that is impossible to satisfy. Of course, this basic fact does not stop political consolidators from attempting to acquire, assimilate, and monopolize unconnected parts and make them do things they were never intended to do.

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Excerpt from L.K Samuels' newly released book *In Defense of Chaos: The Chaology of Politics, Economics and Human Action* by Cobden Press. For more info, or to purchase the book, visit [www.lksamuels.com](http://www.lksamuels.com).

# CONTESTS AND WORKSHOPS

*By Diana Paul*

*Best of luck and share your contest experiences with Scribbles!*

## CONTESTS and RESIDENCIES

### Calling all Central Coast Writers!

**From our parent organization:**  
**California Writers Club Literary Review**  
**Deadline:** August 30

CWC members are invited to submit their published or unpublished work following the guidelines below. Submissions are blind-read and work meeting a threshold of quality and interest will be published. Prose: 2,500 words or fewer. (Fiction, memoir, or essay; excerpts if the submission can be judged as a complete story.) Poetry of 40 lines or fewer. Photography and graphics through arrangement with the editor. For more information visit: [www.calwriters.org](http://www.calwriters.org).

#### **1) PEN Center USA**

Emerging Voices Fellowships

**Deadline:** August 12, 2013

**Entry Fee:** \$10

**Website:** <http://www.penusa.org>

**E-mail address:** [ev@penusa.org](mailto:ev@penusa.org)

Fellowships of \$1,000 each are given annually to emerging poets, fiction writers, and creative nonfiction writers from underrepresented communities who lack access to financial and creative support. Each winner participates in an eight-month mentorship in Los Angeles with a professional writer, several public readings, and other programming. Housing is not provided. Submit up to 20 pages of poetry or prose and at least two letters of recommendation. Visit the website for complete guidelines. PEN Center USA, Emerging Voices Fellowships, P.O. Box 6037, Beverly Hills, CA 90212. (323) 424-4939. Libby Flores, Program Manager.

#### **2) Gival Press**

Short Story Award

**Deadline:** August 8, 2013

**Entry Fee:** \$25

**Website:** <http://www.givalpress.com>

**E-mail address:** [givalpress@yahoo.com](mailto:givalpress@yahoo.com)

A prize of \$1,000 and publication on the Gival Press website is given annually for a short story. Submit a story of 5,000 to 15,000 words with an SASE. Call, e-mail, or visit the website for complete guidelines. Gival Press, Short Story Award, P.O. Box 3812, Arlington, VA 22203. (703) 351-0079. Robert Giron, Editor.

## WORKSHOPS and CONFERENCES

### 1) Writing From Your Soul

**August 3, 2013 9:00-12:00 noon**

Susan Scott, CCW Member, Author and National Speaker

**Fee:** \$40 in advance or \$55 at the door

**Location:** A private residence. Details provided upon registration.

Scott's inspired and creative short exercises bring out the best in your writing--all created in a loving, safe environment. To register and for more information, call [\(831\) 646-9111](tel:8316469111)

### 2) "10 Things Your Freelance Editor May Not Have Told You—But Should"

**Saturday, August 24, 10:00 am-4:00 pm**

Tanya Egan Gibson

**Website:** [www.tanyaegangibson.com](http://www.tanyaegangibson.com)

**Fee:** \$175

One-day workshop: bring a draft of a short story or a chapter of a novel-in-progress and we will examine it with an editorial eye. The workshop (5-10 participants) will be held in Tanya Egan's home in Terra Linda. Included in the price of the workshop is lunch (from Comforts) and a 30-minute follow-up edit.

### 3) Crafting Fiction for Commercial Success

**Saturday, September 14th-Sunday, 15th, 2013**

Davis Bunn

**Website:** [www.writingforlifeworkshops.com/workshops/workshop-with-davis-bunn/](http://www.writingforlifeworkshops.com/workshops/workshop-with-davis-bunn/)

**Fee:** \$360 **Deadline:** August 31

Is there a secret to fashioning a novel so it will hit the best-seller lists? Davis's huge success—with seven million copies of his novels sold—attests that he knows what it takes.

### 4) 29<sup>th</sup> Annual Central Coast Writers' Conference

Friday and Saturday, September 20-21, 2013 at Cuesta College, San Luis Obispo, California.

**Registration Fee:** \$125 - Friday Evening Only; \$165 - Friday and Saturday

**Website:** <http://www.communityprograms.net/wc/wcfeesreg.htm>

**Featuring Sessions by:**

**Andrea Brown**, Andrea Brown Literary Agency

**Nina Amir**, *How to Blog A Book: How to Write, Publish, and Promote Your Work One Post at a Time* (Writer's Digest Books). Will coach you to join Team: Writing for Change.

**Jessica Bennett & Leslie Ramey**, [www.compulsionreads.com](http://www.compulsionreads.com). Edits and markets Self-Publishing Authors.

## The Poetry Corner

*By Nancy Jacobs*



## *A Bit Larger Than Life*

William Shakespeare said "brevity is the soul of wit"... and Wanda Sue Parrott agrees. She likes literary works to be short; otherwise, people lose interest. She is proud to have invented the Pissonnet, a 14-word poetic form, and the story stanza, a form for writing 100-word flash fiction and poetry.

Wanda is the founder of Amy Kitchener's Angels Without Wings Foundation and the administrator of The National Senior Poets Laureate Poetry Competition. One of the earliest of the many honors Wanda has won came in 1954 when she was named "Woman of the Year" at Citrus College. In 1968, she was named an Honorary Chief of the White Buffalo Tribe. In 2010 she received The Irwin Award from Book Publicists of Southern California for "Best Visionary Campaign."

Wanda has authored or co-authored around 40 published books including the *Shortcuts to Success* series. Her "Dialogues with Logos" is featured in the 2013 Pulitzer Prize nominee *MIND According to Logos* by A. Irving Rosenberg, Esq. She also dances with the Tap Bananas. Her books can be purchased at her website, <http://amykitchenerfdn.org>.



Wanda Sue Parrott, front left

## *Summer Scrolls*

*By Wanda Sue Parrott*

Scribbling is to toddlers  
like the sunlit silver slime  
trail is  
for snails and slugs  
in the Garden of Life;

Printing is to school children  
like the web is  
to silk-spinners supping on  
fly-flesh fruit  
from the Tree of Life;

Writing is to adults  
like musk of tomcat spray is,  
to fellow felines,  
on leaves  
of Eden-gold grass;

Poetry is to all ageless spirits  
like ripe runnels of urine are to canines,  
on red and yellow hydrants,  
and gnarled gray tree trunks,  
and old truck tires:

*Summer Signatures proclaiming:*

*I am here!*

*This is my mark!*

## IF THE SHOE FITS . . .

by Jonathan Shoemaker



### *Faith in Our Own Cause*

Listening to Alison Jackson, our June speaker, I was reminded of the value of patience. The doubts she experienced, hoping that her book would be accepted and published, did not deter her from her diligence and enthusiasm for writing. She continued writing more and submitting her work.

Patience in the face of apparent lack of appreciation, and determination and belief in one's own value as a writer, are essential to success in our field of endeavor. There must be a time in every writer's life when we feel frustration, be it the lack of inspiration or of recognition. The words of Dante ring closer than we care to admit:

"Midway upon the journey of our life  
I found myself within a forest dark,  
for the straightforward pathway had been lost."

The lack of progress and the frustration weighs upon us, and we are indeed at a crucial point in our progress toward accomplishment. But Alison kept on writing. Waiting to hear news (good news) about her submission, she did not languish in inactivity. She mentioned having several other pieces in the process of completion. She relished creating children's literature. Then it happened. One book was published; then another. Not abashed, she continues to write. And she has more stories hiding in a closet.

Yes, we too must forge ahead; continue into the apparently dismal writers' hell and express what we see and feel. We must journey through it without faltering, pressing on with faith that our efforts will be rewarded. Of course, if our goal is to reach the paradise of publication, we need to make our work known, researching the publishers who might have an interest in our subject. Submit to specialized publishers, newspapers and magazines that carry our type of work. Submit to organizations that campaign for those very ideas and ideals that are revealed and regaled in our poems, stories, novels and articles. Good grief! We can check the front of our favorite books to see who prints the sort of things we love to read—the things we are prone to write. When it's finished and fit to read, let's get it out there in the public eye; if nowhere else, on the Internet. There are so many options!

Then we can start on another piece, and another, and keep on writing, if that is what we love to do. Alison's example stands before us. If we love to write, let's write and keep on writing. It's fun!

Or if it's not fun, just frustrating, then don't do it. Go fishing or take long walks if you prefer being alone. Or join a club or play bridge or Mah Jong if you prefer social activities that require an active mind.

Or, if you don't care whether you are published or not, then just write for the sheer joy of getting your thoughts down on paper and expressing your feelings and ideas in the most eloquent possible manner. It's fun! It's delicious! Just do it! And enjoy.

*Be well,  
and do good work,*

*Jonathan*



## *The Last Word*

Leslie Patiño, *Scribbles* Editor

## *ReadWave*

Big thanks to CCW past-president Cheri Love who forwarded an email from a Raoul Tawadey. Over the following two days, I spent way too many hours on his website, ReadWave ([www.readwave.com](http://www.readwave.com)), which started in 2012. Elsewhere, I found a May 13 piece by Tawadey's co-founder Rob Tucker who wrote, "Last week, we launched a beta version of the ReadWave Widget, which we hope will one day become the literary equivalent of the YouTube video."

Essentially, it's a social media site for writers. Upload your writing and people can "like" it, comment on it, "follow" you. Just as with sites like Twitter, when you post something new, a message goes out to your followers. On the home page, you can choose between genres, "Staff picks," "Newest," and "Trending," or search for a particular writer or title. Within minutes after I uploaded a piece, people were reading it. I started reading and commenting back. My email inbox kept dinging, once even to say I was trending. The snappy message started out with "Congratulations, you're popular!" in big, colorful letters. (I suspected them of helping newbies trend.)

Joyce Krieg warned, "Once you put your work out there on the Internet, it's considered published. An agent or editor may not be interested in handling work that's already been published." I emailed Tawadey who actually sent a nice reply in which he touted the opportunity to build platform and clarified that ReadWave does not make any legal claim to work posted on the site. I asked our CCW July speaker, literary agent Andrea Brown. She said that a small excerpt from a novel, for any kind of promotional site, could help with "discoverability" and should be okay, but keep it short.

For now, I'm off the Wave. But today I discovered an interesting site called Flash Fiction World ([www.flash-fiction-world.com](http://www.flash-fiction-world.com))...

## CENTRAL COAST WRITERS EXECUTIVE COMMITTEE

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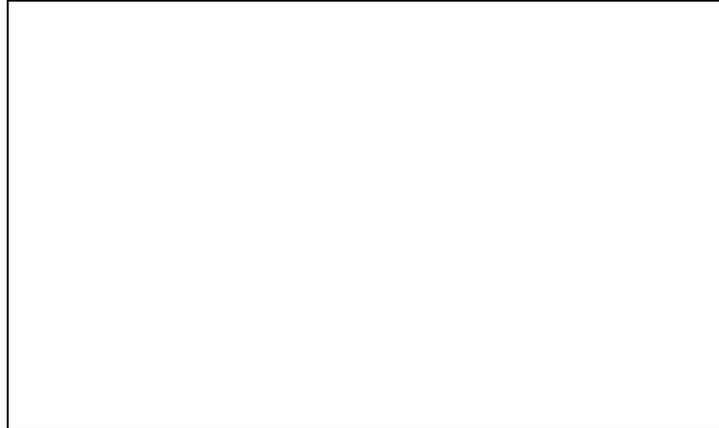
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Diana Paul: Contests and Workshops  
Dorothy Vriend: Monthly Speaker



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



*Annual CCW Picnic on August 18, 1-3 p.m.*

*903 Jefferson Street, Monterey*

*Details on page 1!*