



# Scribbles

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



## *Sleuthing for History and Locale in Paris, with Cara Black, on February 19*

Cara Black frequents a Paris little known outside the beaten tourist track, a Paris she discovers on research trips and interviews with French police, private detectives and café owners. She is a San Francisco Library Laureate and a member of the Paris Société Historique in the Marais. Her nationally bestselling and award-nominated, 12-book Aimée Leduc investigation series has been translated into French, Spanish, Italian, Japanese and Hebrew.

Cara will be sharing her tips for investigating other times and places. Cheri Love has heard this presentation and highly recommends it!

Several of Cara's books have been chosen as BookSense Picks and INDIE NEXT choice by the American Association of Independent Bookstores. The Washington Post listed *Murder in the Rue De Paradis* in the Best Fiction Choices of 2008.

*Transcendently, seductively, irresistibly French."*

– Author Alan Furst

### ***February 19 meeting***

#### **Point Pinos Grill**

**77 Asilomar Blvd., Pacific Grove**

**Dinner – 5:00 p.m.**

**Meeting – 6:30 p.m.**

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*Call Me Madame,* by Cheri Love



*I don't really have anything I need to say this month, so thought I would share this poem, written and recited by Richard Blanco at the inauguration last week. The day was beautiful and though the politics are different, the light and the words make me think of the hope for and faith in American that Ronald Reagan spoke of.*

### "One Today"

One sun rose on us today, kindled over our shores,  
peeking over the Smokies, greeting the faces  
of the Great Lakes, spreading a simple truth  
across the Great Plains, then charging across the Rockies.  
One light, waking up rooftops, under each one, a story  
told by our silent gestures moving behind windows.

My face, your face, millions of faces in morning's mirrors,  
each one yawning to life, crescendoing into our day:  
pencil-yellow school buses, the rhythm of traffic lights,  
fruit stands: apples, limes, and oranges arrayed like rainbows  
begging our praise. Silver trucks heavy with oil or paper –  
bricks or milk, teeming over highways alongside us,  
on our way to clean tables, read ledgers, or save lives –  
to teach geometry, or ring up groceries as my mother did  
for twenty years, so I could write this poem.

All of us as vital as the one light we move through,  
the same light on blackboards with lessons for the day:  
equations to solve, history to question, or atoms imagined,  
the "I have a dream" we keep dreaming,  
or the impossible vocabulary of sorrow that won't explain  
the empty desks of twenty children marked absent  
today, and forever. Many prayers, but one light  
breathing color into stained glass windows,  
life into the faces of bronze statues, warmth  
onto the steps of our museums and park benches  
as mothers watch children slide into the day.

One ground. Our ground, rooting us to every stalk  
of corn, every head of wheat sown by sweat

*(Continued on page 12)*

## Welcome New Members!

**Bryan Callas**, of Pacific Grove, writes non-fiction metaphysics and has published in *Horoscope* magazine.

**Charles Fuller**, of Monterey, writes reviews for academic journals and is the author of *Advanced Placement Student Companion To Accompany Human Geography: People, Place and Culture*, published by Wiley & Sons.

**Julia Suput**, of Carmel, writes memoirs. She is the author of *In Limbo: An Immigrant's Story*, available on Amazon ebooks.

## Accolades!

To Pat Hanson for competing and completing a manuscript, *Invisible Grandparenting: Leave a Legacy of Love Whether You Can Be There or Not*, in November's National Write Non-Fiction in November contest. Pat won third prize in the NaNoWriMo national virtual pitch slam.

\*\*\*\*

Wanda Sue Parrott's country song "Please Prune My Heart" won Honorable Mention in the Lone Star Songwriting Contest and the lyrics now appear in *Lone Star Magazine*.



<http://rbchattbro.blogspot.com/2012/02/february-2012.html>

## January Meeting Photos



Author Victoria Zackheim speaks to CCW members



Victoria Zackheim signs copies of her latest book along with Dorothy Vriend, Arlen Grossman, Dick Guthrie and Wanda Sue Parrott

## *Zackheim, Anthologies, and the Personal Essay*, by Dorothy Vriend

Victoria Zackheim blows in and out of town, leaving behind her wisdom on writing the personal essay and editing an anthology to a crowd of about 50 who have turned out for the first CCW meeting of 2013. The place: Pt Pinos Grill. The dinner: delicious!

Zackheim is author of the novel, *The Bone Weaver*, and editor of five anthologies; she brings with her the most recent, entitled *Exit Laughing: How Humor Takes the Sting out of Death*. Her other work includes a PBS documentary film: *Where Birds Never Sang: The Story of Ravensbruck and Sachsenhausen Concentration Camps*.

The secret of her success with anthologies is pulling together established writers who are enthusiastic about the project.

"A good idea is like bait to authors," Zackheim says. She suggests inviting authors onto a project one at a time, to avoid being overwhelmed by the response.

Zackheim claims to have a love affair with the personal essay; she teaches it in the UCLA Extension Writers' Program. She warns against the tendency to just scratch the surface of your experience when writing in that genre.

"Once you've scratched the surface it's time to start digging. After you start digging it's time to take out the ten-ton excavator," she says.

That process brings up the conundrum of how personal to get. Some authors balk at the idea of letting down their guard. Honesty is critical, Zackheim says. Another option, if you choose not to reveal things too personal, is to change names and places and turn the piece into fiction.

"Pull back and tell the truth --- or turn it into fiction. You can't do both -- if you get caught it can be a difficult situation," Zackheim says.

In her anthologies, working with more than 100 writers, Zackheim had each author sign a contract saying that what they would write would be true and verifiable.

Another tip to obscure someone's identity: give your character a descriptive name such as "The Wolf."

The payoff for all the isolation and struggle of writing is not necessarily the publication, but the feeling of having completed a project to your own satisfaction, Zackheim says.

As for finding an agent, Zackheim suggests pulling your favorite memoir off the shelf and going to the acknowledgements page. The agent you see there is the one you might want to contact for your own work.

On the other hand your agent doesn't have to be famous -- someone young and hungry with good instincts might also be a good choice, Zackheim says.

## MEMBER PROFILE

# David Spiselman

## **"Handlers, Hackers and Spies . . . Oh, My!"**

By Michelle Smith



David Spiselman, author of a series of espionage techno-thrillers, joined CCW about two years ago after participating as a guest speaker at one of our meetings. Now he's hoping to find other CCW members interested in forming a critique group.

Having worked in U.S. government intelligence for more than a decade, David's background undoubtedly informs his fiction with authenticity and intrigue. "My world is peopled by hackers, mercenaries and spymasters," he says. "They're more cognitive than action-oriented, but each novel has at least one major battle."

David lists singer and blues guitarist among his many talents, but he started writing fiction before the age of twelve. "I wrote my first complete manuscript about twenty-five years ago before I knew what I was doing." Later on, David earned a masters degree in psychology and an M.B.A. in global finance and economics from the Stern School of Business at New York University. He taught Treasury Management at N.Y.U., which helped develop his skills as a non-fiction writer, and he saw about a dozen of his works published.

"Writing becomes second nature for anyone who's a teacher," David says. "It took me half a decade to learn to write fiction. If I'm successful in getting published, I'd like to teach fiction writing."

Now retired, David writes full-time out of a home office, where he's seated by 8:15 in the morning. He writes, researches and critiques the work of other writers until noon then takes a break until 1:30, at which time he starts the process all over again, ending his day at 5 pm and leaving weekends for fun time. When he travels, David sometimes writes in his car (with his wife at the wheel), and then continues writing in his hotel room. "My vacations are almost always research trips to places like Turkey, Israel, Hong Kong, China, Washington D.C. and Manhattan," he says.

When writing about his former life, David proceeds with caution. "I could have simply told my own story as non-fiction, but my handlers in the government warned me not to. So I had to tell the story as a fictional allegory. As such, it is far from the truth and took six thrillers to make clear the point of my story."

David suggests that writers interested in publishing commercial fiction learn from the art of screenwriting. "The structure of a film script works for all genres of fiction," he advises.

David's article "Plotting Your Story Using Screenwriting Tools" was published in January in the ezine *Vision: A Resource for Writers*. Represented by literary agent Nancy Ellis, he hopes to have all six techno-thriller novels published. David's website can be found at <http://www.dskane.com>.



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

## CCW Member Presents Workshop

Join professional book editor and CCW member Laurie Gibson for the workshop "Recipe for Writing Progress."

Sunday, March 3,  
1:00 -4:00 p.m.  
Capitola Book Café

(\$25 per person)

Sprinkled with stories and tips (e.g., finding literary agents), this lively, popular program will empower and inspire writers of all levels. We'll start with a quick peek at today's dynamic book business, checking out traditional vs. electronic and self-publishing. Then we'll offer some tips to help you make the transition from "writer" to "author," including a few common-sense, practical ideas that can help you get published and sell your work.

Other highlights: Valuable self-assessments, writing exercises, handout with resources and a description of the traditional publishing process, "Editor's Tips on Craft," Q&A throughout, and discounted editorial services -- including manuscript evaluation.

Presenter: Laurie Gibson, who's served more than 130 first-time authors. In addition, her work for publishers includes novels such as "Mrs. Dalloway" (1998 edition) and "The Color Purple" (2003 edition), as well as titles by business guru Brian Tracy, musician Jimmy Buffett, and President Herbert Hoover. Laurie has also taught numerous editing courses for the Extension programs at UCSD and UCLA.

To register for "Recipe for Writing Progress," contact Capitola Book Café at (831) 462-4415, [capitolabookcafe.com](http://capitolabookcafe.com), or via e-mail at [mycommunity@capitolabookcafe.com](mailto:mycommunity@capitolabookcafe.com).

For questions about the workshop content, contact Laurie via [wordworker1@earthlink.net](mailto:wordworker1@earthlink.net) or (858) 635-1233 (voicemail).

# ANNOUNCEMENTS

## Oregon Coast Children's Book Writers Workshop, Summer 2013

The eleventh Oregon Coast Children's Book Writers Workshop will take place July 15-19 in the exquisite Oregon coast town of Oceanside. The instructors are at the top of their game, with well over a hundred books between them, many with prestigious awards. For more information visit: [www.occbww.com](http://www.occbww.com).

## CSUMB Summer Arts Writing Workshops

July 1-14

The Triple-Threat Writer: TV, Play, Screenplay

July 15-28

Memoir Writing: From Personal to Cultural

July 15-28

Writing Fantasy for Children and Teens

Evening lectures and readings by guest artists will be open to the public. For more information visit:

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

## Looking for a Critique Group?

The CCW encourages participation in these groups, which meet at Juice & Java, 599 Lighthouse Avenue, Pacific Grove:

- **Memoir:** 1st Sunday of the month, 1:00 to 3:00
- **Poetry:** The Saturday before the CCW monthly meeting, 9:30 to 11ish
- **Prose:** The Saturday after the CCW monthly meeting, 9:30 to 11ish

Anyone interested in a Script Writing Critique group, possibly on a Wednesday evening, please contact Harold Grice at the CCW monthly meeting, or email him at [Oookaayy@sbcglobal.net](mailto:Oookaayy@sbcglobal.net).



<http://www.clipproject.info/>

"When writers die they become books, which is, after all, not too bad an incarnation."

-Jorge Luis Borges in *For Writers Only*

**In his own words:**

"Good writers are those who keep the language efficient. That is to say, keep it accurate, keep it clear."

Ezra Pound introduced a new era called modernism in poetry and succeeded beyond his dreams, encouraging the work of T. S. Eliot, James Joyce, Wyndham Lewis, Robert Frost, Marianne Moore and William Carlos Williams. These poets were representative voices for modernism.

Pound also spent considerable time writing essays which promoted a new movement called imagism. In this regard he was passionate about the use of precise imagery and uncluttered language. He also used unconventional rhyme and meter. Pound influenced most writers of the era.

Born in Hailey, Idaho, he graduated from Hamilton College in 1905. In 1908, he moved to Europe. In London, he married and worked as editor of a literary journal. However, in 1924 he moved to Italy and later to the Montparnasse quarter in Paris, France where he was surrounded by brilliant artists and writers of the Lost Generation. Life was good for Pound in Paris. He often went to Gertrude Stein's salon and the cafe Le Dome where he met writers such as Ford Madox Ford and played chess on the terrace.

Pound's *The Cantos* was published in 1925 to tremendous acclaim. A long, lyrical sequence weaving together fragments of mythology, history, and social commentary, it addresses the evils of usury and unchecked capitalism, and at the same time reveals unmistakably pro-fascist and anti-Semitic sentiments.

Pound was fluent in Spanish, ancient Greek, Latin, Italian, French, Japanese, Hindi, Anglo-Saxon (Old

English) and ancient Egyptian. He was able to translate works from Provençal (a dialect of the Occitan language) and Chinese.

He was a strong supporter and friend of poets as well as a feared critic. His politics, however, got him into trouble. For his support of the Fascist government in Italy, Pound was arrested and sent to America and tried for treason in 1945. He pled insanity and got twelve years in an institution where he continued to write. He was awarded the Bollingen Prize for his masterwork called *The Pisan Cantos* in 1949.

Pound's friends, including Ernest Hemingway, successfully campaigned for his eventual release. He returned to Italy where he died in Venice in 1972. Despite all of his friendships he was basically a loner.

## *Cantico Del Sole*

### *From Instigations*

The thought of what America would be like  
If the Classics had a wide circulation

Troubles my sleep,

The thought of what America,

The thought of what America,

The thought of what America would be like

If the classics had a wide circulation

Troubles my sleep.

Nunc dimittis, now lettest thou thy servant,

Now lettest thou thy servant

Depart in peace.

The thought of what America,

The thought of what America,

The thought of what America would be like

If the classics had a wide circulation...

Oh well!

It troubles my sleep.

**Your poetry editor, Nancy Jacobs**

# THE CALIFORNIA WRITERS CLUB, SACRAMENTO BRANCH

## 2013 NON-FICTION WRITING CONTEST



**Category: Personal Essay**

**SUBJECT: THE MOST INFLUENTIAL PERSON IN MY LIFE**

**Length: 750 words or less**

**ELIGIBILITY, ENTRY FEES, AND  
MANUSCRIPT REQUIREMENTS  
OPEN TO EVERYONE EVERYWHERE**

### **Awards and Recognitions:**

**First Place: \$100.00**

**Second Place: \$50.00**

**Third Place: \$25.00**

Awards will be presented at the June 2013 California Writers Club, Sacramento Branch Luncheon.

Winning essays will be published in the June 2013 newsletter.

### **Entry Fees:**

\$10.00 per entry, payable by check. Writers may submit multiple entries.

### **Submissions:**

**Three copies of each submission** must be mailed with payment to **Liz Allenby, Contest Chair**, at the address stated below.

### **Manuscripts:**

Name must NOT appear on manuscript. Entries must be original and unpublished.

Entries must be typewritten, double-spaced in 12-point Times Roman font, and on one side of paper only, using standard 1" margin.

Submission must include three copies and a cover sheet for each submission with submission title, author's name, address, phone number, and email address. The cover sheet shall be the only place containing the author's name.

### **Deadline:**

All submissions must be postmarked by the deadline of **Saturday, March 30, 2013**. The deadline is absolute; no exceptions will be made. Failure to comply with the rules will cause the entry to be disqualified.

### **Send submissions to:**

CWC Non-fiction Writing Contest  
Liz Allenby, Contest Chair  
5408 Stanmore Way  
Elk Grove, CA 95758

If you have questions please email **Contest Chair Liz Allenby** at the following address:

**[LizAllenby@comcast.net](mailto:LizAllenby@comcast.net)**.

## BEGGARS

By Wanda Sue Parrot

I was strolling toward the post office annex to pick up mail from my box when I spotted a shopping cart full of black plastic trash bags near the main door, and the fortyish homeless beggar beside it.

My friend Jonathan, an admirable poet who neither avoids indigent people nor evades eye contact, welcomes the chance to look directly into such a man's eyes and affirm his dignity. So, fighting the urge to ignore the poor bearded man in rags, I wheeled on my heel and headed toward him, my fingers digging past four wheat rolls in my bag to get to find my wallet.

Seeing me approach, he said, "Hello, Grandma." My smile froze as I tried to look with kindness into the black eyes of this brash man with a freckled bald head the color of a bantam hen's egg. Frizzy gray hair around his ears sprang like curls on a clown's wig. "Oops! I offended you?" he laughed.

"No," I lied, offended, because in my family, no one was Grandma. Women were properly addressed as Mother or Grandmother. My fingers moved from greenback "dough" to brown bread the color of his sun-baked skin, and I withdrew two rolls from my bag. "Sorry, I have no money to give, but I'll gladly share half my bread with you."

He took one roll, pitched it with disinterest onto his blanket, and waved away the second. "Keep it. One's enough for me," he said. As I made a quick getaway, he added, "I'm trying to lose a little weight."

Jonathan, who said that beggars can't be choosers? Or that dignity can make liars of us all?

## Write To Done

The Internet offers some terrific websites and blogs for creative writers. One is Write To Done, found at: <http://writetodone.com/>

The home page currently features a photo of a guy and his guitar alongside an article titled "How To Become a Writing Rockstar: A Simple Guide." The opening lines:

"Have you ever felt like you could be more?

I'm talking about that feeling deep down that nudges you forward with your writing.

That feeling that tells you that you are good enough, that you can become a real writing rockstar.

But it's not that easy. If it were, you wouldn't be reading this."

The website is chock full of readable ideas and information in articles like, "Learn from the Greats: 7 Writing Habits of Amazing Writers" by Leo Babauta.

**1. Stephen King.** In his book *On Writing*, King says that he writes 10 pages a day without fail, even on holidays. That's a lot of writing each day, and it has led to some incredible results: King is one of the most prolific writers of our time.

**2. Ernest Hemingway.** By contrast with King, "Papa" Hemingway wrote 500 words a day. That's not bad, though. Hemingway, like me, woke early to write to avoid the heat and to write in peace and quiet. Interestingly, though Hemingway is famous for his alcoholism, he said he never wrote while drunk."

To find out who the other five writers are, visit: <http://writetodone.com/2008/09/04/learn-from-the-greats-7-writing-habits-of-amazing-writers>.

## IF THE SHOE FITS . . .

### Our Chief Want in Life



"What a great thought! I'll have to write about that."

"Go ahead. Other things can wait. Get it on paper while it's fresh in your mind."

"Okay, as soon as I finish weeding."

"No, no! Why don't you do it now? Nothing is more important than developing those fresh thoughts into something worth reading. Weed tomorrow. We can spend the whole afternoon in the garden tomorrow. It's supposed to be sunny again."

True. There, together on the lawn, it was pleasant – and productive – to jot down the ideas and develop the theme. Such encouragement often got me started writing after a dry spell. Then I would get caught up in the pleasure of sitting with her, developing fresh ideas and expressing them just so. At times, a poem would flow out of a certain combination of words, and I would get caught up in my favorite genre. How delicious to be writing again!

I have friends at the senior center who expect to hear a fresh poem from me on each of our chosen topics. Another reason to get off my duff and write.

When my cohorts in our critique groups make suggestions to improve my work, I am inspired to express my thoughts in even more efficient and effective prose and poetry.

The words of great poets and authors that I read, and those echoing in my memory, spur me to hone my writing skills and expand my repertoire. Without these, and all my friends and loved ones, would I write at all?

Ralph Waldo Emerson said, "Our chief want in life is somebody who shall make us do what we can." In fact, I have reminded my students, "You should be what you could be." Watching *them* seize fresh hope and energy inspired me as well.

Yes, and there are others whom I will never meet. They needed me to write: the eight-year-old girl who sent a copy of my poem to her grandfather; the golfer who read my book and learned to forgive himself – and to forgive others as well – thus letting go of guilt and resentment; the girl who finally understood that it was not her fault.

Yes! You, my friends, my family, my readers. I need you.

We writers have each other. We must do what we can!

If not we, then who?

And if not now – then when?

**Be well,  
and do good work.**

**Jonathan**

*(Continued from page two)*

and hands, hands gleaning coal or planting windmills  
in deserts and hilltops that keep us warm, hands  
digging trenches, routing pipes and cables, hands  
as worn as my father's cutting sugarcane  
so my brother and I could have books and shoes.

The dust of farms and deserts, cities and plains  
mingled by one wind – our breath. Breathe. Hear it  
through the day's gorgeous din of honking cabs,  
buses launching down avenues, the symphony  
of footsteps, guitars, and screeching subways,  
the unexpected song bird on your clothes line.

Hear: squeaky playground swings, trains whistling,  
or whispers across cafe tables, Hear: the doors we open  
for each other all day, saying: hello, shalom,  
buon giorno, howdy, namaste, or buenos días  
in the language my mother taught me –  
in every language spoken into one wind carrying our lives  
without prejudice, as these words break from my lips.

One sky: since the Appalachians and Sierras claimed  
their majesty, and the Mississippi and Colorado worked  
their way to the sea. Thank the work of our hands:  
weaving steel into bridges, finishing one more report  
for the boss on time, stitching another wound  
or uniform, the first brush stroke on a portrait,  
or the last floor on the Freedom Tower  
jutting into a sky that yields to our resilience.

One sky, toward which we sometimes lift our eyes  
tired from work: some days guessing at the weather  
of our lives, some days giving thanks for a love  
that loves you back, sometimes praising a mother  
who knew how to give, or forgiving a father  
who couldn't give what you wanted.

We head home: through the gloss of rain or weight  
of snow, or the plum blush of dusk, but always -- home,  
always under one sky, our sky. And always one moon  
like a silent drum tapping on every rooftop  
and every window, of one country – all of us –  
facing the stars  
hope – a new constellation  
waiting for us to map it,  
waiting for us to name it – together.

**WOULD YOU LIKE TO  
HAVE YOUR BOOKS,  
STORIES  
AND ARTICLES LISTED IN  
A BROCHURE OF  
CCW PUBLICATIONS?**

We would like to have a brochure listing our members' publications, to have at the front desk for visitors to pick up at monthly meetings, and for other publicity purposes. Plus, wouldn't it be nice to see your own published work listed with your friends'?

If you have published something in the last 10 years, please send the following information to [ccwprez@comcast.net](mailto:ccwprez@comcast.net):

- your name;
- your email address;
- the title(s) of your publication(s);
- the publisher (or name of magazine, journal, etc.);
- the year of publication; and
- a description of the publication, of up to 50 words.

We will include up to five publications per member, and may contact you for your picture or pictures of book covers.

Thank you so much!



## *The Last Word*

Leslie Patiño, *Scribbles* Editor

### *Don't Believe Everything You Read on the Internet*

I know how to write a complete sentence. I have passable computer skills. I like to write. Ergo, I should be able to edit a newsletter, right? And therein lies the rub—to use a cliché and misquote Hamlet all in five words.

In the January *Scribbles*, I attributed a quote about the ease of writing—open up a vein and bleed—to Hemingway and [brainyquote.com](http://brainyquote.com). My thanks to CCW member Kerry Wood who, in an email, corrected me:

*In 1949, columnist Walter Winchell wrote, "Red Smith was asked if turning out a daily column wasn't quite a chore. 'Why, no,' dead-panned Red. 'You simply sit down at the typewriter, open your veins, and bleed.'"*

I put out a plea for authenticated filler quotes to the CCW Executive Committee, and Past-President Joyce Krieg came through, loaning me a little book titled *For Writers Only*. My thanks to Joyce and good ol' Jack Kerouac for the reminder that: "Walking on water wasn't built in a day."

So on to the February *Scribbles* and back to the Internet. In reviewing Nancy Jacob's Poetry Corner for this month, I went off on an entertaining Ezra Pound tangent. Various sources attributed a couple of recordings of "Cantico del Sole" to the poet himself. The most respected source I found, which also included both recordings, was from the University of Pennsylvania. I won't vouch for authenticity, but I will say I enjoyed listening to them while reading Nancy's submission.

[http://writing.upenn.edu/library/Pound-Ezra\\_Cantico-del-sole.html](http://writing.upenn.edu/library/Pound-Ezra_Cantico-del-sole.html)

And remember: Don't believe everything you read on the Internet.

## CENTRAL COAST WRITERS EXECUTIVE COMMITTEE

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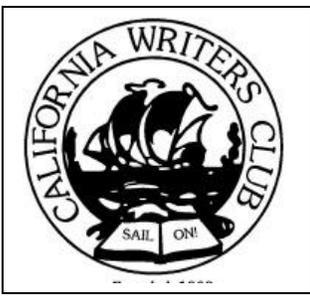
Michelle Smith: "Member Profiles"

C. Jonathan Shoemaker: "If the Shoe Fits"

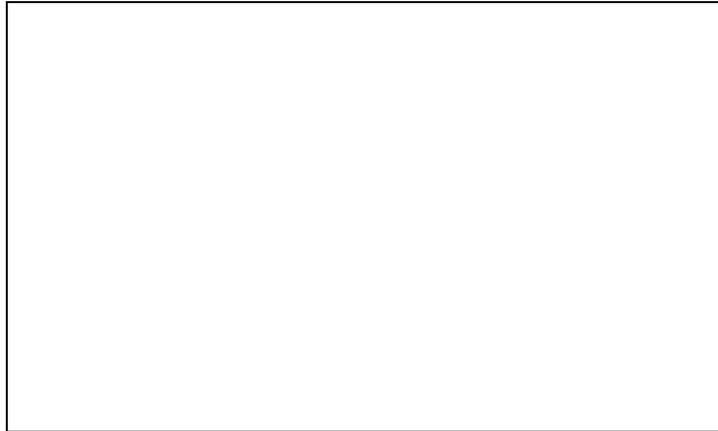
Diana Paul: Contests and Workshops

Dorothy Vriend: Monthly Speaker

Photographer: Pat Hanson



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Central Coast Writers Branch  
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## ***Some of the February 19 Raffle Prizes***

- *A Writer's Paris: A Guided Journey for the Creative Soul*, by Eric Maisel
- *Writing Mysteries*, edited by Sue Grafton
- *Forensics: A Guide for Writers*, by D.P. Lyle, M.D.
- *3 Mystery-Writing Courses on DVD*

