



# Scribbles

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

## January 15<sup>th</sup>: Victoria Zackheim on Personal Essays and Memoirs

It's been estimated that two-thirds of all books sold today are nonfiction, with a good number of those being memoirs. What is our society's fascination with other people's lives? Author Victoria Zackheim conjectures that in this frantic, technology-driven world,



many of us need to dig beneath stories of fiction and relate to real-life issues. At our January meeting she will discuss the importance of personal essay/memoir, how to go about creating an anthology of personal essays, and a few tips on determining what anthology "themes" will sell . . . and what will not.

Zackheim is the author of the novel, *The Bone Weaver*, and editor of five anthologies: *The Other Woman*, *For Keeps*, *The Face in the Mirror*, *He Said What?* and *Exit Laughing*. She wrote the documentary film *Where Birds Never Sang: The Story of Ravensbrück and Sachsenhausen Concentration Camps*, now being aired nationwide on PBS and teaches a personal essays course in the UCLA Extension Writers' Program.

## January 15 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

### Resolutions for Enrichment



I have a proposal for three simple New Year's resolutions that we can each adopt. Two are CCW-related, and third is purely fun.

First Resolution Let's each make sure that we mingle with both old friends and the new members and visitors who come to our monthly meetings. I saw a lot of that going on at the Holiday Party, and people commented over and over how much they enjoyed themselves.

The saddest thing about being CCW President is hearing from people who visit our meetings once or twice, then report back to someone that they just didn't feel like this is the group for them. They say it in different ways, but the underlying message is always that they didn't meet anyone who wanted to talk about their writing lives.

*How crazy is that??* We are a group of over 100 writers, and yet people don't get the impression that we're actually writing? I think it's because we're mainly just talking with the people we're already know.

One thing I'm going to do is handle the "genre table tags" a little differently. From now on, the tags will be at the check-in table. If you would like to talk with other writers who work in an area that you're involved with, grab a table tag and place it on your table. Then when someone joins you . . . talk about writing!

Second Resolution Let's all try to make it to the

meetings early enough to enjoy some of Point Pinos Grille's *delicious* food. The restaurant management has never told me what the minimum sales requirement is in order to have that beautiful meeting space for free, but I don't want to jeopardize it! I think the reason we have had fewer people there for dinner is probably because we haven't been sending out post cards to remind people of the meetings – and we're going to remedy that – but in case it's some other reason, I wanted to let you know that whether you eat at the meeting or not *does matter*.

Third Resolution. *Writer's Digest* magazine frequently presents online webinars on a variety of topics. After they are presented live, they are still available, as "tutorials." See the list of all 113, at [www.writersdigestshop.com/ondemand-webinars](http://www.writersdigestshop.com/ondemand-webinars). Here's the resolution: buy a membership and view every tutorial that will improve your knowledge base, at <http://tutorials.writersdigest.com>. (\$130 for a full year!)

## FYI...IMPORTANT!

CCW is preparing a brochure listing publications by our members. Please send a 25-word synopsis of your book (e-books and book chapters will be included), publisher, publication year and genre to [kkissman42@yahoo.com](mailto:kkissman42@yahoo.com). Submission deadline is January 26th.



## Central Coast Writers Holiday Party, December 16, 2012

The 2012 CCW Holiday Potluck was attended by over forty members with an abundance of food, drink, music and great conversation. Special thanks CCW Webmaster Ken Jones for the photos and to local musician and author Bill Minor for over two hours of classic holiday tunes and cool jazz. A book launch party for Bill's latest book is *The Inherited Heart*, a memoir, on January 11, 7:30 p.m. at The Works, 667 Lighthouse in Pacific Grove.



Music and ambiance by pianist Bill Minor



Good food and great company



Joyce Krieg and Wanda Sue Parrott in the spirit



CCW President Cheri Love tidies up

## CCW 2012 Holiday Party Pic's, continued



Cheers! — Patricia Hamilton, Ramona Grice, and Clarissa Conn



Pat Hanson explains an upcoming event



Father Harry Freiermuth's warm smile



Jonathan Shoemaker makes a point



Dylan Thomas enjoys the party.

(Not CCW's party, unfortunately, but Thomas is January *Scribbles* featured poet. See page 8 for more information.)

## OPPORTUNITIES FOR CCW MEMBERS AT SAN FRANCISCO WRITERS CONFERENCE

Exciting news from our parent organization, California Writers Club! We're going to be participating in the San Francisco Writers Conference this year – and so can you!

The San Francisco Writers Conference, ([www.sfwritrs.org](http://www.sfwritrs.org), Feb.14-17 at the Mark Hopkins Hotel), is one of the biggest and most important annual events for writers on the West Coast. For the 2013 event, and for the first time, CWC will be hosting a table in the vendor room. That's where you come in. You may participate in two ways: by volunteering for a shift at the table, and/or by submitting a book cover for display.

**Table Shifts:** Four-hour increments during the four days of the conference. Volunteers will "talk up" membership in CWC and distribute brochures to conference-goers who stop by the table. We're looking for two volunteers to take one four-hour shift. Here's the cool part: the CWC table comes with one conference badge. During slow times at the table, the two volunteers are permitted to use the badge to attend a conference workshop or panel. Shifts are first come, first served and are filling fast. If interested, contact CWC Central Board Representative Joyce Krieg, [joycek@redshift.com](mailto:joycek@redshift.com).

**Book Covers:** To showcase the success of CWC members, the club's table will include one or more display boards featuring book covers of our published authors. If you have published a book in the past 24 months, whether traditional, self-published, or e-book, you're invited to submit a cover for consideration. Submit your cover in JPEG format, 300 dpi, to Joyce Krieg, [joycek@redshift.com](mailto:joycek@redshift.com). One cover per member. Please note that CWC reserves the right to adjust your cover to meet space requirements of the display board(s) and makes no guarantee of placement.

### A NOTE FROM HAROLD GRICE, past CCW President

*I attended the last year's San Francisco Writers Conference and found it quite impressive in both scope and quality. There were speakers and workshops in all genres with multi-coverage of the more popular topics. The list of publishers and agents attending was extensive and the opportunities to speak with them were well-organized. It was definitely a great experience.*

## ANNOUNCEMENTS



### Monterey County Weekly Annual 101 Word Short Story Contest Winners

The Weekly published the 2012 winners in its December 27<sup>th</sup> edition. Congratulations to the following CCW members:

Second Place:

David Rasch

Honorable Mention:

Patrick Flanagan

Wanda Sue Parrot

David Rasch

See the Weekly article at:

<http://www.montereycountyweekly.com/news/2012/dec/27/unpredictably-genius/>

\*\*\*\*

Book Launch Party for Bill Minor's memoir, *The Inherited Heart*, January 11, 7:30 p.m. at The Works, 667 Lighthouse, Pacific Grove. Live music with Bill on the piano, vocalist Jaqui Hope and bassist Heath Proskin

\*\*\*\*

*Social Media Just for Writers: The Best Online Marketing Tips for Selling Your Books*, by Frances Caballo, presenter of our social media workshops, and other similar books, can be found at:

[www.amazon.com/s/ref=nb\\_sb\\_noss?url=search-alias%3Daps&field-keywords=social+media+for+writers](http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=social+media+for+writers).

\*\*\*\*

Wanda Sue Parrott announces the 2013 Senior Poets Laureate and 2013 White Buffalo Native American poet laureate contests are now accepting entries. Rules can be found online, at [www.amykitchenerfdn.org](http://www.amykitchenerfdn.org)

## WRITERS OPEN MIKE

**When:** January 17 and February 21, 5:30-7:30

**Where:** EAST VILLAGE COFFEE LOUNGE  
498 Washington St-reet, Monterey 93940

A monthly event open to the public every third Thursday. Come early & sign up for a **five to seven minute reading** from any genre: prose, screenplay, poetry & essay that follows 15-20 minutes from a featured published reader. Questions or if you're published and wish to be featured: Pat Hanson, [phanson@csumb.edu](mailto:phanson@csumb.edu) 831-601-9195.

## YOUR STATE DUES MONEY – WHERE IT GOES

By Joyce Krieg



Ever wonder what happens to the dues you pay to CCW every year – especially the \$20 sent on to our parent organization, California Writers Club?

As your representative to the CWC governing body, the Central Board, I may be able to shed some light.

The Central Board has an annual budget of some \$34,000. There are no employees, no CEO earning big bucks and living a lavish lifestyle. Likewise, we have no office, no palatial corporate headquarters. It's an all-volunteer effort run out of a post office box in Berkeley.

Each \$20 per member sent to the state is parceled out thusly:

**Board Meetings - \$6.20:** Our biggest single budget item is the cost of travel for 18 representatives (one for each branch) to attend two board meetings a year. Meetings are held at a budget hotel at the Oakland Airport with a sandwich lunch. Trust me, we are not living the high life with your money!

**Literary Magazine - \$3.40:** If you were a member this past spring, you should have received a copy of the inaugural edition in the mail. Perhaps you remember the photograph of handsome Jack London on the cover of this publication, which showcases short stories, essays and poetry by CWC members. A second edition is scheduled for publication this spring.

**Accounting - \$3.00:** Even though CWC is a nonprofit, we still have to file annual tax returns with the IRS and the state Franchise Tax Board, and we pay a professional accountant to prepare the forms.

**Insurance - \$2.40:** Liability insurance for branch activities, and for the directors and officers.

**Regional Associations - \$2.40:** Annual allocation to the Northern California and Southern California coalitions of branches. Central Coast Writers is a member of the NorCal Group and participates in their meetings and activities.

**Publicity - \$1.60:** This budget category covers items as diverse as the CWC website ([www.calwriters.org](http://www.calwriters.org)) to annual donations to the Jack London State Historic Park and the Friends of Joaquin Miller Park, as well as this year's first-ever participation in the San Francisco Writers Conference.

**Administration - \$0.80:** Postage, office supplies, rent on the Post Office box, etc.

But, you may ask, what do annual board meetings, insurance and accounting have to do with writing? Well, nothing. But they're a necessary cost of doing business in the 21<sup>st</sup> century.

I happen to believe there are other, intangible benefits to our affiliation with the state organization: being part of a greater whole, some 1,500 fellow writers in branches ranging from Orange County to Mendocino, and being attached to a literary legacy stretching back to the early years of the 20<sup>th</sup> century, to the days when Jack London and his pals got together on Carmel Beach and concocted new verses to *The Abalone Song*. On that, you cannot put a price tag.

## POETRY CORNER

By Nancy Jacobs

### Dylan Thomas (1914-1953)

"Too much poetry today is flat on the page, a black and white thing of words created by intelligences that no longer think it necessary for a poem to be read and understood by anything but eyes." -Dylan Thomas.

Dylan Thomas was a flamboyant character born in Wales and introduced to literature by his father, a university professor. However, Thomas preferred his own way of studying and read almost every word of poetry written by D. H. Lawrence, William Blake, Thomas Hardy, and James Joyce along with many other poets.

Thomas dropped out of school at sixteen. He worked as a reporter, and in 1934 his first poems were published in a well-received book called *18 Poems*. Thomas's style of writing was romantic, and he said, "My poetry is the struggle from darkness toward some measure of light." In 1936 he married Caitlin Macnamara, a writer and freestyle dancer. His lifestyle, however, was far from being a simple one. When Thomas travelled to America for a speaking engagement in 1950 he had become a celebrity known for his poetry, heavy drinking, carousing, and misbehaving at dinner parties.

Although critics could not agree as to his brilliance in writing, others found his poetry narrow in scope and redundant. Still Thomas's audiences loved his work and its vivid imagery. Believing that poetry was alive and lyrical, he popularized poetry readings and performed many programs for the BBC. Full of drama, swagger and with a mellifluous, Richard Burton voice, he could make the reading of a phone book interesting. On his last visit to America, Thomas composed what is perhaps his most celebrated single work, the radio drama called "Under Milk Wood."

On November 9, 1953, Thomas died in New York City. He had been a life-long heavy drinker, and his death was brought on by a case of acute alcohol poisoning in combination with an excessive dose of morphine administered by a doctor. Thomas is among those poets who are remembered as much for their poetry as for their lifestyle.

### **Do Not Go Gentle Into That Good Night**

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.  
Wild men who caught and sang the sun in flight,

And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on that sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.



## MEMBER PROFILE

By Michelle Smith

*Cheri Love*

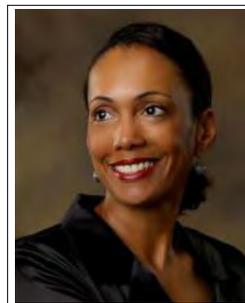
As a construction attorney who represents public entities like school and city projects, Cheri Love has been writing legal briefs for nearly twenty-five years. But it was only about three years ago that she began to think of herself as a “non-legal” writer.

“I’ve always escaped into the imaginary worlds of books,” Cheri says, “so story ranks highly. But reading sentences in which every word plays a major role was really what made me wonder if I could do the same.” With degrees in law, political science and clothing design, Cheri’s diverse background undoubtedly informs her writing. A CCW member for two-and-a-half years, Cheri has already assumed the role of *Scribbles* editor and moved up the ranks to president. However, her current CCW duties and a longstanding home improvement project leave her with little time to write. Nevertheless, she’s writing a mystery set in San Francisco and has a memoir in the works, and she hopes to supplement “episodic book-related income” with the publication of personal essays and magazine articles.

A proponent of education and use of the internet to advance one’s writing acumen, Cheri advises fellow writers to take advantage of as many writing classes as possible. “If you can’t afford to go to conferences,” she says, “there are many online videos and blogs [available]. It would be possible to spend every work week simply learning online!”

As part of her own learning process, Cheri acknowledges the constructive criticism she’s received about her use of exclamation marks. “I know that I use exclamation marks too often!” she says. “My enthusiasm creeps out through them, but I worry that I’ll be viewed like Queen Victoria about whom the authors of *The Reader Over Your Shoulder: A Handbook for Writers of English Prose* said, “[she] used so many of them in her letters that a sentence by her that ends with a mere full-stop seems hardly worth reading.”

Cheri’s enthusiasm for writing is further evident in the fact that she sits down to her craft just about anywhere she can, whether by the ocean, in local (or San Francisco) cafes, or in quiet parking lots. Mysteries, memoirs and magazine articles comprise her genres, and her main blog can be found at [www.contemplatingjoy.com](http://www.contemplatingjoy.com).



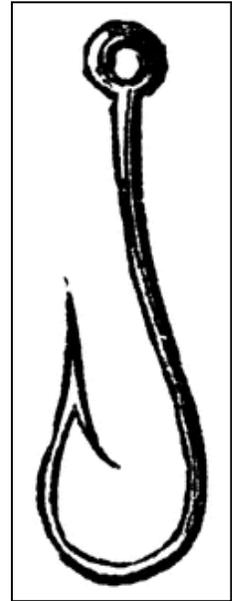
*Michelle Smith’s articles have been published in a variety of magazines. Her web site is <http://thebonyquill.com>.*

## SOMETIMES YOU START WITH THE HOOK

Donna McCrohan Rosenthal, CWC PR director, [pr@calwriters.org](mailto:pr@calwriters.org)

Most press releases open with a grabber. The public most likely does not care that your branch holds its monthly meeting next Tuesday, unless you announce the news with something that captures attention. A hot topic, a fascinating speaker, how to get published, and free food tend to work well, especially in combination.

But sometimes you need more to snap people out of their mind-numbing doldrums. In such cases, try finding the hook first, then deciding what to do with it. Consider the lipogram, a written work composed of words chosen to avoid the use of specific alphabetic characters. For instance, the German poet Gottlob Burmann wrote over 100 poems without employing the letter "r" and for 17 years omitted it from daily conversation, and American author Ernest Vincent Wright's novel *Gadsby* has no "e" in it.



Hmm. Silly. Arguably, pointless. Yet quirky enough to elicit at least a "Wait, what?" Perhaps your branch could have fun with a lipogram contest or challenge, or maybe just have someone read a few pages of lipogram and award a prize to the first person who catches on to what makes it unique.

Or maybe not a lipogram, but something equally offbeat. Did you know that the first crossword, invented by Arthur Wynne, appeared in the "New York World" on December 21, 1913? How about throwing an impromptu Arthur Wynne appreciation day at a local coffee shop and having some puzzle book door prizes?

Remember the old adages about "sell the sizzle, not the steak." Once in a while, we have to break out of our ruts and add an extra oomph element to keep our branches in the public eye.

Good luck and sail on!



**"There is nothing to writing. All you do is sit down at a typewriter and bleed."**

**-Ernest Hemingway**

Read more at

<http://www.brainyquote.com/quotes/quotes/e/ernehemi384744.html#ZkrxBT4cCHVXZBvL.99>

## CONTESTS AND WORKSHOPS By Diana Paul

### CONTESTS

#### **Desert Writers Award (Ellen Meloy Fund)**

**Deadline:** January 15, 2013

**No fee**

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

- A prize of \$3,000 is given annually to enable a creative nonfiction writer to spend creative time in a desert environment. Using the online submission system, submit up to 10 pages of creative nonfiction, a project description, and a one-page biography.

#### **"Discovery" / Boston Review Poetry Prizes (Unterberg Poetry Center)**

**Deadline:** January 25, 2013

**Entry Fee:** \$12

**Website:** <http://www.g2y.org/discovery>

- Four prizes of \$500 each and publication in *Boston Review* are given annually for a group of poems. Winners also receive transportation to and lodging in New York City to give a reading at the 92nd Street Y Unterberg Poetry Center. Poets who have not yet published a full-length poetry collection are eligible. Juan Felipe Herrera, Eileen Myles, and Bruce Smith will judge. Submit four copies of a 10-page manuscript, including at least two unpublished poems that are no more than two pages in length.

#### **Thomas Wolfe Fiction Prize (North Carolina Writers Network)**

**Deadline:** January 30, 2013

**Entry Fee:** \$25

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

- A prize of \$1,000 is given annually for a short story. The winning story is considered for publication in *Thomas Wolfe Review*. Submit two copies of a story of no more than 12 pages.

### WORKSHOPS

#### **"Creative Use of Language in Fiction and Non-Fiction" with Connie Hale, Saturday, January 12, 2013**

Zio Fraedo's Restaurant, 611 Gregory Lane, Pleasant Hill. \$35 for CWC members, \$40 for guests. Ms. Hale will explain "sin and syntax", writing style, approaching grammar with confidence, and writing dialect. The author of three books on writing style, Ms. Hale focuses is the author of three books: *Wired Style*, *Sin and Syntax*, and *Vex, Hex, Smash, Smooch*. To register, contact Jeannie Georgakopoulos at [jeaniepops@comcast.net](mailto:jeaniepops@comcast.net), or (925) 934-5677.

#### **Big Sur Screenwriting Workshop, April 12-14, 2013**

Lodge at Pfeiffer Big Sur State Park. See [www.bigsurscreenwriting.com](http://www.bigsurscreenwriting.com) for details and list of faculty speakers and screenwriters. Registration fee: \$50. Deadline: March 1, 2013

#### **Left Coast Crime Convention, March 21-24, 2013**

Colorado Spring, \$255. Come hear the experts in mystery, crime, and thriller fiction. Attend multi-track panels on subjects from forensics to historical mysteries. See [www.leftcoastcrime.org/2013/registration.htm](http://www.leftcoastcrime.org/2013/registration.htm) for details.

**Best of luck and share your Contest experiences with *Scribbles*, too.**

## IF THE SHOE FITS . . .

By Jonathan Shoemaker

### Stick to the Point



One of the most poignant comments I heard over the years from my most valued critic (my wife) was "I don't see how this paragraph contributes to the main thrust of the topic." She had the eye of an artist for composition, balance and presentation.

As a teacher, I would often cite various aspects of a situation to stimulate my students' curiosity and imagination. Sometimes there would be an interruption, after which I said, "Let's see. Where was I?" At times, their responses included as many as three seemingly unrelated topics. A boy in the front row once said, "Wow! My mind is so busy listening to all the stuff you talk about."

It is so often the case! I should be the first to pay attention to my comments in *If the Shoe Fits*. Yes, Jonathan, stick to the topic.

When it comes to description, for example, I feel we should use it artistically but wisely. The environment really should relate closely to the rest of the story. Weather, geography and history often play an important role. In novels, we have greater freedom than in other genres; more room to expand. The environment should be used as a setting that enhances the action. There is no need, no matter how interesting it may be, to tell the reader what happened there in the 17<sup>th</sup> Century unless it subtly foretells what may happen to the protagonist in a future chapter. "Show, don't tell" is not restricted to *action*. *Description* is more likely to affect the reader if it is shown through the thoughts, words or actions of a character. Rather than, "The property looked like Claude Monet's gardens at Giverny." I would write, "When the native plants brushed her jacket and exuded an herbal fragrance, she thought of her mother's garden. *Just like Mom's garden. She always valued nature and freedom.*" Ah! That gives insight into her background and suggests her reactions in the future. It lends to the plot.

In a short story, there is no place for an extended history of Religion to foretell a quirk of fate at the church door. We might rather say: "When his gaze across the fields suddenly focused on the church spire, he experienced a shiver of foreboding."

Poetry is much more restricted. We pursue one line of thought, possibly counterbalanced by an alternative, with a consistent meter and rhyme pattern (if any). Words are chosen to enhance each other in rhythmic or sonic combination to express a mood or aspiration in such a way that the feeling will cause others to feel a similar way. The reader needn't even get the point you are trying to make in a poem, as long as (s)he is affected, intellectually or emotionally by what you are saying.

Oh, yes! Write *all* those good things that come to your mind; everything that *seems* to flow with the point of the story or message. Get them down in print. You want to say them. You need to say them! You can delete them when you proof-read. Have an "idea file" where you will put the ones that don't lead right toward the current point.

File them under various headings. After a while you will have so many rejects on the same topic that when you review them you will be inspired to really cook up something good out of the ingredients. But they don't belong in the *present* piece because they stray from the main point. They would be useless distractions.

In 1934, Hemingway told F. Scott Fitzgerald: "I write one page of masterpiece to ninety one pages of shit. I try to put the shit in the wastebasket."

Be well, and do good work. -Jonathan

## From the Editor's Corner



### E-Education

By Leslie Patiño

I was delighted when I learned that Victoria Zackheim would be our January speaker. Our paths crossed electronically about a year and a half ago when I was taking an online UCLA Extension novel-writing class and Victoria put in a guest appearance for several days, taking questions and dispensing spot-on advice.

For many good reasons, the popularity of online classes is increasing exponentially. Whether learners are in Malibu, Monterey or Mogadishu makes no difference. They all get the same virtual education, something that may be locally impossible. I've taken two nine-week e-classes through UCLA Extension and found both absolutely worth the money. I learned a lot, got plenty of peer feedback and improved my writing. I had classmates in Nova Scotia and New Zealand. One group clicked so well that half of us eventually met for brunch in southern California.

Beginning January sixteenth, Victoria Zackheim will be teaching "Writing, Editing, and Publishing the Personal Essay: Intermediate Workshop." Want to learn more about the UCLA Extension Writers' Program? Check it out at: <http://www2.uclaextension.edu/writers/>.

### January Meeting Raffle Prizes

- *Analysis and Critique: How to Engage and Write About Anything*, (The Great Courses Series) by Dorsey Armstrong, Purdue University
- *Exploring the Writer's Craft*, (The Great Courses Series) by Brooks Landon, University of Iowa
- *Diary 2013*, The Folio Society
- *Steps to Freelance Success*, Tips from Top Writers, *The Writer* magazine
- *Start Writing Fiction and Nonfiction*, Essential Tools and Strategies, *The Writer* magazine

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C. Jonathan Shoemaker: "If the Shoe Fits"

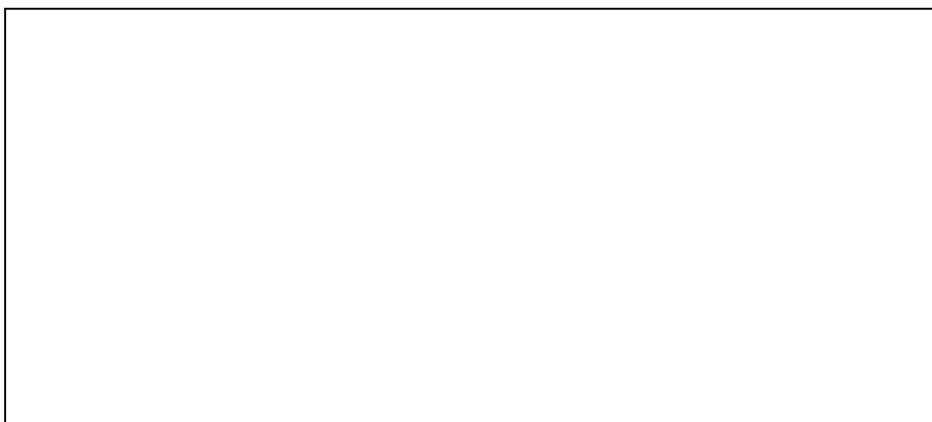
Diana Paul: Contests and Workshops

Dorothy Vriend: Monthly Speaker

Photographer: Pat Hanson



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