



# Scribbles

California Writers Club—Central Coast Writers Branch

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

June 2017

## Tuesday, June 20

**Susan Sherman**

**Commingling Historical and Fictional Characters**



Susan Sherman's latest novel, *If You are There*, is based on Marie and Pierre Curie at a time when they, along with other renowned scientists of their time, were investigating mediums and spiritualism and hoping to discover a new branch of science. In her presentation the author will talk about the commingling of historical figures with fictional ones, and the minute details that make historical fiction come alive.

Sherman is a former Chair of the Art Department of Whittier College, a small liberal arts university. Her first novel, *The Little Russian*, was picked by *Publisher's Weekly* as one of the best books of 2014. *If You Are There* was named by the Chicago Review as one of the best reads in January 2017.

## Coming on July 18

**Jordan Rosenfeld**

**Get Intimate with Your Characters**

Those books you can't put down until your eyelids are sandy and your brain is buzzing at two a.m.—what makes them compelling? Unforgettable, unique characters. Mastery of Point of View (POV) allows readers to engage intimately with characters. **Jordan Rosenfeld** will discuss key character cues and the elements of each point of view for masterful character development.

Rosenfeld is author of five books on writing and three novels. Her newest book is [\*Writing the Intimate Character: Create Unique, Compelling Characters Through Mastery of Point of View\*](#), as well as [\*A Writer's Guide to Persistence, Writing Deep Scenes\*](#) (with Martha Alderson), and [\*Make a Scene\*](#). Jordan's freelance work has been published in such places as: *The Atlantic*, *The New York Times*, *New York Magazine*, *Scientific American*, and many more. @JordanRosenfeld. [jordanrosenfeld.net](http://jordanrosenfeld.net)

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## **Don't Be Afraid**

Fear. Everyone is afraid of something. The rational mind can tell us simply to not be afraid. The application of that idea, however, is somewhat more difficult. And that, folks, is the great divide between intellect and emotion. I've given this some thought recently. About how fear has the ability to work on emotions and keep people from doing the things that they want to do.

I'd like to share a little story, but be ready (spoiler alert) the ending is a bit sad. This is a tale about someone who works in my building. I see him almost every day. He and his wife walk part way to their offices together, saying goodbye not far from my door. I feel I know him pretty well. I think I understand his personality and his quirks. He is both pragmatic and cynical, he can be slightly acerbic, and he often makes me laugh. That's why I was so surprised when he came very close to crying the other day.

He encountered a wounded sea lion on the beach during his morning walk. He called wild animal rescue, waited, and helped carry the crated animal to the truck. He was so excited to have helped. Later, he found out that the poor little guy's injuries were too severe—the sea lion didn't survive. When my friend heard the news he was truly saddened—to the point of tears. And, rightfully so. It's a sad story. (I warned you.) I applaud him this healthy show of emotion. Still, his reaction surprised me. I would never have imagined that this wise-cracking, smart-alecky fellow would have had such strong emotions in this situation.

So, it got me to thinking about the phrase "once bitten, twice shy," and I found myself hoping that the pall cast over this experience won't make him hesitant to help in the future for fear of being hurt again. I'm sure some of you can see where I'm going with this...

Don't you feel it's the same with writing? Some never submit anything for fear of rejection? Some say they "can't" do something because the one time they tried they failed? I'm not saying that you need to be a superhero, because, to paraphrase, "being brave isn't the absence of fear, it means trying in spite of the fear."\*

I think it's important to keep trying, and to find joy in the journey, no matter where you end up. This is one of the best things about being a part of Central Coast Writers. We're all traveling that path together, and things are far less scary when you do them with a buddy.

I apologize that my monthly missive was a little more somber than usual, so I'll leave you with a few things to look forward to in June. The 8<sup>th</sup> is Seersucker Thursday, National Dairy Goat Awareness Week starts on the 10<sup>th</sup>, and the 20<sup>th</sup> is both our next general meeting and the Summer Solstice. That should be a fun evening!

\*I found that quote, with slight variations, attributed to Franklin D. Roosevelt, Mark Twain, and Nelson Mandela. While doing my search I found a quote I liked even more. This one is from Pliny the Younger, "Grief has limits, whereas apprehension has none. For we grieve only for what we know has happened, but we fear all that possibly may happen."

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



## Ransom Stephens Neuroscience—a Tool for Writers

Writers spend a lot of time unspooling stories they love, breaking novels down into parts, trying to find out what makes the work successful. Author and physicist Ransom Stephens made a detour into neuroscience to try to help solve that puzzle with his book [\*The Left Brain Speaks; The Right Brain Laughs\*](#), published last fall by Viva Editions, and introduced to CCW in May. Like his book, his presentation was filled with practical advice on how to apply his abstract thinking into writing success.

People, as babies, learn to categorize experiences in order to make sense of them, Stephens said. They expect to repeat experiences and they bring those same expectations with them when they read. The important thing is to create a world for your reader's immersion, and to leave room for your reader to experience it according to his or her own unique psyche.

"Withholding information is the most powerful technique writers have," Stephens said. "The best way to use the power of literature is not to over-explain. Let readers integrate into their own model of the world. Let readers figure it out for themselves."

Making sense of the world is like solving a puzzle, and we humans have been doing it since we were born. To begin a puzzle we usually start by putting together the edge of the picture; in writing we also create boundaries—a time and place—to help readers make sense of the world we are drawing them into. Contrasting colors holds a puzzler's interest; contrasting images or experiences holds a reader's interest, Stephens said.

He also talked about other methods of drawing attention such as exaggeration and isolation. A young girl may choose to wear tight jeans to draw attention to her figure; writers also have to find ways to highlight aspects of their work, Stephens said. Exaggeration works because it transcends the ordinary; isolation works because it makes one thing stand out from everything around it. An example of the use of isolation would be to drop one tell-tale note in an otherwise mundane passage. "Isolating draws the reader's attention and simplifies the point," Stephens said.

Knowing how the brain works can offer an insight into what kind of world writers might create in order to keep readers turning the page. Writers must create a world that resonates for their readers, Stephens said. Then they need to post clues and hints along the way, but challenge the reader to make sense of it all.



5-minute reader Sharon Law Tucker



Speaker Ransom Stephens



Program Chair Dorothy Vriend

# Announcements

## Membership News

Welcome to our new CCW members:

**Gary Baley** edits peer-reviewed medical research papers

**Margret Cordts**

**King Grossman**

**Thomas Rebold**

**Jennifer Schmidt** writes literary fiction, non-fiction/memoir, and poetry.



## Member Congratulations!

**Alesa Lightbourne's** book [The Kurdish Bike: A Novel](#) just won a Gold Medal for Best Regional Fiction from the Independent Publishers Book Awards. It will be awarded at Book Expo America at the end of May at a gala event.

**Jane Parks-McKay's** letter to the editor was published in the June issue of the *AARP Magazine*. Nice, Jane!

**M. Glenda Rosen** brings Books 3 and 4 of her "Dying To Be Beautiful" Mystery Series set in The Hamptons together in one book, which has just been introduced. One book, two new exciting mysteries: [Fake Beauty and Fat Free](#). The book is now available at [Amazon.com](#), [BarnesandNoble.com](#) and numerous independent bookstores.

New member **Jennifer Schmidt** is the winner of the [2017 Parent-Writer Fellowship](#) from Martha's Vineyard Institute of Creative Writing. Awards went to one poet and one prose writer. The Fellowship covers tuition and lodging for a week-long retreat.

**Save this date! Sunday, August 20**

**1:30 p.m.-4:00 p.m.**

**CCW's Annual BBQ**



The good news: The Grilling Grices will be back again.

The bad news: Our "little club" has outgrown the Patiño's backyard.

The good news: We've reserved Whispering Pines Park on Pacific St. in Monterey.

So mark your calendars now and watch for more information in the July *Scribbles*.

## Executive Board Nominations and Elections

It is time once again to elect the officers for our Central Coast Writers Club. Club members who are present at the June General Meeting will be asked to vote, according to our bylaws, for the four elected positions in our club: President, Vice President, Treasurer, and Secretary.

The nominating committee has asked those currently presiding to consider remaining for another term, and they have agreed to do so if elected during the June meeting. The current board members are:

**President Laurie Sheehan**  
**Vice President Sharon Law Tucker**  
**Secretary Joyce Krieg**  
**Treasurer Clarissa Conn**

Nominations will also be taken from the floor at the June meeting.



## Announcements (continued)

### **Crafting Fiction and Creative Nonfiction with the Book Architecture Method By Sharon Tucker, CCW Workshop Chair**

It was a rainy, blustery Saturday morning when members and guests of Central Coast Writers came together for the CCW Workshop. We met at the Sam Karas Room, Monterey Peninsula College, where Stuart Horwitz, author and professional editor, gave four hours of instruction based on his approach, the Book Architecture Method.

Stuart is an excellent presenter and provided valuable instruction using a unique approach to successfully complete works of fiction and creative non-fiction. He spent a lot of time on the use of series (not a series of books, but rather repetition and variation). How the use of series can reveal theme, build characters, and the three tools of book architecture: series target, series arc, and series grid.

He took us through the three-draft approach resulting in a finished product without using a formula, which can be tricky. Fun examples were used throughout, including *The Great Gatsby*, *Corduroy* (a well-known children's book) and the novel, *Harry Potter and the Order of the Phoenix*, *Slumdog Millionaire*, and others.

Those of us in attendance came away motivated and empowered with the tools to continue our writing pursuits. As we were driving back to Salinas, my sixteen-year-old friend told me it was prom night, and if she had had to make a choice between coming to the workshop or going to the prom, she would have chosen the workshop. What a testimonial!

Stuart Horwitz books may be purchased on [Amazon.com](http://Amazon.com).

### **2017-2018 Membership Renewal**

It's time to renew your membership in Central Coast Writers! June is CCW membership renewal month. For only \$45.00, you can continue to enjoy our wonderful monthly speakers' series in the beautiful Point Pinos Grill and our summer and winter parties, receive your monthly copy of *Scribbles*, and attend next year's workshops at the member rate. You should have received a renewal letter via snail mail. You have the following options for how to renew.

- You can snail mail a check for \$45.00 in the return envelope that comes with the renewal letter.
- You can renew at the June or July meeting at Point Pinos Grill.



The renewal window is open until August 31. Send your renewal in today!

### **Networking Aloud**

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).

### **Cuesta College Central Coast Writers Conference Thursday, September 28 - Sunday, September 30, 2017 Cuesta College Campus, San Luis Obispo**



Thursday, 5:00 p.m. to 9:30 p.m. Wine, Keynote by Academy Award winning writer [Tom Schulman](#), Movie *Dead Poets Society*.  
Friday, 10:00 a.m. to 6:00 p.m. Keynote by author [Mary LoVerde](#). Workshops and Panels.  
Friday, 7:00 to 9:00 p.m. Ticketed event at the Inn at Morro Bay: Dinner and networking.  
Saturday, 9:00 a.m. to 5:30 p.m. Workshops and Panels.  
Saturday, 8:00 p.m. Ticketed event at CalPoly Performing Arts Center. Author [George Saunders](#).  
[Registration](#) is open now with early bird pricing of \$199 until June 9. Conference pricing from June 10 to September 20 will be \$225. At the door pricing will be \$250. Friday and Saturday lunches at \$15. (Note that this event is sponsored by Cuesta College and not by Central Coast Writers.)

## Announcements (continued)

### **The Golden Girls of Hollywood is a Big Hit!**

Carol Marquart is the writer and director of *The Golden Girls of Hollywood*, a staged play reading in two acts. If you haven't seen it yet, you really must. Carol has long since found her niche in creating plays and then directing them as staged readings. Players Harriet Lynn (an over-the-top Bette Davis, left), Nancy Swing (Dorothy Manners), Cynthia Guthrie (Hedda Hopper), and Linda Felice (Louella Parsons) not only nail their roles, but use their nails to scratch each other's eyes out. The women in the cast throw themselves into their roles with abandon and give delightful performances. The play will be at the [Gentrain Society at Monterey Peninsula College](#) on Wednesday, July 5, at 1:30. Don't miss it!



### **Photography at Meetings**

If you are a new or returning member, Clarissa Conn is willing to take your photograph to use with the profile you can submit on "Member's List & Profiles" on our [Central Coast Writers website](#). Add yours this month! Use the link "Add Your profile" at the top of the [Member Profiles](#) page. Already have a profile? Sometimes life changes and your profile should, too. Use the "[Update your information](#)" link to submit your current profile.

California Writers Club, Central Coast Writers Branch, provides this notice to inform our members and guests at our events that still photographs are often taken during meetings. These pictures are occasionally posted on our website and in this newsletter. If, for some reason, you don't want your likeness used, you must notify us in advance.

**SPECIAL OFFER for CCW members!**

Your Own Custom WordPress Author Website includes:

- Up to six pages of content
- Social media links
- Book Buy Buttons
- Calendar and Blog

Your Cost: hosting fee of \$10/month or \$25/quarter or \$80/year.  
\$295 setup fee waived for CCW members!

Our company ([WordsandWriters.com](#)) will provide the hosting, security, and backups.

You provide the content for your site, and we'll personalize & complete it for you!

See Examples of CCW members' sites:

- Patricia Hamilton: <http://parkplacepublications.com>,  
<http://keepersofourculture.com/>
- Harold Grice: <http://californiacountryboy.com/>

Contact Joe Jacobson to get started: [info@wordsandwriters.com](mailto:info@wordsandwriters.com), 941-587-4530.

The CALIFORNIA WRITERS CLUB is a 501(c)(3) educational nonprofit, dedicated to educating members and the public-at-large in the craft of writing and in the marketing of their work.



## “Don’t Look Back”

### Rose Marie Zurkan

Rose Marie Zurkan has been writing for “ages and ages,” rising at five in the morning to get her ideas down in longhand at the kitchen table. Throughout those years, she came to the realization that writing is an affliction that is with her to stay.

“Writing is a disease,” Rose Marie jests. “Once you start, you can’t stop.”

A former computer programmer for airlines and hotels, Rose Marie held her first job at age seventeen, working for a hostess editor at *Good Housekeeping* magazine. But once she turned eighteen, her longing for travel led her to the CIA where she worked as a steno-typist. Travel with the CIA required a minimum age of twenty-five, however, so she returned to New York and took a job as the confidential (non-unionized) secretary to Clifton Daniel, Assistant Managing Editor at *The New York Times*.

Rose Marie eventually married and attended the C.W. Post campus of Long Island University where she earned a B.A. in math. Her next job of sixteen years was as computer programmer for American Airlines, the “best job in the world,” she says. She also spent five years in Paris writing a reservation system for the European high-speed railway service, Eurostar.

In addition to her love of travel, Rose Marie never strayed far from the pen. She wrote a “semi-memoir” that portrayed life as she’d “have wished it to be” but now focuses on mystery. One of her books, *The Expat Murders*, is available through CreateSpace on Amazon.com, but she hopes to someday be picked up by a traditional publishing house.

“I’m burned out,” says Rose Marie who joined CCW a year ago. “I have six or seven manuscripts dying to find an audience, and I’ve sent out about a million queries, to no avail. I’d like somebody else to format my manuscripts and, maybe, help with marketing. Doing it all yourself is a lonely task.”

Despite the drain of her tireless efforts, Rose Marie remains undaunted. “Write, write, write no matter what,” she says. “Don’t look back until the end, and then edit, edit, edit (not that it has done me any good).”

In addition to reading mysteries, Rose Marie enjoys other works by James Crumley, Kate Atkinson, Willa Cather, and Jack London (her favorite, *The Call of the Wild*). Currently, she “lives for her dogs,” and, perhaps, can say she’s finally experiencing life as she had hoped it to be.

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





Kahlil Gibran was an excellent poet and writer, but he was not recognized by the American literaries, because he was an Arabic writer. His circle of friends included Carl Jung, W. B. Yeats, and some say he was influenced by Auguste Rodin. Belonging to the Mahjar literary movement (the “immigrant poets”), Gibran wrote parables, short stories, and poetry.

Gibran’s most important book, which continues to sell decades after his death, is [The Prophet](#), one of the most enlightening books for those who want reasons for living and being. Here is a peek at how Gibran thought:

*“Out of suffering have emerged the strongest souls; the most massive characters are seared with scars.”*

*“You give but little when you give of your possessions. It is when you give of yourself that you truly give.”*

*The Prophet* is a timeless vision that encompasses Gibran’s thinking. The animated movie of the same name was based on his book.

Gibran grew up in a Catholic family in the historical town of Bsharri in Northern Lebanon, a semi-autonomous part of the Ottoman Empire. It was his mother’s third marriage that produced Gibran, who was born on January 6, 1883. Gibran’s father was in jail when the rest of the family emigrated to Boston in 1895. In Boston, he learned English and met avant garde photographer Fred Holland Day, who became his mentor. Gibran’s visual art ability shows in his wonderful sketches and paintings. He joined Denison House, which encouraged children of immigrants to develop their talents. Gibran grieved the loss of his recently deceased mother and sister with Josephine Peabody, a poet who supported him.

At his first art exhibition in 1904, he met Mary Haskell, with whom he had a long relationship and who became his editor. He became friends with Jungian James Oppenheim, who published Gibran’s poems in Oppenheim’s *The Seven Arts*. In 1914, his paintings were on exhibit at Montrose Gallery on Fifth Avenue, even though he was considered to be too modernist and created too many nude works. In 1919 Alfred A. Knopf published [Twenty Drawings](#), followed in 1923 by *The Prophet*. Although in poor health in 1931, he published [The Earth Gods](#). He died on April 10, 1931 of cirrhosis of the liver. *The New York Sun*’s obituary pronounced “A Prophet is Dead.”



### My Friend by Kahlil Gibran

My friend, I am not what I seem. Seeming is but a garment I wear—a care-woven garment that protects me from thy questionings and thee from my negligence.

The “I” in me, my friend, dwells in the house of silence, and therein it shall remain for ever more, unperceived, unapproachable.

I would not have thee believe in what I say nor trust in what I do—for my words are naught but thy own thoughts in sound and my deeds thy own hopes in action.

When thou sayest, “The wind bloweth eastward,” I say, “Aye it doth blow eastward”; for I would not have thee know that my mind doth not dwell upon the wind but upon the sea.

Thou canst not understand my seafaring thoughts, nor would I have thee understand. I would be at sea alone.

When it is day with thee, my friend, it is night with me; yet even then I speak of the noontide that dances upon the hills and of the purple shadow that steals its way across the valley; for thou canst not hear the songs of my darkness nor see my wings beating against the stars—and I fain would not have thee hear or see. I would be with night alone.

When thou ascendest to thy Heaven I descend to my Hell—even then thou callest to me across the unbridgeable gulf, “My companion, my comrade,” and I call back to thee, “My comrade, my companion”—for I would not have thee see my Hell. The flame would burn thy eyesight and the smoke would crowd thy nostrils. And I love my Hell too well to have thee visit it. I would be in Hell alone.

Thou lovest Truth and Beauty and Righteousness; and I for thy sake say it is well and seemly to love these things. But in my heart I laugh at thy love. Yet I would not have thee see my laughter. I would laugh alone.

My friend, thou art good and cautious and wise; nay, thou art perfect—and I, too, speak with thee wisely and cautiously. And yet I am mad. But I mask my madness. I would be mad alone.

My friend, thou art not my friend, but how shall I make thee understand? My path is not thy path, yet together we walk, hand in hand.

## Contests and Conferences

By Patricia Watson



### CONTESTS

#### Screencraft Horror 2017 Screenplay Contest

**Deadline:** July 1, 2017

**Entry Fee:** \$59.00; Entry plus feedback \$129.00

**Website:** [screencraft.org/horror](http://screencraft.org/horror)

**Prizes:** **1st Prize:** \$1000.00 cash plus phone call with producer or agent and introduction to top studio development executives, producers, and filmmakers. **2nd Prize:** \$500.00 plus a call with a top literary manager.

**Finalists:** Free development notes from a Hollywood script reader and license to Final Draft 10 Screenwriting Software, plus circulation of your project's log line and title to over 60 Hollywood producers, managers, agents, and executives.

**Submission Guidelines:** All work must be submitted in standard screenplay format, no limits to number of submissions, but authors whose work has earned \$50,000 or more are not eligible. Group work allowed with some restrictions. See website for full guidelines.

#### The Marguerite McGlinn Prize for Fiction

**Deadline:** June 15, 2017

**Entry Fee:** \$15.00

**Website:** [philadelphiastories.org/article/marguerite-mcglinn-prize-fiction-0/](http://philadelphiastories.org/article/marguerite-mcglinn-prize-fiction-0/)

**Prizes:** **1st Prize:** \$2000.00 cash plus invitation to awards dinner and publication. **2nd Prize:** \$500.00. **3rd Prize:** \$250.00.

**2017 Judge:** Karen Joy Fowler, *New York Times* bestselling author of *The Jane Austen Book Club*.

**Submission Guidelines:** Previously unpublished works of up to 8,000 words. Multiple submissions accepted. All entrants will receive complimentary copies of the Philadelphia Stories contest issue. See website for full submission guidelines.

#### The L. Ron Hubbard Writers of the Future Contest

**Deadline:** June 30, 2017, 12 a.m. (This contest is ongoing for each of four quarters a year.)

**Entry Fee:** Free

**Website:** [writersofthefuture.com/enter-writer-contest](http://writersofthefuture.com/enter-writer-contest)

**Prizes:** **1st Prize:** \$1000.00. **2nd Prize:** \$750.00. **3rd Prize:** \$500.00. **Annual Grand Prize:** \$5000.00.

**Submission Guidelines:** Submissions open only to non-professional new writers (see guidelines for definition of professional writers), all types of fantasy, science fiction, and dark fantasy prose up to 17,000 words are welcome. Poetry and works for children not eligible. Authors retain all rights. Original unpublished submissions only. See website for [full guidelines](#).

### WORKSHOPS AND CONFERENCES

#### Writing In Freedom Daylong Retreats with Roxan McDonald

**Dates:** June 3, 2017, July 22, 2017, August 19, 2017

**Location:** Freedom CA, at a Country Estate, address and directions given to registered participants.

**Deadline & Cost:** \$125.00 includes coffee, tea and snacks. Early discount for upfront payment of multiple retreats is \$250.00 for two, or \$330.00 for all three.

**Website:** [roxanmcdonald.com](http://roxanmcdonald.com). Check website for further details. Email at [info@RoxanMcDonald.com](mailto:info@RoxanMcDonald.com).



## **“Don’t Tell me—Show me!” Reprise. (What—again?)**

Our Central Coast Writers’ April speaker, Zoe Ferraris, was indeed fascinating and motivating in her presentation when she spoke about situations and personalities. But especially meaningful to me was when she said, “Move over, and let your character on the stage—on the page.”

I’m reading a play by Jack Thorne based on J.K. Rowling’s *Harry Potter and the Cursed Child*, and it really bothers me to have the stage director verbalizing the action rather than it being presented in prose. It’s almost like watching a movie next to a person who keeps explaining what’s going on.

Just watching the live play would be better.

When I’m reading a story, I want to enjoy the action, emotional interchange, and innuendos without the author jumping onto the page to explain what we are perhaps not clever enough to perceive. Of course we writers wish the reader to see, feel, and know exactly what we are attempting to express and imply; but there is no excuse to intrude, elbow the characters aside, and say, “Hi, I’m your author and in case you didn’t get that, Bonnie really doesn’t appreciate Bill talking that way to her.”

Of course, those folks at the movie theater are too inconsiderate, or unaware, to realize how their interjection affects others, or they don’t care. But we care, and should respect our readers enough to give them credit for their ability to notice what our dialogue and circumstances imply. They might enjoy anticipating impending twists in the development of the whole work. After all, they chose this book to bring home and eagerly read.

We’ve all heard “Don’t tell me—show me!” Oh, yes. We understand. We nod in agreement. But once we pick up the pen, the importance of that dictum diminishes compared to our exuberance in expressing what wells up within us. It is tempting to clarify editorially.

But don’t worry. There is an available recourse: we write at full tilt as our muse urges us with no concern regarding that unforgivable sin. We write, full of ideas and ideals with wit and artistic skills, ever progressing toward our planned conclusion and completion of the piece.

Afterward, we diligently proofread the piece to discover how many times we, in our unconscious omnipotence, unnecessarily jumped onto the stage to tell the reader something we could have revealed in a subtle way that the reader would sense. Later in the plot s/he could think, “I knew that would happen!” rather than thinking, “Oh, yeah. The author sure made that clear at the time.” At the same time we can keep an eye out for using confusing words that could be misunderstood as a noun or as a verb, or using an adverb rather than pairing a statement with a revealing gesture. There are so many ways to enhance a piece of work, to keep the author offstage, and keep the reader engrossed in discovery.

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

## CCW EXECUTIVE COMMITTEE

### The Last Word

By Lana Bryan



### Oregon Shakespeare Festival

The new season is underway at the [Oregon Shakespeare Festival](#) in Ashland, Oregon. For nearly 20 years, it has been a favorite of ours. When we were working, Bob and I could go to see some plays, but not all 11 of them. Now retired, we go there three times a year and see them all. (Bonus: We also get to see Ashland in its spring, summer, and fall trappings.)

The Festival is unique in that the artistic directors habitually place Shakespeare's plays in various time warps and not much attention is paid to gender or race. *Julius Caesar* is often shown with machine gun carrying soldiers and once Caesar himself was herself. *Romeo and Juliet* was staged in 1890's California, with a Spanish family and an American family. No words are ever changed. And it always works.

Not all of the plays are Shakespearean. Some are world premieres and some of those are newly commissioned works. Bill Rauch, the current and brilliant artistic director, had the idea of commissioning 37 American works, the same number in The Bard's canon. "[American Revolutions: the United States History Cycle](#)" is a multi-decade program of commissioning and developing 37 new plays sprung from moments of change in United States history. One of those went to Broadway: *All the Way*, depicting President Lyndon Johnson and the Civil Rights Act.

This spring we saw *UniSon*, a musical experience based on the poetry of Playwright August Wilson, whose death was a terrible loss for the theater and theater lovers alike. The highly respected and talented group UNIVERSES was given access to Wilson's poetry and created a vibrant production of music, poetry, dance, and theater. Performed with no intermission, the audience was on its feet after the last chord.

Magic happens in Ashland. I suggest you check it out.

Until next time,  
-Lana

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Michelle Smith	Member Profiles
Dorothy Vriend	Speaker Report
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### CCW Website

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

### For anything *Scribbles* related:

Contact *Scribbles* editor Lana Bryan:

[lane.bryan@writeteam.com](mailto:lane.bryan@writeteam.com)

### Not yet a member of CCW?

You can join at a monthly meeting or online at:

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



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



## June 20

**Susan Sherman**

**5:30 p.m.—CHECK-IN and DINNER**

**6:30 p.m.—MEETING**

**Point Pinos Grill**

**79 Asilomar Boulevard**

**Pacific Grove**

