



# Scribbles

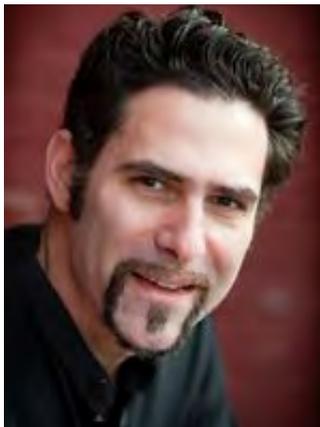
California Writers Club—Central Coast Writers Branch

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

November 2016

## Tuesday, November 15

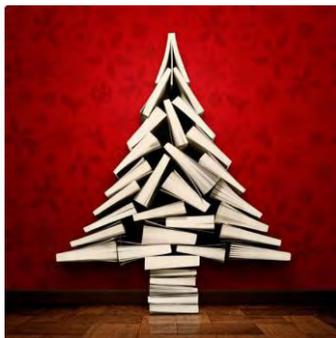
### Stuart Horwitz



Editor **Stuart Horwitz** will discuss a method to complete your book in three drafts: how to write it, revise it, and complete it without losing your love for the project. His presentation will consider the best outlook and direction for each draft in order to increase efficiency, satisfaction, and engagement with both the writing process and the final product.

Mr. Horwitz is the founder and principal of Book Architecture, a firm of independent editors based in Providence, RI ([BookArchitecture.com](http://BookArchitecture.com)). Their clients have reached the best-seller list in both fiction and nonfiction, and have appeared on *Oprah!*, *The Today Show*, *The Tonight Show*, and in the most prestigious journals in their respective fields. His first book [\*Blueprint Your Bestseller\*](#) (Penguin/Perigee) was named one of 2013's best books about writing by *The Writer* magazine. His second book, [\*Book Architecture: How to Plot and Outline Without Using a Formula\*](#), appeared in 2015, and his third in the Book Architecture trilogy, [\*Finish Your Book in Three Drafts: How to Write a Book, Revise a Book, and Complete a Book While You Still Love It\*](#), was released in June of 2016.

## Holiday Party on December 10



Save the date! December 10 is the day to mark for our annual members-only (plus one guest) holiday event at a private home in Pebble Beach. Bill Minor will once again be on hand at the keyboards to entertain. Watch your snail mail for the invitation and map.

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## CCW President's Letter

By Laurie Sheehan

### *The Dalai Lama and Desmond Tutu walk into a bar*

Stop me if you heard this one.

Okay, so joking aside, I recently read about [The Book of Joy](#). It's a narrative woven from a weeklong conversation between Archbishop Tutu and the Dalai Lama. And although it didn't take place in a bar, they did celebrate the Lama's 80<sup>th</sup> birthday, and they waxed philosophical on how to remain joyful in a world that contains so much suffering. During their conversations they outlined eight "pillars of joy." These they divided into MIND (perspective, humility, humor, acceptance) and HEART (forgiveness, gratitude, compassion, generosity).

During their lives, each has been faced with personal tribulation, and they have involved themselves in the trials of others. Yet they remain joyful, positive that there is hope. I'm sure each of us could come up with someone in our own life that embodies that same belief, that same positive outlook.

A person I would choose as a harbinger of optimism, our own Father Harry Freiermuth, died in October.

Although I'm exceedingly sad that he's gone, I'm also so thankful to have known him. Father Harry and I had some wonderful conversations over the years. He regaled me with tales of his time working in Morocco before he joined the seminary. He shared stories of some of his favorite times at the helm of churches in Corralitos and Atascadero. He told me about his writing and his painting, and he threw his head back in contagious laughter when something delighted him.

Father Harry was 89, but he was always looking for new experiences. The last time he and I chatted was the day before he died. He was planning on attending the Social Media Workshop a few days later. He said he wanted to learn to tweet. He would have enjoyed the workshop (which was wonderful), and he would have joined us at Booktoberfest to display his book, [LO! JACARANDA: A Spanish Gypsy's Cante Jondo](#) (which he read at last year's Booktoberfest) alongside our other members.

November is a month to reflect on things for which we are grateful, and, although everything isn't perfect, my "Be Thankful For" list is long indeed. Being a part of this group of talented writers is on that list, and knowing Father Harry is on that list. Seeing him always made me smile, and I walked away from our conversations feeling hopeful—not about anything in particular, just hopeful. Now, that's something to be thankful for.

*Warmest regards, Laurie*



### *In Memoriam*



We are sorry to announce that Father Harry Freiermuth passed away in October. A long-time member of Central Coast Writers, Father Harry was a friend to all with his ready smile and his hearty laugh. Just last year he published [LO! JACARANDA](#). Father Harry was also an accomplished artist. (See The Water Tower, right.) Father Harry's obituary appeared in both the [Santa Cruz Sentinel](#) and the [Watsonville Register-Pajaronian](#). He will be sorely missed by all who knew him.

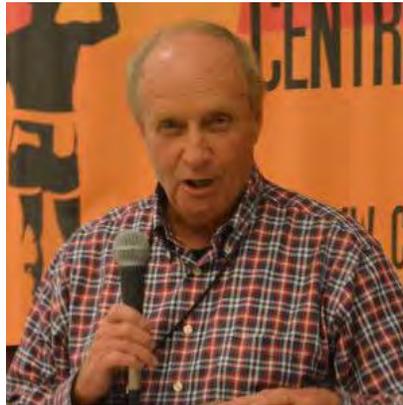


## Booktoberfest Report

Booktoberfest was a rousing success! Not only did we enjoy readings by six members, but we also socialized with authors who brought their books for sale after the meeting. AND President Laurie Sheehan arranged a silent auction, three books on writing and a bookstand, a gourmet wine/chocolate gift basket, a bookworm ring, a necklace, and an Italian cooking lesson and dinner for four at “Casa Sheehan.”



Ayaz Pirani—I read from my book [\*Happy You Are Here\*](#), including poems “Immigrant Astronaut,” “Thank You,” and “African Masks.”



Jack Erickson—I read from the opening of the second chapter in [\*Bloody Mary Confession\*](#).



Marina Romani—I read from [\*Child Interwoven: Memories in Poem and Prose of a Russian Girlhood in 1940s Shanghai\*](#). I read “Bez hats—A Talk with Mama.”



Mary Feliz—I read a scene from my debut novel [\*Address to Die For\*](#).



Patrick Whitehurst—I read from my novel [\*In Curmudgeon\*](#), Chapter 1—“In Curmudgeon, What to do when everything is boring.”



T.C. Zmak—I read from [\*RISING\*](#), the second novel in the DARK SURF series, Chapter 82—“Now or Never.”

All readers with their books.



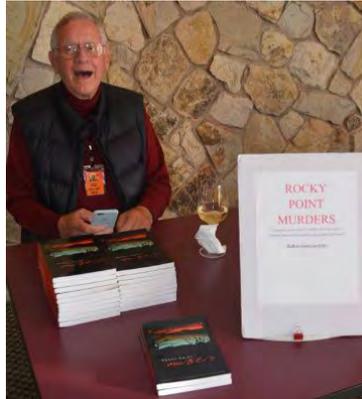
In 2003, the California State Assembly officially declared the third week in October each year as California Writers Week. At the October meeting, Joyce Krieg displayed the [California Legislation Resolution](#).



The post-meeting book sale might be a new tradition, as it went very well. Here are photos from the back room sale. (All Photos on these two pages by Gary Parker)



Julianne Burton-Carvajal sold her [Artists' Honeymoon](#) and Marina Romani her poetry book [Child Interwoven](#).



Mac (McKenzie) Moss has a short story published in [Rocky Point Murders](#).



T.C. Zmak with her second novel from the DARK SURF series, [RISING](#). Patrick Whitehurst admires.



Russell Sunshine and Nancy Swing with their books, [Far & Away: True Tales from an International Life](#) and [Malice on the Mekong](#).



Mary Feliz rings up a sale of her book [Address to Die For](#).



Laurie Sheehan poses with her handiwork, a lap quilt with a book theme. Auction item for the holiday party!



Diana Y. Paul with her novel [Things Unsaid](#) and Sandra Balzo with her new mystery [To the Last Drop](#). It appears that Dick Guthrie was hooked!

# Announcements

## Membership News

Welcome to our new CCW member:

**Nancy Middleton     Susan Miller**  
**Barbara Siebenick     Denise Swenson**



## Member Congratulations!

In 2016, CCW member Marina Romani published her book [\*Child Interwoven: Memories in Poem and Prose of a Russian Girlhood in 1940s Shanghai\*](#) with Park Place Publications in Pacific Grove. Marina will be reading with the Monterey Bay Poetry Consortium on Sunday, November 13, 2 p.m., at Old Capitol Books, 559 Tyler Street in Monterey. That reading, lasting about an hour overall, will be shared with one other reader.

Member Fran Cartier was featured in a recent *Cedar Street Times* in an article called, "Off He Went, Into the Wild Blue Yonder." You can access the October 21 issue at [cedarstreettimes.com](http://cedarstreettimes.com), and then scroll through to page 15.

## A Friend's Tribute to Father Harry

By Pat Hanson

If anyone lived life fully and accomplished his dreams and touched others indelibly, it was Harry. He was a fascinating repeat reader since the early open mic sessions [at Old Capitol Books], sharing drafts of his beautiful racy (!) book *LO! JACARANDA* (a Spanish gypsy's tale set in 1760s Spain) and was the featured reader in September. Illustrated with beautiful sweeping watercolors painted by Father Harry himself, it was published by Trafford Publishing in 2015. In 2012 along with several other Central Coast writers, he published a story "The Only Star" in [\*A Miracle under the Christmas Tree: Real Stories of Hope, Faith and the True Gifts of the Season\*](#). The picture here shows, as he reads from that book, the vibrancy he always emanated.



When my mother died, he said a mass for her in his home, and this April I scheduled another for her best friend, and had the privilege of visiting his home and wondrous rose garden in Watsonville. He could name the varieties of each rose, many exotic that he'd imported from all over the world. [He was a] fascinating bright spirit who is now blessing us from above.

## Social Media Workshop Report

By Joyce Krieg

In October, Central Coast members plunged into the high tech world of social media with a workshop led by member

Shelly King. Shelly has an extensive background working with Silicon Valley companies to develop their social media presence, and is the author of the book club favorite [\*The Moment of Everything\*](#) (Grand Central Publishing, 2014). For those of us who have vivid memories of the days when book publicity meant mailing out paper press kits, obviously we have much catching-up to do in this ever-changing world of likes, tweets and 24/7 cat videos. Shelly offered us valuable tips on cutting through the noise and crafting a strategy to reach our book's target audience.



Shelly King (left) gives advice to Central Coast member T.C. "Tina" Zmak on using social media to market her [\*DARK SURF\*](#) vampire series.

## Help CCW Earn \$2,000!

By Joyce Krieg, CCW Secretary and CWC President

Look what just dropped into our laps!—An opportunity to help guide the next generation of writers, raise the prestige of Central Coast Writers, and earn some serious money for our club, all at the same time.

We've been approached by the Scholastic Art and Writing Awards to provide judges for their nationwide writing contest for teens. This prestigious competition has been around since 1923 and counts among their past winners Sylvia Plath, Joyce Carol Oates and Truman Capote.

So where do you fit in? We need to recruit 15 members willing to be judges, and five more willing to be back-ups. The commitment is to do eight-to-ten hours of reading and scoring in the two week period between January 7 and 20, 2017. Oh, yes—there's also a commitment to attend a brief training session. Everything is done online, so you do need a computer and internet access. The good news is, you don't need to attend any in-person meetings.

As to that "serious money"—Scholastic is offering our club \$2,000 in return for providing judges for the contest. As you can imagine, that's a windfall that will be very helpful in carrying out our own activities: affordable workshops for our members, and travel expenses for high-quality speakers, among them. Leslie Patiño, the chair of our own High School Writing Contest, has graciously agreed to be the site coordinator for the Scholastic contest. If you would like to volunteer your time as a judge, contact Leslie at [lnpatino@comcast.net](mailto:lnpatino@comcast.net).

## A Worthy Invitation

By Dave LaRoche, Editor, *CWC Literary Review*

I am a writer. You are one too. Writers are creators. People who create want others to benefit in some way. It's the thing that drives them. We want people to benefit from reading what we write, to become more informed, entertained, uplifted, and to enjoy in some way. We want to be published. It's the thing that drives us.

The *CWC Literary Review* is such a publishing vehicle. It transports our stories to the eyes of at least 4000 readers—our members, their significant (or insignificant) others, all the eyes in the household. That appeals to me. It's drive fulfillment.

Most writers know others in the business—editors, agents and publishers. We call those relationships a network. We use the network to pass along news. The *CWC Literary Review* is news, and gets passed along—the stories and writers included. That, too, is appealing.

All members of the CWC are invited to submit their work—two pieces, ten bucks. The work sees a selection board, and the good stuff gets in. We have no particular theme; most content is acceptable. We do look at the technical stuff. When assessing fiction and memoir, we chew over story and character development, realism, pacing, grammar, and reader engagement. Minor errors can be fixed. With essay we add information, persuasion, and factual interrelationships. And for poetry we want to be moved with an emotional experience: poignancy, humor, grief, sadness, disgust—maybe less of the latter.

Writing, they say, is easy. Good writing is a challenge to imagination, memory and skill. Being published is likely the most challenging of all. In the *CWC Literary Review* the odds are better—better than *Glimmer Train* or the *Perfume River Poetry Review* if only due to the numbers. Well, yours are better; mine, a conflict of interest.

So, what's this about? I, personally, invite you to submit your stories, essays, and poetry to the *California Writers Club Literary Review*. We will grow the *Review* in size and prestige, and later into the commercial market. It is good for you to be published in the *Review*, in the forefront of all that success. It is good as a CWC member to be offered this unusual opportunity. It is also good for the Club as a whole—as its credibility grows, so does its membership. It's a win-win-win, a third more than usual.

Take a look at [calwriters.org](http://calwriters.org) and follow the direction to our submission window and guidelines. Cough up the ten, and begin your journey to famous. Thanks for reading along, and good luck with the selection board.



## “My Constant Friends”

**Tara Goedjen**

Tara Goedjen’s writing journey largely evolved from her family’s frequent relocations. “I’d lived in seven different states by the age of eleven,” Tara says. “I wasn’t scared to go to a new school, because I’d bring a book to read during the awkward times—the bus rides, lunch, recess—when it was obvious I didn’t know anyone. With all that moving, books were my constant friends.”

Tara’s early love of books moved her to write one of her own. “I remember being in grade school and feeling certain that I’d write a novel one day. It was the confidence of youth, but I kept after it.” After enrolling in Iowa State University on a tennis scholarship, Tara attended an MFA program at the University of Alabama where she taught composition and creative writing to undergraduates. She later moved to Australia where she continued to teach while earning a PhD. Tara also worked for a Sydney publishing house. And after returning to the U.S., she launched her career as a freelance editor for private clients and publishing houses.

Tara has seen her literary fiction and academic essays published in a variety of journals, including [AGNI](#), *New England Review*, *Fairy Tale Review*, *Prism*, and *Overland*. Now, she focuses on young adult fiction. Her YA novel debut, *The Breathless*—which follows sixteen-year-old Mae Cole’s quest to find the truth about her sister’s death, a journey that takes a terrifying turn when she unearths long-buried secrets—is scheduled to be released by Delacorte Press/Random House in the fall of 2017.

“As an editor, naturally, I’m a big fan of lots of revision,” Tara says. “When I revise my work, I read it aloud, so I can hear the rhythm. It’s easier to pick up mistakes that way and really get a sense of pacing.”

Tara’s writing routine aims for a minimum word count each day. “I believe in sitting down in front of the computer and working whether the muse has shown up or not,” she says. As for the revision process, she recommends beginning writers deconstruct their favorite books and ask, “How does the narrative move scene to scene? Chapter to chapter? What are the elements that keep [me] hooked?”

Impressed with its professionalism, Tara joined CCW when she moved to Monterey a year and a half ago. Heeding the advice of member Shelly King, she’s created a new Facebook page at [facebook.com/TaraGoedjenAuthor](https://facebook.com/TaraGoedjenAuthor). Her new website is [taragoedjenauthor.com](http://taragoedjenauthor.com).

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



### Rumi



Rumi transcends time. He lived 809 years ago on another continent, yet his work has made him a global best seller, having sold over two million copies of translated works.

A Persian poet whose name is Jalāl ad-Dīn Muḥammad Balkhī, he was born Sept. 30, 1207, and died December 17, 1273, in Konya, Turkey. He is buried in the Mevlâna Museum. One of his lines is “Don’t grieve. Anything you lose comes around in another form.”

In 1244, at 37, Rumi met the wandering mystic Shams of Tabriz. He spent the next three years with this traditional Muslim scholar and preacher. Shams mysteriously disappeared after three years. Shams was a great motivator. because Rumi spent the next thirty years writing. He wrote 3,000 songs to Shams, as well as 2,000 rubaiyat, four-line quatrains. He wrote couplets in the six-volume spiritual epic *The Masnavi*.

Rumi would whirl while in meditation and sometimes when writing, dictating his poems. He wrote in the Sufi tradition. Rumi speaks to everyone; using poetry, he inspires readers to be sacred and to convey his message. His tolerant teaching appeals to all; he has been an inspiration to many.

Perhaps the best way to understand the poet is by what modern scholars say about him. “Rumi was an experimental innovator among the Persian poets and he was a Sufi master.” says Jawid Mojaddedi, a scholar of early and medieval Sufism at Rutgers University and award-winning Rumi translator.

“Rumi is a very mysterious and provocative poet and figure of our time, as we grapple with understanding the nature of ecstasy and devotion and the power of poetry,” says Anne Waldman, co-founder with Allen Ginsberg of The Jack Kerouac School of Disembodied Poetics at Naropa University.

Coleman Barks freed Rumi’s poems “from their cages into American style free verse.” His translations appear in 22 volumes and have been translated into 23 languages. Some of his works are *The Essence of Rumi*; *A Year with Rumi*; *Rumi*, *The Big Red Book*; and *The Drowned Book*, all published by Harper One. Any one of these books would make an excellent gift.



### These Spiritual Window-shoppers From *The Essential Rumi*

These spiritual window-shoppers,  
who idly ask, ‘How much is that?’ Oh, I’m just looking.  
They handle a hundred items and put them down,  
shadows with no capital.

What is spent is love and two eyes wet with weeping.  
But these walk into a shop,  
and their whole lives pass suddenly in that moment,  
in that shop.

Where did you go? “Nowhere.”  
What did you have to eat? “Nothing much.”

Even if you don’t know what you want,  
buy *something*, to be part of the exchanging flow.

Start a huge, foolish project,  
like Noah.

It makes absolutely no difference  
what people think of you.

## Contests and Conferences

By Patricia Watson



### CONTESTS

#### The Tishman Review Edna St. Vincent Millay Poetry Prize

**Deadline:** November 15, 2016

**Entry Fee:** \$15.00

**Website:** [thetishmanreview.com/contests/submit-your-work](http://thetishmanreview.com/contests/submit-your-work)

**Judge:** Blind judging

**Prizes:** 1st prize: \$500.00 and publication in January 2017 issue of *The Tishman Review*, 2nd prize: \$100.00, Honorable Mention prize \$50.00. All submissions, winning or not, may be used for publication.

**Submissions:** See website for guidelines; online submissions only. Submit three to five unpublished poems per entry. No line or word limits. Any subject or style. Submission constitutes permission for future publication of all work sent.

#### The Conium Review 2016 Flash Fiction Contest

**Deadlines:** December 1, 2016

**Entry Fee:** \$10.00

**Website:** [coniumreview.com/contests/flash-fiction-contest](http://coniumreview.com/contests/flash-fiction-contest)

**Judge:** Leesa Cross-Smith, author of *Every Kiss A War*, and winner of numerous prestigious literary prizes. Family members, co-workers, and students of the judge are ineligible for this contest.

**Prizes:** \$300.00, online publication, publication as an online broadside or micro-chap that will be given away at next year's AWP Conference, and a copy of the judge's book.

**Submissions:** See website for guidelines. Submit up to three flash fiction stories of unpublished, original work, up to 1000 words.

### WORKSHOPS AND CONFERENCES

#### Monterey Bay Poetry Consortium

**Location:** Old Capitol Books, Monterey, CA

**Date:** November 9, 2016; ongoing meetings on the second Sunday of each month.

**Cost:** \$5.00

**Guest Poets:** Cynthia Bryant and Kate Aver Avraham are the November Poets.

**Contact:** John Laue, 831-684-0854

**Website:** [oldcapitolbooks.com/2014/05/16/monterey-bay-poetry-consortium](http://oldcapitolbooks.com/2014/05/16/monterey-bay-poetry-consortium)

**New Worlds, New Voices Conference and Workshop**, An Analytic SFF Novel and Fiction Workshop Focused On Preparing Writers for Commercial Publication sponsored by the Algonkian Writers Conferences

**Location:** Queen Mary Hotel and Conference Center, Long Beach, California

**Dates:** February 16-19, 2017, with two-day early arrival writing workshop on February 13 at no extra charge for in-depth study. An optional post-event novel writing workshop is available at a discounted price of \$400.00 for attendees. Due to the work-to-publication mentoring nature of the event, conference is limited to 30 attendees.

**Deadline/Cost:** Open now, \$985.00 until January 15, 2017, after that date \$1085.00. Limited scholarships available that reduce the registration fee by upwards of \$200.00 with written explanation of need sent to [editors@newworldsnewvoices.com](mailto:editors@newworldsnewvoices.com). All conference workshops, reviews, and critiques included in fees. Food and lodging are not included.

**Contact:** New Worlds, New Voices, 7660 Fay Ave., La Jolla, CA 92037 or visit the NWNV website:

[newworldsnewvoices.space/Registration.htm](http://newworldsnewvoices.space/Registration.htm)



## **Don't Tell Me. Show Me.**

—Hemingway and others

How can we express our feelings on important issues and keep the reader's interest?

We wouldn't start with a list of all our concerns, or just take one and go into detail *ad infinitum*. That would be depressing to us and boring to the readers.

Nope; wouldn't be worth reading. Yet, I have seen this sort of ranting in print.

It may be worth expressing over coffee or beer, but to be presented in print, the material needs to have more substance or it won't merit more than two minutes of attention.

If we wish to express our frustration and make everyone aware of a dire situation in society, we might consider following the examples of Steve Lopez (*The Soloist*), Debra Busman (*Like a Woman*) and Stieg Larsson (*The Girl with the Dragon Tattoo*). We present believable, conscientious people caught in uncomfortable circumstances who are persistent in their endeavor to maintain their high standards and help those who cannot help themselves.

When our characters come into contact with each other, one espouses the principles we oppose and the other represents the values we support. The others may reveal objectionable opinions by their actions or words, but our protagonist remains true to our values. Subterfuge and atrocities in the plot, and our protagonist's subsequent reaction, may awaken the reader's awareness of inhumanity that they might otherwise instinctively deny or ignore.

To have literary value, we embed it in some interesting situation or setting.

In order to give readers a hint of what may be coming, or suggest a storyline that might remedy an impending situation, we could casually start with a couple of people in a cafe concerned about the morning headlines; or business people discussing aspects of the economy, global warming or international relations. The characters can express some of our ideas. Let them rant to each other on both sides of the issues.

We do need a plot with some substance to merit the work. Then we will have an excuse to express our opinions. And it may give folks a reason to continue reading. Hopefully we can thus capture the reader's attention when our ideas are expressed by a protagonist.

They're not being lectured to. The protagonist expresses our opinion in detail and his/her companion adds to it, ecstatic in agreement. The third responds with adverse options. Readers are weighing the value of each presentation, and wonder where in the world the storyline is going. Now we have intrigue!!

Suddenly there is a reason to contemplate the many-faceted aspects of our pet topic. The readers are hooked. We emphatically express ideas through various personalities as the story progresses. The many twists and turns that the plot might take will give us plenty of opportunities to drive home our disgruntlement by using dialogue and presenting situations that support our outlook.

And look! They still haven't put the book down.

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

## The Last Word

By Lana Bryan



### Building Better Branches

Four of us piled into a car on October 1 to attend the California Writers Club ([NorCal Group](#)) conference “Building Better Branches” in Fremont. Three other CCW members met us there to participate in the biannual conference that brings together both officers and non-voting members of the Executive Committees in 11 CWC branches.



From left: Kymberlie Ingalls, Sharon Law Tucker, Leslie Patiño, Joyce Krieg, Sarah Pruitt, Clarissa Conn, Lana Bryan

Packed with writers with information to share, it was a bonanza of ideas through peer-group sharing, as well as concurrent sessions on motivating volunteers, attracting younger members, and how to overcome team dysfunctions.

Sandy Baker, President of the Redwood Writers branch, gave the keynote on attracting and nurturing members. (Their club sent 11 people!) They offer a free salon in a private home: a supportive atmosphere to practice for book signings, to connect with a creative community of writing friends, and to enjoy a potluck buffet. They cultivate relationships with bookstores, playhouses, wineries, and retirement homes.

More ideas from other clubs:

**Apply** for county arts council grants to fund writing contests.

**Hold** an Annual Authors Launch, open to the public, for all authors who published the previous year.

**Try** a Playfest as a fundraiser. Cultivate a relationship with a local playhouse. Produce the winning plays; the first night’s proceeds go to the club; proceeds after go to the theater.

**Request** a CCW display case in local libraries.

**Publish** and publicize an annual short story anthology.

If any of these ideas excite you, let us know! Together, we can make even more things happen.

**Until next time,  
-Lana**

## CCW EXECUTIVE COMMITTEE

President	Laurie Sheehan
Vice President	Sharon Law Tucker
Secretary	Joyce Krieg
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CCW Workshops	Sharon Law Tucker
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Patricia Watson	Contests and Workshops
C. Jonathan Shoemaker	If the Shoe Fits
Michelle Smith	Member Profiles
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Leslie Patiño	Proofreader
Robert Whitsitt	Proofreader

### CCW Website

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

### For anything *Scribbles* related:

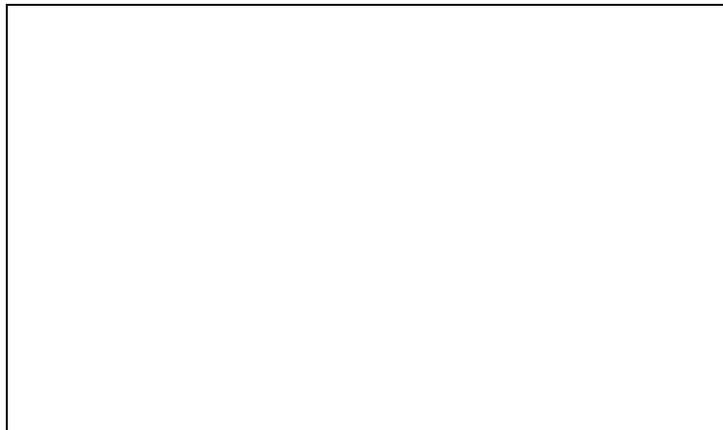
Contact *Scribbles* editor Lana Bryan:  
[lane.bryan@writeteam.com](mailto:lane.bryan@writeteam.com)

### 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



**November 15**  
**Editor Stuart Horwitz**  
**5:30 p.m.—CHECK-IN and DINNER**  
**6:30 p.m.—MEETING**  
**Point Pinos Grill**  
**79 Asilomar Boulevard**  
**Pacific Grove**