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Jordan, Dryden Elected

In a close election, Jim Jordan tallied 704 votes, Kay Dryden received 691 and Jim Flessner was just out of the running with 657 votes. Robbin Johnson, Inspector of Elections for Sequoia Pacific Systems, Corp., announced the election results at Annual Meeting, May 29.

Reversing recent trends, Sea Ranchers turned out the highest percentage of voters in the last four or five years. One thousand eighty-seven lots representing 47 per cent of the members voted on new Board Directors. That turnout compared with 35.8 per cent in 2001, 45.2 per cent in 2002 and 41.8 per cent in 2003.

Jordan, who with his wife Joan moved to Sea Ranch in 2001, has chaired the Forum Steering Committee and as a member of the Communications Committee, the Harbor Seal Docent Program and the Posh Squash. He was active in opposing the proposal to ship water from the Gualala River to the south in gigantic water bags. He campaigned on fiscal stewardship and responsive leadership and supported the budget priorities adopted by past Boards.

Dryden, with her husband Charlie Ferguson, bought their second home in The Sea Ranch in 1988. The centerpiece of her campaign was opposition to Club Ventures proposed high-density resort on The Sea Ranch Lodge property. She would like to include the Sea Ranch community in decision making; to promote communication, consensus and community building; and to form task forces to address all important issues.

Officers for the coming year were elected the next day. Marti Campbell will Chair the Board of Directors; Pete Mattson will be Vice-Chair; Leigh Mueller will be Treasurer and Jim Jordan will be Secretary. Two liaisons to committees were chosen: Rose Hocker will be liaison to the Planning Committee and Scott Nevin will continue as liaison to the Utilities Committee. The Board will continue to meet every other moth with their first full meeting on June 26.

County Proposes New Trail

The crumbling Blufftop Trail on Commons in Unit 28 was ordered closed by TSRA Board of Directors until such time as there is resolution of trail issues and efforts of Sonoma County to restore public access. Public safety, the Board concluded, cannot be assured until the erosion is solved.

The public access trail at the Unit 28 bluff edge had previously been closed by the county because there was no longer any land supporting the public easement. The Association had moved its part of the trail onto Commons but has since decided it is unsafe.

Outgoing Board Chair Kate MacIntyre brought the trail outage to the attention of the Board of Directors in its October 2003 meeting. (See SOUNDINGS, Winter 2003) The Bane Bill required The Sea Ranch Association to relinquish five vertical access ways from Highway One to the ocean bluff, and 15-foot trail easement for a Blufftop Trail along a specific route on the most northern 3.5 miles of Sea Ranch. In return, TSRA received $500,000 and the moratorium was lifted, allowing lot owners to build on their lots. However, the Bane Bill also says, “… no additional public access requirements shall be imposed at The Sea Ranch pursuant to this division …”

Now that public access has fallen into the ocean, Sonoma County is studying ways to restore it. At the April TSRA Board meeting, Mike Reilly, Sonoma County Supervisor for the Fifth District and Phillip Sales, Planning and Design Administrator for Sonoma County Parks, presented a report titled, “Bluff Top Trail & Public Access Easements in the Sea Ranch Development.” In it were six alternatives for restoring the trail, four of which involve county acquisition of new easements from The Sea Ranch Association.
Supervisor Reilly, who is also Chair of the California Coastal Commission and sits on the Board of Directors of the Coastal Conservancy, assured TSRA Directors, “As on all the issues that affect The Sea Ranch, my preference has always been to work with the Association to work out solutions between the Association and the county. In this case we’ve probably got an issue of statewide significance as well. I’m quite aware of how sensitive it is here at The Sea Ranch. … I would hope at this point we would keep all the options open to be able to look at them.”

Sales gave the same presentation to TSRA Board of Directors he had given to the Board of Supervisors on March 23, 2004, when the Supervisors voted unanimously to request a Coastal Conservancy grant of $40,000 to perform geotechnical and engineering studies on the entire range of alternatives. At that hearing, TSRA representatives argued that the Supervisors should postpone action until the Association had a chance to review and comment on the blufftop erosion study, and to determine which of the alternatives would, in fact, be legal. Their argument did not prevail.

Speaking with a faint British accent, Sales declared, “From our perspective, and clearly from the perspective of the Coastal Commission and various state and public interest agencies involved in this, returning some kind of public access to Walk-On Beach is considered to be somewhat of a priority. The Bane Bill was quite clear about wanting public access to be established to those areas, and we find ourselves now faced with a situation where we would like to try to do this in a collaborative way with you. … We recognize this is not an easy process. There are geological issues … also legal issues. The dedication of the trail itself came with a grant deed that still establishes a trail easement; it’s just that the ground isn’t there to support a trail anymore. What exactly does that mean? That’s something the state may want to opin about because that’s something they set up, we were simply the receivers of the trail. There may be legislative issues involved. … Clearly there are impacts upon adjacent property owners that we are sensitive to and there are environmental issues as well.”

Sales outlined and compared the efficacy of the six report alternatives or options (available online at www.sonoma-county.org/parks under “What’s New” then “Park Planning Updates”)

A: Reroute the public trail to the east in front of lot 24 within the Sea Ranch Commons — not a viable long-term solution because of the possibility of future erosion. The county would need to acquire a permanent easement on Commons from TSRA and do some blufftop stabilization.

B: Split the Walk-On Beach public trail into a north and south section at Leeward Road, using existing TSRA roads and trails to access Walk-On Beach. This option would also require acquisition of a permanent easement from Commons. Compensation for such easement, and would impact the privacy of property owners along the route of the trails.

C: Construct a new stairway to the north of lots 23-25 and use the beach as the access route to south Walk-On Beach. This route would not require acquisition of additional easements, but would require approvals from TSRA to construct the stairway outside of the county easement. Public access would only be available at low tide. The costs are relatively expensive.

D: A combination of Options B & C. Construct new stairs north of lots 23-25 for beach access, then provide alternate route on existing TSRA trails at the time of high tide. Again, the county would have to acquire new easements along TSRA roads and trails.

E: Construct a bridge and seawall across the slide area of the blufftop in front of lot 24. The bridge would be about 70 feet long. This option would not require the purchase of new easements but would be the most visually intrusive. It may also require armorng of the slope. It is also the most expensive, with an estimate of $241,000 to $361,000, but Sales said the figures are a “little on the light side” because since the estimates were made the cost of steel has gone up 29 percent.

A sixth alternative, Option F is to take no action at all.

Director Mueller asked that the studies funded by the Coastal Conservancy look at other places along the public access. “Whatever happens here becomes a kind of precedent but it does not inform the broader public of what may turn out to be a series of issues of varying degrees of expense and problems. …” He would like the public access to be looked at in the broader picture, “So that we don’t have a trail system with various kinds of cumulative intrusions and patchwork solutions that grow haphazardly.” Sales said the Parks Department would be looking at other locations as well.

There are only vague estimates about how many people use the public trail. Sales said the Gualala Point Parks staff estimated 154,000 people a year for all five access points. The Board questioned that figure. Director Nevin also questioned the discrepancy between the trail map and the legal description of the Bane Bill easements. Director Mattson noted he was uncomfortable with the structure the Association built to extend the trail and moved that the trail be permanently closed. The motion passed unanimously.

A Forum on the trail proposals was
scheduled for June 5, too late to be reported in this issue.

**TSR Public Access**

The Sea Ranch is a private development with private roads and facilities developed and maintained by Sea Ranch owners. Signs at all the intersections of The Sea Ranch roads with Highway One or Annapolis Road warn people in cars, on bikes, or on foot that entry without a proper pass constitutes trespass. But the fact that The Sea Ranch is a private development does not mean that the public has been denied access to the coast or the many facilities at TSR. In fact, the development of TSR has enormously enhanced access to 10 miles of the coast. Let me explain. Before TSR was developed, it was a sheep ranch. Access to the coast through the lands was limited only to the family of the owners, workers, guests and trespassers — the same kind of access that is now possible on the property between TSR and Salt Point Park. Gualala Point County Park is on land donated by the developers of The Sea Ranch, Oceanic California Inc., to Sonoma County in the mid-1960s to satisfy concerns about public access. This beautiful estuary park with a campground on the Gualala River gets heavy use by both locals and visitors to the area.

Use in the calendar year 2003 is summarized in Table 1. The county keeps records of the number of paid cars and the use of the 22 campsites, but estimates the number of cars that enter the park on passes or that do not pay. When reporting the number of visitors, the Parks Department assumes that each car comes with 3.5 people. This is undoubtedly a high estimate. The table lists visitors at a rate of 3.5 per car and also at a more realistic rate of 2 per car. So, according to Sonoma County figures, somewhere between 72,000 and 130,000 people gained access to the coast in 2003 through the park donated by TSR’s developer.

That’s just the beginning. From its early days, The Sea Ranch has had a significant number of houses available to visitors through rental programs. Renters and guests of owners have full use of TSRA facilities including all trails. In March 2004, six rental agencies managed a total of 368 houses with a combined capacity of 1,973 people. Occupancy approaches 100 percent on holiday weeks and drops to 10 percent or lower during the off-season, but on the average rental houses are occupied about 30 percent of the time or 110 days per year. With all occupied houses at capacity, that means that 217,030 people a year visit The Sea Ranch with full access to the trail and all facilities.

Some argue that Sea Ranch is an exclusive community accessible only to people with very high incomes. As real estate prices on the coast and throughout Sonoma County rise, there is danger that ownership at The Sea Ranch will become more and more limited to people with high incomes. However, renting a house at The Sea Ranch remains a bargain, particularly for groups of people. In March 2004, the range in cost per person per night for a TSR rental house was $14.64 to $154.37. The average rental was $42.00 per person per night. Some agencies have two night minimum stays. The costs per night are less for stays of one week or more as all the agencies offer the seventh night free. The costs at TSR are far below those at nearby hotels, motels and inns, but higher than the costs at local campgrounds. A large percentage of the “public” would find such rates affordable. So, The Sea Ranch offers affordable accommodations for about 217,000 people per year in addition to making possible coastal access through Gualala Point County Park to another 72,000 to 130,000 people. This is all in addition to the access provided from the five parking lots on Highway One. Table 2 gives these figures.

Somewhere between 85,000 and 148,000 people used the access parking lots on The Sea Ranch in 2003. Assuming 80 percent of them took a public access trail, 68,000 to 118,000 people accessed the coast through The Sea Ranch. In addition, an unknown number of people staying at the Sea Ranch Lodge have access to all the trails at Sea Ranch; and anyone visiting the Lodge has access to Bihler Point and Black Point as well as trails on the Lodge property that once was part of The Sea Ranch. Lodge Manager, MaryAnn Harder, estimates that 55,000 people enter the Lodge each year.

Table 3 gives the total number of annual visitors to The Sea Ranch. The development of The Sea Ranch has resulted in access to the coast for 429,000 to 550,000 people a year. This is a huge increase over the handful of people that had access before the development occurred. It is far more access than achieved at Salt Point State Park. This park, about midway between Fort Ross and Stewarts Point, also includes about 10 miles of coastline. In fiscal year 2002-03, the park had 264,226 day-use visitors and 53,260 campers.

**Proposed Telcom Upgrades**

**BACKGROUND**

In early 2003 at the request of our Community Manager, MATFOT (Manager’s Advisory Task Force on Telecommunications) began a study of TSR’s telecommunications services including television, phone and Internet.

Existing and potentially upgraded services were evaluated using the following criteria:

- Ubiquitous – serves all lots
Sea Ranch has many “partial” but no Broadband Internet Access in the forest. However, it requires unsightly satellite dishes and does not work on all lots in the forest. Satellite TV is used by an increasing current business level. However, the current CVC system is old and “technically challenged.” Prior owner, Wander Cable, did minimal preventive maintenance — leaving CVC in a “catch—up,” mode-fighting ongoing quality and reliability issues. CVC, serving TSR and southern Mendocino County, has seen its customer base eroded by satellite TV. A meaningful CVC upgrade would require a significant capital investment which CVC can’t justify based upon its current business level.

Satellite TV is used by an increasing number of Sea Ranchers. It is cost-effective, provides excellent picture quality, supports newer technologies, (e.g., digital, HDTV, TiVO), offers good quality local and out-of-area channels (New York), has broad programming choices, and is reliable. However, it requires unsightly satellite dishes and does not work on all lots in the forest.

**Broadband Internet Access**

Sea Ranch has many “partial” but no “ideal” solutions.

**“Dial up”**

Phone line Internet access is ubiquitous but slow. Verizon Communications’ plan to increase capacity and services via a “fiber optic” cable that runs north from Fort Ross has been thwarted by “refused right-of-ways” and “environmental” issues.

**MCN/CVC 1-way Cable**

TSR’s most prevalent “broadband” method today is 1-way cable, a hybrid using cable to deliver the downstream signal and a phone line return. Downloads are 150 to 500 kbps depending on traffic load. Uploads are at dial-up phone speed, typically 24kbps.

Because most “surfing” and file retrieval involves primarily downloading, 1-way cable has a very “snappy feel” for most users. However it is not suitable for fast uploads, video conferencing, Internet Telephony, etc.

1-way cable offers low up-front ($100) and monthly ($30-$35) costs, good aesthetics (no dish), easy sharing with multiple computers simultaneously using same connection, both Windows and Mac support, and availability at almost every TSR lot. Concerns are marginal reliability such as random disconnects, difficult troubleshooting due to multiple party involvement (MCN, CVC and at least two phone companies), slow uploads and the cost of a dedicated phone line.

Looking forward, 2-way cable is a logical upgrade path. This would provide faster uploads, higher reliability, support for videoconferencing, VOIP, VPN (virtual private network), and eliminate the need for a second phone line. However a significant CVC infrastructure upgrade is needed for 2-way service.

**Satellite**

Both Gilat Starband and Hughes DirecWay offer 2-way, satellite Internet access with similar performance. Both systems are reliable, offer easy connection sharing, fast “large file” — downloads and their “combo” dishes can receive both a TV and Internet signal.

Concerns include high monthly fees of $60–$150 depending on service and length of commitment, high upfront costs ($1,200+), a large, unsightly dish that needs to “see” the southern sky, relatively slow uploads at 30-200 kbps depending on system, no support for VOIP or teleconferencing, and a noticeable “sluggishness” when surfing and downloading small files.

Next generation Ka-Band satellites promise much higher speeds but deployment timetables, dish sizes, and costs are uncertain.

Wireless (cellular-based) Internet access is available near the Moonraker tower via a Verizon Wireless AirCard (PC card). Speed is terrain and distance-related. Southern and central TSR enjoys 60-120 kbps transmission but AirCards are virtually unusable at the north end. Presently Windows, but not Macs, are supported. Since the AirCard works nationwide it’s great for travelers. Verizon Wireless is upgrading to a much faster EV-DO service with speeds in the 1,000 kbps (true broadband). The timetable for the Moonraker tower upgrade has not been set, but the SFO area will upgrade this summer.

**WiFi (802.11)**

Platform Horizons (Esplanade) and MCN/CVC have deployed WiFi 802.11b wireless Internet access in “downtown” Gualala. Esplanade has been extended south to TSR Unit 35 on a trial basis. WiFi is potentially very fast (1,000 kbps), supported by most modern notebook computers, and has many “hot spot” access points worldwide. However, it is a relatively short-range signal of 200-600 ft., which requires a system of relay...
antennas for extended coverage. Its range is terrain, tree- and other obstacle- sensitive, making it better suited for open, population dense areas. To blanket TSR would require MANY antennas and may not be cost-effective with current technology. A next generation WiFi, WiMax 802.16 with a range of 18+ miles, is under development and may be deployed in one to two years.

**Other Broadband Technologies**

T-1 lines from the phone company are currently unavailable at TSR until fiber optic cable arrives from Fort Ross. Cost is high at $950 - $2,350/ month, depending upon whom you contact at Verizon Communications.

Internet via Powergrid is another potential broadband approach. The local electricity provider would supply an Internet signal superimposed on power service. While attractive in concept, high investment costs and possible interference with Ham radio and emergency services signals are delaying deployment. It is unlikely that PG&E will deploy this at TSR in the foreseeable future.

DSL is a popular, fast broadband solution available in many areas but not TSR. Speed is distance-from-the-substation dependent, so DSL is better suited to population dense communities. Even when Verizon Communications’ elusive fiber optic upgrade finally reaches TSR, it is unlikely that Verizon will deploy DSL. Low customer density and significant infrastructure costs preclude a viable business model.

**OTHER SERVICES**

A TSR “wish list” might include:

- **Community TV channel** — telecasting and time-shifting of TSR Forums, Thespian events, etc.
- **Community TV Bulletin Board** — coming events, notices, buy/sell postings, etc.
- **Emergency services** — support for remote medical monitoring & diagnostics, police & fire activities, home security such as homeowner online monitoring of TSR home from afar.
- **Internet telephony** (VOIP or Voice over Internet Protocol) — a low cost alternative to existing phone service. While most people would retain a landline phone, long distance calls could be made via VOIP “unlimited” calling plans. This technology is progressing rapidly. VOIP phones have normal “look & feel” including a dial tone, local phone number, advanced features such as call-forwarding & call-waiting, etc.
- **VPN (virtual private network)** support — allows secure, remote access to distant data (including fast uploads & downloads). A must for many telecommuters.
- **Videoconferencing support** — also useful for telecommuters, but grandparents can benefit, too, enjoying face-to-face conversations with a distant grandchild.

**CONCLUSIONS BASED UPON “CURRENT SITUATION” STUDY**

- Some of us have “pieces of the telecommunications puzzle” depending upon where we live, what we need and what we are willing to spend.
- Much of our current telecommunications infrastructure is outmoded.
- Many residents are currently “left out” — some by choice but many due to inadequate and/or unavailable services.
- Some residents see no need for an upgrade but others “need and expect” a complete, cost-effective, reliable, and technically competitive telecommunications package.

**INITIAL OPTIONS**

TSR can take at least three approaches:

- Do nothing — obtaining fragmented services on an uncertain timetable via “natural” development. In all likelihood satellite TV deployment would continue, CVC could eventually withdraw from the TSR/Gualala/Pt. Arena market, and wireless Internet would serve select residents. Some groups in the forest could be left without TV.
- Await a third party “white knight.” A financially independent company is unlikely to “bet on the come” by installing the necessary infrastructure to meet TSR’s vision in a timely fashion. Payback is far too uncertain.
- TSR Community initiative — on our own or with a partner.

**March 6, 2004 Presentation and Initial Community Reaction**

Based upon the “Evaluation Criteria” above and a review of perceived community needs, MATFOT determined that an upgraded cable system is the preferred approach for supplying TV, broadband Internet and related services to all TSR lots. Further it was decided that partnering with Central Valley Cable on a TSR-sponsored and monitored upgrade was the most timely and cost-effective path forward, with the best chance of success for TSR and the least negative impact on our neighbors as their CVC service continues.

This plan was presented in concept at the March 6, 2004 “Telecommunications at Sea Ranch” Forum chaired by Tim Tyler, with Walt Custer of MATFOT, Tom Gelardi of CVC, and Jim Carruthers of TSRA presenting.

CVC presented a proposed upgrade with a fiber-optic backbone from Gualala through TSR, a hybrid coaxial/fiber system serving each home, a shift from an analog to a digital platform, and 2-way Internet support. This would raise CVC’s TV capability from an existing 64 analog channels to more than 800 digital channels, provide...
more than 50 digital audio stations, and offer two-way Internet access with tiered speed/pricing plans. Premium movie channels would upgrade from CVC’s current five to more than 50; Pay-per-View channels would increase from three at fixed times to 30 with staggered starts and video-on-demand. The upgraded system would support Personal Video Recording, i.e., TiVO, HDTV, a dedicated TSR community TV channel, and an interactive programming guide.

All lots would be guaranteed service with all cable tested and replaced as needed. CVC promised TSR “prices lower than existing providers” with equivalent quality and programming breadth. Existing Dish and DirecTV would be the cost, quality and programming benchmarks.

CVC PROPOSED PROCESS

- Operating agreement negotiated and executed between CVC and TSRA
- Project Financing obtained by CVC
- Engineering Design completed
- Utility make ready completed
- Construction begins
- New services rolled out neighborhood by neighborhood
- Project completion should be one year after construction begins

What’s Next

Based upon a “straw vote” show of hands at the March 6th Forum, perhaps 85 percent of the 100 person audience was supportive. Subsequent discussions on the list serve confirmed majority support.

However significant objections and concerns were also raised:

- “Need” for upgrade — is there community consensus?
- Cost and financial liabilities
- Choice of CVC as a partner
- Fairness of “forced” communitywide participation

Consistency with TSR values

Assuming that a community-backed telecommunications upgrade is supported by a large portion of the TSR residents, Community Manager Jim Carruthers appointed a CVC/TSRA task force comprising Bill McCarthy, Eric Kohn, Don Kemp, Rich Schimbor, and Walt Custer (Chair). Also participating as needed are Jim Carruthers, Tom Gelardi, and Vic Carberry (Sonoma County).

Present Task Force-Related Activities:

- Independent, county-funded engineering study to verify the technical and financial aspects of CVC plan.
- Task force prepares “Memo of Understanding” stating key points for an “envisioned” CVC/TSRA operating agreement or contract. Review and approval by Jim Carruthers and Tom Gelardi. BOD review and, if approved, preparation of BOD Resolution.
- CVC identifies financing — bank or private sources.
- Presentation of detailed concept including costs and deliverables to TSR community.
- Assuming favorable responses from the BOD and our community at large, a final contract would be prepared for BOD approval.

This article contains both a historical overview and a brief summary of current activities. The Task Force is moving quickly to identify the will of the community and, if appropriate, define the key technical and business items to be included in a CVC/TSRA contract. Ultimately, our BOD will decide if we should proceed based upon its direction from the TSR community. Please contact us with your guidance.

CVC/TSRA Telecommunications Task Force

We Love Sheep

The sight of a flock of grazing sheep is profoundly soothing and satisfying. Countless people through the ages must have found this out early in their lives, and had ample time to enjoy the experience. But for those who have never lived on or near a farm, having The Sea Ranch sheep is a novel pleasure. Their placid shapes, their murmur of discourse, their lives going on beside but oblivious to ours — all combine to further pacify an already calm and lovely landscape.

The Sea Ranch sheep are now right outside our back door (by special request). To us this seems exciting, a special privilege, rare, to be relished for the short bit of time allowed.

The sheep’s fence cuts across the triangle of mown grass that is our allotment of meadow. The grass it offers is lush beyond the wildest expectations of these creatures, accustomed as they are to the coarse stuff they have been hired to take down. So when at last three of them found it, they ate - as if realizing full well that 347 other sheep might be right behind them.

It is hard to resist going out to say a few warm words to them, but I know they would take it wrong. So I watch as they eat, as they choose which plants to leave, as one scratches its ear with a hind leg and another rubs its nose on its front shin.

How benign they are. No sheep has
ever killed anything, nor has one flock overrun another. Of course, their
gentleness is proverbial, but despite
their profound symbolism to
Christians, Christians kill and eat them.
Apparently, being a symbol of
gentleness does them no good at all. So
we do not take our object lessons from
sheep, and they, being simple
creatures, take no object lessons at all.
No wonder we find them so soothing.

**Missing Tapes Limit Library**

The library needs your help in bringing
in lost tapes or tape sets. This sort of
damage is reaching crisis proportions.
At the last Pay ’N’ Take, a volunteer
saw seven tape sets for sale, each with
The Sea Ranch sticker and circulation marks on it. Many sets are never seen
again after being donated. This cavalier
treatment of Sea Ranch property is
troubling. What is known to be missing
as of this writing is below. There is
complete amnesty here; just returning
the missing item would salvage the set
so others may enjoy what is
undoubtedly one of the Library’s most
popular offerings.

**ORPHAN TAPES**

We have one tape, but the rest of the set
is missing:

- Bailey & Ringham. *No Admittance, No Exit*
- Bantock, Nick. *The Forgetting Room*
- Benny, Jack. *Side 2. Dragnet*
- Bradford, Barbara Taylor. *Remember*
- Christie, Agatha. *Death by Drowning*
- Clancy, Tom. *Patriot Games*
- Cook, Robin. *Chromosome 6*
- Cook, Robin. *Fatal Cure*
- Clarissa Pinkola. *In the House of the Riddle Mother*
- Grafton, Sue. “K” is for Killer
- Griffin, W.E.B. *The Investigators*
- Hansen, Derek. *Sole Survivor*
- James, Henry. *The Turn of the Screw*
- Kellerman, Faye. *Jupiter’s Bones*
- Lanchester, John. *The Debt to Pleasure*
- Michener, James. *Texas*
- Miller, Arthur. *The Crucible*
- Sayres, Dorothy, & Walsh, Jill. *Thrones, Dominations*
- Simpson, Charles. *The Unquenchable Fire*
- West, Morris. *Lazarus*
- Winchester, Simon. *The Map that Changed the World*
- Woods, Stuart. *Orchid Beach*

**AUTHORLESS**

- Radio Reruns. *War of the Worlds*
- Rutherfurd, Edward. *The Forest*

**BROKEN SETS** (one or more tape is
missing from each):

- Adams, Scott. *The Joy of Work & Dogbert’s Management Secrets*
- Archer, Jeffrey. *The Fourth Estate*
- Archer, Jeffrey. *To Cut a Long Story Short*
- Asimov, Isaac. *The Ugly Little Boy*
- Bragg, Rick. *All Over but the Shoutin’*
- Braun, Lilian Jackson. *The Cat Who Came to Breakfast*
- Braun, Lilian Jackson. *The Cat Who Went into the Closet*
- Callas [subject]. *The Voice, The Story*
- Christie, Agatha. *Black Coffee*
- Clancy, Tom. *Without Remorse*
- Coonts, Stephen. *America*
- Dinesen, Isak. *An Isak Dinesen Feast*
- Fowler, Connie May. *River of Hidden Dreams*
- Gethers, Peter. *The Cat Who Went to Paris*
- Grahame, Kenneth. *The Wind in the Willows*
- Heriot, James. *The Lord God Made Them All*
- Higgins, Jack. *Flight of Eagles*
- Keillor, Garrison. *Stories*
- Kellerman, Jonathan. *The Clinic*
- Kellerman, Jonathan. *Flesh and Blood*
- McCullough, Colleen. *The First Man in Rome*
- Morris, Mary McGarry. *Songs in Ordinary Time*
- Parker, Robert B. *Death in Paradise*
- Peters, Elizabeth. *Trojan Gold*
- Petrocelli, Daniel. *Triumph of Justice*
- Power, Susan. *The Grass Dancer*
- Sanders, Lawrence. *Sullivan’s Sting*
- Sandford, John. *The Devil’s Code*
- Shields, Carol. *The Stone Diaries*
- Smiley, Jane. *The All-True Travels and Adventures of Lidie Newton*
- Truman, Margaret. *Murder in the White House*
- Turow, Scott. *Pleading Guilty*
- Waller, Robert James. *Old Songs in a New Café*
- Waller, Robert James. *Slow Waltz in Cedar Bend*
- Welty, Eudora. *The Optimist’s Daughter*
- Woods, Stuart. *Dead in the Water*

**COLLECTIONS**

- The Esquire Readings
- Murder in Los Angeles; Three Great Stories.
- Ten Short Stories.

**DEFUNCT SETS** (complete, but with
something broken):

- Aird, Catherine
- Grafton, Sue. “N” is for Noose

7 ————————

The Sea Ranch Soundings — Summer, 2004
Studio Discover Tour

Studio Discovery Tour on the Sonoma/Mendocino Coast
September 4 & 5
September 11 & 12
Artists studios open from 10-5 each day

Imagine combining the glorious drive along the Sonoma/Mendocino coastline with the excitement of visiting the individual studios of the artists who live and work there! The North Coast Artists’ Guild presents two weekends of this winning combination with the 12th annual Studio Discovery Tour, September 4 & 5 and September 11 and 12. Absolutely FREE, this a self-guided tour is to be enjoyed at a leisurely pace along beautiful Highway One. Studios will be open from 10-5 each day. Expect to meet artists, see professional, original artwork, enjoy sensational scenery and to be served some light refreshments. Every studio is different, each stop unique.

This is an opportunity to meet any or all of the 48 participating artists in person, see demonstrations and view a wide array of original paintings, ceramics, sculptures, fountains, iron works, weavings, glass art, textiles, photography, jewelry and paper works. Studios will be open along Highway One from Annapolis, through Sea Ranch, Gualala, Anchor Bay, Manchester, Point Arena, and Little River. Signs along the way and the Studio Discovery Tour brochure with a description of each artist and a detailed map will help make it easy to find the studios.

A wonderful day or two awaits! A free map inside a 44-page, full-color brochure describing each artist is available by calling Marianne Baxter at 707-785-9513, or e-mailing wildiris@mcn.org, or by visiting The Gualala Arts Center or other businesses along the route, or visit www.studiotours.com for a copy of the map and more information.

Anatomy of a Play

Anyone who has ever enjoyed a Sea Ranch Thespians production understands that there are many people working behind the scenes, largely invisible to the audience, whose efforts are essential to the success of the play. We all know their basic titles: producer, director, set designer, lighting expert — we may even be vaguely aware of some of the things they do. But delve below the surface into the details of their jobs, learn about some of the obstacles they encounter, think about the knowledge required to use their sophisticated equipment — and you marvel that the “anatomy” of each play is a complicated, skillfully orchestrated, and intricate little miracle.

Picking a Play

First, co-producer Carol Emory and director Diane Boeke select a play. “Diane and I read many scripts (at times up to 20 or so),” says Carol. “We consider: (a) the number of characters — sometimes two — sometimes as many as 14; (b) the age of the characters; (c) the quality of the writing; (d) the difficulty of the set; (e) whether comedy or drama is desired. Ideas come from many corners: plays we see, suggestions we receive, catalogs of play descriptions, plays done by an author we like. When we select a play, we request permission to produce it — several companies control royalties of plays — or sometimes we request permission directly from the author as in Dear Master. We pay for the rights to produce a play, normally around $50 per performance, and sometimes an additional small amount for music. Dale Wood composed original music for Art and Sight Unseen.

“We have been turned down a couple of times — maybe a play is too new and not available to a nonprofessional group, or for no reason we know. We were denied permission to do The Woman in Black a year before we were granted permission to do it. We were denied permission to do Art until we described how remote we are — to our knowledge, we were the first nonprofessional group to do Art.”

Casting

After the play is selected, the call for actors goes out and auditions begin. “Cast members are selected based upon what happens at auditions,” says director Diane Boeke. “Each person who auditions is viewed as a possible fit for a character based upon physical appearance (age, height, size, stage movement), vocal delivery (voice, volume, speech), acting experience, and, if lacking in training, whether an applicant conveys a ‘feel’ for acting.

“The selection process is a judgment call made by the director, determined by the director’s mental picture of the role being filled, and particular interpretation of the play’s needs. The same applies to building a balanced cast. Results vary because auditions do not always reveal actor qualities that emerge during the rehearsal process. Likewise, qualities exhibited during the audition process do not necessarily carry through during rehearsals. Since most of our actors are inexperienced, I rely to a great extent upon the desire of the applicant to be in the play. Enthusiasm usually translates into a willing commitment of major time and determination to work very hard.”

Rehearsing

After the cast is chosen, rehearsals begin. Linda Warnock is Diane’s assistant, and keeps a steady eye on blocking and dialogue so Diane can concentrate on the big picture.

“‘Blocking’ is the director’s influence on the play’s content — where an actor should physically be or move on stage...
when delivering a line in order to make the play speak to the audience more effectively,” says Linda. “Important, subtle, and Diane is an expert. I’d say I’m an expert at keeping track.”

Linda must also pay careful attention to what the actors are saying by being ‘on the book’ (reading along in the script). “This means that I must maintain a high level of concentration while the script is being rehearsed; and as the actors start to memorize their lines, I must also try to know intuitively when or when not to cue a misstatement of the script or blocking. Or stated another way, I need to know when it’s appropriate to interrupt.”

**SET DESIGN AND CONSTRUCTION**

As rehearsals get under way, weekly production meetings begin. Set designers and decorators, builders, artists, sound and film people, lighting people, and other production assistants are brought in as needed. The sheer volume of details is mind-boggling — the program notes for *Henceforward* listed over 120 names of people involved!

The first priority is the stage itself. “It is important for the actors to get onto the stage as soon as possible,” says Carol, “so we move rehearsals to the stage as soon as it is up, but before it is clamped together — everyone gets accustomed to slightly moving platforms. The stage sections are clamped only after all the lighting is complete so that sections can be pulled out to get the lift in to work on lights.”

“Set-building is a complex art and most of us have only begun to learn its intricacies,” says John Horn [dubbed “Master Builder” by his cohorts]. “Let’s assume that it is Saturday morning and the Barnies (the core barn restoration crew) are sitting around having morning coffee. In walks Al Boeke (architect and primary set designer) with a design for the set for the next play, and the first reaction to his drawings is, ‘You want us to build what?!?!’! It seems there is a lot of that among the production people: initial incredulity at what is required, followed by the excitement of meeting the challenge and tearing into the project. As John puts it, “heads go together,” people get to work, and it all comes together by curtain time.

Co-producer John Wingate recalls the first time he used the 10 by 14-foot rear projection screen for the set of *The Foreigner*. Director Boeke wanted a lake view out the window. “I went down to the Gualala River (to film the view), got all set up, and was ready,” says John, “and the fog came in! The second time the scene looked more like what it really is — a river — than a lake. On the third try it looked quite ‘lake-like’ and that was used.”

**LIGHTING**

John has also been very involved with the lighting, which has become increasingly sophisticated as he has learned about the intricacies of dimmers, computerization and professional light boards. It’s a far cry from the construction work lights on stands used in the first production. The actors had to be careful not to trip over the stands, he says.

“Prior to the play, Dean Gillette and Diane Boeke decide how the stage should be lit,” says Dick Soule, who, along with Don Krieger and Phil Atkins, contributes his engineering skills to many aspects of each production. “Using the scissor lift, Dean aims each of the many lights and puts in colored filters where required. I program the computer that controls the state-of-the-art lighting system. Light intensities and fade times are keyed to the script and entered into the computer’s program. During the play, the lights operator triggers the computer each time a light change is required on stage. There were about 75 cues in a recent play. It is unusual to have changes made in the lighting program up to the last rehearsal.”

Dean says that over 60 lighting instruments are hung on a grid of steel pipes suspended by cables from the rafters or on pipes bolted to posts supporting the roof. “Except for one spotlight used to highlight a single moving character, each of the instruments has beam width, pointing angle and color fixed when the instrument is mounted,” he says. “To complement performance action, we choose for each instrument one of a dozen or so of 200-odd colored filters available from theatrical supply houses. The intensity of light from each, however, is variable and is set by the control boxes under command of an operator at a lighting control board.”

Dean adds that, while only a few different lighting arrangements are needed in some productions, others call for many more. “Did you notice how afternoon slowly turned to dusk on the patio in *The Supporting Cast*?” he says. “That took about 20 changes in intensity of a dozen lights in a single scene of the play.”

**SOUND**

Sound is another element that has increased in sophistication over the years. “At the beginning, I would describe our equipment as archaic,” says Ivan de la Garza, who is the Thespians’ resident sound expert and who also designed and maintains the Thespians’ Web site. “For the sound, we used an old amplifier connected to a very small tape recorder, and an old synthesizer.”

But by the fifth production (*The Foreigner*), sound, like lighting, was computerized. “We were now able to have a background sound going constantly and add other sounds on top of the background sound,” says Ivan. “We would ‘pan’ the sounds, e.g., make the sounds fade from rear to
front or left to right. This gave us a lot of liberty to add environmental sounds that would help to transport the audiences to the time and place of the play.”

Ivan says that his biggest challenge was Woman in Black. “When I started recording the sounds, I found out that on this production I was going to have to actually produce the sounds,” he says. “That is, in order to emulate the sound of a London street of the 1800s, I had to put together sounds of a few cars, several horses, people walking, people talking, and environmental sounds.

“For the pony and trap, I combined recorded sounds of wood rattling, the sound of door hinges squeaking, and horse hooves. For the rocking chair noise, Carol and I spent an afternoon trying to record a rocking chair on different floors but we couldn’t get the right sound. I taped a microphone under a plastic table, and started rolling different objects back and forward until BINGO! A candle rolled back and forward produced a very similar sound of that of a rocking chair on a wood floor.”

STAGE CREW

In addition to all the technical details, the production crew must address set decoration, costumes, makeup, and prop requirements. “The set may change as rehearsals progress — Diane’s blocking can change as the play is brought to life and this changes the set and how it works or does not work,” says Carol. “I attend almost every rehearsal and develop a list of what the actors need — this list is ever-changing as the play comes to life. It comes together ‘for sure’ during the final weeks of rehearsals.”

The size of the backstage crew depends on how complex the actors’ needs are. Do they need help with costume changes or makeup, or getting on and off stage? Or how often and quickly sets and props need to be changed. From a “curtain operator” like Dot Porter to a “set-changer” like Ann Green, everyone has an essential role.

“This crew is a vital part of making everything work and is rarely seen,” says Carol. “They come early to set up — they stay late to clean up and prepare for the next performance. They start coming to rehearsals during the final three weeks — each will have a list of duties, and many checks and cross checks of props and location of stage items are done. (If an actor walks across the stage to pick up a book and the book is not there … ) If set changes are required during the play, we rehearse carefully so that it is done smoothly and quickly.”

SHOWTIME

Finally it’s showtime. Hundreds of hours have been spent in preparation, rehearsals, production meetings, engineering, designing, painting, fine-tuning and adjustments. The actors step onstage, the curtain rises, and the magic begins.

But marvelous things have been happening behind the scenes as well. “Before it’s over, a wonderful loving community has been born,” says Sharon Simon, assistant to co-producer Carol Emory and experienced member of many backstage crews. “And for awhile when the play is over, it’s a bit of a letdown — you get post-play blues, and it feels odd not to be seeing your theatre family every day.”

Communication Survey

The Sea Ranch Association’s Communication Committee is planning to gather data about the type of information members want from TSRA, and the methods the members want the Association to use in communicating with them. This doesn’t purport to be a scientific survey; it is an informal effort that will help guide future thinking about communication at TSR.

We are currently preparing a questionnaire that will be e-mailed to Sea Ranchers whose e-mail addresses are on file with The Sea Ranch Association. Paper copies will be sent by first-class mail to members without e-mail addresses on file.

Using e-mail as opposed to paper mail will help in two ways: it will eliminate the cost of postage; and the questionnaires sent and returned electronically can be tabulated almost instantly, while those on paper will take more time.

We’re particularly asking the help of members who have computers and use e-mail, but haven’t given their e-mail addresses to TSRA. You can do that by telephoning 707-785-2444, sending a fax to 707-785-3555, or sending e-mail to info@tsra.org.

The questions themselves will be straightforward and reasonably simple, probably requiring only seven to 10 minutes to answer. We will include one response per lot.

If you use e-mail but have not registered your e-mail address with TSRA, we urge you to do so. Our findings will be reported to the membership in the Bulletin and SOUNDINGS, but those who participate electronically will receive the information first, electronically.

Volunteer Coordinator

The backbone of The Sea Ranch is the volunteers who participate in the many activities that make it run. Now, at the urging of Director Rose Hocker, the Board of Directors is seeking a person to act as “Volunteer Coordinator.” The late Bill Platt, who called himself a “Committee Junkie,” said in 1993, “Almost since the Association’s formation, Committees have been prominent in Sea Ranch affairs. In part that happened because our officers — both Board members and our
Association managers — wanted advice and/or wider participation in issues of policy or operations.”

In January of 1994, when the Committee Structure Task Force or “Committee on Committees” revised the structure of committees, it suggested a “Volunteer Coordinator” to assist in the recruitment of interested volunteers to serve on committees, task forces and projects. The job of the Volunteer Coordinator would be to inform the membership of volunteer opportunities and to seek out volunteers with special expertise and encourage their participation on a committee or project.

The Coordinator would also work with the Board of Directors, the Community Manager, Committee Chairs and Association staff to assist in efforts to recruit and encourage volunteers, including maintaining records and developing a recognition program for acknowledging volunteer efforts. To that end, the Board is seeking someone with knowledge of the Association’s volunteer structure and the activities it supports. That person should be able to nurture volunteer activities and communicate effectively with the Association staff, Committee chairs, and the Board of Directors.

Interested? Call Community Manager Jim Carruthers at 785-2444.

**Sounding Off**

To: Editor, Soundings

I am writing to you at the suggestion of one of your residents, Robert Kirkwood, to ask your help.

My great-grandfather, John W. Kruse, was a shipbuilder in North Bend, Oregon, in the latter part of the 19th century. One of his ships, *The Tropic Bird*, was a beautiful barkentine that ultimately sank in Chamelea Bay, Mexico. A very good model of that ship, built by Emil Oberg, a well-known San Francisco model-maker, resided for years in the lobby of the Merchants Exchange building in San Francisco. Some years ago the model was sold to a resident of The Sea Ranch. I would like very much to establish contact with the present owner so that I could arrange to photograph the model and have another model made of the ship. It would be a great favor to me if you would print my request in the next issue of your publication.

Thank you very much for your assistance.

Sincerely yours,

John Busterud
San Rafael, CA

**Fawn Rescue**

Fawn season has arrived on the coast. With increasing numbers of buildings and humans here at Sea Ranch “Mom does” have ever fewer places to hide her tiny babies. Therefore, it is probable we may begin see more of them when they are very young, alone, while Mom is away getting her much-needed nourishment.

When humans see a tiny, cute, fragile looking fawn alone, the response is often to pick it up and take it somewhere one may feel is “more safe” or to assume it has been abandoned. Having worked as volunteers for Fawn Rescue with Marge Davis for several years, we have some knowledge of fawns and would like to pass on some helpful information in hopes we may better the chances of survival of these special creatures, and hopefully answer some questions about what to do if you find a fawn.

If a fawn is obviously ill, lying on its side, kicking or crying, you may pick it up and place it in a quiet place. A light cloth placed over the animal’s head will sometimes calm it. Keep it away from pets and all human activity. Petting the fawn, talking to it, holding it, does not comfort a wild animal. Human voices, odor and touch only add to the stress and may cause additional harm besides the illness or injury. When a fawn seems calm it may be in shock. If the weather is cold, a blanket may be placed over its body to keep it from becoming chilled. In hot weather a cool location, out of drafts, is all that is needed.

Never feed the fawn anything other than water. Baby formula, cow’s milk, feed store mixes, pet store domestic animal formulas, soy products can cause scouring, dehydration and death. In this case, or if you find an obviously orphaned fawn with a dead Mom, please call Fawn Rescue or us for help. We may then be able to evaluate whether they are able to survive on their own depending upon the age and size. Fawn Rescue Center only accepts fawn that still have spots.

If an uninjured fawn is seen on the road or beside the road, please do not put it into your vehicle. Place it off the road about 20 feet and leave the area. The fawn would not be there if the doe were not nearby. You will not see her. She will return for the fawn as soon as the human disturbance is gone. A doe will accept it even though humans have touched it, but she cannot retrieve her fawn if you linger in the area.

If a fawn is seen lying upright, eyes wide open, but flattened to the ground, do not touch it. This is a fawn’s camouflage position as it blends with its surroundings. If it is picked up it will hold its legs tight against its body and its head forward. Its legs are not broken. Sometimes the fawn allows its body to become limp. Put it down, walk away and leave it alone. This fawn is too small to follow the doe for the long distance she must travel to find enough food to make milk for her baby. The milk is very rich and will sustain the fawn for the many hours it spends alone. The doe will return only when there are no humans nearby. Do
not sit and wait for her to return. If you have removed the fawn from its resting spot take it back at once and walk away. The doe will be searching for her fawn; she will accept it and care for it much better than any human can. Leaving it alone and allowing it to retain its wildness and natural fear of humans is the greatest gift we can give it.

You can find more information about fawns at Marge’s Web site www.fawnrescue.org, Fawn Rescue Tel. 833-6727 Many thanks, Rita Peck and Craig Tooley.

43rd Annual Art in the Redwoods

The month of August is a special time on this coast, not only because of the beautiful weather but also because Gualala hosts one of Northern California’s largest and most popular art festivals: Gualala Arts’ Art in the Redwoods Festival. This year there is a limit of 420 works in the fine art exhibit, so artists wishing to display their work in the show will need to submit entry forms early!

Now in its 43rd year, this two-day event attracts thousands of visitors. Many Sea Ranch residents and second-home owners know to reserve the third weekend in August on their calendar! This year’s festival will be held on Saturday and Sunday, August 21 & 22, from 10 a.m. to 5 p.m. It affords the visitor the opportunity to view and purchase artwork before the crowds of Saturday descend. Outdoors in the amphitheater, the judges explain the basis for their award decisions, often selecting a few specific works to illustrate their presentation. Admission to the Champagne Preview and Judges Critique is only $5 per person, and includes one glass of champagne.

Following the Judges Critique, the festivities continue with the annual Art in the Redwoods Dinner where a gourmet dinner and fine wines will be served. Advance purchase of tickets is required. Tickets are $35 each, and will be available beginning July 1 at Gualala Arts Center or by calling 884-1138. A highlight of the festival is the Art in the Redwoods quilt, “Twilight Jewels,” hand-quilted by members of the Pacific Piecemakers Guild and chaired by Miriam Littlejohn and Linda Warnock. Raffle tickets may be purchased at the Arts Center and the Dolphin Gallery and Shop. Proceeds provide scholarships to local high school graduates.

The Art in the Redwoods fine art exhibit will be on display at Gualala Arts Center through September 11. The Arts Center is open weekdays from 9 a.m. to 4 p.m., and weekends from noon to 4 p.m.

To receive an exhibit entry form or for more information please call Gualala Arts at 884-1138 or see our Web site at www.gualalaarts.org.

Disaster Checklist

Predictions of a “Big One” are a reminder Sea Ranchers live on the brink of the biggest earthquake fault in California — the San Andreas. Two Sea Ranch Association Task Forces, the Disaster Preparedness Task Force and the Emergency Water Supply Task Force, are working on — or have submitted — reports to the Board of Directors. The report from the Disaster Preparedness Task Force states: “TSRA disaster planning cannot minister to the needs of everyone ‘living’ on the Ranch … it is incumbent upon those of us who are unhurt and have homes relatively free from damage to be able to care for ourselves and others without reliance on a lot of outside help.”

To “be able to take care of ourselves” requires preparation and planning. These suggestions for basic emergency supplies are an update of those listed by the late Dudley Gray in the Summer 1989 issue of SOUNDINGS. In the event of a major disaster, Sea Ranchers should prepare to be self-sufficient for a period of from three days to two weeks.

HOME EMERGENCY SUPPLIES

FEMA (Federal Emergency Management Agency) says, “There are six basics you should stock in your home: water, food, first aid supplies, clothing and bedding, tools and emergency supplies and special items. Keep the items you would need in an evacuation in an easy-to-carry container like a large, covered trash container, a camping back pack or duffel bag.”

Water

One to two gallons per person per day. Store a two-weeks supply of water for each member of your family NOW! Store in sealed, unbreakable containers. Identify storage date and replace every six months.

Water can be used for preparing dried foods, bathing external wounds and helping to cleanse the body internally. During food shortages water supports...
and temporarily sustains life. Do not minimize the importance of storing water!

To purify drinking water use any of the following methods:

1. Boil for five to 10 minutes
2. Add 10 drops of a household bleach solution per gallon of water, shake or mix well and let stand for 30 minutes.
3. Add household tincture of iodine in same manner as bleach.

Use commercial purification tablets such as Halazone or Globaline. Follow package instructions.

Learn how to remove water in the hot-water heater and other water supplies.

**Food**

At least a three-day supply of nonperishable food, canned or dehydrated, Precooked and/or requiring minimum heat and water. Consider infants, pets and other special dietary requirements.

- Ready-to-eat canned meats, fruits and vegetables
- Canned juices, milk, soup (if powdered, store extra water)
- Staples: sugar, salt, pepper
- High energy foods: peanut butter, jelly, crackers, granola bars, trail mix
- Vitamins
- Comfort/stress foods: cookies, hard candy, sweetened cereals, lollipops, instant coffee

**Cooking**

- Barbeque, charcoal and lighter, or camp stove and fuel
- Can opener: hand-operated
- Plastic bags: various sizes and sealable
- Pots: at least two
- Utility knife
- Paper plates and paper towels
- Plastic knives, forks, spoons
- Cups for hot and/or cold beverages
- Aluminum foil
- Plastic storage containers

**First-Aid Kit**

- First-Aid Book
- Hypoallergenic adhesive tape
- Antibiotic ointment
- Razor blades
- Band-Aids in assorted sizes
- Safety pins
- 2” sterile gauze pads
- 4” sterile gauze pads
- Rubbing Alcohol
- Scissors
- Baking soda
- Soap
- Calamine lotion
- Thermometer
- Elastic bandages
- Petroleum jelly
- Epsom salts
- 2” sterile roll bandage
- Triangle bandages (3)
- 3” sterile roll bandage
- Tweezers, string
- Antiseptic
- Hot water bottle
- Medicine dropper
- Needles
- Measuring cup
- Smelling salts
- Latex gloves (2 pr)
- Tongue depressors (2)
- Sunscreen
- Aspirin, Tylenol or other pain reliever
- Diarrhea remedy (Kaopectate)
- Prescription medications

**Clothing and Bedding**

- Blankets or sleeping bags for each member of family
- Clothes: complete change kept dry
- Hat and gloves
- Thermal underwear
- Rain gear
- Sunglasses

**Survival**

- Radio: portable, battery-operated
- Plenty of spare batteries
- Critical prescription medications and eyeglasses
- Fire extinguisher — dry chemical
- Flashlight — fresh and spare batteries and bulbs
- Watch or clock: battery or spring-wound
- Credit cards and cash
- Extra set of car keys
- Special items for infants, elderly or disabled family members
- List of family physicians
- Important family documents kept in portable, waterproof container

**Sanitation Supplies**

- Plastic bucket with tight lid
- Disinfectant
- Household chlorine bleach
- Liquid detergent
- Toilet paper
- Pre-moistened towelettes
- Infant and invalid supplies
- Newspapers to wrap garbage and waste — can also be used for warmth
- Large plastic trash bags for trash, waste, water protection, ground cloths

**Personal Hygiene Items**

- hand soap
- shampoo
- toothbrush
- toothpaste
- feminine supplies
- deodorant

**Safety**

- Heavy shoes or work boots for every family member
- Heavy gloves for clearing debris
- Candles
Chamber Music Festival
A most extraordinary group of musicians will return to the coast for a weekend of world-class concerts. Pianist Roy Bogas, founder and director of the Master Guild Chamber Music Series in Oakland, and top players in the San Francisco Symphony, were enthusiastically received by full houses last summer. This July they will perform music of Beethoven, Chopin, Franck, Bloch, and others on Saturday and Sunday, July 10 and 11, at Gualala Arts Center. Nadia Tichman, Associate Principal Violinist, Geraldine Walther, Principal Violist, Peter Wyrick, Associate Principal Cellist, and his wife, Amy Hiraga, Violinist, will join Mr. Bogas to create music that simply has to be heard to be believed.

Summer music festivals in unlikely places — such as Sitka, Alaska, and Gualala, California — have a special appeal. The festival in Sitka has enjoyed legendary success among all age groups, thanks to the dedication of its founding musicians and Sitka residents. Last year Roy Bogas and his friends helped Gualala Arts initiate its own Summer Chamber Music Festival, bringing music as fine as any in the world. It was a spectacular beginning to what is hoped will become a tradition. Coastal residents are incredibly fortunate that the performers are returning for a second season.

Mr. Bogas’ guiding principle is to bring beautiful and accessible music to this diverse community. Drawn from classical, romantic, and contemporary periods, the varied programs showcase the musicians’ unusually broad dynamic range. Perhaps this is what enthralls their audiences most. The intimate nature of chamber music seems made for these players. In addition to the performances themselves, the musicians will offer special insights into the music. Last summer Mr. Bogas delighted local piano students and their parents, introducing them to chamber music. This year he will feature the music of Ernest Bloch in a special presentation. The entire ensemble will perform Bloch’s incomparable Piano Quintet again this year, as its power and complexity invite rediscovery. Both Mr Bogas and local resident Sita Milchev enjoy a special relationship to the composer: Bogas is a premier interpreter of Bloch’s music, and Sita Milchev is the composer’s granddaughter. These are just a few of the elements that make Roy Bogas and Friends’ chamber concerts uniquely engaging, and deeply satisfying.

Mark your calendars for Saturday evening July 10, at 7:30 p.m., and Sunday afternoon, July 11, at 4:00 p.m. Tickets are $20 each performance and are available at the Dolphin and Gualala Arts. Both concerts will be held at the Gualala Arts - Center.

For further information on these concerts and additional presentations during the festival weekend, contact Marion Patterson at marionp@mcn.org.