



the acorn

Newsletter for the North/Central California Region of the SCBWI

An Author Profile

Terri Farley

By Patricia M. Newman

At the age of eight, Terri Farley tapped out her first horse story on her grandmother's typewriter. By the time she was a sophomore in high school she had made her first sale. Her mother came to school after lunch and before geometry waving a skinny envelope. Farley remembers thinking, "I can imagine these things and people will pay me for it?" From then on she was hooked!

Farley wrote through college (winning a Phelan Award for creative nonfiction), while raising children, and teaching

high school English for fifteen years. Initially, much of her writing found a place in the magazines and newspapers serving her Nevada home. But a ten-day cattle drive changed her life forever.

After a torrential rain, Farley remembers riding drag behind the herd. Steam rose off the rocks as she peered down a slot canyon. A lone white horse stood in the misty morning. Or did it? She had to gallop off to chase an errant cow before she could investigate, and by the time she did reach the canyon, the horse was gone. Even Farley admits a lone horse was unlikely; horses are herd animals. Unlikely or not, Farley's imagination took off with her clutching the reins for dear life! "Every time I turned around," says Farley, "I would hear a scrap of dialogue or imagine a scene." Soon she had seven recipe boxes filled with scraps of paper scrawled with ideas for new characters, dialogue, scenes, settings, and plots.

She wrote Phantom Stallion: The



Wild One as a single title from a fraction of these notes and sold the manuscript to HarperCollins. But after reading the manuscript, Farley's editor envisioned a three-book series. Farley knew she could write two more books, because she already had the makings in her recipe boxes. When her editor decided Phantom Stallion could be a six-book series, Farley returned to her boxes. This fall the Phantom Stallion will culminate with book 24—a five-year project for Farley, writing five books a year.

As the Phantom Stallion series took on a life of its own, Farley quit teaching to write full-time. "Writing is something I've worked for all my life," she says, but she misses teaching all the time. "I cry

(Continued, see "Profile" page 2)

Inside This Issue:

Author Profile	1
Ideas, The Inside Story	2
Repeat Attender	3
Website Insight	3
Paul Rodeen Interview	4
Submission Guidelines	5
Member's Good News	5
RA's Corner	6
Acorn Deadlines	7
Contact Information	7

Contributors

Tekla White
 Patricia Newman
 Genny Heikka
 Linda Boyden
 Lori Mortensen
 Bitsy Kemper
 Erin Dealy

HOW TO CONTACT Terri Farley

Website: www.phantomstallion.com or www.terrifarley.com

SELECTIONS FROM Terri Farley's LIBRARY

Seven Tears into the Sea, Simon & Schuster, 2005.

The Phantom Stallion series (HarperCollins)

#1 The Wild One (2002)

#2 Mustang Moon (2002)

#3 Dark Sunshine (2002)

#4 The Renegade (2002)

#5 Free Again (2003)

#21 Dawn Runner (2006)

#22 Wild Honey (2006)

#23 Gypsy Gold (September 2006)

Upcoming

Phantom Stallion #24: Run Away Home, HarperCollins, November 2006.

Wild Horse Island #1: The Horse Charmer, HarperCollins, September 2007.

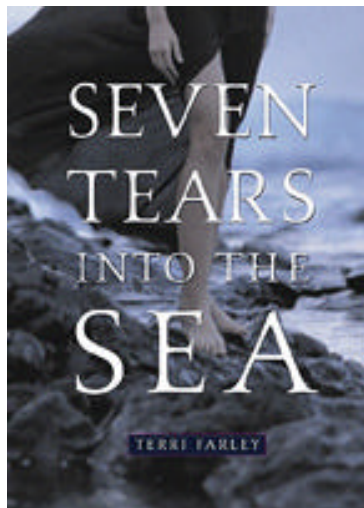
Profile

at back-to-school sales!" She continues to stay in touch with kids through school visits and the 100-plus daily emails she receives from her readers.

In order to adhere to her rigorous writing schedule, Farley's rented office space contains her computer and a coffee pot. No Internet

access and no distractions. She's at her desk by 7:00 a.m. and writes between six and ten hours a day.

Farley says her books are "three quarters imagination and one quarter research. Every time I dip my bucket into my imagination well I've come up with something, but I've got to refill it." She fre-



quently apprentices herself to various organizations to gain experience and insight into a particular job or way of life. For instance, she observed training sessions for police horses and rode in a Pony Express reenactment for the Phantom Stallion series. She worked at a marine mammal rescue center for Seven Tears into the Sea (Simon & Schuster, 2005). And she observed Paniolos (Hawaiian cowboys) on their native-owned Hawaiian ranch for her newest series, Wild Horse Island, debuting in Fall 2007.

After writing 25 books, she realizes that her characters are a lot like she used to be as a kid.

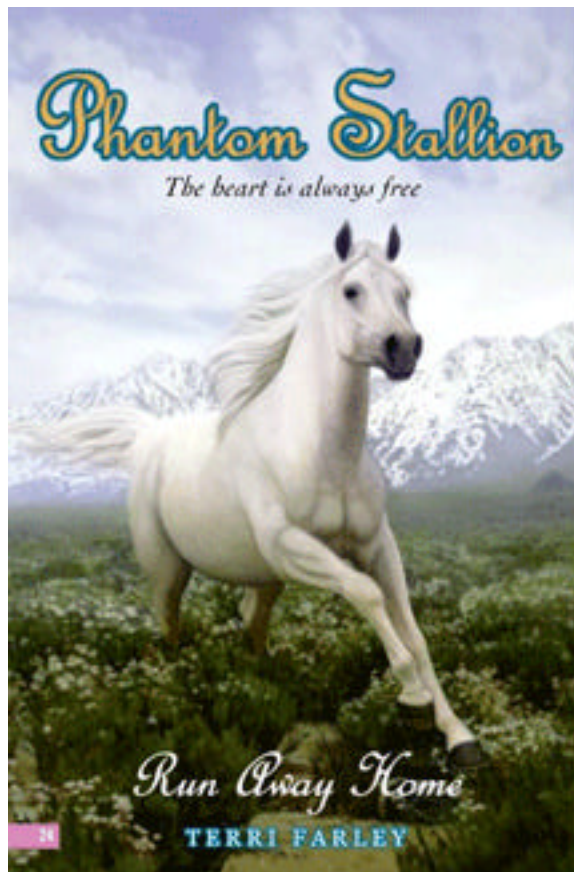
Farley's elementary school bordered a dairy farm that also dealt in veal calves.

The farmer culled every fifth calf that was born, hit it on the head with a chain, and sold it for veal. Outraged, Farley organized a sling shot posse firing rock ammunition at the farmer the next time he tried to remove a calf from the herd. Farley describes her adolescent characters as smart (but somewhat geeky), hovering around the outskirts of popularity and standing up for people or animals that can't help themselves.

Farley's work ethic is the driving force behind her wildly successful series. "Why watch TV or read a magazine," she says, "if I could do a page of a book or make a note and stick it in a box." According to

Farley, a good day writing "is like being in another world. Wow! You'd do it for free!" 🐾

Patricia Newman is a children's author living in Carmichael. Her first picture book, Jingle the Brass (Farrar, Straus & Giroux), is now available. Visit her website at: www.patriciamnewman.com.



Ideas

The Inside Story

By Lori Mortensen

It was a phrase that drove me crazy as a new writer: ideas are everywhere. It made it sound so easy--as if ideas were strewn around like toys. Instead, I felt stupid. If ideas were everywhere, why couldn't I find any?

Finding ideas was so frustrating, I almost chucked my fledgling writing career, until story by story, I began recognizing the "inside" process of finding ideas. It not only eliminated my bewildering searches, but it made it seem as if ideas were finding me. Now the possibilities spun in my head like a load of laundry. Was the mischievous child next door a story? My squabbling kids? The neighbor's dog?

Finding workable ideas for stories and articles is a skill that can be developed. Here's the "inside" story on what I do that's helped me sell over ninety stories and articles. Getting Into My "Write" Mind

This means that no matter what I'm doing, there's always a part of my mind that's

(Continued, see "Ideas" page 3)

Why I Am A SCBWI-LAConference

"Repeat Attender"

By Linda Boyden

Every year I hoard my money to go to the annual SCBWI conference in LA. Wait a minute-that's a lie. I can't HOARD money. I'm an author and storyteller, plus I have eight grandchildren-I can't afford this conference,yet I have gone five times. Why? The simple truth is I can't afford NOT to go.

I go for the laughter. Every year, many of the presenters delight us with their humor: from the entertaining conference organizers themselves, Lin Oliver and Stephen Mooser, to such industry giants as Jon Scieszka, Bruce Hale, Katie Davis, Tomie DePaola, Bruce Colville, Richard Peck, and at this year's 35th SCBWI Jade Anniversary conference, Jarrett Krosoczka and Mo Willems who each brought down the house.

The life of a children's author or illustrator is threaded with rejection and isolation. Laughter makes us forget those desperate moments and infuses us with the energy we need to continue leading kids to the world of literature.

I go for the luxury. I mean seriously, the little girl from Redding CA gets a chance to stay at the HYATT REGENCY CENTURY PLAZA HOTEL? For the pillows alone I will keep going back.

I go for the serendipity, or as Lin Oliver puts it, when all good things collide together in one spot. I go alone and am not the kind of person who can walk up to a total stranger with an exuberant "Hi, there!" Despite this, every year I meet the most interesting individuals in many different places; in the elevators, in the workshops, in critique groups, but also in the shuttle to and from the airport. It makes sense: with the number of creative minds gathered, serendipity has to be having a field day.

I go for the knowledge. Where else can I learn from the masters in my field? Here are my favorite lessons gleaned from various SCBWI-LA conferences, all paraphrased and all of which help me to grow as an artist:

- Start writing with furious enthusiasm-from Newberry winner, Karen

Cushman.

- I never went to art school -from illustrator, Katie Davis.
- Plot and character must be threaded so tightly they can't be separated-from author, Bruce Colville.
- Kids need to see kids who look like they do-from editor, Louise May.
- The first chapter is the last chapter in disguise-never let a character die or grow up because you might have to write a sequel-our books must be full of things kids don't have-from Newberry winner, Richard Peck.
- The trick is to connect the kid you used to be with what kids are like today-from author/illustrator, Bruce Hale.
- Doubt stops the pen cold-from author, Jacqueline Woodson.
- Let the text breathe for the sake of the pictures-from author, Barbara Seuling.

Yet, my brain has a left side, too; the practical side which I prefer to neglect. Therefore, I go to SCBWI-LA to learn about the market. Agents, editors, and publishers explain the business of children's literature. For me, the culminating talk each year is Connie Epstein's market report. Believe me, as she speaks, the only sounds one hears are a thousand pens scratching paper.

All SCBWI conferences are valuable and I attend as many as possible, but to mingle with the stars in our field, I go to the LA conference. Attend once and chances are good you'll join me as a SCBWI-LA "Repeat Attender".

What Info Should I Include in My Website?

by Bitsy Kemper

You need a website. Whether you joined SCBWI yesterday or if you have thirty best sellers, you need a website for the same reasons you need a business card: so people can reach you, to display artwork or book covers, and to give yourself some branding. Unlike a business card, a website is available 24/7, to anyone in the world, so it must

(Continued, see "Website" page 4)

Ideas

observing. It's not an evaluation process (as I'd imagined). It's more like a readiness for the spark whenever it happens.

For example, one evening my daughter kept getting out of bed. After the third time, I carried her back upstairs and asked, "What's really bothering you, Jaimie?"

"I can't sleep," she said in a tiny voice. "It's too quiet."

A spark lit up my brain. My daughter's simple words became the basis of a bedtime story that appeared in the June 2003 issue of Ladybug.

Another time some friends brought a board game where you had to choose the real ending of a proverb-another spark. The next day I went to the library and found out all I could about proverbs. My research resulted in an animal proverb activity that sold to Nature Friend.

Listening to My Inner Monologue

Have you ever listened to yourself think? If you're like me, most of your thoughts center around daily activities. But every once in a while I'll make a mental observation. That's when I pay attention--it's often just the ticket that launches me into my next story or article.

Take the crying child at Sunday school for instance. I was standing in the back when a mother left her three-year-old boy to sit with his "Sunbeam" class for the first time. He cried immediately. When his teacher couldn't comfort him, she took him back to his mother. Although I'd seen children cry before, this time I thought, boy, he doesn't want to be a Sunbeam, does he? It wasn't long before this story sold to my church's magazine.

Examining the Reservoir Within

Not all ideas pop up like a Jack-in-the-box. Some must be coaxed onto center stage like shy ballerinas. How? Usher them into the light by examining your desires, concerns, and experiences--past and present.

For example, I was afraid of dogs as a child. This, coupled with my daughter's love for dogs, turned into a personal essay that I sold to a regional newspaper. Another time I recalled my sons' first backpacking trip. Their tales of sweat and a midnight thunderstorm became a fictional story about determination and bravery.

(Continued, see "Inside Story" page 4)

Website

be rock solid.

At the August national SCBWI conference in Los Angeles, I presented a workshop to both published and unpublished authors/illustrators on how to create effective websites.

I began with what NOT to do:

- No bragging

Facts/statistics are fine, but keep them quantifiable, specific, and relevant to your writing, your illustration, or your personality; for example, note that your book was the fastest selling middle-grade novel of 2005 on Amazon.com., but not that everyone you know says "it's a really good read".

- No laundry list of accomplishments

Select the more relevant ones. A writing contest you won in high school is only pertinent if you're still 17.

- No ten-page display of "look at how cute my puppy is."

One or two shots are fun, so we get a feel for who you are, but your site isn't about your puppy. It's about your work.

- Limit personal information.

Keep it professional. If you wouldn't give the information to a stranger you met at a café, don't give it online.

- Don't complicate the site unnecessarily.

The trend is cleaner, simpler sites without loud graphics in the background. Let the writing or the artwork stand on its own. Don't make it compete with a blinking light bulb.

- Watch the size of your site.

There are plenty of people still on dial-up, without high-speed access, so limit the size of photos or files. Many agents/editors have no problem with artwork scanned in at lower resolution; they want to get a feel for your work and won't judge it by dpi.

A final warning: avoid sarcasm-it doesn't translate well on paper.

Now let's look at some specifics you DO want to

include:

- Your name (or your pen name if different)

Don't assume because they found your site they know who you are. If you make your URL your name, it'll be easy to remember (mine is www.BitsyKemper.com). If your name is already taken, or is tough to spell, pick something like "NancyWrites.com".

- Contact Information

Your (and your agent's, if you have one) email and/or how to best get in touch with you.

- Photos

Consider a headshot, either professionally done or from your own digital camera, that reflects who you are-remember, even the clothes you wear have an impact. You want your site to represent your personality. If your writing is humorous, incorporate that. If you're a low-keyed personality, spice your site up a bit so it doesn't turn people off. A good example is:

<http://www.matthewgollub.com/presentation.html>

- Graphics/images of your book cover

Ideally with a link to where/how to buy your book(s). Write up a synopsis of your works so viewers have a reason to click the link. Showcase your best artwork if you're an illustrator, the kind you really like. A good example is: <http://www.ellenhopkins.com/Fiction.html>.

- Information I can't get anywhere else.

Entice us to learn more about your book, more about you the author, more about the topic in general. Write why you wrote it or what inspired you. If applicable, provide nonfiction links to learn more about the subject, or teacher guides to more easily use your book in schools.

- A reason to return or reason to share your URL with others.

Consider a monthly contest, a

(Continued, see "URL" page 5)

Inside Story

The list goes on, but you get the picture.

So, what ideas do you have for your next story or article? If you don't know-give my suggestions a try. I'm convinced that if you stay aware, listen to your thoughts, and examine your own experiences, you'll have more ideas than you can write. And the best part is, you won't have to search anymore-ideas will be finding you. ☺

Agent Profile:

Paul Rodeen

Sterling Lord Literistic

By Erin Dealey

"You don't have much time to interest a teen," agent Paul Rodeen of Sterling Lord Literistic told participants at the 2006 New York SCBWI conference last February. Rodeen noted the great voice and immediate conflict of Michael Simmons' YA novel, *Pool Boy*, one of his favorites. He used Simmons' book to demonstrate how the beginning of a novel should establish "where I am and who I'm dealing with" through action-not passive interior monologue. "Allow the reader to draw his own interpretation," he said.

Like most agents these days, Rodeen is looking for fiction and nonfiction for young adult and middle grade readers, but cited *Flight of the Dodo*, author/illustrator Peter Brown's first picture book, as an example of instant first-page conflict where, *Splat!* a goose poops on penguin! Rodeen reiterated another current no-no: "Rhyming verse is near impossible for me to sell."

Formerly an assistant to George Nicholson at Sterling Lord Literistic, home to authors Joan Bauer, Patricia Reilly Giff, Zilpha Keatley Snyder, and the *Berenstein Bears*, Paul Rodeen now heads a satellite office (translation: "my apartment.") in Chicago. A creative writing major at Knox College and graduate of the Denver Publishing Institute, he appreciates writers who are "willing to go through a revision process," and often makes editorial suggestions. He is actively seeking new clients who are "storytellers; those who are willing to learn the craft," as well as illustrators looking to place their work with children's book publishers.

How to submit? "Send the whole novel," Rodeen said, "with a short cover letter. No query letters." ☺



Illustration by Erin Dealey

Paul Rodeen
Sterling Lord Literistic Inc.
3501 N. Southport Apt. #497
Chicago, IL 60657-1475
Phone (773)857-1738
Fax (773) 244-0240

URL

newsletter, or links that are updated weekly. This kind of thing will set your site above the others and make you stand out. Word of mouth works wonders. A good example is: http://www.lindajoy-singleton.com/teacher_guides.htm.

- A schedule of your events.

This shows not just where you are but that you are an active writer. It's important that your site isn't a "ghost site" one last updated in 1997. Include information about school visits, book signings, conferences. Show where you've been and why/how that makes you a better writer. However, if you include photographs of events, make sure that anyone recognizable in the photo has given you permission to post it.

Last, a website can be affordable. Ask a neighbor or college "computer geek" to design one for you. Maybe offer to swap the design work for a week of homemade dinners. Or buy your URL fromGoDaddy.com for about \$2/year, or use templates like the ones from www.websiteinbox.com and you can literally be up and running in 30 minutes, start to finish. Register your domain name with search engines so people can find you easily (most services are free).

The bottom line is: you need a website. And you don't need to be fancy to be effective. Keep it clean, keep it simple, keep it relevant and informative, and people will walk away happy. So will you! 🍀



Good News

Genny Heikka

Linda Boyden sold her second picture book to University of New Mexico Press. The working title is POWWOW'S COMING. Linda is also doing the illustrations. In addition, Linda released her first storytelling DVD for preschoolers in June, entitled "Grammy Linda & Her Magic Window: Colors & Counting", from Flashbacks Unlimited. In her writings for adults, two of Linda's poems won honors, First Place & Honorable Mention, at the 5th Annual Pleasanton Poetry Festival in April. Linda and her Redding writing critique group has also published an anthology of poetry, prose and photography, entitled "Cemetery Plots, the Stories Beneath the Stones" which will debut in two weeks.

Susan Taylor Brown's rebus, *The Strongest Animal in the Jungle*, appeared in the August issue of *Highlights Magazine*. This was a special anniversary issue celebrating the delivery of the one-billionth copy of *Highlights*. Also, Tricycle Press is throwing Susan a book launch party for her middle grade verse novel, *HUGGING THE ROCK*.

Ying Chang Compestine has three books coming out in 2007. They are: *THE REAL STORY OF STONE SOUP*, published by Dutton/Penguin Putnam; *REVOLUTION IS NOT A DINNER PARTY*, published as an adult novel and middle grade by Henry Holt; and *BOY DUMPLINGS*, published by Holiday House.

E.J. Crow's new chapter book, *THE EYE POCKET*, was recently published by DNA Press.

Connie Goldsmith's new book from Lerner, *INFLUENZA: THE NEXT PANDEMIC?*, was released in July. It is part of the Lerner/Twenty-first Century Press school and library health series, "The Medical Library."

Nanette McGuinness' article "En Garde with Maureen Griffin," which appeared in *Positive Teens Magazine* in 2005, has received a Letter of Merit as a runner-up in the SCBWI 2005 Magazine Merit Competition.

Lori Mortensen's story "Goose Feathers" appeared in the August 2006 issue of *Highlights*, and her middle grade nonfiction book, *BASILISKS*, was also recently released from KidHaven Press as part of their Monster series. Lori has also recently completed four early reader biographies for Picture Window Books that are due out in 2007.

Tim Myers just sold his ninth picture book, *IF YOU GIVE A T-REX A BONE*, to Dawn Publications. His *DARK-SPARKLE TEA AND OTHER BED-TIME POEMS* recently came out from Wordsong

and earned excellent reviews in Kirkus, Booklist, and on childrenslit.com. *THE FURRY-LEGGED TEAPOT* is coming out from Cavendish in 2007. In addition, Tim's *BASHO AND THE RIVER STONES* is now available from Scholastic Book Clubs. It was also adapted and performed as a play by the Bret Harte Elementary School After-School Theater Project, Burbank, CA, in May 2006, and it was selected for use in the "Character-Based Literacy Program" of the Markula Center for Applied Ethics of Santa Clara University (the program currently serves over 10,000 elementary students at 350 sites in California) and the Markula Center's "Build. Plant. Grow," an inter-generational, inter-denominational character-education program, currently in use by 35 churches and schools. Tim's story "Rock Takes a Name," which originally appeared in *Storyworks*, is coming out as part of McGraw Hill/ Glencoe's "Backpacker Reader," an enrichment text for their middle school literature program. His story "Losing the Shady Tree" has been accepted by *Storyworks*, and his "Arthur's Toys" (*Cicada*, March 2005) was a SCBWI 2005 Magazine Merit Award Runner-up. Last, Tim was featured in *Cricket's* "Meet Your Author" in the January 2006 issue.

Margaret O'Hair just sold her picture book, *MY PUP*, to Marshall Cavendish. The book will come out in spring, 2008.

Betty (Elizabeth) Provost's picture book, *TEN LITTLE SLEEPYHEADS*, was included in the 2006 edition (*Books published in 2005*) of *The Best Children's Books of the Year*, selected by the Children's Book Committee at Bank Street College of Education

Linda Joy Singleton is busy writing her 5th book in a series, *THE SEER*, which sold a few months ago and will be published summer 2007. Tentative title just changed to *FATAL CHARM*. Linda's 4th book in the series, *SWORD PLAY*, came out in June, 2006.

Pamela S. Turner's book, *GORILLA DOCTORS: SAVING ENDANGERED GREAT APES*, was named an ALA Notable Book, and just won the Flora Stieglitz Straus Award for nonfiction.

Bobbie Kinkead's retold folktale, *TIGER AND FISH!* from Korea, was selected to be in the *Livermore Literary Harvest*, an anthology, edited by Karen L. Hogan who produces 'People Who Write and Tell Stories' at the *Livermore Literary Art Center*. The *Saturday Salon* meets every 3rd Saturday of the month at 7:30pm. The *Livermore Wine Country Literary Harvest Release Party* is planned for November 25. 🍀

Articles, art, and photos herein are copyrighted and may not be reproduced in any form without prior written permission of the copyright holder. Except for SCBWI-sponsored events, mention in this newsletter does not constitute a recommendation or endorsement by the SCBWI or SCBWI North/Central Region.



Regional Advisor's Corner

By Tekla White

North/Central California SCBWI

The Creative Life

Summer vacation memories are fading, and it's time to enjoy autumn colors and cooler evening air. Children go back to school, and many of us rush to our day jobs. The laundry, cooking, garden and house chores fill the rest of the hours of the day, and most of us need a few hours to sleep at night. Writing and illustrating? Well, what's life without it? But where will it fit into the schedule? With fifteen minutes or an hour here or there, it is possible to piece together a manuscript or work on a new illustration for your portfolio. And somehow, it has to work, because the idea is there and it won't let go.

Beware! Even when you set aside a time, it's easy to put the creative part of your life on hold, unless you set a goal.

Here are a few of my suggestions for finishing that project, but remember, one size doesn't fit all when you are writing or illustrating your prize-winning story.

If you run the family taxi service, have your research reading and laptop computer ready in your car office while you wait for soccer stars and ballerinas.

Eat lunch in a quiet corner with one hand and have a working pen in the other.

Set a realistic time unit for each day, or even once a week. You may have minutes or hours to spend. Mark off squares on a calendar when you meet your goal.

Turn off the TV, or sit at your desk in another room while your family watches a not-to-be-missed sitcom.

Have a family reading hour (or half-hour). You write or illustrate.

Stick to your goals and don't let email messages or other distractions keep you from your task.

If you are working on a large project, divide it into small sections and set a schedule for working on each section. If one section isn't perfect and your time is up, it can be improved when you revise it during another scheduled session.

Stop your writing or illustrating project when you know what comes next. That way you'll be ready to go right to work when you have another creative work time.

Join a critique group. The other members will be waiting to see or hear what you've done since the last meeting. No excuses!

Each writer and illustrator has an individual work style and secrets for maintaining a successful writing and illustrating life. Send your ideas to Tekla, tnwrites@cal.net and I'll include some of them in future Acorn columns.

I'll look forward to seeing you in Davis on October 14th and March 10th. Attending conferences is another way to keep your creative ideas growing. 🌰

Wishing you success in the world of children's writing and illustrating,

Tekla White

SCBWI Regional Advisor

North Central California





North/Central CA Region of the SCBWI
www.scbwinorca.org

Tekla White
North/Central CA
Regional Advisor
tnwrites@cal.net
PO Box 307
Davis CA 95617

Genny Heikka
Assistant RA
Good News Editor
Critique Group
Coordinator
hikes@fastkat.com

Linda Boyden
Acorn Editor
lboyden@charter.net

Jeff Jackson
Acorn Graphic Designer
gimme.a.mocha@gmail.com

SCBWI
8271 Beverly Blvd
Los Angeles CA 90048
www.scbwi.org
Phone: (323)782.1010
Fax: (323)782.1892
North/Central CA Region
of the SCBWI
www.scbwinorca.org

Acorn Submission Guidelines

The Acorn would love submissions of articles of interest to children's book writers and illustrators, and photos on N. CA. SCBWI events

For Articles, please query Tekla White at tnwrites@cal.net or other editors listed in this newsletter. Photos should be in JPG or GIF format as close to 150 dpi as possible (but if you have prints you can mail, that's okay too - enclose a SASE and they'll be returned to you) We'll need the usual who, what, and where for the caption, and the photographer's name for the credit line.

Payment for one-time rights (or reprint rights) is not extravagant. In addition to a byline or credit line and the heartfelt gratitude of your peers, the acorn can offer you a gift from the SCBWI collection of logo items.

Acorn Submission Deadlines

The Acorn is a tri-yearly publication. Issues will be posted on the SCBWI NorCa website <http://www.scbwinorca.org/news/newsletter1.htm> on or around the first day of January, May, and September of each year. The deadline for submissions is one month prior to each publication date. Please contact Linda Boyden about submission due dates or for more information.

The Acorn

C/O Tekla White
PO Box 307
Davis CA 95617-0307

