



The Newsletter Of The San Fernando Valley Branch

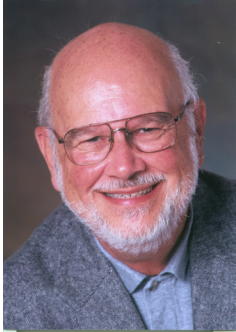
The Valley Scribe

Vol. 2

May, 2010

No. 9

Next Meeting May 15, 12:30!



May Featured Speaker: GENE PERRET — GURU OF COMEDY WRITING

He has been known as the guru of comedy writing. He has written jokes for comedians such as Phyllis Diller, Bob Hope, Carol Burnett, Bill Cosby, Tim Conway, and many others. He earned three Emmy Awards for his work on *The Carol Burnett*

Show. He wrote for Bob Hope from 1969 until the performer's retirement, serving the last 15 years as his head writer. His television career includes producing *Welcome Back, Kotter*, *Three's Company*, and *The Tim Conway Show*. Other credits include *Mama's Family*, *All in the Family*, *Laugh-in*, and many others. His name is Gene Perret!

Perret has authored 30 books on comedy. His book, *Comedy Writing Step by Step*, is considered by many to be the textbook on comedy writing. Other books include *Talk About Hope*, *Become a Richer Writer*; and *Damn! That's Funny! Writing Humor You Can Sell*.

He has written for many national magazines including *Reader's Digest*, *Good Housekeeping* and *Toastmaster*. He writes a monthly humor column for *Arizona Highways*, which can be viewed at Arizonahighways.com.

Being an award-winning speaker, Perret is known for his wit and warmth. He delights audiences with his many anecdotes. He has seen the power of humor in the most trying circumstances, and he equates that to business and everyday life in a refreshingly funny keynote presentation.

PUT SOME LAUGHTER AND KNOWLEDGE OF COMEDY
WRITING IN YOUR LIFE!

JOIN US ON MAY 15, AND BRING A GUEST!

--Ethel Ann Pemberton

(For more information on Gene Perret,
visit www.writingcomedy.com/)

OPEN MIKE RETURNS 12:30 SHARP!

The first 6 members to sign up will be
given 5 minutes of FAME.

If you read at the March meeting, you cannot read in May — unless there is available time and space.

Please bring 2 copies of your material
so the hearing-challenged
may also enjoy your reading.

In this Issue

Feature

Page

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April Meeting-in-Review:

Rick Lupert and Ray Malus:

The Poet and the Poetic Life

By Douglas William Douglas

With poetry books like *Up Liberty's Skirt* and *Lizard King of the Laundromat*, you gotta know you're gonna get an earful of tickle and a brainful of technicolor. And that's exactly what we received 'in spades' (oops, he advised against clichés -- sorry) from our guest speaker, Rick Lupert, host of the Cobalt Café's Tuesday night open mics and webmaster for PoetrySuperHighway.com.

Have you ever heard a poem about a hairy Jew? How about romantically entwined bones unearthed in an archeological dig? Now, aren't you sorry you missed it, slacker?

If that wasn't enough, Rick showered us with useful information about our local community of poets and their secret rituals (i.e. readings, poetry contests, on-line resources like Poetix.net, and associations such as the Beyond Baroque Literary Arts Center). There were also tasty tidbits for aspiring self-publishers.

Mr. Lupert got his start at the legendary (and sadly extinct) Iguana Café in North Hollywood. With the encouragement of fellow poets there, he went on to bigger things including sharing directorship of Valley Contemporary Poets. At the Cobalt his aim is to expose as many people to as many poets as possible. To that end, he instituted 'Featured Poet Nights' and the 'Group Poem.' He is also a music teacher and a graphic and web designer.

Per Rick, whether you believe poetry is to express emotion, to tell a story, or just a narrative with line breaks, his advice is to expose yourself to other poets in your genre and, above all, to write as much as you can.

Remember what I said about technicolor? (In case you fell asleep, it was in the first paragraph). Well, our meeting opened in I-Max, 3-D, Surround Sound Extravaganza with our own Ray Malus. Actor, director, writer, musician, singer, choir director, and software architect -- is there anything this guy can't do? Did you know he was a folkie in



Musings from the President

Ethel Ann Pemberton

Points of View. Whose story is it? What character should a reader follow when reading a novel or short story? Though technicians have come up with many points

of view, there are four major story-telling techniques.

First-person narrator, third person limited to one character's point of view, omniscient third-person, and subjective or unreliable narrator. What a story is about is partly a question of how it's told. You cannot separate the story from its telling. Rather than defining the elements that make up point of view, a short overview and recommended stories that will enhance one's discourse and expand one's perspective follows.

First Person.

The simplest form is the first-person, using the word "I" as though you were telling someone what you did, or telling someone what you saw someone else do that you are now describing. *The Yellow Wallpaper*, by Charlotte Perkins Gilman, is one of the best horror stories of the nineteenth century, and one of my favorite first-person narratives. Ms. Gilman has drawn on her own experiences with mental illness in capturing the alienation and misunderstood suffering in a complacent society. In her first-person account we are drawn into the protagonist's day-by-day destruction into insanity.

When using first-person narrator's point of view, the narrator can relate only what he/she does, sees, or feels. Daniel DeFoe, in *Robinson Crusoe*, wrote a first-person account of being shipwrecked and marooned for four years on an island as though it really happened; and he made the reader feel it actually did happen.

Third Person

This technique is limited to one character's point of view and seems to be the most popular of fiction writers. It is, however, limited as to what can be seen by one or more persons, through one character's eyes at a time. To avoid confusion, most authors try not to shift viewpoints within a chapter. It is essential that the author clearly defines which character is seeing or experiencing his/her emotions at all times. A third person story is abundantly clear from the "he," "she," "they," or "it" pronouns used. *The Metamorphosis*, by Franz Kafka, opens with a climax: the transformation of Gregor Samsa into a "monstrous vermin." The rest of the story is the resolution of how he and his family deal with this tragic event. This is a must-read not only to glean information

TO MARKET, TO MARKET

by Ken Watts

(As always, please check the websites for more information before submission. When you see "ms." or "mss." this means manuscript and manuscripts respectively. Best wishes and good luck to all!)

Funny Times is a monthly tabloid for humor. They are seeking fiction and nonfiction. Nonfiction: Pays \$60 minimum, 500-700 word length, submit complete ms, buys 60 mss./year. Needs: essays, humor, interview, opinion, personal experience. Fiction: 500-700 words, buys 6 mss./year. Contact: Ray Lesser and Susan Wolpert, editors. Accepts multiple submissions. Guidelines online. Fifty percent freelance written. Pays on publication. Responds in 3 months to mss. Publishes ms. an average of 3 months after acceptance. Address: Funny Times, Inc., P. O. Box 18530, Cleveland Heights, OH 44118. Phone: (216) 371-8600. Fax: (216) 371-8696. E-mail: ft@funnytimes.com. Website: www.funnytimes.com. REMEMBER: Check their website and, IT MUST BE FUNNY!

Margret McBride Literary Agency is an agency that specializes in mainstream fiction and nonfiction. Accepts multiple submissions. Of course, the agent receives 15% commission on domestic sales, 25% on foreign. Query w/synopsis, bio, and SASE. No e-mail or fax queries. Responds in 4-6 weeks to queries. Responds in 6-8 weeks to mss. Represents nonfiction books, novels. Contact: Michael Daley, submissions manager. Address: 7744 Fay Ave., Suite 201, La Jolla, CA 92037. Phone: (858) 454-1550. Fax: (858) 454-2156. E-mail: staff@mcbridelit.com. Website: www.mcbrideliterary.com.

Tom Doherty Associates LLC publishes hardcover trade, paperback, and mass market originals. Doesn't accept multiple submissions. Guidelines and book catalog available online. Fiction: fantasy, horror, mystery, romance, paranormal, science fiction, suspense, western. Contact: Acquisitions Editor Address: 175 Fifth Ave., New York, NY 10010. Fax: (212) 388-0191. E-mail: inquiries@tor.com. Website: www.tor-forge.com.

Christian Screenwrite offers cash prizes for scripts with religious subjects. Submit between June 2010 — September 2010. Fees: \$40. Prizes: 1st prize \$500, 2nd prize \$250, 3rd prize \$250. Contemporary Christian screenplays only. Address: P. O. Box 447, Bloomfield, NJ 07003. Phone: (201) 306-5093. E-mail: info@christianscreenwrite.com.

April (cont'd from pg. 3)

Greenwich Village along with such luminaries as Bob Dylan? I mean, you touch the hem of Dylan's bell bottoms and you're healed from a lifetime of bleating bad couplets! (This author's comment and bad pun -- sorry, Ray).

Ray attributes his quick wit to having grown up as a bright kid in the Bronx, "Like a seal in a cage full of polar bears." He has entertained in Vegas, Reno, Tahoe, on cruise ships, and in the shower (my best gig).

He believes in making what's in your head real to others by writing for the emotional reaction, drawing your audience in ("seduce them"), anticipating their questions, and making it interesting as well as relevant; in other words, an experience: "vivid but concise." Use your sense inventory (sight, sound, smell); find the perfect word or image. Write for the ear -- read it aloud.

Ray summed up by saying, "The trick is not to have an interesting life; it's to be interested in the life you have." And Ray's is indeed a poetic life. □

info@christianscreenwrite.com. Website: www.christianscreenwrite.com.

Literal Latte Poetry Award is offering a 1st prize of \$1,000, 2nd prize of \$300 and a 3rd prize of \$200. Fee: \$10/up to 6 poems, \$15/set of 10 poems. The deadline is July 15. They also have a short shorts contest with a June 30th deadline. Check the website for details. The contest is offered annually to any writer of unpublished poetry (a max of 2,000 words/poem). All styles welcome. The winners will be published in *Literal Latte*. Contact: Jenine Gordon Bockman, Ed. Address: 200 E. 10th St., Suite 240, New York, NY 10003. Phone: (212) 260-5532. E-mail: litlatte@aol.com. Website: www.literal-latte.com.

Glimmer Train Press, Inc. Check Glimmer Train's website. There are multiple contests and multiple contest deadlines. You should keep track of this site throughout the year. Address: 1211 NW Glisan St., Suite 207, Portland, OR 97209. Phone: (503) 221-0836. Fax: (503) 221-0837. E-mail: eds@glimmertrain.org. Website: www.glimmer-train.com. Contact: Linda Swanson-Davies. □

Musings (*cont'd from pg. 3*)

from the third person technique, but Kafka's format is also intriguing. Short, choppy sentences suggest Gregor's agitated mood.

Omniscient Third Person

By using this technique, the characters see and know all. The author can jump back and forth into various characters' heads and have the reader share the thoughts, feelings, and actions of opposing characters. This technique, if poorly done, leaves the reader doubting that the author can know the intimate thoughts and actions of his many characters and thus will leave the reader perplexed and unfulfilled. Tolstoy, in *War and Peace*, mastered this technique, but it is not recommended for new writers. In addition, lack of a viewpoint character makes it harder to capture a reader's interest.

Subjective or Unreliable Narrator

The speaker becomes observer rather than protagonist in this technique, and focuses on another person or persons to whom he/she has direct contact

or knowledge. Imagine Scott Fitzgerald's *The Great Gatsby* narrated by Gatsby himself instead of by the enigmatic Nick. Gatsby would bring us closer into his own character and feelings if the story were told through his point of view, but we would miss certain aspects that Nick narrated in defining Zelda's moral and dispositional qualities.

As to narrators of biography, they do not refer to themselves because their knowledge of the person or persons they write about usually comes through second-hand knowledge. On the other hand, authors of romance and folk tales generally enter into a principal character's point of view so that the reader can follow that character and share that person's adventures and complexities.

The best point of view to use in telling a story depends on the story you want to tell, and whose story it is. I am told various authors have written a good many chapters of a book in a certain point of view and then have decided it simply wasn't working and changed points of view in mid-stream. □

Psychosis: Replacing all your telephones in the belief that it will cause more interesting people to call. --m--

ELECTIONS — 2010

The Nominating Committee is working on its slate of officers to conduct the affairs of the SFV branch for the two-year period from July 1, 2010 through June 30, 2012. That slate will be announced at the May 15th meeting. If you haven't been contacted before then, nominations will be taken from the floor at the June 19th meeting with the prior consent of the member nominated. If two or more members are running for the same office, each will be given three minutes to present a short bio and what his/her vision is for the club during their tenure. In the event of a runoff for a particular office, a vote will be taken by written ballot with a majority of the members present deciding the outcome.

BOARD MEETINGS

Our SFV Branch holds its Board Meetings every month after the Speaker's Presentation. Members are not permitted to speak or participate, but are encouraged to audit and observe these meetings.

Newsletters In The News

by Ray Malus

Branch newsletters are one of the primary means of communication for our members. However, there are no State Guidelines as to content or policy. We thought it would be interesting to find out how different Branches produce their newsletters, so we sent out a questionnaire to all the editors. About ½ responded. We thank them. Here are the questions and answers we received:

What do you feel is your newsletter's function?

There was general agreement that newsletters are meant to inform the membership, educate members, and to some extent, promote the Branch. Aside from the fact that some branches felt limited resources constrained their publishing "creative" works by members, there were two divergent schools of thought on the subject of newsletters as a "publishing opportunity." A majority felt this was a valid function. Several others felt this was definitely not.

Do you and your contributors get feedback from your members?

This was almost evenly divided. Several responders felt their membership was openly approving of their newsletter. Several felt it was taciturn. None responded it was critical.

What is your circulation?

The most common response was about 80. (One branch reported 300.) Most common form of distribution mentioned was e-mail, with USPS second. However, these numbers are "muddied" by the fact that many of these publications are freely available on branch websites, so readership may be far larger.

How often do you publish?

All responders publish monthly. Several stipulated that they are fallow during the Summer.

Do you publish all submissions or do you cull?

As one might expect, this fell into line with question 1. Most newsletters which accept "creative" work, accept all submissions (space permitting). Newsletters which do not publish this type of work, screen submissions more strenuously, and often solicit specific pieces. Several Branches also included selected works from other newsletters.

How strenuously do you edit?

As above, purely "informational" publications seemed to edit stringently, while "creative-oriented" publications tended to be more *laissez faire* — primarily correcting spelling, grammar, and typos — and putting onus for content on writers.

What percentage of your (non-staff or columnists) members contribute?

Of the publications which did accept unsolicited material, the most typical answer was 10% regularly, 30% total.

KUDOS COLUMN

by Erica Stux

(If any member has good news to share, such as getting an agent, selling a book, script, essay, or even getting a personalized rejection letter, contact me at: ericastux@aol.com. We are interested in everyone's successes.)

Peter Brothers' book *MUSHROOM CLOUDS AND MUSHROOM MEN* was awarded a First Prize on the website "The Horrors of it All - Viva Monsters!" and has received a "Rondo" nomination for excellence in fantasy film writing. The book is the first published in America on the famous director of Japanese monster movies such as Godzilla.

"The life each of us lives is the life within the limits of our own thinking. To have life more abundant, we must think in limitless terms of abundance."

- Thomas Dreier

If possible, rank the genres you receive, high-to-low.

Of those accepting "genres," memoir, poetry, essay or nonfiction, fiction were represented, with memoir slightly more common.

In what formats do you accept submissions?

Here, the overwhelming winner was Word (.doc) format. Virtually ALL Branches accept — and prefer — this. "Text" was also universally acceptable.

What program or utility do you prefer for page layout?

Three Branches responded with *Word*. One responded "None," but we assume this is probably "Word," as well. Two Branches use *Microsoft Publisher*. Two use *Adobe InDesign*. All seem to distribute in *Adobe Reader* (.pdf) format.

How, and how extensively, do you use graphics?

There seemed to be a strong trend toward more graphics (probably because of electronic distribution with no printing cost). Overwhelming favorite was Branch photos, with P.D. graphics, clip art, and abstract color elements and type also used.

How do you organize your content?

Surprisingly, there was wide divergence here. Publications are organized by date or topic, and even those organized by topic prioritize differently. "Next Meeting" and "Officer Columns" tended to be early in issues. Branch directions and "legal boilerplate" tended to be late. But there were broad exceptions to this. About ½ listed a Table Of Contents.

How many editorial staff participate on a regular basis?

Answers ranged from "one" to "four," with "three" being slightly most common. "One" was least common. Often, "columnists" and "staff" overlapped. —rm—

The Wright Word – by Ray

“You’re Making A Scene!”

By definition, anyone who writes anything narrative is “telling a story.” But how does one organize a story? Stories are organized into one, or more, “scenes.” So to write a good story, you must know how to write a scene.

The term *scene* comes from the theater. Historically, it was used to indicate a change in location or time — a change of “scenery.” Between *scenes*, the audience is expected to stay seated, and not lose their focus or concentration — as opposed to *acts*, where an intermission intervenes, and the audience is temporarily dismissed while major changes are made to the “set.” *Acts* always end with a *scene*, but not every *scene* ends an *act*. Almost always, an *act* consists of many sequential *scenes*. This is because intermissions can be dangerous. Audiences get to compare notes, solidify opinions, and may not, in fact, return for the next *act*.

For our purposes, the *scene* is the basic unit of story-telling. This is true of any narrative piece: play, novel, short story — even a narrative poem. So it’s probably to our benefit to examine how to write one.

The bare essentials of a scene are “where” (the location or surroundings), “who” (the characters who are in the scene), and “what” (the *action* of the scene — what happens). (“Why” is also good, but is often implied.) A well-written *scene* will also have a beginning, a middle, and an end.

In the theater, the audience is the observer of the story. In the novel or short story, the reader provides this function. Since they serve virtually the same purpose, we will refer to the reader, and his surrogate — the narrator.

Probably the simplest element in a scene is the “where” — the location. (In a play, it is plainly visible, and is not described at all.) Often, it may have been described earlier in the story and may simply be named. (“They sat in the kitchen.”) Sometimes, only minor changes need be delineated. (“It had changed little, with the exception of a gleaming new stainless-steel gas range.”) Often, describing the location can be a wonderful opportunity for expressing a character’s mood. (“The stove sat in the corner, like a crematorium.”) This raises the subject of the *narrator’s point of view*. (For more on this, see this month’s “President’s Musings” column.)

Next, in order of complexity, is the “who” —

the characters who appear in the scene. There is tremendous latitude here. The number can range from one (*The Old Man And The Sea*) to thousands (a battle scene in *Gone With The Wind*), but in general, there will be only a few characters who directly influence the *action*.

Finally, we get to the *action* of the scene — “what” happens. This includes what people *do* and what people *say*, and scenes run the gamut from “all do” to “all say.” Most writers have no trouble with the “do” — they describe it with varying levels of elegance, but successfully. It is with the “say” that many writers quail.

It’s not that difficult.

The *action* of a scene has an *aim* — the outcome. Think of it as a target; the whole scene moves toward it. This furthers the *arc* of the narrative — the plot. (To “flog it to death,” the scene is there to increase the reader’s knowledge of the story.) Once you have reached this target, the scene is effectively over. In your “writer’s mind,” put your characters in the location. Keep the *aim* in mind, and simply let the characters talk. I assure you, if you know your characters and your aim, they will speak. If they do not, think more about them, learn more about them, study them. They will.

A scene *begins* with the first significant thing that happens. That “thing” may be the establishment of the setting (“The room was lit only by the warm glow of the Christmas tree in the corner.”), an action (“He was startled awake by the sound of a gunshot!”), or dialogue (“What-the-hell do you think you’re doing!?”). It should pull the reader in, immediately.

The scene’s *middle* is all the stuff that accomplishes the *aim*. This does not mean that everything in a scene must contribute to this one aim — many times there are secondary aims in a scene.

The *end* of a scene is when the writer feels the reader can un-focus his attention. The *aim* has been accomplished, the *action* is over, there’s “No more to see, here!” This does not mean the story has been resolved. Indeed, a good scene should *increase* the reader’s involvement and sense of ‘non-resolution’ until the end of the story. “Cliff-hangers” are gold!

All of this may seem torturous. In practice, it’s easy. Most of us are born story-tellers. But when we get into trouble, when a ‘yarn’ will just not ‘spin’, it’s really helpful to think about what “making a scene” really is. —m—

IMPORTANT

At our May meeting, the membership will be asked to vote on the revisions to our Branch bylaws.

You should have received the proposed changes, by e-mail, last week.

(If not, there will be a [ONE] printed copy available at the meeting.)

Please read your copy carefully, and bring it with you for reference.

MISSION STATEMENT OF THE SAN FERNANDO VALLEY BRANCH

The San Fernando Valley Branch is one of eighteen branches throughout California, organized and operating under the auspices of The California Writers Club. We are a non-profit professional organization whose goal is to provide a friendly and inclusive environment for members to meet and network; to provide professional speakers who will aid in writing, publishing, and marketing members' endeavors; and other writing-related opportunities that will further members' writing enjoyment and careers.

WRITERS' RESOURCES

Sincere thanks to Beth Davisson, Editor, Writers of Kern for much of this information.

Reference

Strunk and White online: <http://www.bartelby.net/141/>

Entire volume in PDF format: <http://www.cs.vu.nl/~jms/doc/elos.pdf>

Summary of the rules: http://www.tcnj.edu/~penny/cmssc485/strunk_summary.html

Chicago Manual of Style Online: <http://www.chicagomanualofstyle.org/home.html>

OWL, the Purdue Online Writing Lab: <http://owl.english.purdue.edu>

The Word Detective: <http://www.word-detective.com/>

Online Thesaurus: <http://thesaurus.reference.com/>

Looking for the perfect (ulp) rhyme? <http://www.rhymezone.com/>

Dialogue? <http://www.writersrelief.com/blog/post/Dos-and-Donts-of-Dialogue.aspx>

Opportunities

Writer's Digest: <http://www.writersdigest.com>

Contests: <http://www.fundsforwriters.com>; <http://www.fanstory.com>

Looking for an agent? www.agentquery.com



It Could Be Verse

Moon in May
Lenora Smalley

*The moon in May illuminates
fences, hedges, backyard gardens,
pouring a milky sheen on everything.
It moves across the sky, like a torch
in the hand of a wiser Psyche
told not to hold a light
to view the sleeping face
of love lying in the darkness,
who did it anyway and lost
the husband she hunts for every night*

*The moon wraps the world in moth's cocoon,
bids it burst alive in the rising sun,
warning seeds and plants. "Never
let my light touch your roots; you'll lose
the mystery that helps you grow.
Let them stay deep in darkness
or stems will slowly wither and die." Is
this why budding leaves and blossoms
show a heightened radiance
before the dawn?*



A LOVE TRIANGLE**Ethel Ann Pemberton**

Bastard! Liar! Cheater! I loved you! I hated you!

Nobody knew.

You made my heart do tricks.

It jumped through hoops for you, rolled over, did flips.

You were my boss, my mentor, my lover.

Business only at the office.

Yet everyone knew.

Your body language spoke of love.

My eyes replied with fervor.

You made me promises you never meant to keep.

I know that now.

Liar!

Because of you, I'll never trust again. I'll never love again.

Letting go of memories is the toughest part of all:

The morning you came to my home, awaking me at five,

**a thermos of coffee under your arm,
driving to the beach, watching the sun rise. . .**

Our kisses were sweet, pure.

I remember your first gift to me,

a small marble urn with delicate gold legs, very pretty.

I didn't know what it was.

**"A soap dish," you said. "Every time you bathe, you'll
think of me."**

And I did.

**When the treasured dish fell and broke,
my heart felt like it, too, had broken.**

I spent days gluing it back together.

I was whole again.

I became your wife.

Vodka was your mistress.

You cheated on me.

You couldn't give her up, although you said you would.

I lay awake at night, consumed with jealousy.

Your pores reeked of her elixir.

I tired of competing for your affection.

Our passion divided us.

You had to leave.

**When the moving crew came to pack up
your belongings,**

I sobbed rivers of tears.

One of the movers asked why I wept.

"He can't give up his mistress," I moaned.

He hated you.

I loved you.

The marble soapdish broke again.

This time I threw it away.

But I can't throw away my heart.

**I'm constantly reminded of the thrills that
shot through my body**

**when your car pulled into the driveway,
the excitement that raged when our hands**

touched, when our lips met.

I still love you!

I still hate you!

Bastard! Liar! Cheater!

Do you ever think of me?

CARLSBAD'S COASTLINE**Lillian Rodich**

shoreline's fringe
wide lacy arcs
sand islands
smoothed into wet mirrors

pewter sky
overlaid with silver stripes
miles of surf
so tender
gulls skid along easily
before ascending

surfers like black sea birds
balancing on wave crests
posing in silhouette
before tumbling
rolling like lost children
in swirling water

sand bars
long searching arms
reaching into the sea
calmly with no motion
in their tenacity

the sea,
a wrinkled landscape
silver satin spread over miles
floating in waning light
covering a sleeping giant

The Saved Hours**Ray Malus**

Where do the saved hours go?
To molder, like a "time withholding tax,"
in interest-free required Term Accounts
and, anxious, await for filings in the Fall,
when they will be repaid to us again?

Where do the saved hours go?
To languish with un-baptized Cath'lic babes
in Limbo, disconnected from the earth,
in barrenness, not heaven, neither hell,
eternally condemned and scorned by God?

Where do the saved hours go?
Far banished to some seedy summer camp
to vainly master useless arts and crafts,
excluded from the family barbecues,
from roisterous days and stinging sunburned nights?

Where do the saved hours go?
To slave in some Dickensian stockade,
to earn release through months of servile toil?
Or are they tutored in the arts of crime
To earn a paltry ladle-full of gruel?

Where do the saved hours go?
To sit, with snotty lips and tearful eyes,
in barren rooms in city shopping malls,
with all the missing children who have strayed
from guardians by glitzy sales seduced?

Where do the saved hours go?
To lurk with all the missing un-matched socks
and half-remembered dreams and nagging guilts
that skitter in the woodwork in the dark,
and threaten as we cower in our beds?

Or do the saved hours dance
and caper with the other hours saved
like carnival confetti in the air
that sputs and darts on gigg'ling summer winds,
and swoop where useful hours cannot go?

Oh no! The saved hours lie
like umber compost spread abundantly
on rows of nascent corn in sultry fields
that reeks on steamy summer afternoons.
'Cause Daylight Saving Time's a pile of crap.

The Golden Light

Edward Louis Braun

On an early morning in May,
While walking along
Pleasant tree lined streets
I had known as a child,
I became aware that
Something remarkable
And wonderful had occurred.



There was a numinous golden light
And ethereal softness in the air,
A soothing serenity
And happiness caressed me,
And I felt a pristine freshness,
As if the world had just been born.

I came upon a luxuriant garden
Where flowering trees were overflowing
With lavender and red blossoms,
Rainbows of roses, ranunculus
And marigolds blanketed the earth,
The air was embellished
With the fragrance of flowers.
And waters of a wandering creek
Were playing on sunlit rocks.

Beneath the bright, white canopy
Of a blossoming apple tree
A woman with eyes a serene blue,
A smile happy as the day,
Softly called to me to say
“I’ve been waiting so long for you.”

I ran to embrace her and
Placed her hands in mine.
We talked of our years apart,
Hoping to find each other.
Words were interspersed
With smiles, tears of joy,
Hugs, kisses, happy thoughts
About the years ahead.

When day turned to dusk
We found a secluded place
And tightly embraced,
Like stars clinging to the sky.

Dawn brought morning kisses
Accompanied by the music of
Raindrops kissing rose petals.

I’m deeply immersed
In the exquisite bliss
Of holding her
In a heavenly kiss
When a jarring, invasive sound
Of a shrill alarm takes her away,
Leaving me alone
In a morning cold and gray
And on the verge of tears.

Dining With Devilbiss

(Fine dining with the lovable Georgia Cannibal and his dinner guests, characters you love to hate.)

by Duke Howard

"There they are Bish, I see em, I see em," Sokey yelled excitedly as he leaned out the Ford pickup window with two hands on his 45 Magnum Revolver and fired at the couple fleeing into the woods.

The big gun roared causing Bishop Pedigree, the Pig man to yell: "Damn you Sokey, I told ya I wanted em alive."

"I ain't killin em, Bish. I ain't."

"Then why you shootin' at them?"

"I'm slowin' 'em up fer us ta git. We can git 'em now Bish. Pull over, pull over there."

Bishop pulled over on the side of the road where the couple had entered, but before he could come to a dead stop, Sokey was out, hit the ground running with his 45 Mag swinging loosely by his side.

"Soke, don't ya wanna flashlight?"

"Don't need it Bish, full moon."

Sokey stopped for a moment and let out with a long piercing yell: "Soo-ee, soo-ee soo-ee." It was the call of a Pig Man announcing the chase was on. Then like a hound on the scent, he took up the chase. This bald-headed, pink-eyed albino seemed to gobble up the earth with his long legs stretching out. Sokey soon disappeared from sight leaving Bishop in the truck to contemplate his predicament and suffer alone in the heat of the Georgia night.

Bishop Pedigree was a man with a face and body that only a mother could love. When the good Lord came around to give out beauty, He either forgot about poor Bish or he ran out of anything to give. Bish was just plain fat and ugly. He had the face of a swine: little squinty eyes, heavy jaws, a nose that protruded to resemble a snout, lips bloated and bulging, and a receding chin. The body wasn't much to look at either: squat, round head and no neck. When he moved he kind of rolled forward never to look backwards. Bishop Pedigree was commonly referred to in the community as a Pig Man as well as Sokey, however, in Sokey's case it was not his appearance but his former job as a pig slopper. Now he worked for Bish and Little Sammy, The Singing Dwarf at their roadside club.

Bishop Pedigree was in a state of misery and where he didn't want to be. Here he was in Sokey's beat-up pickup on the hottest Georgia night dressed in a cream color linen suit, silk shirt and tie leaking and oozing salt and water from the many pores of his corpulent body. The mop on his head felt like a Georgia dish rag, his suit a sponge. All of this could have been avoided, if Little Sammy hadn't hired the singer, Pansy Sykes and her piano player partner, Harry 'Light Fingers' Grimes as entertainers at their club, "The Swell Pig." He had a feeling that there would be trouble when he met these two, but Sammy wanted them and what he wanted he usually got. It was really Pansy Sammy wanted, and it wasn't for her singing, although she had a decent voice for Country Western. Sammy always liked women with generous attributes and Pansy had them in spades: strong thighs, slender legs, round butt and two breast that seemed to be rushing at you. All of that was on five-foot-eleven-inch frame, and with her heels Pansy seemed to tower over most that came to the club. Pansy's face wasn't bad either: little hard, seasoned more or less, been around, seen a lot, and experienced much. It was that drooping lower lip and those bewitching dark eyes with the long lashes that captivated Sammy and the audience. When Pansy Sykes sang she was like a contortionist. She would thrust her chest forward, her butt backwards and wail. Members of the audience would make bets on how long she could maintain that stance before she would fall on her face. She never did. Pansy may have been top heavy but always kept her balance.

Sammy couldn't get enough of Pansy and watching her wasn't enough. He wanted more much more, but she wasn't willing to give of herself to him or any man unless she was in the mood. And she was never in the mood when it came to Little Sammy, The Singing Dwarf. That's where the trouble began.

Bishop was beginning to worry about Sokey. Where was he? He couldn't wait any longer. Bish opened the glove compartment, and withdrew his snub nose revolver and a flashlight. He stepped out side and shoved the revolver into his waist. The steel felt cool against the hot sweaty fat of his belly. A mosquito landed on his nose, but was quickly terminated by a quick swat by hand. Bish took a few steps before he became aware of a lower discomfort: his balls. They felt like a pair of ducks bobbing about in a pond of salty water between his heavy thighs. He hated that sticky feeling of the salt and the swishing of the balls, but there was nothing he could do, so he marched on into the Georgia woods. □

ANNOUNCEMENTS

ABOUT THIS ISSUE:

MAY!! Wow. It really got here fast. The year is winding down, and (like the Rose Parade) there's already lots of preparation for next year.

This month's issue has news on a LOT of important business: elections, by-law changes. You should read it carefully.

All this hasn't deterred our creative writers. Great poetry and a story. In addition, news, announcements and our usual wonderful columnists! Sincere thanks to all.

— The Staff of The Valley Scribe



THE MEMBERSHIP ROSTER

IF YOU HAVEN'T ALREADY, PICK UP A COPY OF OUR STUNNING NEW MEMBERSHIP ROSTER AT THE SIGN-IN TABLE.

YOU WILL BE ASKED TO SIGN FOR YOUR COPY.

STAY ACTIVE OVER THE SUMMER!

Critique Group — Members Invited

Polite, but quite serious, threesome of heretofore unpublished fiction writers seeks additional participants in near two-year-old critique group meeting approximately once a month on Saturdays. Current members: Doug Douglas, Liz Cooke, and Scott Gitlen. If you have an interest, please e-mail your writing sample to: esemgee@yahoo.com.

WEB-BASED CRITIQUE GROUP

Interested in forming an e-mail-based critique group for poetry and short fiction? Contact [Ray Malus](#) for details.

A Big Thank You

To **Duke Howard** for helping with the March set-up.

MEMBERSHIP QUALIFICATION

If you haven't been qualified as an Active or Associate member of CWC-SFV as yet, please request an application from Lenora Smalley, Accreditation Committee Chair, and she will provide you with one to complete.

THANK YOU

Earn a Thank You — Volunteer!

Give a Thank You — Tell us someone's who's helped!

FREE BEER!!

Setting up for meetings is a large task. If you can help, Please come at 11:30.

You'll get to hob-nob with friends, help the Club and, earn our eternal gratitude.

(OK. We lied about the beer.)

The Bulletin Board

MEETINGS
 ARE HELD AT 12:30 P.M.
 ON THE 3RD SATURDAY OF EVERY MONTH
 AT ST. MARTIN-IN-THE-FIELDS EPISCOPAL CHURCH
 Hannibal Hall
 7136 Winnetka Avenue, Winnetka – South of Sherman Way
(Directions & Map on last page)

UPCOMING MEETINGS
 May 15
 Gene Perret — Comedy Guru
 June 19
 Linda O. Johnston — Mystery Writer

GUEST DONATIONS

Non-members attending meetings, are asked to pay a \$5 (tax deductible) donation. New membership is immediate upon application at door. For more information, contact Lenora Smalley, Membership Chair, at the meeting entrance or email membership@cwc-sfv.org.

SUBMISSIONS

Members are encouraged to submit writing contributions to *The Valley Scribe*. This is your newsletter, and you should be part of it. Submit your prose and poetry to humorist@verizon.net

It will then be proofed and sent to the Editor. Type "Submissions" in the subject line. If submitting a hard copy, please bring it to the meeting and hand it to the Editor, Ray Malus, or to the President.

- 400 words or less
- 800 words or less
- Limited to 30 lines

Articles/Essays
 Short Stories
 Poetry

Submit your writings within ten days after the monthly Open Meetings.

The Editor (or President) has license to accept or reject any work submitted based on available space or editing problems. All submissions must include an email address or a phone number. Writings will not be returned and may be included in future issues.

NEWSLETTER MAILINGS:
 NEWSLETTERS ARE EMAILED TO MEMBERS.
 Members not having email will receive B&W copies by USPS.
 Cara Alson (818) 764-0807 is the contact for sending USPS copies.
 Courtesy copies will be mailed for three months to non-members and/or guests who request same.
 Copies can be downloaded from the Website:
<http://www.cwc-sfv.org>

ELECTION OF OFFICERS WILL TAKE PLACE IN JUNE FOR THE SAN FERNANDO VALLEY BRANCH OF THE CALIFORNIA WRITERS CLUB

Below is a list of offices that will be open and available for the 2010-2012 years.

If you, or someone you know, fits the qualifications and would like to volunteer for an office, be aware that nominations will also be accepted from the floor prior to the elections.

President – Sets a professional and congenial tone for the club.

Prepares agendas and presides over meetings of the Executive Board, Board of Directors, and general membership. The President shall, with the advice and consent of the Executive Board, direct the affairs of the club in accordance with the Bylaws and Roberts Rules of Order. Also appoints members of the Board of Directors.

Qualifications. Outgoing demeanor, good organizational skills, open mind, positive attitude, accountability.

Vice-President – Assists the President and assumes the duties of President in his or her absence. Usually assumes the duties of Membership Chair.

Qualifications. Outgoing demeanor, ability to interact easily with members, reliable, organized.

Secretary – Prepares and records Minutes for all Board meetings, handles incoming and outgoing correspondence, and maintains administrative files for the branch.

Qualifications. Good writing skills, accountability, and the ability to summarize information.

Treasurer – Keeps proper books of account and reports the financial status of the branch at each Board of Directors' Meeting. Duties include: receiving and depositing all funds and paying bills as authorized by the Executive Board; co-sign all checks; and prepares all quarterly financial reports as required by the Central Board of the California Writers Club.

Qualifications. Honesty, some bookkeeping knowledge, organizational skills, accountability.

The following chairpersons are appointed by the President with the approval of the Executive Board. Their duties and qualifications follow.

Program Chair – Secures speakers for the monthly meetings and confirms engagements prior to the meetings; writes up a speaker column for the monthly newsletters; introduces the speaker(s) at the meetings; purchases a gift and presents same after the presentation; follows up with a thank-you letter or email.

Qualifications. Outgoing demeanor, reliable, organizational skills, ability to interact with people easily, accountability.

Membership Chair (Usually the Vice-President assumes this position) – Invites guests at meetings to become active members; receives, validates, and processes membership applications; provides copies of member information to all officers and the Newsletter Editor; has member name tags made up; maintains and dispenses them to members at board meetings; submits quarterly membership reports and year-end reports to the Central Board.

Qualifications. Enthusiasm, accountability, ability to interact with people easily and tactfully, good record-keeping skills, desire to help others.

Hospitality Chair – Welcomes guests; purchases food, refreshments, paper goods, and condiments as necessary for the monthly meetings; arranges them on a table; oversees cleanup, and seeks out other members to help with hospitality and cleanup. Turns in receipts for supplies to Treasurer for payment.

Qualifications: Enthusiasm, accountability, ability to interact with people easily, desire to help others.

Newsletter Editor – Researches and writes articles as needed for ten newsletter issues; prepares layout and design; sets tone of newsletter; seeks and accepts submissions; has newsletter proofread by president and one other member before e-mailing final copy; e-mails final copy to members, editors and presidents of other branches.

Qualifications. Enthusiasm, accountability, good writing skills.

The Fine Print

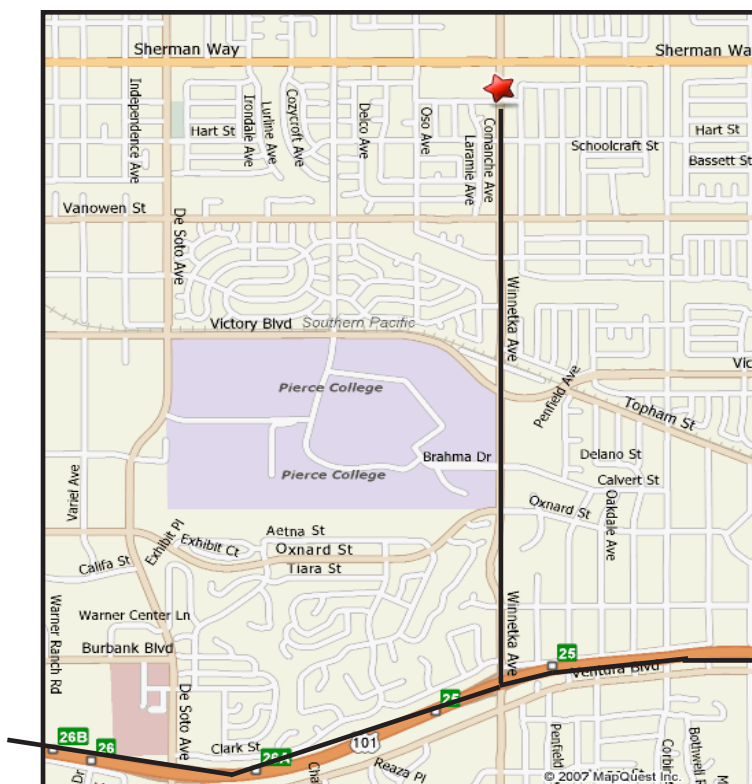
ST. MARTIN-IN-THE-FIELDS **7136 WINNETKA AVE** **CANOGA PARK, CA 91306**

From San Fernando Valley
 Take 101 Fwy to Valley. Exit Winnetka. Go North (From Hollywood, turn right. From Ventura, turn left) past Vanowen (almost to Sherman Way). Church is on East side (right side) 1 Bl. before Sherman Way.

From Simi

Take 118 Fwy to Valley. Exit DeSoto. Go South to Sherman Way. Turn East to Winnetka. Turn South 1 block. Church is on East side (left side) 1 Bl. after Sherman Way.

Walk into the campus. Hannibal Hall is at North end.



The Valley Scribe

the Newsletter of the
 San Fernando Valley Branch
 of
 California Writers Club

is published monthly.

We solicit submissions from members.
 (See Bulletin Board: SUBMISSIONS)

Editor
[Ray Malus](#)

Staff

| | |
|-----------------|--|
| Proof Readers | Judy Presnall, Ethel Ann Pemberton |
| Columnists | Ethel Ann Pemberton, Ken Watts, Erica Stux, Ray Malus |
| Guest Columnist | Douglas William Douglas |

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California Writers Club San Fernando Valley Branch

EXECUTIVE BOARD & BOARD MEMBERS

| | |
|----------------------------------|--|
| President, Ethel Ann Pemberton | president@cw-c-sfv.org |
| Exec. Vice President, Glenn Wood | vice-president@cw-c-sfv.org |
| Treasurer, Judy Presnall | treasurer@cw-c-sfv.org |
| Secretary, Cara Alson | secretary@cw-c-sfv.org |
| Central Board Rep., Glenn Wood | |

Other Board Members

| | |
|----------------------------------|--|
| Membership, Lenora Smalley | membership@cw-c-sfv.org |
| Member-at-Large, Stephanie Sharf | stephaniesharf@yahoo.com |
| Member-at-Large, Ken Watts | onemomoe@earthlink.net |

| | |
|--|--|
| Program Chair, Ethel Ann Pemberton | president@cw-c-sfv.org |
| Pre-Session Leader, Ray Malus | cw-c-sfv@roadrunner.com |
| Hospitality Chair, Stephanie Sharf | stephaniesharf@yahoo.com |
| Assistant Secretary Pro Tem, Stephanie Sharf | stephaniesharf@yahoo.com |
| Webmaster, Glenn Wood | webmaster@cw-c-sfv.org |
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