



# The Newsletter of The San Fernando Valley Branch *The Valley Scribe*

"Our Members' Voices"



Vol. 8

April, 2015

No. 9

## Next Meeting: April 4<sup>th</sup>, 1:00!

### April's Program

#### Maralys Wills — Getting an Agent

by Samantha Berley



Known for over 15 books, Maralys Wills has written everything from her four romance novels to a techno-thriller (*Scatterpath*). After studying at both Stanford and UCLA, Wills has used her B.A. and teaching credential to teach college novel-writing for the past 27 years. Among her frequent speaking engagements throughout Southern California universities, she was voted "Teacher of the Year" in 2000 and is the past president of the Orange County Chapter of Romance Writers of America.

Some of Maralys Wills' published books include *Manbirds: Hang Gliders & Hang*

### President's Message Nance Crawford



Spring is springing! Growing things are everywhere, popping out their joy at re-creation.

CWC-SFV was chartered in 1986 with the spirit of volunteerism and enthusiasm necessary to build an active, thriving club. Our stated goal was, and is, to foster the craft of writing in its many genres: educate, encourage, mentor.

Those of us who attended the March meeting witnessed the *esprit de corps* of the writers of the High Desert Branch. They reminded me why I joined our club – and of the many benefits that can accrue to those who are active and participate.

This year our club has had two interim members filling in vacant Board positions. After six months of requests for volunteers, Samantha Berley and Kay Henden stepped up, and we are thankful. Without volunteers the club will vanish.

To become our best we need so many more to step up, to generously help in encouraging each other, and to Mentor each other when needed.

What is it you want our club to become? How can you reach out and help us become known as *the* club that writers want to join?

Please, step up! A slate of officers will be elected during the June meeting. The Chair of the Nominating Committee chooses two members to help with creating the slate of nominees. If you're interested in chairing and forming the committee, let me know by telephone or email [Nance@nancecrawford.com](mailto:Nance@nancecrawford.com). I'll announce and introduce the member who has accepted this important role at our next meeting, Saturday, April 4<sup>th</sup>.

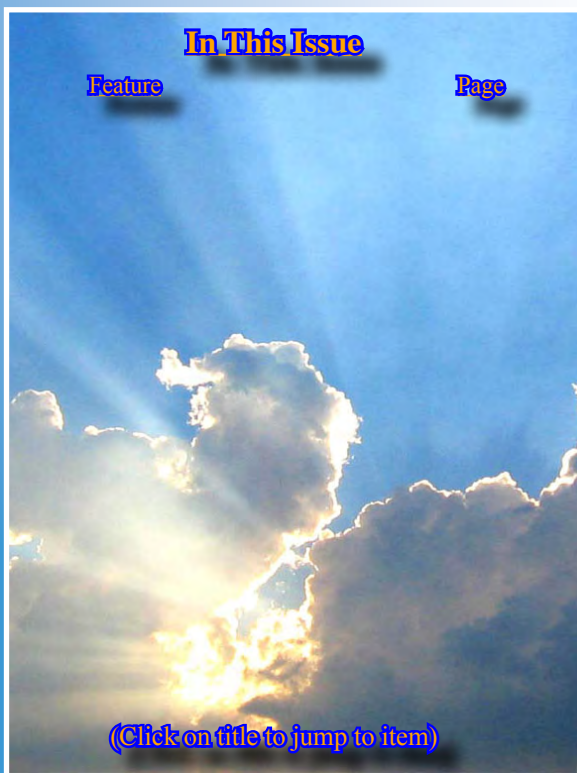
To find out what individual board responsibilities are, your user ID and password are not necessary. Go to our website <http://cwc-sfv.org> click on **About Us**, then click on **Who Does What at CWC-SFV?**

Of course, entrance to our Members Only information

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Vol. 8

All The News That Fits -- We Print!

# The Valley's Gripe

"Our Members' Vices"



No. 9

April, Fool!

## Next Meeting? What time can ya be there?

### Tesla Announces SPARK

At a surprise press conference today, Tesla Motors CEO, Elon Musk, announced the formation of the



CEO, Musk

SPARK division of Tesla Motors. According to Musk, the SPARK will be the world's first system for harnessing static electricity to power an automobile.



The SPARK

"It's simple," says the young billionaire-savant. "We simply collect all those static charges that build up when people walk over carpet, and use them to power the car."

Musk's ambitious plan includes the carpeting of most sidewalks with 'UrbanTurf', a new highly static-active synthetic carpet material, and the installation of 'collector stations' along thoroughfares.



Collector station

"People will walk down the street collecting charge, and periodically touch a collector station. The charge will drain into the collector. Later, a SPARK can pull up and 'scavenge' the amassed charge."

When asked if he thought the ratio of pedestrians to SPARKS would support this, Musk replied, "Our projections show that, within ten years, the economy will be such that .3% of the population will be able to afford SPARKS and the other 99.7% will be pedestrians. It's win-win!"

But will people participate? Division President, C. Montgomery Burns responds, "Yes, of course. And with the enormous charges that can build up from 'UrbanTurf', they'll do it willingly and frequently — or risk fibrillation."



C. M. Burns

When asked if the collection process is uncomfortable, Burns responded, "Oh yes. It can be extremely painful. But if those folks don't like pain, they shouldn't be poor."

(Continued on pg. A-15)



### May Speaker: Jon Buchverkäufer — How To Actually SELL Your Books.

We all know that it isn't the quality of the writing (Whew!) or the content of the story (Thank You, God!), or even the appearance of the finished book (Whee, Trifecta! Jackpot!!) that determines success. It's the number of copies you sell. (Whoo-HOO!)

At our next meeting, famed consultant Jon Buchverkäufer will give us all sage advice on how to get those totals up. WAY up!

Buchverkäufer, whose first book, *Please. Please Buy My Book — My Mother Needs An Operation And I'm Broke*, sold over seven million copies in the U.S and Canada alone, has just released a sequel, *Buy This Book, and Your Children Will Be Released Unharmd.* Topics will include:

Guilt. Work it — It works!.

Central Position — NOT An Illusion

Creative nagging.

Chest Pain: It can sell books. {Continued on pg. E-6}

### UrbanTurf Employee Loses Two Fingers, Thumb, In Freak Accident.

Madelyn Finsk, an employee at the UrbanTurf manufacturing facility in Loma Linda, California was injured, today, in what can only be described as a freak accident.

"I guess I'd built up too large a static charge working with the UrbanTurf. I went into the break room, and grabbed a package of Oville Redenbacher's Movie Butter Popcorn, to make myself a snack, and the damned thing just exploded in my hand. Seems like all those kernels just decided to go off at once."

She adds, "Silly me. I knew I should have hit a collector, and 'drained'. But I'd been on-shift for nine hours and I was really hungry."

(Continued on pg. E-22)



## March Review — High Desert to the Rescue

Douglas William Douglas

After our Program Chair, Samantha Berley, received belated confirmation that Dan Poynter, our scheduled speaker, was hospitalized and unable to attend, Bob Isbill came to our rescue. He generously offered to transport a gaggle of his fellow CWC High Desert Branch members many a mile to present a panel presentation and discussion at CWC-SFV.

You'd think such last minute arrangements would be slap-dash, but in fact it proved well-organized, entertaining and enlightening. The panel consisted of Dwight Norris, CWC-HD president and author of *Johnny McCarthy: A Coal Miner's Son*, historical fiction revolving around the 1920's Matewan Massacre in West Virginia; Mary Langer Thompson, author of *Poems in Water* poetry collection and *No One's Pal*, a memoir about her first year as an elementary school principal; former corporate editor Mary DeSantis, now an award-winning screenwriter; Mary Ruth Hughes, who has plumbed her Chickasaw Indian heritage in her novel *Tishomingo*; and Aaron Gansky, multi-talented editor of the on-line *Citron Review* and author of *The Bargain*, his most recent literary novel.

The panel was expertly moderated by Mr. Isbill, who posed such questions as "What advice would you give to an aspiring writer?", "What was your biggest mistake?" and "What do you consider the hardest part of writing?" (For brevity, answer attributions are omitted.)

Advice? 1) You're a writer—there's no such thing as 'aspiring'; 2) Study the craft and read, read, read; 3) Never be content, revision is paramount; 4) Eat cheese before bedtime—it inspires dreams (!); 5) Strive for brevity (cut out the fat); 6) Create characters that surprise each other; and 7) Write consistently, persevere, and have your work critiqued.

Mistakes? 1) Keep your day job; 2) Do not take an advance on royalties; 3) No long-term 'time-outs'—you'll get rusty; 4) Don't procrastinate; 5) Develop your log-lines and marketing; and 6) Protect your time—learn to say 'no'.

Hardest thing? 1) Finding a publisher and/or agent; 2) Marketing; 3) Research; 4) Protecting your time.

With their Dorothy C. Blakely Memorial Memoir Project, High Desert Branch mentors young student writers, publishing their work in a collection entitled *Let It Be Recorded: A Collection of Memoirs*. The branch has also published *Jack London: In Boyhood*

*Adventures*, a memoir by childhood friend Frank Irving Atherton, which serves as a biography of CWC founder Jack London's days as a youth. High Desert has two published anthologies, and I encourage you to explore the branch's excellent website, [HDCWC.com](http://HDCWC.com)

Our heartfelt thanks go out to our northern partners for their generosity, both with their time and their expertise. If you were unable to purchase one of their members' or branch's books at our meeting, please consider going on-line and doing so. □

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### *Wills (cont'd from page 1.)*

*Gliding*, a party game book, and a book on addiction titled *Save My Son*. She has also won a variety of awards. Her light-hearted memoir, *A Circus Without Elephants*, earned a national award from Writer's Digest. Stephens Press published both the sequel, *A Clown In The Trunk*, (an Indie award winner), and her writing book, *Damn The Rejections, Full Speed Ahead*, which won two national awards.

Her family story about hang gliding champions, *Higher Than Eagles*, is once again under consideration for a major studio film. And Wills has published a memoir about growing up with a mother married seven times: *The Tail on my Mother's Kite*, which came out in late 2014.

The April 4th lecture is entitled "Getting an Agent. Query letters that work," and will include the experience of her and fellow colleagues sending out letters and queries to agents. She also will be providing "Three tips for improving a manuscript." □

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### *President (cont'd from page 1.)*

requires your brilliantly hidden user ID and password. If you have forgotten either or both (and I've done that), you can get them again by emailing [andipolk4@gmail.com](mailto:andipolk4@gmail.com) or [rmalus@roadrunner.com](mailto:rmalus@roadrunner.com).

We have just three more meetings to prepare to set the next two years in motion. It's time to take advantage of opportunity!

Instead of weeds that carelessly grow where no one wants them, I'm hopeful, looking forward to a Spring blooming with volunteers, ideas and energy.

See you all April 4<sup>th</sup>. □

# Review and Refresh

Dave Wetterberg

## Numbers

When a number can be expressed in three words or fewer, spell it out unless the digits have *st*, *th*, *nd*, or *rd* after them

*When I was eighteen, I was still living in Melrose.*

*The room had a capacity of three hundred.*

*I used to live on Eighteenth Street.*

When a number requires four or more words to spell it out, use the digits.

*At the time, 335 sweating bodies were packed in the auditorium.*

*We had 123 boys in my Boy Scout troop.*

Try not to begin a sentence with digits.

*Revise 179 baseballs were in the pail.*

*to There were 179 baseballs in the pail.*

Hyphenate numbers under a hundred that take two words to write.

*thirty-two*

*seventy-nine*

*twenty-four*

When pluralizing a digit or a single letter, use an 's

*6's, 9's, 100's, b's, z's, A's*

## Titles

The ease of using italics on the computer has brought some adjustments in the rules for the punctuation of titles. In the past, the rule was to underline major works like novels, biographies, essay collections, etc., and to put quotation marks around minor works like short stories, articles, and poems. A look at current newspapers and magazines, however, indicates that the old conventions seem to have faded away in favor of italics. In any event, the following rules still apply for manuscript titles.

The first page of the manuscript should be blank except for title, centered.

Do not put quotation marks around your title.

Do not underline your title.

Do not put your title in italics.

Do not capitalize all the words in the title.

Do not do a combination of or all of the above.

When you refer to your title or to someone else's title within your manuscript, put it in italics.

Example: Everyone replaced *Pride and Prejudice* with the *Cliff's Notes* version.

Capitalize the first letter of each word except the articles *a*, *an*, and *the*; short prepositions like *in*, *on*, *for*, and *by*; and the coordinate conjunctions *and*, *but*, *or*, *for*, *nor*, *so*, and *yet*. Longer prepositions like *before*, *around*, *against* etc. may be capitalized.

*A Geography of the Philippine Islands*

*A Trip Around the Globe*

*The Girl with the Dragon Tattoo*

*The Old Man and the Sea*





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

## ESSAYS & FICTIONS

Phone: (914) 572-7351. E-mail: [essaysandfictions@gmail.com](mailto:essaysandfictions@gmail.com). Website: [essaysandfictions.com](http://essaysandfictions.com).

Contact: David Pollock and Danielle Winterton, co-founding editors.

"Essays & Fictions publishes fictional essay, reflective essay, academic rhetorical essay, literary narrative essay, lyric essay, linear fiction, nonlinear fiction, essayistic fiction, fictionalized memoir, questionable histories, false historical accounts, botched accounts, cultural analysis, criticism or commentary, compositional analysis, criticism or commentary, or any blend thereof. We do not differentiate between essay and fiction in the table of contents because we consciously challenge the validity of genre boundaries and definitions." Semiannual. Established: 2007. Simultaneous Submissions: No. Guidelines available by e-mail or on website.

Acquires first and electronic rights. Publication is copyrighted. Circulation: 900 hits per month online, 100 issues print. Queries accepted by e-mail. Sample copy: \$15. Responds to mss in 1-8 months. Publish period after acceptance: Publishes ms 3-8 months after acceptance.

**Nonfiction.** Needs: essays, reviews.

Also publishes literary essays and literary criticism. Submissions: Send copy of reviews to David & Danielle.

Contributors get 1 free copy and 15% off additional copies of the issue in which they are published.

**Fiction.** Receives 10-20 mss/month. Accepts approx. 3/month, 6/year. Reading periods : February 1-May 31 for October issue, and September 1-December 31 for May issue. Publishes 3-4 new writers each year. Needs: Ethnic, experimental, historical, humorous, short stories. Publishes short shorts. Also publishes literary criticism, and poetry, multicultural, feminist, gay, satire, lesbian, literary, translations.

Does not want "genre writing, American Realism, or straight, formulaic reflective memoir."

Send complete ms with cover letter. Length: up to 10,000 words. Average length: 3,000 words.

Contributors get 1 free copy and 15% off additional copies of the issue in which they are published.

**Poetry.** Contributors get 1 free copy and 15% off additional copies of the issue in which they are published.

## THE LISTENING EYE

Kent State University Geauga Campus, 14111 Claridon-Troy Rd., Burton, OH 44021.

Phone: (440) 286-3840. E-mail: [grace\\_butcher@msn.com](mailto:grace_butcher@msn.com)

Contact: Grace Butcher, editor.

"We look for powerful, unusual imagery, content, and

plot in our short stories. In poetry, we look for tight lines that don't sound like prose, unexpected images or juxtapositions, the unusual use of language, noticeable relationships of sounds, a twist in viewpoint, an ordinary idea in extraordinary language, an amazing and complex idea simply stated, play on words and with words, an obvious love of language."

**Magazine:** 5.5x8.5, 60 pages, photographs. "We publish the occasional very short stories (750 words/3 pages double-spaced) in any subject and any style, but the language must be strong, unusual, free from cliché and vagueness." Reads submissions January 1-April 15 only.

**Established:** 1970. Acquires first or one-time rights. Circulation: 250. Sample copy: \$3, plus \$1 postage. Writer's guidelines for SASE. Responds in 4 weeks to queries, 4 months to mss. Publish period after acceptance: Time between acceptance and publication is up to 6 months.

**Fiction.** "Pretty much anything will be considered except porn." Recently published work by Simon Perchik, Lyn Lifshin, and John Hart. Publishes short shorts. Also publishes poetry. Sometimes comments on rejected mss. Literary fiction. Send SASE for return of ms or disposable copy of ms with SASE for reply only.

**Poetry.** Submit up to 4 poems at a time. Accepts previously published poems "occasionally." No simultaneous submissions. No e-mail submissions, "unless from overseas." Cover letter is required. Poems should be typed, single-spaced, with 1 poem/page—name, address, phone number, and e-mail address in upper left corner of each page with SASE for return of work. Poems are circulated to the editor and 2 assistant editors who read and evaluate work separately, then meet for final decisions. Prefers shorter poems (less than 2 pages), but will consider longer if space allows.

Pays 2 contributor's copies.

Also Offers: Awards \$30 to the best sports poem in each issue.

## SENECA REVIEW

Hobart and William Smith Colleges, Geneva, NY 14456.

Phone: (315) 781-3392. E-mail: [senecareview@hws.edu](mailto:senecareview@hws.edu). Website: [www.hws.edu/academics/senecareview/index.aspx](http://www.hws.edu/academics/senecareview/index.aspx).

The editors have special interest in translations of contemporary poetry from around the world. Publisher of numerous laureates and award-winning poets, Seneca Review also publishes emerging writers and is always open to new, innovative work. Poems from SR are regularly honored by inclusion in The Best American Poetry and Pushcart Prize anthologies. Distributed internationally.

Semiannual magazine publishing mss of poetry, translations, essays on contemporary poetry, and lyric essays (creative nonfiction that borders on poetry).

Reading period is September 1-May 1.

Simultaneous Submissions: No. Guidelines available online. E-mail questions to [senecareview@hws.edu](mailto:senecareview@hws.edu). No kill fee. Responds in 3 months. Accepts queries by mail or via Submittable.

**Essays.** Length: up to 20 pages. **Poetry.** Max Poems: 5. □

***Japanese Gardens in the Rain***

Lillian Rodich

egrets pose  
upon green thrones  
at the fragile tops  
of Spring's leafy branches  
mirrored pools below  
reflect stark whiteness  
and feathery outline  
of spreading wings

mist collects  
into fine droplets  
and later  
rhythmic needles  
prick still waters  
barely disturbing  
their tranquility  
forms reposed  
in ancient history  
rest now  
in breathing silence  
mutely describing  
what once was  
in nature's music  
and fragile blossoms  
while stone lanterns  
and bridges remain  
etched as a picture  
against a gray sky

***Eternal Yearning***

Erica Stux

My muse has long with me sojourned  
and periodically has churned;  
and yet my manuscripts are spurned.  
When mailed, they promptly are returned.  
Perhaps my output should be burned.  
Have publishers not yet discerned  
some small success I've surely earned?

***About Writing***

Erica Stux

I like to write creative things --  
an essay, song, or funny rhyme.  
But household tasks keep interfering  
and monopolize my time.

***Spring***

Lillian Rodich

alabaster faces  
hidden in a crystalline spring  
winter's icicles  
tangled in the underbrush  
frozen drops  
join a string of jewels  
decorating branches  
like spring blossoms  
faces somewhere  
amidst new-grown greenery  
illuminated  
by a glowing sun  
melt into smiles

***If All***

Michael Edelstein

If all the trees and all the grass  
Were ground up into dust  
And all the silver and the brass  
Were mouldered into rust  
If all the planes and all the trains  
Were tunneled underground  
And all the golden voices stilled  
And hushed without a sound  
If all the birdsongs of the air  
Were formed to bricks of stone  
And all the bears and cats and wolves  
Never again did roam  
If all the fishes in the sea  
Would stand up head to head  
And all the gold in all the crowns  
Would turn to rings of lead  
If all the brightest diamonds were  
Transmuted into snow  
And all the bucks in all the woods  
Turned each into a doe  
And all the concrete monuments  
Were fashioned into toys  
And all the pretty little girls  
Were turned to nasty boys  
And all the earth and all the sea  
Were taken to the sky  
I would love you darling still  
Until the day I die.



## Electrocution Fears

Keyle Birnberg

I am trapped inside the small claustrophobic shower for many hours. I have used up all the water in the tank. The water is now ice-cold. Afraid to get out, I press my body flat against the cold tile.

I have lost track of time. My legs are purple; I can't feel my toes... I am shivering inside my skin.

I remember shampooing my hair — closing my eyes avoiding the usual sting. With my hands, I feel for the towel which is always hanging on top of the shower door... I begin toweling my hair, back and forth, massaging my scalp.

I open my eyes and see everything dark. The bulb must be out. I hear a noise near the heat-vent in the ceiling. It sounds like a firecracker. Something is sparking and flickering.

Oh! My God! There is something wrong! There is a short somewhere. I see a wire hanging loose near the shower door. I'm paralyzed with fright.

Dear God, let me remember one of my school lessons. What to do in an emergency such as this? Water, metal, and electricity are electrocution materials. Something about rubber gloves — rubber gloves...?

Yeah, that would help if I had a pair handy. But the rubber gloves are in the kitchen — out of my reach.

'Where are you Ralph when I need you? Yesterday you got home early. Today, you are probably trapped in traffic. In three hours or so you will probably find my charcoal-burned body, our roof on fire, or both. No wife, no house, no dinner!

The phone is ringing. It must be late afternoon, the time he always calls with, "What are you doing today? Is there anything interesting in the mail besides bills? What's for dinner?"

I feel like screaming loud enough for him to hear me in Century City, where he works. I talk to myself instead.

*I can't get out of the shower to talk to you. I'm freezing, trapped in this claustrophobic space ...just about to be electrocuted.*

*Chill out. Relax, concentrate and... think, think, think positive.'*

There are lots of red and white sparks. Burned pieces of melted metal are landing on the tile floor near the shower door. I wrap the bath-towel around my arm and bang the shower water faucet until closed. My teeth are shattering. I'm trembling all over with fear.

I open the small door and with impulse, I take a giant leap into the bedroom avoiding the sparkling red noises. That's my exercise for the day.

I sit on my bed wrapped in blankets for a while. My old robe feels toasty warm. My heart is knocking loudly against my chest. I'm alive. Not roasted or barbecued. Like a sack of dirty laundry bundled in towels I inch back towards the bathroom. The sparks are furious now. I look up into the ceiling where the fixture seems to have melted like red-hot-liquid-dimes into the tile floor

I venture down the hallway into the kitchen again. Something smells burned. I hope the roof is not burning somewhere else in the house..

My heart is pounding. I'm short of breath, but alive! Not charred or barbecued. I pick-up the telephone and dial 911.

In no time the fire chief arrives. Takes notes and, with a flashlight, examines the ceiling fixture. He looks at my bare feet and wet strands of hair pasted flat on my forehead and face. He is a tall young man, with round red cheeks and a mustache.

"You are very lucky," he says, making a crackling noise with his chewing gum. "How did you know what to do?" he inquires, scratching his head with his pencil.

"Don't step without shoes on this hot tile," he warns. "Call a qualified electrician to remove and change that fixture. Don't forget to notify your Homeowners Insurance."

He aims his flashlight everywhere in the bathroom. Writes three pages in his report, checks his giant watch, shakes my hand and leaves in a hurry probably to a real fire. I look at the time. Five hours later I can't believe I have been trapped that long.

"Mi amor, my love, I'M home!" The familiar words sound so good to my ears. "I called you, but you didn't answer. Where you out somewhere?" he asks.

"NO. I was IN, the whole day. You will never guess what happened today."

"You're shivering," he says rubbing my hands with his. I see him wrinkle his nose and sniff the air. "Did you burn our dinner? Someone just told me about this restaurant where they serve the best barbecued ribs in the Valley," He says, staring at my stringy limp hair. □

## I Wasn't At Woodstock

Ray Malus

### I Wasn't At Woodstock

That summer, I was in California — ironically, plying my trade as a musician.

I won't say I was part of the "Acid" or "Flower" movement — I was far too commercial and "mainstream" for that. But, working in the Bay Area, just south of San Francisco, I was certainly attuned to it. So it was only natural that I took a day to go to the west coast Vatican of the movement, "The Haight."

It was about noon, on a September day, when I stood at the corner of Haight and Ashbury — the crossroads of the 'Hippie' movement. I remember the sidewalks were jammed. Gawkers. Clowns. Mimes. Street musicians. Skinny long-haired men, and nubile girls skipping along, braless, under tie-died tees. Women in granny dresses. Men in soiled Edwardian coats. Leather, paisley, velvet, denim.

The streets themselves were crowded with traffic. Tourists. Locals. Painted V.W. vans with day-glo flowers. Everywhere flowers. Thousands of flowers.

Mostly plastic.

People laughing, talking, singing. The sound of guitars, autoharps, dulcimers. Folk songs. Poetry. And the pungent smell of burning 'grass' and 'hash'. The sons and daughters of the upper-middle-class on an impossibly extended Spring Break, as they rebelled against consumerism by consuming, and denounced 'The War' by condemning those who fought for them.

A flatbed truck wormed its way through the traffic, loaded with adults throwing cellophane-wrapped apple Pop-Tarts to the crowd. Rumor was they were laced with LSD.

Part Senior Prom, part Mardi Gras, part Renaissance Faire, it was a hell-of-a-party!

But underneath, I felt a dreadful harbinger.

It's easy — in the warmer, Bay Area — to forget how, in the afternoon, the fog pours into the bowl that is San Francisco Bay. How, when autumn slowly moves south at the end of the year, it sends its advance scouts ahead to the harbor to chill and dampen things. And as the afternoon wore on, and the air cooled and grew dank, the dilettantes and tourists silently evaporated, leaving the rest like the detritus of some riotous and powerful wave that had washed up from the bay, and then receded. All that remained were the genuinely poor, the infirm, the addicted, the incompetent — lying or sitting in doorways.

The music had faded — the handouts stopped. The harlequins had put on coats and mittens. Cold night was approaching, and the doors of the communes were shut.

It was easy to see the future. The flower children would move on — taking their dream with them — to be dispersed by the necessities of life. Inevitable investment would make them part of the establishment they scorned.

All that would remain would be the 'die-hards'.

And the name would be more than a poetic appellation.

I wandered through the night-wreckage of Haight Street with 'If You're Going To San Francisco, Wear Some Flowers In Your Hair' playing in my mind. And I was overcome with sadness. □

### Your BIO Page.

Every member of CWC-SFV is allotted a page on our website. This has many benefits: It's a small bit of promotion (It can have a link to your website, PLUS it has a button to do a Google search for your name!)

MORE IMPORTANT it links you to other Branch members. Your Bio Page can contain (up to) 300 words about you, PLUS your picture. (The picture should be a recent one and resemble what you really look like. No substituting a Robert Redford 8 x 10!)

From-time-to-time our webmaster sends out reminders to those members who have not submitted a picture or Bio.

Ray Malus will be happy to snap a picture at the meeting, but ONLY YOU can supply the information.

Please remember to send Bios to [CWC-SFV@roadrunner.com](mailto:CWC-SFV@roadrunner.com). If you are in doubt as to whether we have a Bio for you, simply go to <http://cwc-sfv.org/Members> and click on your name.



## The Bulletin Board

### 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 Andrea Polk, VP-Membership, at the meeting entrance or e-mail [andipolk4@gmail.com](mailto:andipolk4@gmail.com).

### MEETINGS

ARE HELD AT 1:00 P.M.  
ON THE 1<sup>st</sup> SATURDAY OF EVERY MONTH

Katzenberg Pavilion, Motion Picture & Television Fund  
23388 Mulholland Drive, Woodland Hills, CA 91364  
(Directions & Map on last page)

### UPCOMING MEETINGS

April 4<sup>th</sup>, 1 p.m. — Maralys Wills: Getting an Agent  
Open Mic: 1:00 p.m. (Sign-ups start at 12:30)  
Details on our website: [CWC-SFV.ORG](http://CWC-SFV.ORG)

Check out our writers on the  
**So-Cal Writers Showcase.**

<http://www.socalwritersshowcase.com/>

Do YOU have a website?  
Be the

'Member Website of the Month'!  
Send your URL to:

[cwc-sfv@roadrunner.com](mailto:cwc-sfv@roadrunner.com)

### This Month's BIRTHDAYS!

Judy Presnall

Yolanda Fintor

April 2

April 27

### 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  
[cwc-sfv@roadrunner.com](mailto:cwc-sfv@roadrunner.com)

Please type "SUBMISSION" 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, Nance Crawford.

- 500 words or fewer
- 800 words or fewer
- Limited to 40 lines
- 150 words or fewer

Articles/Essays  
Short Stories

Poetry

Book Release Notices

Regular Features:  
Submissions:

Submission deadlines:  
TENTH of the previous month.  
FIFTEENTH of the previous month.

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 e-mail address or a phone number.  
Writings will not be returned and may be included in future issues.

## The Fine Print

### San Fernando Valley Branch of California Writers Club meets at:

Motion Picture & Television Fund  
Katzenberg Pavillion  
23388 Mulholland Drive  
Woodland Hills, CA 91364

#### Directions:

From the 101 Freeway exit on Mulholland Drive South. Proceed to Steven Spielberg Drive and turn right into the campus.  
(If questioned at the gate, tell the official that you are attending a CWC meeting.) At the 'T', turn left and follow the road to the large parking lot on the left for Villa Katzenberg.

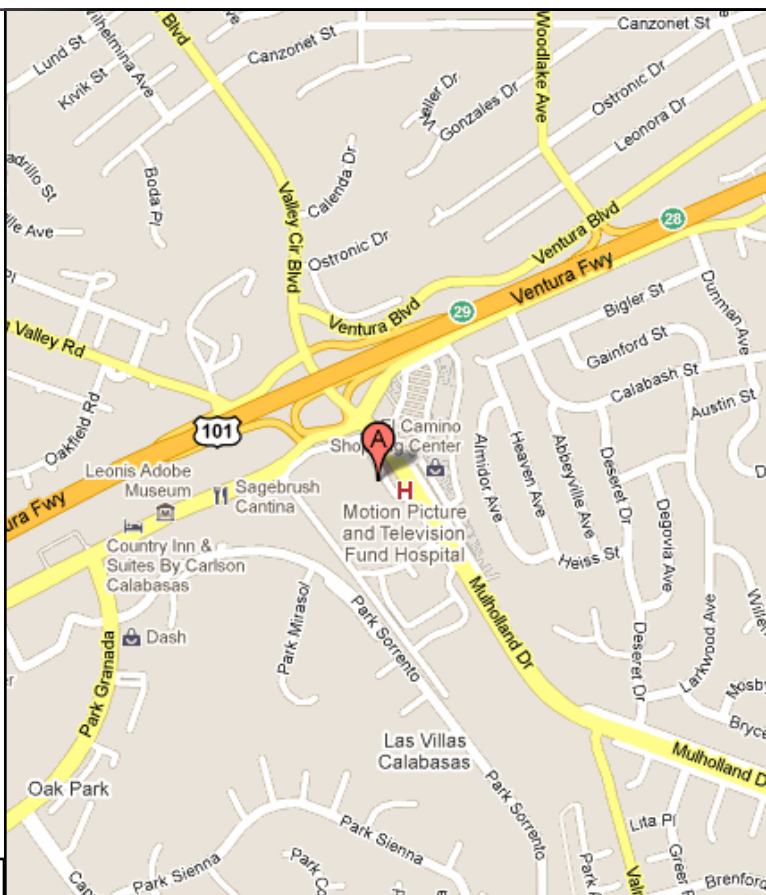
Parking is free in any of the lots.

(Please do NOT park on any of the streets.

You will be ticketed!)

Interactive maps at:

<http://cwc-sfv.org/Meetings/Location.php>



### *The Valley Scribe*

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San Fernando Valley Branch  
of  
California Writers Club

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

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### California Writers Club San Fernando Valley Branch

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LOTS of great information at our

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