

The Newsletter of The San Fernando Valley Branch

The Valley Scribe

"Our Members' Voices"



Vol. 9

December, 2015

No. 4

Next Meeting: December 5th, 1:00!

HAPPY HOLIDAYS!

From The Editor and Staff of The Valley Scribe



December's Program

Fabulous December Book Faire
Doug Douglas



Whether your reading interests include a helpful guide for Alzheimer's caregivers, contemporary Gothic mysteries, entertaining memoirs, musings on the art of writing,

poetry or plays (and more), there's something for you at the California Writers Club Book Faire.

CWC, San Fernando Valley Branch is excited to announce their upcoming Book Faire, partnering with Crown Books, Woodland Hills. This event will take place on Saturday December 5th from 1 p.m. to 4 p.m. at Crown's store, 6100 Topanga Canyon Boulevard, adjacent to Maggiano's Restaurant at the Promenade Mall.

Authors from CWC-SFV will be there to discuss and sign their latest works. Crown Books has long championed local writers, so come by and support both your friendly independent book store as well as some lauded and award-winning wordsmiths. You won't be disappointed. □

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President's Connections

Andrea Polk

If this reaches you before the Thanksgiving holiday, I wish you a grand and safe celebration.

Next we begin to look forward to the December holiday season. For some of us these months can be overwhelming leaving little time for writing. Naomi Hirahara, our November speaker, touched on the importance of balancing our writing life and our personal and professional life. It is not easy so I wish all of us a modicum of success as we approach December 2015.

We start the December holidays with our Book Faire on December 5th. Read about the details in this *Scribe*. Help us advertise this event. Contact Sylvia Molesko, Mary Freeman, or me for fliers and posters. Join us, have fun and support your fellow authors, meet readers, interested public and possibly more writers at this event.

At our November meeting we welcomed a new member, Isabelle Robertson from Acton, CA. She has been writing poems and fiction and is about to tackle a screenplay. Needless to say she has company among our members who are venturing into new genres. We also had a number of guests interested in our club and its many collegial benefits. Congratulations to Sherry Harris on her extensive article, "Thriving and Surviving as an Alzheimer's Caregiver" in the magazine *Life After Fifty* also available on line.

Mary Freeman, our treasurer, arranged to present our club's donation of \$400 to the Motion Picture Television Fund President & CEO, Bob Beitcher. He invited Mary and me to meet with the Grey Quill Society — a writing group organized by the residents. This group, led by a non-resident volunteer, was presented our donation to support the printing costs of their up-coming anthology.

A few days after our meeting, we received a kind thank you letter from Bob Beitcher in which he wrote, "And we equally appreciate the open invitation for our writers on campus to attend your monthly meetings. Who knows, this could be the beginning of a wonderful collaboration! Let's hope so!" What goes around comes around. What a fine use of our donation. We thank the MPTVF for their support of our San Fernando Valley branch of the California Writers Club.

Finally, I wish us all Happy Holidays, warm homes and a bit of writing time too.

Your President, *Andi Polk*. □

November in Review — Naomi Hirahara Ray Malus

Naomi Hirahara is that rare commodity, the Journeyman Writer — and it is this that illuminated her presentation. More on that near the end of this review.

The presentation was entitled 'Flourishing in Blockbuster Times', and, indeed, Hirahara used this as a starting point. She talked about the dichotomy between the 'blockbuster' (novel, movie, et. al.) and the 'long tail'. We're all aware of meaning of 'blockbuster', however, 'long tail' is lesser known. When interest in a work endures, garnering attention and (profits) over time, the work is said to have a 'long tail'. Many such works have begun in relative obscurity, and grown to be classics.

Naturally, large corporations (publishers, motion picture/TV companies, and the like) are primarily interested in blockbusters. But not everything has to be a blockbuster. Writers have the leeway to write what they wish, and smaller companies (and writers, themselves) can often benefit from the 'groundswell' of interest in the 'long tail'. Drawing on personal experience, Hirahara gave a lot of valuable advice about this:

1. Timing is everything.

She related how her first book, *Summer of The Big Bachi*, took fifteen years to write. Since it alluded to the dropping of the Hiroshima bomb, she had targeted release for August 1995, the fiftieth anniversary. The debut was delayed until 2004. But that delay put her in the company of several soon to be notable writers.

It also debuted her right before the cusp of the great upheaval in major publishing, which started in 2009. (Her first publisher was Random House — Bantam.)

2. Be open to change.

During the time Hirahara was writing that first book, she was offered the chance to write a biography. Since she had worked as a journalist, she accepted the assignment (albeit, with some reluctance), and discovered that writing a real person's life story honed her plotting and character-development skills (She adopted the practice of 'interviewing' her characters.), and made her fiction writing more effective.

Again, when a mentor told her that same work (a 'literary' novel with two major plot lines) needed to be more focused, Hirahara eliminated one entire plot line, focused on the other, and converted the story into a mystery. This 'raised the stakes' of the story and contributed to its success.

3. Never say 'never' (...and don't burn your bridges).

Hirahara advised, "Never make negative comments in

Social Media." That's pretty self-evident ...until *you* have a gripe. Stifle the impulse!

But she was also alluding to the fact that you should never cut yourself off from opportunities. (In a private interview, she confessed she sometimes accepts work that she doesn't really favor. "Never say 'never.'")

4. Work to your strengths.

In writing, find your own voice and embrace it.

Moreover, find your preferred way of relating to your public. If you're not comfortable with Social Media, gather an email list instead. If you like public speaking (as Hirahara does), book engagements. If not, stick to email or blogging.

5. Live cheaply and smartly.

Don't get carried away with conventions and promotions. Pick your opportunities. Get value from your money — and your time.

6. Ask for money.

Don't be reluctant to ask to be compensated (if only a little) for your time and talent. 'Pro bono' work is noble, but set a limit.

7. 'Global' can be your friend.

Embrace foreign markets! If someone wants to translate your work into another language and publish it, consider it. It may open up a whole new fan-base. (One of Hirahara books is currently being released in a French translation.)

Naomi Hirahara has successfully published six books, and is a widely read author. In 2007, she was the recipient of the Edgar Allan Poe award in the category of Best Paperback Original. These are the credentials that permeate her presentation.

Re-read the above points! All of them were stated with the matter-of-fact tone of a grocer explaining the difference between Bosc and Anjou pears. There was no pretense or pontificating. Just 'business as usual.' Naomi Hirahara is simply a person who successfully earns her living through writing.

I have often noted that, for people who are successful in 'glamor professions' (I shamelessly include writing in this category), the glamor is invariably replaced by plain, hard work.

Hirahara shows the calm acceptance and wisdom of one thoroughly used to the craft — and world — of writing. It is just 'what she does'.

Naomi Hirahara exemplifies the difference between *dilettante* and master. Hers is the goal we all aspire to reach.

(Want more? Visit: <http://www.naomihirahara.com>)

The One-Dollar Bill Challenge

By Marjorie Johnson, South Bay Writers

South Bay Writers challenges you to help us write the life story of a one-dollar bill.

Don't miss out on this awesome opportunity to collaborate with your fellow CWC authors!

The first SBW hosted writing prompt, available on southbaywriters.com, is "a one-dollar bill."

All you have to do is to write a short story that includes a particular dollar bill: obtain it, use it, and pass it on.

With more than 50 submissions, the editors of the anthology will have enough material to compile this dollar bill's story.

Your contribution will be both an independent short story credited to you and also serve as a chapter in the overall narrative. Prompt submissions are welcome from any visitor to our site, but only those submitted by paid members of the California Writers Club will be considered for publication in an anthology.

Give us your polished very best work.

Submissions must be formatted and edited as though they were being sent to an agent. Submit as an attachment in Text or MS Word, Times New Roman, 12 Font preferred.

By submitting, you are providing your permission for us to publish your work.

Deadline: March 31, 2016. Word count: 1,000 – 2,500 words.

Send queries or submissions to prompts@southbaywriters.com.

Submissions for The Lit Review

Close on November 30th.

For guidelines, go to:

<http://calwriters.org/submissions-welcome-for-2016-literary-review/>

SFV California Writers Club and Crown Books

Present Our

 **Annual Book Faire** 

And Signing

Saturday, December 5th, 1 to 4 p.m.

at Crown Books in the Promenade

6100 Topanga Canyon Boulevard, Woodland Hills

(Erwin St entrance, East of Topanga Canyon Boulevard
next door to Magianno's Italian Restaurant and The Corner Bakery)



Come and meet our local authors



YOU SHOULD KNOW



SMILE!

California Writers Club, San Fernando Valley Branch, is providing this notice to inform our members, and guests at our events, that

Still Photography may be taking place.

These pictures are occasionally posted on our website.

If, for some reason, you don't want your likeness used, you must notify us in advance.

GUEST POLICY

In general, guests at our meetings are asked to pay a small (\$5), tax-deductible donation. However, each member of the branch is permitted to sponsor TWO FREE GUESTS during the year.

(Unfortunately, these do not 'roll-over'.)

If you are sponsoring a guest, please assist in their checking in, and notify our Membership Chair.

Make A Splash — STATE-WIDE!!

Advertise in *The CWC Bulletin*!

Want to increase your visibility? Sell your service? Promote your book? Increase speaker engagements? Pump up your web traffic? Shout an announcement? Or just send a greeting?

Each issue of *The Bulletin* — published three times a year — reaches close to 2,000 published and aspiring writers, in 21 branches throughout the state.

Now, for the first time ever, we are accepting advertising from businesses, CWC members, and individuals who wish to reach our target market at reasonable prices.

Two tiers of ads are being offered:

Business card size (2" x 3.5") ads for \$35. These will appear in the index section of *The Bulletin*.

Index card size (3" x 5") ads for \$60. These will be interspersed throughout *The Bulletin* as appropriate.

All ads submitted must be self-edited, print-ready, and will be published as received.

All ads must be emailed as a JPEG file to RustyLaGrange23@gmail.com.

A physical copy of your ad must be mailed with the payment. Please include your return address and telephone contact number.

The Bulletin is currently accepting advertising for its next issue. Capacity will be determined by the Editor-in-Chief. In case we receive more ads than can be accommodated, submitters will be notified of the option to reserve space in the next issue.

Space is limited and ads will be accepted on a first-come, first-served basis. A copy of *The Bulletin* will be emailed to advertisers upon publication. Please include your preferred email address along with your ad submission.

Checks or money orders for submitted ads must be made payable to CWC Central Treasury and mailed to:

HDCWC, The Bulletin Advertising Department,
20258 Hwy 18 STE 430 PMB 281, Apple Valley, CA 92307



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!

STILL CRAZY

Website: <http://www.crazylitmag.com>

About: *Still Crazy* publishes works: • by writers over age fifty (any subject). • by writers of any age if the subject matter portrays people over fifty. The magazine is designed to appeal to “boomers” and to thoughtful people of all ages. *Still Crazy* looks for fresh perspectives and material that challenges patronizing, sentimental, or stereotyping attitudes toward aging. It is published biannually in January and July.

Editor’s Note: Generally, the editor does not want romances. The same goes for sports stories.

Non-fiction: Memoirs (Accepted memoirs usually relate to a broader social theme or movement, e.g. the 60’s.) Articles that illustrate George Eliot’s quote: “You’re never too old to be what you might have been.” Articles about unusual interests or activities told in a winning style.

Fiction (short stories): Interesting characters in interesting situations. General preference for a sparse style over a wordy style (but, of course, there could be exceptions.) If a story is about romance, the story and writing style should involve unexpected or unpredictable elements. Take care with grammar and the mechanical aspects of your manuscript.

Poetry: Prefer free verse to rhymed poetry. Preference for poetry that tells a story. In a poem, of course, the story is brief, elliptical, and told with interesting images. Nothing extremely experimental (though always open to fresh approaches). Nothing too sentimental, e.g. Hallmark sentimentality.

Submission: All submissions must be done via the online Submissions Manager. Poems 50 lines (Poems of 30 lines or less are more likely to be accepted.) Short stories 3,000 words (Stories of less than 2500 words are more likely to be accepted.) Non-fiction 1,500 words. Please submit no more than five poems and/or two stories or essays per year. Submit poems in one document instead of submitting each separately. Place your last name in the subject line, eg. Poetry Submission – Jones. Simultaneous submissions

accepted, but please notify immediately if your manuscript is accepted by another publication. Previously published manuscripts sometimes considered if they were published some time ago. Recently published materials will not be considered. At the time of submission, author must make it known if a piece has been previously published. Prefer materials not previously published. Previously published means both online and paper magazine format.

Pays: Contributors receive one free copy of the print magazine.

BLUE MOUNTAIN ARTS

Blue Mountain Arts Poetry Card Contest, P.O. Box 1007, Dept. E, Boulder, CO 80306.

Announces Its Twenty-seventh Biannual Poetry Card Contest, Deadline: December 31, 2015

1st prize: \$300 * 2nd prize: \$150 * 3rd prize: \$50.

In addition, the winning poems will be displayed on website sps.com.

Poetry Contest Guidelines:

- Poems can be rhyming or non-rhyming, although we find that non-rhyming poetry reads better.
- We suggest that you write about real emotions and feelings and that you have some special person or occasion in mind as you write.
- Poems are judged on the basis of originality and uniqueness.
- English-language entries only, please.
- Enter as often as you like!

Poetry Contest Rules: All entries must be the original creation of the submitting author. All rights to the entries must be owned by the author and shall remain the property of the author. The author gives permission to Blue Mountain Arts, Inc. to publish and display the entry on the Web (in electronic form only) if the entry is selected as a winner or finalist. Winners will be contacted within 45 days of the deadline date. Contest is open to everyone except employees of Blue Mountain Arts and their families. Void where prohibited.

How to Submit: Simply complete the contest form available on website, or if you prefer, you may send your submission via snail mail. □

Review and Refresh

Dave Wetterberg

Language Blunders

When new friends discover I was once an English teacher, it's not uncommon for them to act apologetic about their use of the language. "Gosh, an English teacher! I better watch my grammar." One lady asked me to please correct her whenever she made a mistake.

I politely refused. Imagine breaking into a conversation with "Hey! That's a double negative!"

I must admit, however, that after thirty-five years with a grammar book under my arm, I'm cursed with an acute consciousness of everyday speech. One outgrowth of this is that in my jargon, I now use the terms "purist," "standard," and "substandard" more frequently than "correct" and "incorrect."

Purist English is English by intractable rules. For example, "to be" verbs take nominative, not objective, pronouns. In other words, "It's me, Mommy!" should be "It is I, Mommy!" And purists are very explicit about "who" and "whom" and they never end a sentence with a preposition. "Who did you go to the prom with?" should be "With whom did you go to the prom?" God forbid they'd ever split an infinitive.

Standard English is the language of most average, intelligent, high-school educated Americans. They speak correctly most of the time, but they play it loose and they slip up sometimes.

Substandard English is the language of the uneducated and/or the careless. "Pamela doesn't have no money." "Larry don't come from around here." My readers can find others that scratch the chalkboard, I'm sure.

Too often, if the expression sounds right, and if it's used long enough, it works its way into standard English. The following blunders might fall into this category someday, but I hope not. They'll still be substandard in my book.

- Using the wrong pronouns after prepositions. Not *She sat between he and I*, but *She sat between him and me*.
- Using *myself* for *me* as in *Refreshments were provided by Sally and myself*, instead of ...*provided by Sally and me*.
- Using *would have* instead of *had* as in *If he would have turned right...* instead of *If he had turned right*.
- Saying *I felt badly* instead of the correct *I felt bad*. If you *feel badly*, there's something wrong with your fingertips.
- Using the objective *me* instead of *my* in sentences like *Do you mind me coming along?* Instead of *Do you mind my coming along?*
- Making the verb agree with the noun closest to it rather than the subject in sentences like *One of the children were missing*. It's *One of the children was missing*.
- Using *him*, *her*, *us*, or *them* and not using their counterparts *he*, *she*, *we*, or *they* after prepositions. Not *Sally went with Bobby and I*, but *Sally went with Bobby and me*.
- Pronouncing "mischievous" incorrectly: not *miss-cheeve-ee-uss*, but *miss-cha-vuss*,
- Misusing the reflexive pronoun *myself*. Not *That Toyota barely missed Sally and myself*, but *That Toyota barely missed sally and me*. Not *Mildred, Sammy, and myself* saw that movie, but *Mildred, Sammy, and I* saw that movie.
- Not remembering that words joined by *or*, *either...or*, *neither... nor* are singular. *Mr. Gordon or his wife Norma opens the store each morning*. Not ... open the store.
- Using *fewer* and *less* incorrectly. *Fewer* is used with items that can be counted: *fewer pencils, fewer students*. *Less* is used when they can't: *less sand, less booze*. □

This is the final installment of Dave Wetterberg's excellent series. We will begin repeating them in our next issue.

My Tante Rebecca

Keyle Birnberg

Nobody is supposed to know, but my Aunt Rebecca is divorced and has no money. Every Sunday, like clockwork, she comes to visit. I wonder why Mom never invites her to spend a few days with us. We have so many extra empty rooms in the house.

Right next to my room, which my sister Norma and I share, is the ironing room. It's almost empty, it has a huge crate — which the maid uses to iron clothes — topped by a burnt cloth and the remaining left over criss-cross burlap rug I have been embroidering for a long time. It now has a big burn hole in the shape of the iron, which someone forgot to put back in the iron holder.

This room has gorgeous windows dividing the glass with X's looking into the patio outside. It has wide cement ledges with many potted plants. It could be a beautiful relaxing area for my Aunt who is my favorite. Besides, I don't have any other living Aunt around, and so, she is my favorite.

Mom has a beautiful large bedroom with an extra area, she calls her *alcoba*. She has her *peinador* (dressing-table) there, with bottles lined up like soldiers in different sizes holding her many lotions and make-up secrets. I am not allowed there, but I spy on her sometimes.

It's taking a long time for my aunt to arrive. It's possible that she has changed her mind. After all, Mom never got along with her. On all her previous short visits to our house, my Aunt just sat quietly in a corner of the living room, completely ignored, while we sat at the dining table 'eating' in front of her without offering to let her join us at the table. I could hardly eat a bite. It just got stuck in my throat while looking at her with the corner of my eye. Papa was always the one to invite Rebecca to join us for lunch. The maid obliged setting a new place for *Tante*.

"No, gracias," she shyly declines. "I came to visit after I had my lunch."

Mom and my aunt never seemed to have anything to say to each other. It's like one or the other waits to start a conversation that never materializes. Also, they never go to a movie together, or anywhere else for that matter. They just sit there, in their own spots ...not saying a single word to each other.

I look at my aunt holding the same old black vinyl purse. It has more cracks in it than last Sunday. I wonder why Mom never gave her one of the purses she has hanging on nails in a rhomboid pattern inside the back closet door in her bedroom. The purses are just there, just hanging waiting for a turn for Mom to use one or, give some away to some needy person.

My Aunt Rebecca is a needy person. She would have loved to have one, if Mom ever remembered that she was even there ...just waiting for a kind word or an invitation to something? I guess I will never see this happen in my whole lifetime. I hope this ice-coldness is not contagious, I couldn't handle it if it happened between my sister Norma and me.

My aunt is very pretty, tall, thin with black hair and red lips. Her black shiny hair covers her shoulders.

Rebecca looks very neat in her grayish-black coat with the peeling buttons ...nervously resting her gloves on her lap, like she's getting ready to leave at any moment. She keeps holding her coat tight with her hands as if air drafts are waiting to get inside her space. The shoulders of the coat look reddish, like they're burned from the sun. Tante always looks neat. When she gets home she shines her old shoes and covers it all with a yellowish plastic cover.

"To keep away the *polilla*," she says.

I walk her home every time Mom allows me. It is far and we walk because Rebecca has no money to take a bus and I don't have any either. Her polished old high-heel-shoes twist as I walk behind her when the sidewalk narrows. Her legs are bone skinny. Her stockings slide to the bottom in twisted folds with lines of runs all around her legs. She used to fix the runs by herself, by stretching the area over a hard-boiled-egg, or a burned-out bulb. Then using a special thin long needle which opened and closed over the runs. It was like knitting in between the spaces. The needle probably broke last Sunday when she came to visit us and she couldn't replace it. We hug.

"See you next Sunday, she says." □

OH, HOW HAPPY YOU MUST BE, WITH A MENORAH AND A CHRISTMAS TREE

Sylvia Molesko

I don't remember a big fuss happening at Chanukah time when I was a little girl. We played marble games with hazelnuts and walnuts. Sometimes we were given some *gelt*, meaning money. I do remember Mama making potato pancakes, which she called *latkes*. We did not light a *menorah*, sing songs, play the *dreidel* game nor get presents as some other families did. However, I did learn the story, about how long ago the Jewish temple was destroyed. Only a tiny amount of oil, all the oil that remained, burnt in the temple for eight days. Miracle of miracles!

As for Christmas, I know that I wished that Mama hadn't told me that there was no Santa Claus, because all of my friends believed in him and they received Christmas presents. I knew I couldn't tell them. It made me feel sad and alone inside myself, with this secret that I couldn't tell, and feeling that I was 'different' and couldn't participate in their activities.

Years later, when my older daughter, Julie, was not quite 2 months old, my husband and I celebrated our third Christmas and Chanukah. Ours was an interfaith marriage. We bought a very small tree, and decorated it with Julie's rattles, blocks and other little toys and ribbons. It was our "baby" Christmas tree.

As years went by, when Julie and her younger sister Tracy were toddlers then preschoolers, we established our own family customs. We celebrated the eight days of Chanukah with a present for each day — often small items bought at Woolworth's 5¢ & 10¢ Store, such as a writing pad, new crayons, oil pastels, blunt scissors, scotch tape and hair ribbons. There were gold foil- wrapped chocolate coins, maybe some clothing, and one big Chanukah gift for each of us.

Then at Christmas time we had a tree, sometimes decorated with blue lights and blue hanging ornaments, but more often with customary Christmas trimmings. The religious meaning of Christmas was not part of our celebration of the holiday. The other kids in the neighborhood thought that Julie and Tracy were so lucky to get eight Chanukah presents, and Christmas gifts as well. Our girls thought so too.

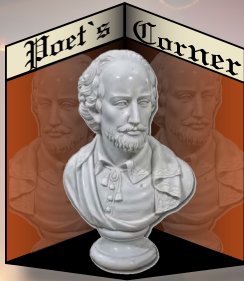
We always spent Christmas Day with my husband's family in the traditional way, giving and receiving gifts, and having Christmas brunch or dinner together. Some dishes became family favorites and are served still, such as curried fruit and stuffed mushrooms. Usually there were enough leftovers to share with company for the next few days.

In more recent years, the girls got married, had their families, and moved out of state. My husband and I spend Christmas day with our extended family, in the long-established eating and gift-giving way. We also give each other Chanukah gifts. Currently the girls spend the holidays with their own family and friends, creating their own significant traditions, but that's another story...

MISSION STATEMENT OF THE SAN FERNANDO VALLEY BRANCH

The San Fernando Valley Branch is one of nineteen 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.



Christmas Carousel

Lil Rodich

*the carousel turns
while Christmas lights greet the night
and painted ponies prance to nowhere
on enchanted silver poles
and magic tinsel of children's laughter
fills midnight's hour
with their innocence and delight*

*now it is time
to reach for the golden ring
share its bounty
with those whose tears
wash over their smiles
their souls starved
and immune to joy*

*it is time
to share our treasures
and our hope
before the gears
grind into silence
and the glitter of laughter
is covered with dust*

*it is time
before the ponies cease to gallop
and the music stops*

PEOPLE WRITING POETRY

Norman Molesko

*Poetry activates the mind.
It is a natural expression,
like a sneeze at anytime.
It brings out personal identities,
lets people communicate in novel ways,
with a rich sense of the here and now.
Poetry is a catalyst for creative aging,
coming from the sunshine within us.
It demonstrates a kind of maturity.
It vitalizes people with feelings,
provides healthy inspirations
and empowers aspirations.
Poetry serves to honor the past,
brings brightness into the future.
Poetry can reflect and foresee.
That's why it is important for me
to highlight the positive values of
people writing poetry.*

Blood Moon Eclipse

Ray Malus

Cold Pheobe floats — a wan, indifferent orb
‘Til bold Apollo thaws her with his fire.
She flushes, eager, hungry to absorb
his lust, and blushes crimson with desire.

Awash in carmine carnal ecstasy,
She slowly draws an ebon shroud to hide
her frenzied lust in regal modesty,
and writhes in secret as they coincide.

Expend, consummated and replete
she brazenly discards her modest veil.
A distant Goddess, sated and complete
reveals herself again, aloof and pale.

Such passion has the power to amaze
and set the very firmament ablaze.



The Bulletin Board

GUEST DONATIONS

Non-members attending meetings are asked to pay a \$5 (tax deductible) donation. (Members may sponsor 2 free guest visits during the year.) New membership is immediate upon application at door. For details, contact our Membership Chair at the sign-in table or e-mail andipolk4@gmail.com.

MEETINGS

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

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

UPCOMING MEETINGS

December 5th, 1 p.m.
Gala Book Faire
(at Crown Books, Promenade Mall, Woodland Hills)
Details on our website: 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

December BIRTHDAYS!

Keyle Birnberg-Goldstein

Dec 5

Doug Douglas

Dec 12

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
Please type "SUBMISSION" in the subject line.
(We regret that we cannot accept 'hard copy' submissions.
We simply do not have the personnel to re-type them.)

Size limits (with a tiny bit of latitude):
- 500 words or fewer
- 800 words or fewer
- Limited to 40 lines

Articles/Essays
Short Stories
Poetry
Book Release Notices

Regular Features:
Submissions:

- 150 words or fewer + front cover
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.

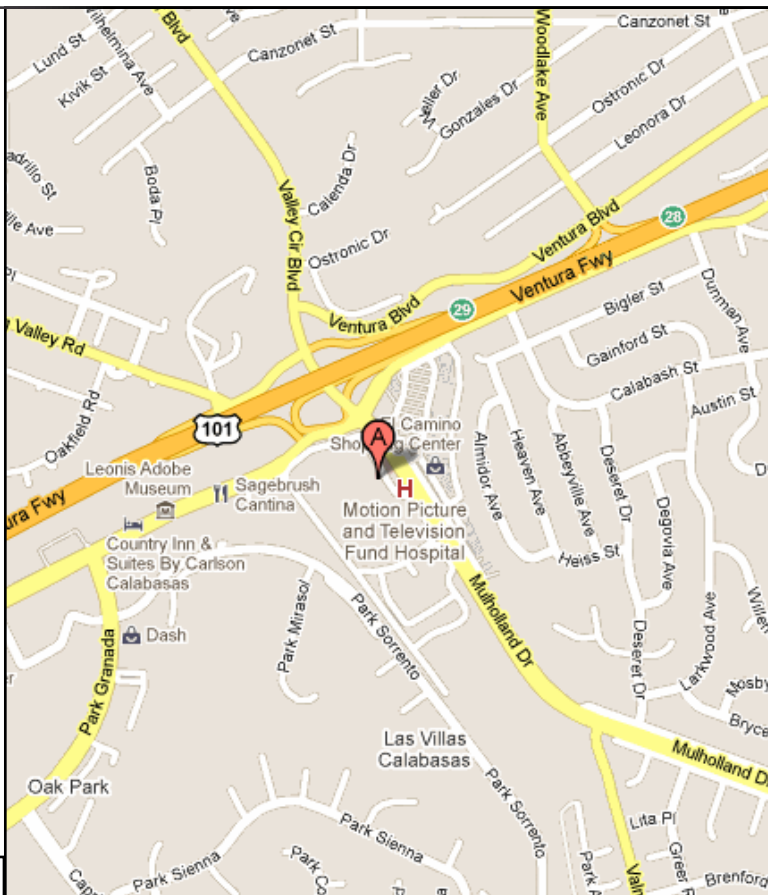
Parking is free in any of the lots.

(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

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

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