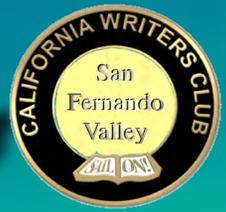




The Newsletter of The San Fernando Valley Branch

The Valley Scribe

"Our Members' Voices"



Vol. 9

June, 2016

No. 10

Next Meeting: June 4th, 1:00!



President's Connections

Andrea Polk

June 4, 2016 is the last scheduled meeting of this fiscal year and your attendance is essential. We need you to exercise your right to vote on an important amendment to the bylaws of the California Writers Club.

The California Writers Club (CWC) is a non-profit 501(c)(3) charitable corporation. Its Central Board is made up of a representative from each branch. It has chosen Robert's Rules of Order as its authority for conducting business. Mary Freeman is our representative. However, due to a technicality in the bylaws, a representative cannot offer an amendment to the organization's bylaws without the branch's general membership vote to approve the amendment.

It is an unusual requirement since amendments to the bylaws cannot be enacted without a vote to approve by the entire general membership.

Our amendment will require that the organization and its bylaws comply with Robert's Rules of Order with regard to the use of electronic meetings. There are technological means to conduct proper meetings, which are not being used. And its use must be specified in the bylaws.

Currently, in addition to two proper meetings a year, the central board has instituted the use of an electronic bulletin board technology to conduct business that does not provide for "simultaneous aural communication among all participating members equivalent to those of meetings held in one room or area." Nor has proper use of technology been specified in the bylaws as required.

The amendment proposes adding Article VII: MEETINGS to the bylaws defining the conduct of such electronic meetings in accordance with the principles of a proper deliberative assembly.

Before our June 4th meeting the amendment will be provided to you by email, and for those without email by postal mail.

Please make every effort to attend the meeting. It is important that we have a quorum of our membership and that you exercise your right to vote. The record of the meeting and its proceedings will accompany the amendment and Mary Freeman will present it for the agenda of the July 2016 meeting of the central board for its debate and a vote. □



It's time to renew your dues.
If we don't get your payment **BEFORE** October 1st, you will be charged an extra \$20.

(That's a 10th of a tank of gas!)

Mail your check to: Mary Freeman
9625 Fullbright Ave.
Chatsworth, CA 91311

Better yet: bring it to the meeting!

In This Issue

Feature

Page



(Click on title to jump to item)

June Program

Experiencing Self-marketing: Ideas that work — or not.

Andrea Polk

This is an opportunity to hear about the marketing successes of your fellow authors. This panel will surprise you with their personal experiences, why some were very successful and when some were not, how to use professionals, and how to learn to become your best promoter.



Janna Orkney, member of CWC-SFV, elected member of the Triunfo Water District, editor of the Conejo Post and author and successful marketing her book, *Growing Up With G. I. Joe's*. A story of her family in rural Oregon and her father's development of a chain of U.S. Army Surplus stores. She will share her mar-

keting plan, use of social media, good contacts and luck. Her book is available on Amazon, Kindle, Portland book stores and reviewed in a Costco flyer and now in Costco stores. See her energy and hear her story!



Sherry Lynn Harris, member of CWC-SFV and a career as a graphic artist, food saleswoman, caterer, clown, speaker, adventurer, and author of *When Your Parent Becomes Your Child: Alzheimer's Caregiver Support*. This is her story of learning the how to care for her mother for 18 years with love and fun. She will

share her marketing experiences as a speaker in caregiver support groups, healthcare professionals, on the radio, in professional journals and newspapers. Needless to say Sherry will enliven the experience.



Shelly Cornelius, Social media consultant and creator of Digital Mill Media. Assisting writers in design and building a network for marketing your work, blogging, tweeting, website design, Facebook and any other digital platform. Providing advice to make your work

more accessible to the community and promote you, your skills and your writing, published or not.



Douglas W. Douglas, member of CWC-SFV, Panel Moderator, pharmacist, hiker and author of two novels *The Black Lake*, *Medusa's Raft Repainted* and a poetry collection, *Ignis Fatuus*. Not one to toot his own horn, recently he had a very successful reading and book signing. Read his work or hear him sing and you too

will soar. □

May Review

TED Talks

Doug Douglas

We all gathered 'round the family TV (actually a projection TV) on May 7th with our popcorn and Raisinets to watch three speaker presentations from TED (Technology, Entertainment and Design) Talks conferences.

First up was Megan Washington, a hip young thing (picture Sharon Osbourne at 25) with the verbal impediment of stuttering. Despite this obstacle, Megan has overcome her fear of public speaking (in fact, listeners seemed more uncomfortable than Ms. Washington did). She explained stuttering's dynamics and parameters and then demonstrated how it vanishes when one sings. For those averse to appearing before an audience, this might encourage them to tackle it.

Next up was Chip Kidd, an outrageously entertaining and amusing speaker who explained how he has designed covers for some of publisher Knopf's biggest sellers. Because a designer bears responsibility to (1) the reader; (2) the publisher; and (3) the author, it's vital that a book's cover inspire a potential buyer to say, "Wow, I want to read that!" These graphic artists also serve as interpreters and translators so that readers are not misled in regards to the book's genre.

Last up was a short and swift poetry recitation by Sarah Kay. Her poem was of the contemporary 'flight of ideas' style with a shotgun array of vivid verbal images that is admired by university MFA professors, poet laureates and schizophrenics. □

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.

How To Find It

FAME, FORTUNE AND YOUR VERY OWN PRESS RELEASE

Kay Henden

The San Fernando Valley Branch of the California Writers Club is proud to announce a new benefit for its members—we will issue a press release on your behalf to all of our media contacts announcing the publication of your new book, or republication of an old work in a new medium. “A new medium” is somewhat vague, but we’ve defined it as any time you obtain a new ISBN number; for example, publication of an audiobook version of a previously published novel.

Please note that we do not issue press releases for readings, local book launches (other than launch venue address in the initial publication release), panel discussions, or the like unless CWC-SFV sponsors the event.

We will use your text as written wherever feasible, but may edit or truncate it at our discretion for publication purposes. If you request us to issue a press release for you, you authorize CWC to release its contents with or without editing.

How do you submit your publication request? Couldn't be easier. Pick up a Request Form at the sign-in desk at any meeting, or go to http://cwc-sfv.org/Membership/PR_Request.php, use your MRMS User ID and Password to sign in, and follow the instructions on the form.

That's it! You're famous!

There's a lot going on at SFV. How can you keep track?

Try our website, cwc-sfv.org.

The Membership page is where you'll find lots of info on your Member Benefits, such as book press releases, and the up-coming anthology.

We will be posting lots of information (plus a link to Submittable).

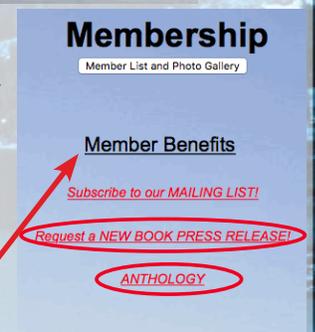
All this is easy to find.



From the home page, select 'Membership' from the 'type-writer' menu.

From any other page, select 'Membership' from the side menu.

Under 'Member Benefits', make your selection.



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.



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!

[BARRELLHOUSE](http://www.barrelhousemag.com)

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

fiction. nonfiction. poetry. pop flotsam. cultural jet-sam.

Editor's Note: Thanks for thinking of us as a home for your work! Unsolicited submissions are the fossil fuel that keeps the Barrelhouse moped puttering along on the side of the literary highway. **We are currently open for [our summer online issue](#), [books](#), [comics](#), [fiction](#), [poetry](#), [the Stupid Idea Junk Drawer](#), [book reviews](#), and [Ask Someone Awesome](#).**

Submission: Please read these instructions before you submit. We know we aren't reinventing the wheel here, but it will make it easier on all of us if you have a general sense for what we're looking for and how we'd like to get it. We accept submissions through the [Submittable](#) online submissions manager. That's the only way we accept submissions.

- No previously published work.
- There is no maximum length, although we tend to publish stuff shorter than 8,000 words
- Please submit only one piece at a time. Except for poetry. You can submit up to five poems. Everybody else — just one!
- We pay \$50 to each contributor to our print issues, as well as two contributor copies. So far, on-line contributors are paid primarily in karma. All contributors are also promised free beer, if we ever run into you in the flesh. If you don't believe us about the free beer, ask around a little bit. We are frequently tipsy and imprudently generous.
- We accept simultaneous submissions — you would have to be insane to be sending your stuff out to one place at a time, right? Seriously. We hope you'll tell us as soon as possible if you place the work elsewhere, though.
- It will probably take us two to three months to get back to you. We try to do that faster, but there are few of us and many of you.
- About electronic files: Please only send us word or rich-text (.rtf) files. Seriously. If you send something in a file format that we can't read, it greatly reduces your chances of publication. For

poetry, please submit 3-5 poems as a single document.

[BLUE MOUNTAIN ARTS POETRY CONTEST](http://www.sps.com/poetry/index.html)

Website: <http://www.sps.com/poetry/index.html>
Blue Mountain Arts Announces Its Twenty-eighth Biannual Poetry Card Contest, Deadline: June 30, 2016 - **1st prize: \$300 * 2nd prize: \$150 * 3rd prize: \$50**

Editor's Note: In addition, the winning poems will be displayed on our website [sps.com](http://www.sps.com).

Submission: Simply complete the contest form on-line, or if you prefer, you may send your submission via snail mail to address on website.

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.

Guess The Theme

(Do this from your computer screen not a print-out!)

Each of this issue's pages has an image.
All the images have a common characteristic.
Can you identify it?

If so, send me the solution at:

cwc-sfv@roadrunner.com

*(Winners get bragging rights, only
...but who of us doesn't like to brag?)*

Review and Refresh

Dave Wetterberg

Capitalization

When a word is used to refer to a member of a class larger than itself, the word is not capitalized. These words are usually preceded by possessive pronouns like *a, an, the, my, his, her, their*

my mother (class = mothers)

the colonel (class = colonels)

their father (class = fathers)

the club president (class = presidents)

When one of the above is used with a name that is normally capitalized, it is capitalized also.

Mother Teresa

Colonel Whipple

Father Briggs

President Obama

The word *president*, when referring to the *President of the United States*, however, is capitalized.

We waited for the President's speech.

When the same word is used in direct address in place of the proper name, the word is capitalized.

When are you coming outside to join us, Colonel?

Quotation Marks

Quotation marks tell your reader that all the words enclosed within the quotes are someone else's words, not the narrator's. In other words, *direct quotes*.

"*Land Ho!*" shouted the boatswain gives us the boatswain's exact words. *The boatswain shouted that he saw land* doesn't.

Expressions like *he said, she remarked, and Mikey screamed*, are called *dialogue tags*. They are set off by a comma or commas. Every time the dialogue changes from one speaker to another speaker, a new paragraph is formed and must be indented.

"Where's your hall pass?" he said.

"In my wallet," I answered.

If the dialogue tag comes within a quote, close

the first part with a quotation mark, insert the tag, and begin the quote again. If the tag breaks up a single sentence, set it off with commas. "*How am I supposed to see it,*" he said, "*if it's in your wallet?*"

If the dialogue tag separates *two* sentences, place a period after the dialogue tag and begin the next sentence with a quotation mark and a capital letter.

"In your wallet?" he said. "How can I see it if it's in your wallet?"

If a question mark or an exclamation point applies to quoted material, put it inside the closing quotation mark.

"Do you love me or not?" Sheryl asked.

If both the quotation and the sentence require a question mark or an exclamation point, the end mark goes outside the closing quotation mark.

How did you answer the question "What is your job experience?"?

Quotation marks are not usually put around thoughts.

I've never been so scared, he thought.

Use single quotation marks around a title or a quotation within a quotation.

The teacher said, "Artie screamed 'Go to hell!' as he went out the door."

If the quote within the quote comes at the end, put both the single quote and the double quote together.

"Artie screamed 'Go to hell!'" the teacher reported.

Other Uses

Around nicknames when they are used with a given name:

H.C. "Chuck" Nixon

Colonel Edwin E. "Buzz" Aldren

Around titles or short works like poems, short stories, or essays:

Sandburg recited "Chicago," his most beloved poem.

Around words used as words:

Mr. Kellmurray told him to look up "snuck" in the dictionary.

Around words used in an unusual way:

When he said "bad" he meant "good".

Anthology News!

Rita Brown

Excitement is building as the day draws near for the submission period to our CWC-SFV 2016-17 Anthology to open. We have a terrific Anthology Committee laying the groundwork for this project. The committee members are:

Rita Keeley Brown – Chairman and Editor

Yolanda Fintor – Communications and Records

Lillian Rodich – Poetry Standards and Reviewers

Dave Wetterberg – Prose Standards and Reviewers

Gabriella Owens – Publishing process

John Klawitter – our “On-call-where-needed” man

Howard Goldstein – cover/art layout

Mary Freeman – Coordinator, *Submittable* process

(*Submittable* is the on-line service by which all entries are received, reviewed, and tracked. This system also provides, in report form, complete information regarding the submissions and reviewing process.)

I hope you received our first ‘Anthology Up-Date Bulletin’ either at the general meeting or by e-mail which contained Guidelines for submitting and additional information. If you did not receive it you can contact any member of the Anthology Committee for a copy. Up-Date Bulletins will be sent periodically to the membership throughout the entire project. We anticipate an early 2017 date for completion and availability of the Anthology.

The **basic guidelines** for submitting are:

- Must be a paid CWC-SFV member for 2016-17 CWC fiscal year
- No submission fee
- Must be submitted through *Submittable* on-line*
- Two submissions per member (may be of same or different genre)
- Original unpublished works (any published in the Scribe only are eligible)
- No simultaneous submissions
- Submission categories are: **Fiction, Nonfiction, Poetry**
- Submission period will be two months in length – tentatively **6/15/16 to 8/15/16**
- Maximum length for **Prose** entries (fiction and nonfiction) is **2500 words**
- Maximum length for **Poetry** entries is **50 lines of print**
- Submissions must be in Times New Roman -12; 1½ or double-spaced
- Submit a short Author Bio – a maximum of 75 words

* - *If anyone has difficulty with this we will assist you.*

Please be sure your work is edited well to present your very best work. We will not do any editing beyond minimal line adjustments as needed in publishing.

The Reviewing of submissions is a blind process – no, that doesn’t mean you have to submit it in Braille. It means that all entries will be anonymous to the Reviewers. As previously announced we are sharing this task with our fellow writers in the Napa Valley Writers CWC Branch. The submissions for our Anthology will be reviewed by nine Reviewers from their branch (three Reviewers each for fiction, nonfiction and poetry) who will not see the authors’ names. Our nine Reviewers will do the same for the Napa Valley submissions for their Anthology. *Submittable* will keep all this straight and accurate for us. All entries will be judged solely on the work itself according to the Standards from each CWC Branch.

We cannot give details yet as to the size or look of the book, etc, because at this point we are dealing with many unknowns – how many submissions we will have, their length, what genre, what subjects and/or formats.

We welcome any ideas from members for a title for the Anthology, or cover design. We also will be asking for volunteers to help in the many different aspects of producing this book. From our initial Survey sent out earlier we thank those who agreed to participate as Reviewers, help in the publishing preparation, and other areas. You will be contacted as we reach that phase of the project.

In the next Up-Date Bulletin we will walk you through the steps to follow in submitting your work. Submissions will be made on our own CWC-SFV website via a link to the *Submittable* system beginning June 15th. It is not complicated. It is a very smooth process and you will be guided through it. You will be able to download your entry in a prepared spot on the site. We will make it as simple and clear as possible for you and if you have any difficulty or are worried about doing this, just let us know and we will help you in any way needed. You can contact me at: ritakeeleybrown@yahoo.com or get my phone number on the “Members” tag on the CWC-SFV website. □

Don't Grumble, It's Worse In The Jungle

Max Schwartz

"Don't grumble, it's worse in the jungle," Max's friends warned whenever he complained about the boredom of working in the base office over the drafting board.

"I didn't come this far just to spend eight hours a day hunched over this table," he argued as he went back to drawing lines and curves day after day. Then one bright morning, the chief engineer called him into his office.

"Max, you're going to the field to replace Nevin in Survey Party 2," said Louis Chan. "He came down with malaria."

"Where's Survey Party 2 now?" the young man asked, adrenaline flowing and mind racing.

Wouldn't you know it, now that I settled down in San Jose; I'm being shipped out to the jungle. Damn, what am I going to tell Reina? Oh, hell, I really can't complain. I was supposed to have been assigned to a field party before my passport was delayed. But work in the Base Office was getting tedious, like back in LA. This should be an interesting change in routine, Max thought as he conversed with himself.

"They're near Liberia, about 150 miles north of San Jose and 20 miles south of the Nicaraguan border. They're working south toward Cañas," Chan explained.

"How do I get there?" Max asked.

"A couple of Army 5-ton trucks and a jeep just arrived at the railroad station. You can go with them in the morning."

"Are those the vehicles that got covered with cement aboard ship?"

"Yeah, the banana boat they were on also carried bags of cement which split during a storm and spilled all over the vehicles. The rainwater hardened the cement.

"It's going to be a hell of an uncomfortable ride on a cement seat."

"Don't worry," smiled Chan. "They may not look so good but they can still run."

That night, Max packed his suitcase and told his landlord, Don Zuniga, he was leaving for the field temporarily and not to rent out his apartment. He had no idea how long he would be in the field and did not want to lose these quarters. He then walked to Reina's house mentally preparing his speech.

She and Tula were in the *sala* when he knocked on the door.

Reina's face was flushed in anger and Tula's blue eyes glistened with tears. Had they been arguing?

"Max, I didn't expect you until Friday night. Is there anything wrong?" asked Reina, in a high-pitched voice.

"Maybe I came at a bad time," he said, feeling their eyes on him, as if he had intruded.

"No, everything is all right. We're just talking about the party at the Jewish Center Friday night. Tula said she wasn't going because she doesn't have an evening gown."

"Oh, I forgot about Friday night," said Max. "The reason I came tonight is to tell you I have to join a survey party in Liberia and I'm leaving tomorrow morning."

"What!?" shrieked Reina. "My mother made me a gorgeous evening gown for the party. Why can't you wait until Saturday?"

"I'm sorry. It's my work and I go where they send me. Why don't you go with Tula?"

"No, I can't dance with my sister."

"Then, ask your friend, Israel. I'm sure he'd be happy to take you." Reina's face turned red but a slight smile appeared in Tula's mouth and eyes.

"Then, I will go with Israel," said Reina defiantly. □

Under Cover
Leslie Kaplan

In the beginning ... it was clear that Essie was attracted to the arts. She loved to sing, dance, and go to the movies. Her dream was to be a beautiful movie star like Rita Hayworth, Lana Turner and Hedy Lamar. And to dance like Ginger Rogers. But she was not beautiful. She studied her image in the mirror ... trying to be prettier by painting her face with her mom's makeup.

Her aspirations grew as she matured to the ripe old age of seventeen going on eighteen. Talking to herself helped her to make other unlikely decisions.

Summer approached. Thinking out loud: *Maybe I could be a cigarette girl in a nightclub down in Atlantic City. That way ... I could work at night and still go to the beach in the afternoon. It would be the best of both worlds.*

A friend with a car drove her down the shore (as they say in Philly). She was interviewed and got the job. A vacation and job all wrapped up.

All she had to do was wear a short black skirt ... a tight white tee shirt ... carry a tray ... walk with a sway ... seductively say ... "Cigars ... Cigarettes".

What she didn't know is that the woman in charge of the concession that hired her was a lesbian who really liked her ... a lot! The only thing she knew about these unusual people was the book she once read called, *The Well Of Loneliness*. It was a very sad book as she remembered.

Her summer job to be: Beach by day ... nightlife by night. Essie was so excited ... so happy ... until.

Her big brother Herman put a damper on the plan saying, "No sister of mine is gonna hustle no cigarettes in no night club."

That was the end of that pursuit of happiness. Her new boss kept calling her to come to work. Both were very disappointed — for their own reasons.

Now other plans popped in and out of her young mind. Her love for dance and rhythm prompted her to do an improvisation of a stripper as she listened to the drum beat and saxophone on the radio playing 'Night Train'. The moves came natural to her as she strutted around gyrating with a bump here and a grind there.

"I could be a stripper like the great Sally Rand known as 'The Fan Dancer'."

She worked her stuff with two large feathery fans to cover her body ... off and on ... like now you see it; now you don't. But Essie knew her brother wouldn't approve of this job either. So she decided to audition for a job with the Arthur Murray Dance Studio. She used stripper moves and got the job. Job title: 'Student Dance Instructor'.

Coming from a traditional and socially conservative family she never let them know about these wild dreams. Time passed. But it didn't stop her from talking to herself. Inspired by the movie *Pretty Woman* with Julia Roberts ... she said, "Maybe I could be a high-class call girl and go to bed with a lot of different rich handsome guys. That would be so exciting and so sexy."

In the eyes of family and friends Essie was a really nice girl ... a good girl. A girl who would marry a really nice guy ... a good guy.

She would stay home ... cook and sew and raise some kids. That's what nice girls do. So she kept her secrets to herself. Some of her secrets may or may not have happened but in her grownup years she lived a very traditional life of what were her family's values. She was a good girl ... a nice girl.

ESSIE ... UNDER COVER

Take The Long View By John Klawitter

Well okay now, here's a different way of looking at who you are and where you live. You can deny and reject any or all of it, but your own DNA and the fossil records will probably give you fits when you go to tie up the loose ends, and you may have sleepless nights trying to figure out how the Miracle of the Loaves and Fishes fits into all of this. Not my problem, McGee.

The species *Homo Sapiens* (us humans) is 200,000 years old (give or take 50,000 years). That may seem like a lot to you, because there's little chance you will even live to be a hundred. But 200,000 years is only a teeny tiny bit of time when you consider that *Sahelanthropus tchadensis*, the first humanoids (pre-humans) that we know lived around six million years ago.

Now get this: The humans living in North America only go back 17,000 years! Wow, you say (if you're like me, amazed by such things) Wow, how come not sooner?

There were people in Africa and Europe for hundreds of thousands of years, and pre-human species there for millions of years, and people only got to North (and South) America in the last 17,000 years or so? Boy, that makes us a bunch of *Homo Sapiens* come latelys, doesn't it.

Okay, sad but let's accept the fact that we're slow tools on the geologic scale: What about the term "Native American"? Sure, they got here 17,000 years ago, but isn't that just yesterday in 'geologic time'? I mean, the earth is actually 13 billion years old, more or less, isn't it? And isn't life said to have begun maybe 6 or 7 billion years ago? Well then, people first getting to right here where I am in Southern California, had to have happened in just a blink of geologic time.

Regardless, we now have to recognize the term "Native American" really refers to those people who got here first by a photo finish in geologic time. Many probably came across from Asia. They have to be considered migrants, just like everybody else. The only 'true' native humans were Africans. But the so-called "Native Americans", the American Indians, did get here first. Fair enough.

And, more than that, they stuck, that is, they weren't wiped out by herds of mastodons or eaten by wildcats, and they didn't totally kill each other off, and bad weather didn't wipe them out, either. It's not that you get points for that – survival is its own reward.

This is a lot of information, so let's recap what we know: For 17,000 years, more or less, humans migrated from Asia and formed tribal societies across the length and breadth of North, Central and South America. Many were hunter/gatherers, but some farmed as well and became more complex civilizations.

Rumor has it that roughly 2,500 years ago, a lost tribe of Hebrews made their way to the western coast of Africa and after that rafted across the Atlantic to form the Mayan civilizations. (Thor Heyerdahl proved this was at least possible). Maybe true, maybe not, but it is worth mentioning. Further, it is a fact that starting some hundreds of years ago humans from Europe began migrating to the Americas. They fairly quickly destroyed or absorbed the tribal and regional civilizations of the earlier migrants (or pushed their citizens onto reservations), and the population in the so-called New World grew many times over.

And if that doesn't put you in your place, I don't know what will. □

Girl Reading A Book By Kyle Birnberg

From the window Klara sees the old carved furniture dragged without finesse into a waiting Van. Faded velvet curtains folded with old dust cover the piano, and what looks like the massive family credenza carved in dark wood with its dangling heavy-metal Spanish-large-pulls. Two men go two steps forward and two steps back dragging the long Colonial table, and two others pick up the long straight-back chairs — replicas of the Museum pieces shown at The Museum of Colonial Art in Quito. Other men are measuring the space for the furniture to fit straight out of the front portico doors.

Everything in the house is dark and old... but Klara likes it all; especially the old paintings, and the ancient soiled leather-covered books lining walls from the floor going way up, almost like bending into the ceiling to make them fit. On the sneak, she reads Mother's 'forbidden-to-read' books when nobody is looking.

Where have the movers put all of these? She sees them going back and forth with heavy sealed boxes.

Her heart skips when she sees the empty walls where the paintings used to be. Her Brother Salem said they were replicas of the old masters and made her memorize so many of them — like Renoir, Rembrandt, Modigliani, Degas, Toulouse-Lautrec, Murillo, and others. But Klara is not interested in all those names. Her favorite, Fragonard's, *Girl Reading a Book* is also missing. Different size dust frames vacated by the paintings make her skin creep into sad folds, her eyes brim with tears. She is not allowed to ask questions... nobody seems to care. Her family does not talk about things, especially to children. Whispered voices always push into closets...that slowly turn into skeletons behind closed doors.

She runs to her Mother's room and sees her reshaping her lips with outlines of red, leaving the imprint of her mouth... a perfect 'M' like a whisper of cadmium red on a crumpled linen napkin. Her empty china dishes dusted with toast crumbs... rest on the carved silver tray lined with a delicate lacey-ecru-doily. This is no time to ask questions. Her mother seems preoccupied with her appearance; things must be normal, running smooth. She has probably convinced her Dad to move again to a new rented house, leaving Klara's memories tied into a bundle waiting to be stored in a new splinter of her brain.

Without being noticed, she flattens her body against the wall, steps out of her mother's room backwards and slides down the banister to the lower floor. She sees furniture movers, house cleaners, or whoever they are, EATING — dropping white dot bread-crumbs all around. She is in the patio now hiding behind tall palms growing out of giant clay pots, shadowing her presence.

Her father's voice thunders. He is holding his Talit and Hebrew book under his arm. It must be Friday night already. "There you are! We must learn to count our blessings one by one," he says. "No more moving again. Your Mother 'ordered' to send everything into storage, until all draperies are cleaned, walls painted and repairs done."

Holding her hand, Father gently drags Klara back into the house. Nothing has changed. The long table is covered by the Shabbat tablecloth, chalah, wine, candlesticks, utensils and silver trays all shining bright. On her toes, she slides a gentle kiss on her father's cheek. Running with delight, she goes directly to the replica gallery. There she is, *Girl Reading a Book*. Tears brim in her eyes blurring the image.

The ritual starts. Every night she pretends getting inside the painting, wearing the bright yellow dress with the frilly gauze white collar, copper-brown hair going way up tied on top in a neat bun, eyes looking down... Klara squeezes into the bench next to her hoping invisibly to start reading the opened book. She is now sound-asleep.

Gently her father picks Klara up from her twisted position. Moving on his toes avoiding any noise, he softly deposits the small precious bundle in the middle of her bed covered with layers of gauzy pink. □

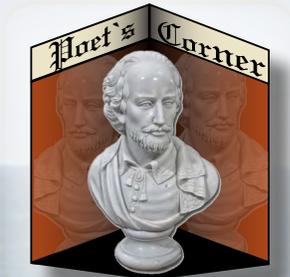
Voice of the Sea
Lil Rodich

the sea speaks to me in twilight
a red sun painting beach sands
my love and I sitting close
wrapped in a blanket of silence
savoring the drama of sky and surf
wave echoes whispering eternal love

the sea speaks to me in noon's warmth
singing of childhood's laughter
racing along the shore
taunting wave giants
dancing in ocean spray
building sand castles
watching sea life bubbles in foam

the sea speaks to me in morning's tranquility
seagulls' cries far off and muted
as I walk silently and alone
water lapping at my ankles
depression eased into fog

the sea speaks to me in dreams
speaks of the mystery and constancy in life
speaks with words I long
to remember



April Tanka
Michael Edelstein

White flowers blooming
Star Jasmine in spring blossom
Delicious bouquet
Fills the air with redolence
Scent sweet as my beloved

Changes For The Better
Norman Molesko

While I was the caregiver of my loved one,
I did not have much stamina left for myself.
One chore to complete after another.
Both our lives have now improved.
Now that my loved one is doing okay,
I am able to do more for myself again.

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
 August 6th, 1 p.m.
 Annual Meet 'n' Greet
 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

June BIRTHDAYS!

Marganit Lish	June 6
Nance Crawford	June 20

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.

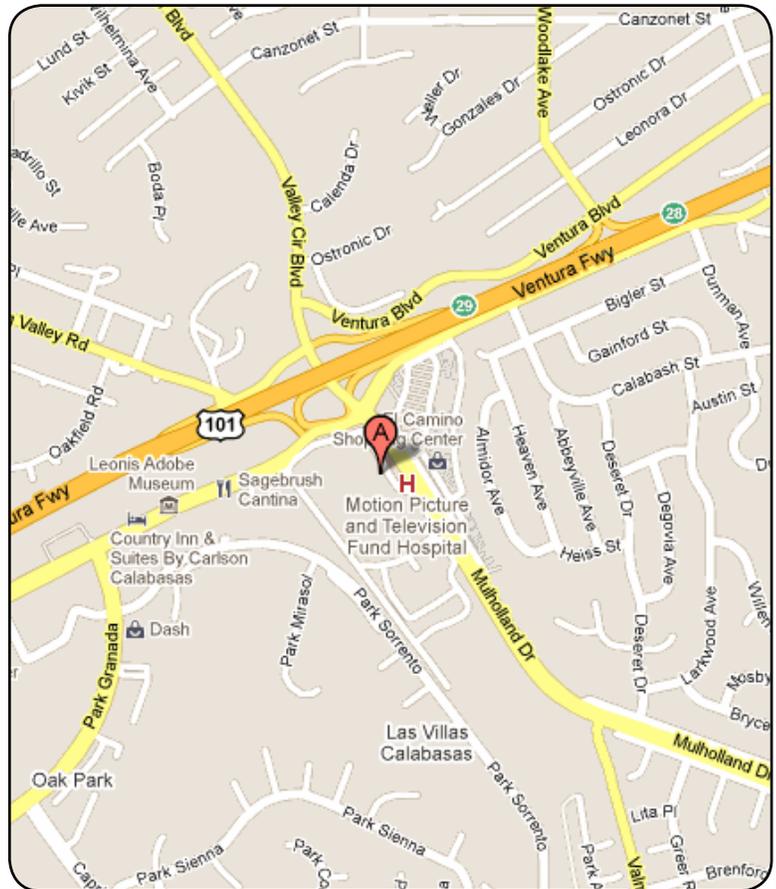
Parking is free in any of the lots.

(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

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San Fernando Valley Branch
of
California Writers Club

is published monthly.

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

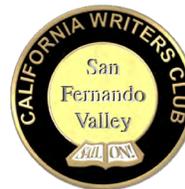
Editor

[Ray Malus](#)

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**California Writers Club
San Fernando Valley Branch**

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LOTS of great information at our

Website:

www.cwc-sfv.org