



The Valley Scribe

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

CONTENTS

- 2 Karen's Corner
- 3-4 Beth Yarnall Talk
- 4 2021 Literary Review Needs Submissions
- 5 Libraries' COVID-19 Archive Collections
- 6 Jack London Award
- 7 Windy Day in Chatsworth
- 8-9 Scene from *Dug In*
- 9 SFV Critique Groups
- 10 Muddy Footprints
- 11 March Limericks
- 12 List of CWC Branches
- 13 Board Members and Location Information

Author and Illustrator Patricia Cummings Channels a Lifetime of Stories

Please join us in the Zoom room on March 6 at 1 p.m. as we welcome author and illustrator Patricia Cummings with a presentation entitled "Sticks and Stones and the Stories They Tell," explaining the ways in which BIPOC (Black, Indigenous, and People of Color) writers turn negative experiences into compelling storytelling.



After attending an SCBWI (Society of Children's Book Writers and Illustrators) workshop that Cummings organized and moderated, I contacted her with an invitation to speak to our club. She is an engaging, prolific author and illustrator of more than 40 books, including titles that have won the Coretta Scott King Award, the Horn Book-Boston Globe Award and the Orbis Pictus Award for nonfiction.

Cummings notes, "For many BIPOC creators of children's literature, channeling a lifetime of encounters with racism into the stories in their books offers both a constructive release and a way to reach and sensitize new generations of young readers."

Cummings grew up in a military family that traveled the world. She says, "I don't remember going to the same school twice until I reached eleventh grade. My brother and sisters and I were always the 'new kids,' but I found that art helped me get to know my classmates. I joined art clubs or the yearbook committee and volunteered to make posters for different

events. In grade school I even sold my ballerina drawings to classmates... it was good business!

"... I hope readers feel they have gotten something positive out of the time they've spent between the covers of one of my books. Once I started writing my own stories, I found out that what my fifth grade teacher had said was good advice: Write about what you know. The trick for me is to keep 'knowing' new things. (www.patcummings.com)

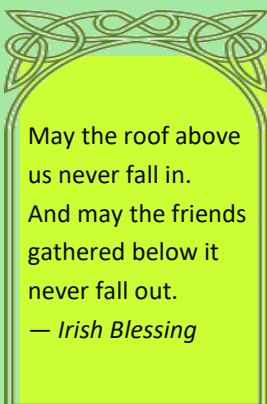


While our membership represents writers in many genres, I know we will all relate to Cummings' presentation. In a recent email, she said, "I know I've used my own experiences as elements in my picture books, nonfiction, middle grade, YA and adult stories. Having a whole gamut of emotions that may have sprung from painful experiences can fuel a story."

So true ...

Karen Gorback
CWC-SFV President

All SFV club members will receive a Zoom invitation prior to this presentation. CWC members from other clubs may also receive a free invitation if—prior to the meeting—they contact Zoom host Monte Swann at cynetvideo@gmail.com. Guests may purchase admission to this program at www.cwc-sfv.org.



May the roof above us never fall in.
And may the friends gathered below it never fall out.
— Irish Blessing



Karen's Corner

By Karen Gorback, CWC-SFV President



After many years as a classroom teacher, I started a new job as an adult education counselor in 1984. One day, the principal called me into his office “Before working here, you taught high school English and journalism, right?”

“Yes.”

“So, you must know how to write.”

“I think so.”

“Good, because you’re going to be our new grant writer – in addition to your counseling duties, of course.”

I was flabbergasted. Grant writing was not part of my job description. But I loved working in adult education and didn’t want to risk losing my position. So, tamping down my surprise, I responded with as much professional decorum as I could muster.

“Grant writer? Well, the thing is, I’ve never actually written a grant application.”

Irrelevant. He sent me to a 2-day training program through the local community foundation to learn the skills for locating, requesting, and managing funds for educational programs to help the disenfranchised adults attending our school.

As it turned out, I enjoyed the challenge of grant writing and loved receiving the award letters after successful submissions. During one, regularly-scheduled audit from the California Department of Education, the auditor noted that my grant applications were the clearest he had ever read. Hooray!

In the years following that unexpected summons to the principal’s office, I continued to hone

my grant writing chops and acquired significant funding for our students, largely in the field of job training. It was personally and professionally rewarding to use language as a tool in service of marginalized individuals for whom adult education was a lifeline to a better future.

A successful grant application requires a variety of skills, including research, creative problem solving, succinct storytelling, and attention to the nuances of language – all of which I continue to use in the wide variety of genres in which I write – from short stories and memoirs

to poetry and legislative proposals.

Sometimes people ask me my favorite genre, and I answer, “All of them.”

In a future column, I’m going to address multi-genre writing and would like to feature some of your thoughts on the subject. If you also write in a variety of genres, please send me a few sentences citing the genres in which you write and why. Send your submissions to karen.gorback@gmail.com by March 13.

Please include how many years you’ve been a club member, as well as your permission to publish your quotes and your name in the *Scribe*.

Meanwhile, keep writing – in all the genres you enjoy!





In February, we welcomed USA Today’s bestseller author, Beth Yarnall, to our Zoom Room. Our guest proceeded to discuss different types of points of view—commonly referred to as POV—in a novel. What follows in this review are her tips

for writers who want to create lifelike characters who’ll come to life, in every way, in a reader’s imagination.

First, and most important, POV is the lens through which a reader visualizes a scene. A reader must picture what unfolds through the eyes and mind of the character, not you, the writer. She then went on to explain that there are four different points of view:

First Person: I, me, mine, etc., pronouns are used frequently in Chick Lit, young adult, erotica and paranormal. First person POV is difficult to write and writers tend to avoid it, but in recent years there’s been a resurgence.

Second Person: You, yours, etc., the use of this POV can feel intrusive, accusatory, like someone is pointing a finger at someone. For example, How do you know you’re in love? vs. Could it be love?

Third person: He, she, we, they, theirs, etc. is very popular with readers. The writer has the freedom to mix and switch characters’ POV such as alternating one character’s POV from another character’s POV, and usually done in a chapter break to ensure the reader knows whose head they’re in. This writing style also makes it easier to mix first and third person POV.

Omniscient observer: God-like Presence. This POV is often used to establish a world (*The Secret Garden* and *Game of Thrones* for example).

To choose which POV to use, answer the following questions:

1. What do you want to achieve?
2. What information do you want to convey?

3. Which character would deliver the information best? What background does the POV reveals? Which POV best gives most emotional punch and unveils conflicts? Who has most to lose?
4. Which character has most to hide? This could be the misunderstood character (an unreliable narrator falls into this category like Marian Keyes’ *Anybody Out There?*).

If a scene doesn’t work, you may want to change POV, just make the change clear to the reader. But in changing POV, less is more. Consider it only if it will move the story along. You don’t want to create a “tennis match” narrative, where the reader has to constantly shift from one character to another. A reader needs to be invested in a character to care about what happens to he/she before you move to another character.

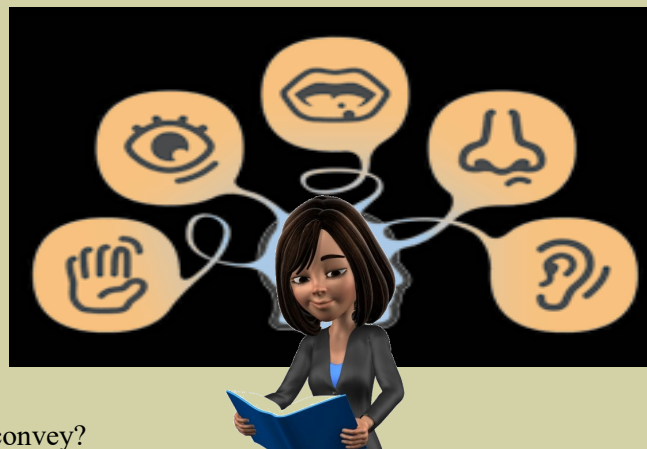
A few POV’s Do’s and Don’ts:

Avoid using minor character’s POV. Supporting cast usually don’t move the story forward and don’t have much to say. It’s better to tell the story from the main character’s POV.

When in a certain character’s POV, only give information that character knows, feels and sees. The reader should only know what the character knows. For example: “Wendy’s cheeks flushed.” Wendy can’t see her face flush unless she’s looking in the mirror. However, “Wendy felt her cheeks getting hot” is something she feels and which conveys the same message.

“Characters’ dialogue should differentiate between male and female POVs.” Yarnall told us, “Men tend to use shorter sentences; women use longer, more descriptive sentences. Remember that difference when writing dialogue.”

And our speakers stressed, like your high school English teacher: “Show, don’t tell! And make sure that what you show gets your char-



(Continued on page 4)

acters from one point to another. Note that proper names and pronouns are also telling words: he felt, he saw.”

We were also reminded that “the five senses are your friends.” Use sight, sound, smell, taste and touch to get your readers immersed in your character's POV. They ground the reader in the scene, with familiar references: the smell of cookies, the touch of loving arms, the ring of a cell phone, etc.

Senses will signal if danger is afoot. Make sure it's the character experiencing that sixth sense and not you, the author inserting yourself into the scene.

Use physical and visceral reactions: sick stomach, sweaty palms, racing heart. However, avoid clichés by using these reactions in a creative fashion.

Deep emotions are a great tool to make your reader fall in love with your characters, even an unsympathetic character. It helps build empathy by giving the reader a deeper understanding of the character's actions in a scene, what they want, what they say, what they are thinking, what they are hiding, etc. Check how much time you spend in a character's head to make sure you fully convey their point of view to the reader.

Yarnall finished her talk with a key image, “Think and see the story as if you're looking through a movie lens: Wide shots allow for a narrative distance, while close ups give deeper point of view. Alternate between wider in scope shots for action scenes to show what is going on and tighter shots when wishing to really get the reader into the character's head.”

The decision about which point of view to use should not be made lightly, as it can influence your entire narrative. Spend some quality time with your characters. Work to know them better to improve their POV... and your story.

The 2021 CWC Literary Review Awaits Your Submissions

We're looking for excellent writing. Light themes and humor are always welcome. Unacceptable are pieces that proselytize, are libelous, or contain gratuitous vulgarity, have a submissions manager, a managing editor, a starting acquisition team, and an art director/production manager.

All volunteers!

Our state webmaster has updated and posted the submission rules and forms. So we're ready to go. The submission window opened Dec 15, 2020, and CWC members have until April 15, 2021, to send in their very best work for consideration for the 2021 Literary Review!

To quote a *Literary Review* luminary: “We have no particular theme, most content is acceptable. We do look at the technical stuff. When assessing fiction and memoir, we chew over story and character development, realism, pacing, grammar, and reader engagement. With

essay we add information, persuasion, and factual interrelationships. For poetry we want to be moved with an emotional experience.”

And we add to the genres above: non-fiction which needs character, scene, truth, and perhaps some story. Note this year's addition of humor. We all need it after this year. Let's have somethings to giggle or belly-laugh over.

If any CWC branch member would like to be part of the acquisition team, they should contact the managing editor at elisabeth-tuck@yahoo.com.

This year it is perfectly fine to judge and to submit. We managed it in 2018 and all the years before that. Submissions are not sent to judges in the branch from which they originated.

Pieces are read and ranked by at least 3 readers then results calculated blind. We rely on everyone's honest effort. Judges can read as much or as little as they like in whatever genre they are comfortable in. They will not need to confer with each other. Join us!

Managing Editor Elisabeth Tuck



2020 Literary Review

Check it out: The L.A. Public library and the California State Library need contributions of COVID-19 memorabilia for their archives.



LOS ANGELES
PUBLIC LIBRARY



The Los Angeles Public Library is inviting Angelenos to contribute materials that document life during the Novel Coronavirus (COVID-19) pandemic. Submissions will be curated and made available in a digital collection accessible through our online special collections portal, [Tessa](#).

Submissions must be in digital form and may include:

- Photographs
- Letters, emails, and other correspondence
- Journal and diary entries
- Blog posts or social media posts
- Notices or signs
- Creative art such as drawings, paintings, and poetry

It is acceptable to scan or take a digital photograph of an item to be submitted. Online content may be captured as a screenshot or printed to PDF. As you prepare materials for submission, think about how they tell the story of COVID-19 and its impact on different facets of your life. How do your materials reflect the changing dynamics or routines in your home, workplace, or community?

Any Angeleno is welcome to contribute. We encourage submissions from diverse perspectives, particularly from communities that are not normally represented in the archive. Whether your materials demonstrate social distancing, the transition to

telecommuting, what it is like to be an essential worker, or changes in daily routines, family dynamics, and interactions with others, we want to include them!

Thank you for helping us with this important, collective effort to document this historical event. Your contributions are a crucial part of telling the full story of the COVID-19 pandemic in our city. Please adhere to the city's Safer at Home order while participating in this effort.

You may submit materials using the LA COVID-19 Community Archive (formerly the Safer at Home Archive) collection form below through May 1, 2021. Questions? Contact us by email at rarebook@lapl.org

For more information on this project go to

[LA COVID-19 Community Archive \(formerly the Safer at Home Archive\) | Los Angeles Public Library \(lapl.org\)](#)

or for more info read this article at the LA Times website:

[L.A. Public Library archives COVID stories for future study - Los Angeles Times \(latimes.com\)](#)

California COVID Diaries

The California State Library is working with local libraries to collect COVID-19 stories from across the state. Californians of all ages have responded by sending in original essays, poems, photographs, videos, and works of art. The content on this website represents only a portion of the hundreds that have been submitted and was selected to showcase the variety of experiences around the state.

If you have writing, artwork, a photo or other documentation of your COVID-19 experience and would like to help record California's response to this pandemic for future generations, please [send it to us](#).



Patricia Avery to Represent CWC-SFV as Our Jack London Award Nominee



The Board of Directors of the San Fernando Valley Branch of the California Writers Club proudly nominates Patricia Avery for the 2021 Jack London Award—a prize granted biennially by the CWC for exceptional volunteer service to the nominee’s local chapter.

Pat first became acquainted with the SFV branch through a Life Writing class she was taking with instructor Rita Brown, long-time club member and 2019 Jack London Award recipient. At Rita’s suggestion, Pat began attending meetings and volunteered to be the hospitality chair. When another member stepped up to hospitality, Pat filled the vacant secretary’s position.

Desiring to learn more about the organization, she accompanied then-president Andrea Polk to a CWC meeting in Oakland. When the club’s treasurer retired from the position, Pat agreed to take it on, in addition to being the club secretary.

Today, along with keeping the books as the club’s treasurer, she assists as a co-critique group coordinator and is an active member of two critique groups, which she hosts on Zoom. She also volunteered to coordinate the writing prompt sessions at monthly membership Zoom meetings.

Past club president Andrea Polk says, “Pat has been a quiet leader, taking on and volunteering to perform a host of responsibilities with grace and assertive suggestions. If she says she will do something, she does it and does it very well.”

Sir Edmund Hillary famously said, “People do not decide to become extraordinary. They decide to accomplish extraordinary things.” Thus, we express our gratitude and honor Pat Avery, who has certainly accomplished extraordinary things for the San Fernando Valley Branch of the California Writers Club.

Our Former Winners of the CWC Jack London Award

1987 Joan Jones

1999 Ethel Ann Pemberton

2005 Art Yuwiler

1989 Betty Freeman

2000 Dave Wetterberg

2007 Cara Alson

1991 Yolanda Fintor

2001 Dean Stewart

2009 Katherine Highcove

1993 Margie Davidson

2002 Lenora Smalley

2011 Ray Malus

1995 Diana Johnson

2003 Jo-ed Griffith

2013 Andrea Polk

1997 Judith Presnall

2004 Elaine Shifren

2017 Mary R. Freeman

1998 Ken Wilkins

2019 Rita Keeley Brown





Painting, *Blowing in the Wind* by Karen K. Brown
www.KarenKBrown.com

Windy Day in Chatsworth

the wind calls to me
pushes through falling leaves
and sends pewter chimes
into dissonant clinking
against my patio wall

I open my door
gingerly at first
then boldly to accept
the cool slap of frosted air
crashing down from canyon halls

the sky is swept clear
of rain cloud debris
only a few feathers remain
twirling around aimlessly
scattering into oblivion

ancient trees on Dupont street
bend painfully in sharp gusts
shuddering with their effort
while top-heavy branches struggle
against the wind's unforgiving force

birds escape, flying in a V
heading south
their songs no longer heard
amidst swishing and wailing
when suddenly stillness covers
plants and trees and chimes

in that moment
the giant holds his breath
then just as suddenly
all is set in motion again
as I close my door against the onslaught

Lillian Rodich

On the trip down the river, they passed by miles and miles of pastures and farmland. Beautifully green riverbanks with squares of land cultivated with wheat and rye created a patchwork quality to the landscape. The sun was high and made everything clear and distinct.

There were occasional small homes of the tenant farmers and then the elaborate manor homes of the English lords. Joe and Mary bristled when they saw the manor homes, which represented the tyranny of the English.

In some areas horses ran along the banks of the rivers. Joe and Mary loved going to horse races, so it was delightful to watch these beautiful horses run along the river. At the Shannon River, they arranged for a place to stay on the outskirts of Athlone as Joe wanted to stay away from the center of town where there would be a lot of English soldiers. The next day, they walked through an abandoned monastery, Clonmacnoise, which overlooked the Shannon River. It was a sunny day with small puffy clouds in the distance. As they walked along the river, the water sparkled. With no one else around, all they could hear was the flow of the river and a gentle breeze in the trees.

There were Celtic Crosses and small chapels scattered about its ten acres. The history of Ireland was all around them in these monuments and ruins.

After walking around and looking at the crosses and the O'Rourke Tower, Joe and Mary sat on what used to be the wall around the monastery, which was now only three feet tall. They could look out at the river and the surrounding countryside.

Mary told Joseph, "What a beautiful river. It's so soothing to watch the water flow down to the coast. It would be so nice to just watch this for hours and hours."

Mary remembered what her father had taught them about the monastery.

"Clonmacnoise was the major center for learning in Ireland and Europe during much of the Middle Ages. At one point, the monks instructed seven sons of current or future kings of Europe in their school. The monks worked tirelessly to copy manuscripts to be

used at the monastery and for the nobles to take back to their own countries. Built next to the Shannon River, it had easy access for trade. It became wealthy and influential, and was often attacked by other Irish clans or armies from other countries.

What was left were the stone Celtic Crosses and some small chapels. There were memorial slabs in the cemetery, where Irish nobility had been buried for hundreds of years. The ruins of a church hinted at the

culture alive in the Middle Ages at the monastery.

The biggest monument was the sixty foot tall O'Rourke's Tower, which was built in 964 AD to help defend the monastery from invaders. The monastery survived attacks over the centuries by the Vikings, Danes, Normans, and Irishman from other parts of the country. In 1552 the English overtook the monastery and stole or destroyed almost everything of value. The English conquered the entire country, gave most of the land to the Englishmen who financed the war, or fought in it. England outlawed the Catholic religion.

When Joe and Mary walked up to the Cross of the Scriptures, they were amazed. Over nine feet tall, its carvings depict St Anthony defeating the devil, Christ in

(Continued on page 9)



O'Rourke's Tower

(Continued from page 8)

his tomb being awakened by the Holy Spirit, and other Bible stories.

Mary told Joe, "It's amazing all the details on this cross. Both sides have Biblical scenes with two or three people in each scene. It must have taken months to carve it, by a dedicated sculptor. Surely he was inspired by God himself. And there's a dozen other crosses here."

Joe commented, "It's a beautiful place. All the crosses, and the river is so soothing and calming. I could spend weeks just watching the river flow by, but that might interfere with my job. Lord knows I don't want to mess that up. Let's have lunch here and enjoy the scenery."

Mary commented, "It would be wonderful if life could be this beautiful and quiet all the time. I so wish my father

had seen this place. The chapels, the Celtic Crosses, and the farming areas are all so beautiful. He loved history so."

"It's amazing. Hopefully when the English leave our country for good, we'll have great scholars and leaders again."

Mary and Joe walked around some more and then got back into their boat to sail back to their hotel. The next day they spent mostly in bed, or taking short walks around in the countryside. It was time for marital bliss. They felt committed to each other and that was a wonderful thing.

While they were on a hill overlooking the Shannon, Joe smiled at Mary and joked, "If our boat was bigger, and seaworthy, we could just sail down the Shannon and head west to America, only 3000 miles away."

Mary laughed and laughed.

Sharpen Your Writing Skills —Join A Critique Group

Several of our critique groups currently have openings. Join a SFV group for encouragement, feedback, new ideas, camaraderie while helping your peers enhance their own writing skills. All this and much, much more can come from joining a SFV critique group. If you're interested, contact Pat Avery at cwcsanfernandovalley@gmail.com.

Pat Avery

Poetry Critique Group Leader

Ed's Note: For decades, the San Fernando branch of the California Writers Club has sponsored several critique groups. Every new member is given the opportunity of joining a critique group. Twice in the past decade, *The Valley Scribe* has spotlighted each critique group—their leader, active members and creative work, in a monthly issue. When a group's turn came round, their leader would write a short overview of the group's meeting time, synergy and genres. Each group member sent me a story, memoir or poem for their group's spotlight issue.

Someone at a group meeting —usually a member's spouse—took photos of the group gathered together. Those not present that day sent in a separate photo to add to the group photo. The photos below, of two critique groups, show the rapport and respect within each critique group. If you're intrigued, and would like to read more stories in the 2012 and 2019 issues, *Valley Scribe* archives can be found on our branch webpage: cwc-sfv.org

Kathy Highcove, *The Valley*

Scribe Editor



Muddy Footprints of the Foggiest Kind

Response to a Prompt: *You find strange muddy footprints leading up to your front door.*

By Anat Golan Wenick

The invasion started sometime in the evening. In that magical time when shadows appear, but you can only tell what they are because there's still just a little bit of sunshine lingering behind, desperately clinging to pieces of rock or a spot of land. I watched the waves of white-gray coming down the hill, first descending on the top of the group of trees people around here liked to call a forest, even though it wasn't big enough to be worthy of the title. Then, covering the field and lastly, the access road connecting my house to the main highway.

I opened the door and the fog didn't waste a moment claiming my territory. I shivered. Not so much because of the dropping temperatures, but more because I knew what to expect. I strained my eyes, but the enemy, joined by its ally, the darkness, was relentless, thickening by the moment, mocking the attempt of my outdoor lights to put up some sort of a fight. I couldn't even see the lights of the cars passing on the main road. I stood very still, hoping to catch him by the act. This time he may step on a branch, or stumble and cry out in pain. Crickets. Not even a bird chirping. Oh, he was good. Really good.

Why I thought my enemy was a he, I can't say for sure. Maybe it was more of a wishful thinking. Years of devoting myself to the books I tended like they were my own children at the college library and living on the outskirts of town turned me into that cliché of a librarian. I watched as new scores of students filled the reading hall every semester, each time thinking they can escape my watchful eyes as they sneaked behind the bookshelves to steal a kiss. I used to turn a blind eye, imagining how it must feel like if it were me back there, but this became harder when cameras were installed, turning me into a reluctant peeping Tom, until I got so used to it, I wouldn't even look at the monitors anymore. It was amazing how oblivious they were to the cameras, thinking they are invisible while wrapped up in their blanket of love. Thank goodness the years have taken their toll and since the Internet, I've seen fewer eager students. Not having the pretense of sharing books that can't be checked out, lovers have found other places to hide; hopefully camera-free.

I slammed the door shut. This will show that pesky fog who's boss! But I left the blinds slightly open, just in case I'll be able to get a glimpse at him coming. Fat chance. All I could see was a white cotton-candy fog slowly floating by, like a leaf in a puddle of water, quietly lulling me to sleep. That night I'm sure I dreamt I heard his footsteps coming up the road, but I also dreamt I opened the door and—for a change—nothing was there. That's how I knew it was a dream. Both the rain and I greeted the morning. But while I looked like the after-the-storm picture, the rain proved itself useful in clearing out the fog, leaving behind a picture-perfect world. I peeked through the blinds. I knew I wouldn't be able to see the front of my door from that angle, but maybe, just maybe, I'd catch him watching. I mean, wouldn't he want to see me opening the door? Nothing. Absolutely nothing other than beautiful blue sky, a fresh and clean looking field, and ... muddy footprints on the path leading to my door. He was here.

I slumped to the door. Reached for the handle. I knew it will be there. I could sense it. Heck, I could almost smell it. Just like it has been every time the fog was too thick to see through. I unlocked the latch. I turned the knob and peeked through a sliver of an opening. There it was. Waiting for me, as always. I grabbed it and slammed the door. If he wants to see me opening it, he'll have to make himself visible. I stared at it. Such an innocent-looking thin rectangular box, neatly wrapped in a shimmering-gold wrapping paper and a beautiful red bow. I sighed. Here we go again. I struggled with the wrapping, fighting my desire to just rip it off, and the knowledge of what will happen once it's opened. Finally, I held the box in my hands. I removed the top and came face to face with an artistic, almost pornographic display of mouth-watering chocolates. And right then and there— I knew—there goes my diet again.



MARCH IS THE MONTH FOR LIMERICKS

His big heart is, oh, so flirtatious
His craving for jokes so voracious
He likes them unclean
Though none that demean
But mostly he likes them salacious.

Yolanda Fintor

Limericks by Lillian Rodich

There once was a gal named Lori
Who carefully crafted each story
Her words were unique
Only hers to speak
Whether poetry or allegory

There once was a well-dressed guy
Who often forgot his new tie
Dressed to the hilt
He was so well built
He required no glib alibi

Thee once was a bird in the sky
Who always wanted to fly
She started too soon
On her way to the moon
With no time left for goodbye

Growing Up Wish

An owlet sat high in a tree
Thinking he wanted to be
Aloft like his dad
He wanted it bad
Then he'd no longer be stuck in a tree.

Monarch

The caterpillar bit down with a crunch
Milkweed is a mighty fine lunch
He wove a tight nest
And lay down to rest
When he arose he'd changed a whole bunch.

Pat Avery

I despise the law of gravity,
That tries to fill every cavity,
And dumps to the ground
Everything I'm around.
Damn Newton and his depravity!

Michael Edelstein

CALIFORNIA WRITERS CLUBS (CWC)

WEBSITES FOR PROGRAM INFORMATION

Questions? Contact andipolk4@gmail.com

Andrea Polk, Membership Chair CWC-SFV

Our Website. cwc-sfv.org

Member Opportunities. Of our 22 clubs, 20 are continuing to offer speakers to members via on-line meetings. As a member of the San Fernando Valley branch of the CWC, you may attend other branches' regular monthly speaker meetings. Some CWCs charge a minimum fee for their members to attend. As our member you would be asked to pay the fee their members pay. The website list below will help you find opportunities for you to attend. Fees are subject to change.

Northern California

1. Berkeley
cwc-berkeley.org (\$5.00 fee)
2. Central Coast Writers
centralcoastwriters.org
3. Fremont Area Writers
cwc-freemontareawriters.org
4. Marin
cwcmarin.com (Free thru June)
5. Mount Diablo
cwcmtdiablo.org
6. Napa Valley Writers
napavalleywriters.net (\$5.00 PayPal)
7. North State Writers\Not meeting
8. Redwood Writer
redwoodwriters.org (\$5.00)
9. Sacramento
sacramentowriters.org (free 2-20-21)
10. San Francisco Peninsula
cwc-peninsula.org
11. San Joaquin Valley Writer
sjvalleywriters.org

Continued

12. South Bay Writers
southbaywriters.com
13. Tri-Valley Writers
trivalleywriters.org (\$5.00)
14. Writers of the Mendocino Coast
writersmendocinocoast.org

Southern California

15. Coastal Dunes CWC
coastaldunescwc.com
16. East Sierra
ridgewriters.wordpress.com
17. High Desert
hdcwc.com
18. Inland Empire
iecwc.com
19. Long Beach
calwriterslongbeach.org
20. Orange County
calwritersorangecounty.org
21. Writers of Kern
writersofkern.com

Once a month the
CWC-SFV members gather
in our Zoom Room.



Soon we'll meet again—
after vaccinations—in
our sunny MPTF Room.



When the pandemic is done
and the CWC-SFV Writers
Club returns to the
Saban Community Room

Our monthly meetings
will resume in the
Saban Center for Health
and Wellness



Which is located in the
Motion Picture and
Television Fund Campus
at
23388 Mulholland Drive
Woodland Hills, 91364
Woodland Hills, 91364
<http://cwc-sfv.org/>



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Former SFV President

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Andrea Polk and Pat Avery

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Branch MRMS Administrator
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CWC-SFV Webmaster
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