



# The Valley Scribe



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

## Silver Rose Plans To Give Us A Good Time!



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Please join us on Saturday, August 7 at 1:00 via Zoom for a special presentation by author, motivational speaker and happiness coach Silver Rose. She'll fill us in on book-marketing tricks, such as: "If you don't ask, the answer is always 'No!'"

In this funny and uplifting presentation, Happiness Mindset Coach and author Silver Rose will take you on a journey from giving your power over to faceless editors and un-reached readers to fearlessly standing for your talent and self-worth. A writer herself, Silver will make you laugh with her self-impersonation of, "I'm not a salesperson! I'm a WRITER!" as she gently reminds you, "Alas, you must be both." After hearing her tales of her own audacious behavior, you might be inspired to your own audacious acts.

Having recovered from 30 years of depression, she'll share tools on how to avoid going down that rabbit hole. Above all, she'll continually remind her listeners, "If you don't ask, the answer is always, ""No!""

Silver Rose is a Happiness Mindset Coach, speaker and author whose passion is to share with others the tools and techniques she uncovered as she evolved from 30 years of clinical depression and PTSD (that began at age 5) to "un-depressed" and ultimately to "happy." Her goal is to help others learn how to be happy again. Her message? You deserve to be happy...and it IS possible!

She's the author of five books, among these are: *Change Your Focus; Change Your Outlook!*, *Women Who Joke Too Much*, and *The (Incredibly Useful) Book of Delegation*.

All SFV club members will receive a Zoom invitation. CWC members from other clubs may request a free invitation by contacting Monte Swann at [cwcsfvhost@gmail.com](mailto:cwcsfvhost@gmail.com) by 6:00 pm on August 6. Guests may also request a Zoom invitation by purchasing admission for the presentation at [www.cwc-sfv.org](http://www.cwc-sfv.org).

# Karen's Corner

By Karen Gorback, CWC-SFV President



## It's August in Southern California. Stay Cool, Everybody!

Welcome to the *Dog Days of Summer*. According to the online [Farmers' Almanac](#), the Dog Days refers to the hot, sultry period of time that typically falls between July 3 and August 11. The “dog” reference originated in ancient Roman times when the star Sirius, sometimes called the “Dog Star” occupied the same region of the sky as the sun. Since the star was so bright, people believed it gave off heat. “They referred to this time as *diēs caniculārēs*, or *dog days*.”

This year, however, the *dog days* have a tinge of Happy Days. After a long, bleak winter and tentative spring, we're finally venturing back out into our communities, meeting friends for lunch, and hugging grandbabies. Although something nasty called the “Delta variant” still lurks in the wings, I remain optimistic about the future and hope you do, too.

As I write this column, we do not know when we will be able to meet again at the Motion Picture and Television Fund Residential Campus, but we writers are a patient lot. So, until we get the green light from the MPTF, we'll continue to meet via Zoom. Many thanks to our VP and Zoom host Monte Swann who performs magic each month to make our Zoom meetings possible. As a club member, please take note of the following information:

- Your renewal dues are now due. You may pay them easily online, with a small service fee collected by PalPal, by going to [www.cwc-sfv.org](http://www.cwc-sfv.org). That's what I did. You do not need a PayPal Ac-

count to use the online payment service. I simply used a VISA. Special thanks to our webmaster Michael Rains and Membership Chair Pat Avery for facilitating easy, online payments. It takes only a minute. However, if you prefer, you may renew your membership by mailing a check for \$45 to Pat at P.O. Box 9023 Calabasas, CA 91372. Your choice.

- Remember, when you refer a new member, you will receive a \$20 rebate on your renewal dues after your referral joins. Please let Pat know whom you are referring.
- Finally, please watch your email for an online survey requesting your ideas about the future of our club, and return it right away.

I hope you are enjoying these dog days of summer by staying cool with the people and pets you love. I'll see you in the Zoom room on August 7 at 1:00 pm when we welcome motivational speaker and humorist Silver Rose to our club for a keynote address. Writing can be a lonely pursuit, and sometimes it feels like the goal is impossibly far away; but Silver will help us learn to enjoy the journey.

So, mark your calendars and join us for a shot of encouragement and a few laughs on August 7. It's going to be a special, fun-filled hour that you don't want to miss!

Every organization should have an Andrea (better known as Andi) Polk. Andi's journey with the California Writers Club, San Fernando Valley branch, began when she accepted the membership chair office shortly after joining CWC-SFV. In the years that followed, she held various offices for which she either volunteered or was elected. And, she did each job with gusto!



As membership chair, Andi immediately began to streamline the method to more efficiently keep track of SFV members. When Ray Malus created MRMS, an electronic method of record-keeping, she was able to achieve her goal. Though not a requirement of her office, she created a membership package for each new member which contained CWC's state history, its by-laws and mission statement. Included: questionnaires asking the new member their programming preferences, how they hoped to see such content presented, and a copy of *The Valley Scribe*, our branch's monthly newsletter.

One of the club's perks that Andi loved to point out: every SFV member was eligible to join a critique group—for free! So enthusiastic was she about the critique groups, she volunteered to help Lillian Rodich, the first critique coordinator. When Geri Jabara, Lillian's successor, after many years of service, retired her leadership, Andi graciously took on the position.

Andi had a propensity to fill in where she saw a need. When an office was vacated, and no one would fill the role, Andi stepped up. In 2016, she wore three hats!

Andi volunteered as newsletter editor in 2016 –2017.

At our monthly meetings, Andi always arrived early, with a boxload of relevant printed materials she spread out on the sign-in table. She was the first SFV person that visitors saw. She made guests feel welcome and knew almost every member by name and their writing genre as well.

Andi served as CWC-SFV president for two terms. She always came early to the Katzenberg meeting room and made sure it was set up with the correct number of tables and chairs. She saw to the needs of our guest speakers, whether that might be a microphone, a glass of water, a screen for Power Point presentations, or a table for an author's books or handouts. Andi was the "glue" that made it all work.

Here are her other accomplishments while active on CWC-SFV's board: updating branch by-laws to follow laws of the CWC state board; writing up a detailed description of each office holder's responsibilities on the board of the branch's directors; transporting a large CWC-SFV banner to display at meetings and writer's events.

The club flag was just one more thing she hauled along with all her membership materials. If the club needed flyers for special events, Andi made them. She also liked the idea of handing out a program sheet at each meeting that described the speaker, the topic and whatever club business was on the agenda that day. She didn't assign

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that job to just anybody; she did it herself. Andi wanted things done right!

When our branch's last anthology, CASCADE OF PEARLS, was ready to go into print in 2018, editor Rita Brown and her team looked for artistic, eye-catching ideas to use on the cover. They didn't need to look far. Andi to the rescue! She submitted a photograph she took dur-

ing a summer hike in the hills of Thousand Oaks. It turned out to be the perfect illustration for the book's cover.

Next year, our wonderful multi-tasker has decided to retire from the board. But she will still be a member of the club, her critique group, and ... who knows what challenges Andi will take on in 2021?

We just have one question: **HOW CAN WE CLONE HER?**

## Quotes From Members Who Have Been Awed by Andi

*I remember when Andi first joined the club and volunteered to be the Membership Chair. She reorganized the sign-in procedures at our meetings and made certain that everyone who attended was welcomed. Since then, Andi has taken on other leadership positions, including several terms as president. But I think Andi's most important job has been our club's KPIC -- Kind Person in Chief. Over the years, when I have lost patience with people or procedures, Andi took care of business -- with integrity, intelligence, and buckets of kindness. Tikkun olam is a concept in Judaism that means to heal the world -- by helping others and making the world a better place to live. It's a concept that Andrea Polk demonstrates every day.*

Karen Gorbach 2019-21 CWC-SFV President



President Andi Polk  
2016– 18

*I would never have joined the board if Andi had not been so persistent. She must have asked me five times before I realized the club was desperate and really needed new board members.*

Bob Okowitz 2017-19 CWC-SFV President

*Andi was the first person I met at CWC-SFV. She enthusiastically welcomed me and immediately asked me to be Hospitality Chair. The energy and zeal she put into the club was legendary. I remember her saying that the only role she has not been in is treasurer. As part of Andi's critique group, I find her feedback invaluable. Even more importantly, she's become my very good friend.*

Pat Avery, 2021 Membership Chair



*In 2011, Andi posed happily with Channel 5 newscaster Stephany Edwards. Every SFV guest, whether a published author or a beginning writer, was graciously welcomed by Andi.*

Kathy Highcove *The Valley Scribe* Editor



**Andrea Polk**

**Colin Gallagher**

**Gary Wosk**

**Sheila Moss**

**Rich Peter**

**Andrea Polk Gives her All To Everyone and Everything**

**By Gary Wosk**

**T**he word “indefatigable” seems inadequate when describing Andrea (Andi) Polk. From the time I met her nearly one decade ago, she has displayed boundless energy. When you or I need a break, she’s still in first gear.

Whatever it might be, she gives a 110% effort, a quality I first witnessed when I joined the Board in 2012. Andi in motion is a sight to behold. A study in determination.

While most of us mere mortals have a tendency to find an excuse not to volunteer, Andi enthusiastically answers the call, taking on more responsibilities and not complaining. Her plates are full and she’s always looking to stack up more dishes.

Over the years she has worn many hats in her private life and for the club. Simultaneously. Mom, wife, grandmother, board member, president, she can do it all with aplomb. She has chaired this committee and that committee. The list goes on and on. If she was an actress, Andi could play multiple roles in the same production. What better place to showcase these talents than the

Motion Picture and TV Fund.

No one could ask for a better critique group leader than Andi. She’s kept the group going for years. When submitting a story to her, don’t expect brief feedback. Her spot-on advice has helped me publish some thirty or so short stories. If that wasn’t enough, when meeting at her house, she serves the best refreshments too, sparing no expense. Arriving with an empty stomach is highly recommended.

Andi is an ambassador of goodwill too. Case in point, the way she makes first-time guests who attend our monthly meeting feel at home. With such a warm welcome, it is not surprising that many of them decide to join the club.

And also what makes Andi special is that she is a great friend to all with her knack of perking up those who are in the middle of a personal crisis.

We need more people like Andi in the world. She is a gift that keeps on giving and who never ceases to amaze me.

*Andi was the reason I joined CWC. As my first point of contact, she was warm and welcoming, as well as being enthusiastic about my work, which was a much-needed boost to me at the time .*

**Heather Bradshaw, 2021 CWC-SFV Secretary**



**Andi and Rita Keeley-Brown meet and greet writers at the 2019 High Desert Book Festival.**

# The Getaway

by Andi Polk, 2012

In 1953, I was eleven and riding for two years—mostly bareback. Neither of our saddles really fit me; besides bareback was quicker and easier. The only problem was my horse, an ornery black Morgan mare named Susanna. I called her Suzy. She was spooky and unpredictable. Riding her was a challenge. My dad said she was basically barn-sour. The previous owner neglected her, so she was lazy and hated leaving our stable.

Riding her reminded me of the hours I spend practicing the piano—lots of drudgery and a few moments of joy. Along our dirt road I trained her, galloped and stopped her, backed her straight without her rearing up, spun her left and right and practiced all of her gaits. When she performed well enough I'd treat her with a carrot from the carrot field across Bull Creek.

One day she deserved a carrot and we rode down our road to the creek. Although we've done this several times, she always balked at first. She gave in after a few hard kicks with my booted heels. I encourage her to slide down the steep side next to the pepper tree and race up the other side next to the scrub oak.

The fluffy carrot tops were tall and covered with light powdery dust of the Valley. I could see that the carrot crowns had grown since we were last here. I hopped off Suzy and pulled two healthy carrots out of the field; one for her, one for me. After I rubbed the dirt off on my jeans, I gave a carrot to Suzy, "That a girl. Enjoy it. You did well today."

Munching with a bridle bit in her mouth wasn't pleasant. Chunks of her carrot were falling on the ground. Suzy swung her head to grab mine. "No!" I shouted and punched her mouth. That was what I did when she tried to bite me too. "you don't take it. I give it."

Startled, she shook her head and her eyes rolled open wide. I picked up her carrot droppings and gave them to her. She finished eating before I did. "time to go." With my remaining carrot hanging out of my mouth, I hopped on the nearest cement pipe and swung on to her back.

About then I heard a fighter jet coming in for a landing at the Reserve Air Wing airport just a couple blocks south of us. It was too low, skimming the tops of the walnut orchard. "Suzy look. It's gonna crash!" I said as if she could understand me. "Dad says they're widow makers. What d'ya think?"

We trotted closer to Hayvenhurst Avenue to get a clearer



view. "Nope. It made it this time."

As I looked down Hayvenhurst watching the jet land, an old dark blue coupe came toward us. The dust trail behind it was low and thick. Slowly the car came to a stop near our intersection. There was nothing around us but walnut and citrus orchards, the carrot field and vacant dusty land. Must be lost. The man in the car motioned for me to come over.

"Lost? Need directions?" I shouted.

He waved again. I kicked Suzy twice to get her to move. I could see he was about my father's age, early thirties, with dark hair. His car windows were open, his blue shirtsleeves rolled up and his arm on the window ledge was tan.

"Come over closer," he said with a big smile. "I've... got something... to show you." His tan arm dropped to his pants.

Although on my horse, I couldn't see what he was doing. My body signaled a chill, my stomach tightened and my heart started to race.

"No!" I shouted and spun Suzy around and kicked her hard. "Go!" I shouted leaning into her ears. "Home!" I knew that Suzy loved running home to the barn. I yelled, "Fast" and I kicked her again. She ran fast as the wind. I didn't look back.

We raced down to the bottom of the creek and I ran her north to the deepest part hidden by scrub trees.

He can't follow me down here, I thought.

Carefully, I lifted my head and saw his car speeding north on Hayvenhurst with the dust trail climbing high. I waited until he was out of sight. Calmer, I whispered, "Thank for being so barn-sour." And I rubbed Suzy's neck. "He doesn't know where we live. We're safe." I hugged her. "you get two carrots next time."

We leaped up the creek side and I let her gently gallop home. In our corral I hosed her off and rubbed her down, cleaned her hooves, then ran the hose water over my face and realized I had been crying. I never told my parents about my getaway.

Fearless, I rode horses for years.

# Don't Call Me Junior

By Anat Golan-Wenick

Scholars are divided on who coined “Dying is easy. Comedy is difficult,” but there is no controversy on how true this is. There are many resources to help inject humor into one’s writing from “Writer’s Digest” (<https://www.writersdigest.com/write-better-fiction/how-to-mix-humor-into-your-writing>) through “WriteToDone” (<https://writetodone.com/how-to-write-funny/>) to “Time Kids” (<https://www.timeforkids.com/g56/how-to-write-funny/>). However, while you can follow advice like adding the “K” words, punch lines, rule of three and laughing at your own expense, it will be more fun to see how a movie like “Indiana Jones and the Last Crusade” has incorporated those rules to elevate the comedy. And while it may be easier to do in the visual medium of cinema, it is also clear to see, much of what you see on the screen, can be adapted to the page.

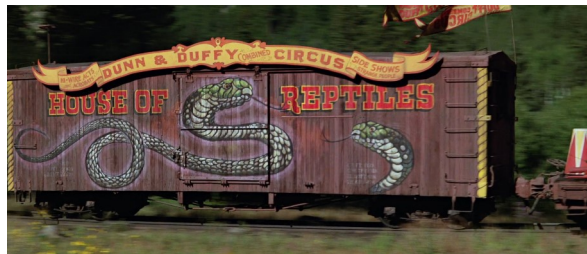


fact. Indiana is discovered and a pursuit follows. The first expectation is that once Indiana is out of the cave, he’ll be aided by his friend, but no one is there. Indiana stops to say: “Everyone is lost but me,” when of course, that’s not the case. So how do you translate that to the page?

Well, what if your character is a nearly-blind thief, who just broke his glasses as he was running away from his ever-on-his-trails veteran police detective, who wants to put this case to sleep before he retires. The thief, still with the loot on him, stumble into a dark alley where he has to feel his way around, his broken glasses distorting his surroundings. His fingers find a door handle. He presses it. The door opens and he finds himself in the back area of a business. In a drawer he discovers a pair of glasses. Not as good as his old pair, but at least he can make his way to the front, where he finds himself in a bar. He orders a drink, celebrating his successful escape, not realizing this is the same bar where a retirement party is underway for the police detective the thief is running from.

In the movie’s opening sequence (<https://www.youtube.com/watch?v=LjiwSk1S0Ls> and <https://www.youtube.com/watch?v=AGQ1I9k-K5c>) we are

introduced to a young Indiana Jones and learn not just about his educational knowledge and adventurous, resourcefulness characteristics, but also how he got his iconic hat and whip (with a fun explanation of the small scar Harrison Ford, the actor portraying the adult Indiana Jones, has in real life under his lower lip). The comedy in the scene comes from “the unexpected,” a known funny element. The scene establishes a group of teenagers and their scout master on horses arriving at a cave. Indiana and his friend go exploring only to encounter a group of art thieves who just found a rare and valuable cross. Indiana instructs his friends to go get the scout master and the other boys, while he steals the rare arti-



Next in the movie, Indiana whistles and his trusty horse shows up. Just as he jumps on his back, the horse moves, and Indiana lands on his behinds. Cheap laugh, but still something

easily translated to the page. That joke also plays off of previous movies and will be relevant a little later in this story. Indiana dusts himself up and gallops away. The bad guys come out. Their leader whistles. We expect their horses to come too, but instead, two trucks drive over. Continuing to play on our expectation versus what transpires on the screen. Indiana rides towards a train, only to discover it is a circus train. Now he is not just

*(Continued on page 8)*

fighting the bad guys, but also an angry rhino, a container of snakes and an annoyed lion; each an unmissed opportunity for a laugh. How can that play in a book? What if your hero; a grumpy introvert men who is afraid of heights and scared of germs, can only escape his grim gate if he masquerade as a female flight attendant on a fully booked long international flight in the middle of a pandemic?



Some of the movie's funniest jokes come from the relationship between Indiana and his father. So if you're looking to inject humor to your novel, consider the "Odd Couple" tool (or "Opposite Attract" if writing a romance). Make sure the characters your protagonist(s) interacts with are pressing the right buttons. The movie squeezes every bit of laughter from the main characters' relationship. There is misunderstanding (the Nazi asks for Dr. Jones, and both father and son respond because they are both doctors), different view of the hero's childhood (Indiana claims he and his father never spoke as he was growing up, the father states he gave the boy the best childhood and proceeds to challenge his son to have a discussion right then and there. Indiana can't come up with anything and the father proves the son has nothing to complain about).

If you are writing a series of books with the same protagonist, notice how the movie plays on the viewer's previous knowledge with the main character. At one point, after Indiana kills a few Nazi soldiers, the father proclaims "look what you did," and when Indiana defends his action, the father continues to state he is not used to such interactions, to which the son replies: "happens to me all the time;" something those who saw the previous movies are well familiar with.

Another tool the movie uses well is the running gag. Throughout the movie the father refers to son as Junior.



Indiana keeps retorting he does not like to be called Junior. At the very end, a supporting character wonders why the father calls the son Junior. The father explains he is Henry Jones senior and his child is Henry Jones Jr. It is then revealed Indiana is the name of... The hero's beloved childhood dog.

As the movie progresses, it uses other comedic tools often mentioned in articles on how to write funny. The punchline and rule of three are used when Indiana meets a striking woman. She tells him he has his father's eyes, to which he replies: and my mother's ears. The rest belongs to you. The script also introduces a minor character who is clueless about what is going on around him, complicating the lives of those around him in a comical way. So if you want those funny moments in your novel, but don't want your protagonist to look like a fool, consider adding some goofiness to one of your supporting cast. The movie doesn't miss a chance for a laugh at the expense of its own protagonists. In the beginning, Indiana insists X never marks the spot, and of course, later on, he points to an X that marks the spot. In another instance, the father tells the antagonist his son wouldn't be so stupid to carry a valuable diary with him, only to find out his son is "that stupid."

In another part of the movie, a Nazi threatens the life of a female character if Indiana doesn't give him the diary. Indiana's father instructs him to ignore the Nazi because the woman is part of that regime. After Indiana surrenders the diary, he realizes his father was right. He questions how the father knew it and the father replies: "She talks in her sleep."

To paraphrase one of the many known lines from "The Princess Bride" - Writing funny is hard. Anyone who says differently is selling something (most likely a self-help book). However, you don't need to invent the joke. Watch comedies, study what makes you laugh, and put your own spin on it. And may the humor always be in your favor.



## How I Found A Spotlight For My Writing



I've stopped submitting my fiction.

Imagine writing without managing spreadsheets of publications, never having to play story matchmaker (“The personality fits, but it's too short for them.”) No more cover letters. No more shock as “modest” submission fees proliferate into modest for-

tunes. No more itchy eight month waits before the stinging deluge of cold, impersonal form emails. (“We receive so much quality work ... blah blah blah.”)

Sure, rejection wiki said that Granta sent a “higher tier” rejection, but the result is the same. That poignant portrayal of the human condition, that chunk of your soul, that masterpiece your writing workshop swore was Pushcart worthy, remains another string of 1s and 0s in your My Documents folder.

What is our goal? Readership?

I'm proud of my acceptance by the Tampa Review, a competitive market for sure, but did I win any readers? Five years later those 300 people have done little for my career. Online publication gets you more exposure, but Dale's Short Fiction Blog lends little clout to your bio blurb.

Instead, imagine writing something in the afternoon and having feedback before bed. Not in the form of ambiguous praise from friends or an unadorned rejection by email, but an uncontrollable physiological response to quality writing. This is why I've switched to standup comedy.

My stories have always been humorous, filled with Brautigan-like similes, silly rants, and descriptions focused more on gags than setting. When I embraced that growing whim and wrote my debut set in a thirty-minute outpouring of giddy creativity and internal guffaws, I'd wondered why I'd waited so long. I memorized the piece and stepped in front of that modest crowd. It was a disaster. Afterwards, one comedian asked me, “You're an author, aren't you?”

I could only nod.

“This isn't a literature reading. This is standup, but hey, funny essay.”

It took adjustment to turn written prose into a spoken medium, but within a year, I was getting paid gigs. I owe my early success to my years of fiction writing. A joke is just pico fiction, a full story arc in under a minute, with your persona the protagonist. Jokes have essentially the same structure: intro, rising tension, and a climax resulting in emotional relief, in this case a laugh.

The revision process is quick. You tell a joke, judge the reaction. Revise. Revise. Revise. Until you have the best version, but instead of waiting a year for feedback, you know immediately. I think like many of my generation, I've lost patience. Standup is writing for the ADHD generation.

My success has also reinvigorated my drive to write. No, I'm not headlining any theaters, but I get regular gigs, run an open-mic night, and have even appeared on Norwegian National television. Did I mention that I perform in two languages? I could never imagine getting fiction published in my second language, but in standup my lack of vocabulary is a virtue that forces an economy of words.



I will never stop writing fiction, and I hope to self-publish a collection to sell at shows, but my days of begging faceless editors are over. Each rejected submission tore off a shred of myself, but every time I try out a new joke, I'm inflated by excitement.

Whether I'm greeted with roaring laughter or pitted silence, it sure beats a form letter.

*Aaron Troye-White grew up in Minnesota, but has settled in Bergen, Norway where he lives with his wife and dog. Over the course of his career he's worked as a beer journalist, English teacher, proofreader, waiter, chef, voice-over artist, actor, shrimp peeler, and has recently begun nursing school. His fiction has graced numerous publications, most notably The Tampa Review. As a bi-lingual standup comedian, he's performed around Norway. In 2020, he was runner-up on the television comedy competition "Latterkongen" as seen on Ylvis på Holmen. He lends his voice and music-geekdom as a regular guest on the Temporary Fans podcast. Follow Aaron Troye-White on Facebook at [www.facebook.com/aaron.troye.white](https://www.facebook.com/aaron.troye.white) and YouTube at [www.youtube.com/channel/UCqCnkmA72ENgT\\_fkW6QS4pw](https://www.youtube.com/channel/UCqCnkmA72ENgT_fkW6QS4pw)*



## Those Who Dance

those who dance  
find the earth covered  
in uncertain clouds too illusive  
to support heavy steps  
mold the mist  
into moving shadows  
listen to musical leaves  
hold waving branch arms  
like partners in the wind  
lie on beach sands  
lifted by changing tides  
ripple upon ripple  
gently urging them  
to join the waves  
and float into the center  
of sea circles

those who dance  
twirl in and out of reality  
become lost in games  
and books and deep thoughts  
don costumes  
and drift into a fading sunset  
with the others  
like wisps of clouds

those who dance  
know the seasons  
become part of them  
understand the ripples  
a stone can make  
in a lake of reason  
become reflections  
of chandelier lights on  
night walls  
petals falling from a rose  
violin strings children's  
smiles



those who dance sing  
for how can they not  
when their voices also dance

those who dance  
are not afraid to cry  
their spirits do not drown in tears  
only bend with the wind  
they remain resolute  
and fall asleep in the arms  
of a melody

those who dance are fireflies  
flitting in a warm spring night  
sometimes mistaken for ... STARS



Lillian Rodich

## OFFICERS

**Karen Gorback, Ph.D.**

President  
Program Chair

**Monte Swann**

Vice President  
Zoom Host

**Anat Golan**

Treasurer

**Heather Bradshaw**

Secretary

## Our official location:

Motion Picture &  
Television Fund Campus  
23388 Mulholland Drive



## BOARD CHAIRS AND DIRECTORS

**Bob Okowitz Ph.D.**

Former SFV President  
Central Board Representative

**Pat Avery**

Membership Chair  
Critique Group Coordinator

**Kathy Highcove**

Editor of *The Valley Scribe*

**Michael Rains**

CWC-SFV Webmaster

# CWC-SFV Club information

Our meeting place:  
The Saban Center for  
Health and Wellness



## CRITIQUE GROUP INFORMATION

Membership in one or more critique groups is open to active members of the San Fernando Valley branch of the California Writers Club, subject to group size limitations. Each group has established general expectations for submissions and critique etiquette. Currently, most groups are meeting via Zoom. For further information about joining a critique group, contact Pat Avery at [rpavery@mac.com](mailto:rpavery@mac.com)

Also, if any member wants to establish a new critique group, please contact Pat Avery, the CWC-SFV Critique Group Coordinator at [rpavery@mac.com](mailto:rpavery@mac.com)

## CURRENT CWC-SFV CRITIQUE GROUPS

### Tuesday Poetry Critique Group

Meetings held once a month on the 2nd Tuesday from 10:30 AM until 3 PM. Poetry only.

### Tuesday Long Fiction Critique Group

This group meets Via Zoom on Tuesdays, once a month, from 1 to 4 PM. Focus is on long fiction.

### Wednesday Daytime Critique Group

Meetings held 2nd and 4th Wednesday of the month from 11:30 to 3 PM. Long and short fiction, memoirs and poetry.

### Friday Daytime Critique Group

Meetings held on the 2nd and 4th Friday of the month from 1 to 4 PM. All genres except poetry.

### Saturday Critique Group

Meetings held 2nd and 4th Saturday of the month from 10 AM to 1 PM. Long and short fiction, memoirs and poetry.