

The Valley Scribe

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

PRESENTING: THE BASICS OF BOOK PUBLICITY

By CWC-SFV Program Chair Heather Bradshaw

The San Fernando Valley Branch of the California Writers Club is pleased to welcome book publicity pro Holly Watson as the keynote speaker on Saturday, September 7 at 1:00 pm. Her in-person presentation will share ways to get publicity for your book and make it work for you.

Holly's talk will help you think like a publicist so you can identify what will get the most media coverage for you and your book. She will cover the basics of book publicity, including:

1. What you can expect from your publisher, and why you might want to hire an independent book publicist
2. The ideal timeline, from getting blurbs and pre-print reviews to scheduling book talks and media
3. What an author can do on their own and what is better handled by a PR pro
4. How to extend traditional book publicity with promotions on social media
5. Best practices when working with media and bookstores

Starting her career in publishing in New York in the late 90's, Holly worked at publishers such as, *W.W. Norton & Co.*, *Basic Books* and *Viking Penguin Books* before moving to L.A. in the early aughts where she continued working at *Viking Penguin*. In 2015, she founded [Holly Watson Public Relations \(HWPR\)](http://www.hollywatsonpr.com), a literary publicity firm based in LA. *HWPR* is now the primary



Holly Watson

publicity contact for *Akashic Books*, an indie publisher based in Brooklyn. *HWPR* also works on books published by other companies, including: *National Geographic*, *Oxford University Press*, *Princeton University Press*, *Red Hen Press*, *Harper Collins*, *Liveright* and more.

HWPR has created campaigns and events for a wide range of bestselling, award-winning authors, such as Patti Davis, Paul Freedman, Heino Falcke, Sergio Troncoso, Adrienne Maree Brown, Hell's Backbone Grill, Ziggy Marley, Bonnie

MacBird, Jared Diamond, T.C. Boyle, Terry McMillan, Ruth Ozeki, Michael Pollan, David Allen, Stewart O'Nan, Irvine Welsh and many others.

To learn more about our September presenter please visit: www.hollywatsonpr.com. We look forward to seeing you there!

All members of the CWC-SFV will receive a Zoom invitation to this presentation. Members of other CWC branches should contact Zoom host, Anat Wenick, by noon on September 6 at SFV.CWC@gmail.com for an invitation to register. Guests pay \$10 at the door. First visit free.

Guests may purchase admission at www.cwc-sfv.org by noon on September 6. After purchasing admission, guests will receive a Zoom invitation. We regret we cannot accommodate late requests. In-person attendees do not have to register in advance. Please arrive a few minutes early to the Saban Center at Motion Picture Television Fund, 23388 Mulholland Drive, Woodland Hills, CA 91364.

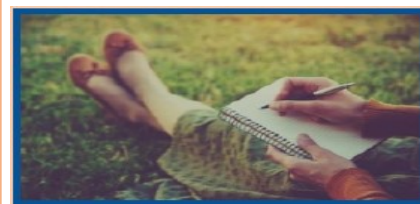
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Like you, I've had a lifelong love affair with the English language and enjoy a fairly extensive vocabulary. But last September, I learned a new word from our speaker, Hiram Sims. A poet, photographer and teacher, Sims introduced our club to the concept of "ekphrastic" poetry —poetry written in response to a visual cue, often a piece of art. "Ode on a Grecian Urn" by John Keats in 1819, is the classic example of this literary device. Special thanks to Program Chair Heather Bradshaw for scheduling this unique presentation.

I was fascinated by his lecture, as I've always enjoyed finding the nexus among different art forms. As an undergraduate English major at UCLA, I wrote an audacious paper noting the similarities between Thoreau's *Walden Pond* and a Bach fugue. As I recall, my professor wasn't impressed...

Fast forward to last October's CWC Central Board meeting that I attended in Oakland, when to my surprise and delight, CWC President Roger Lubeck mentioned that a member of the CWC Redwood branch suggested that the state organization publish a book of ekphrastic poetry, and I understood what he meant! The pieces of art, as well as the literary responses, would be vetted through an anonymous submission process open to all CWC members. *Cool*, I thought. *I'll give it a try.*

Looking ahead to the 2024-25 program year, with humongous gratitude, once again, for Heather's work, your club is providing you with a graduate level education on the craft and business of writing. The initial lecture on September 7 will instruct us in the "Basics and Beyond of Book Publicity." I'll be taking copious notes on this one, as I have a picture book, *Mazel's Mishpacha*, scheduled for publication this fall, and publicity is definitely not my strong suit.

Other lectures this year include: "How to Incorporate Mystery, Romance, Suspense, and Action Into Any Work;" "All About Ghost Writing;" "Querying an Agent;" "Story Development;" "The Art of Short Stories;" "Self-Publishing and the Independent Bookstore;" "Native-American Poetry;" "A Nontraditional Path to Self-Publishing;" and "Writing a Low Budget Feature and Getting It Made."

What an amazing array of programs -- all FREE for CWC members! Please note that lectures are not videotaped, so you'll want to mark your calendars to be sure you don't miss your favorite topics. Join us in person at the Motion Picture and Television Fund Wasserman Campus in Woodland Hills or via Zoom.

If you have not yet renewed your membership, do it today, so you won't come down with a serious case of FOMO (Fear of Missing Out). I was so glad I learned about ekphrastic poetry last September. This year promises to be even better!

* *slang* : An abbreviation for fear of missing out, "the worry that one may miss an enjoyable activity, FOMO - Idioms by The Free Dictionary

SUPPORT YOUR CWC-SFV TEAM!



Whether you're an experienced writer, or just started to write a memoir, a work of fiction or nonfiction, a poem, memoir or perhaps an historical novel, you'll eventually feel a need to seek out the company of other writers.

Many writers fill this need by joining a writers club. Where else to learn about the current writers market, hear helpful speakers and benefit from peer feedback in a critique group?

If you've been a member of the CWC-SFV, then you must have appreciated our monthly meetings, guest speakers and perhaps a long-time membership in a critique group.

The CWC-SFV board members are an exceptional group of volunteers who work all year to help our members develop their writing skills. Please help them help you by paying your dues and perhaps offering your help in the coming months of 2024-25.

If you've learned helpful writing tips and current publishing pointers from our monthly speakers, and if you enjoy the synergy and honest feedback of your CWC-SFV critique group, don't delay—renew your CWC-SFV dues.

Support the CWC-SFV!

Renew by September 27 to take advantage of the \$45 renewal fee. If your renewal is not received by September 27th, you will need to reapply with a \$65 fee. If mailing a check, make sure it is mailed in time to be received by Sept 27.

Payment Options

Payment by check should be made payable to:
CWC-SFV

Mail to:

CWC-SFV

Woodland Hills PO Box 564,

Woodland Hills, CA 91367

OR

Pay your dues with an easy online payment:

Go to www.cwc-sfv.org

Click on "Membership Information."

At the bottom of the left-hand column, click on "Membership Renewals."

Make your payments with either a PayPal Account or your debit/credit card.

MADE FOR EACH OTHER

By CWC/SFV Editor Kathy Highcove



VISION & VERSE
A Fusion of Poetry, Prose, Art and Photography
EDITOR LES BERNSTEIN

In a previous edition of this newsletter, CWC-SFV club members were invited to send their creative work to Les Bernstein, the editor of a CWC publication that would be titled: *Vision and Verse, a Fusion of Art, Photography, Prose and Poetry*.

Les informed us: *The multi-talented artists and writers featured within these pages have come together to create a dialogue between their respective mediums. This collection showcases the beauty of visual art married with the magic of the written word. In this celebration of imagination my wish for you is to immerse yourself in these pages and join in a journey where the boundaries of art and writing are blurred. The images and words are like rooms of memories, evoking anecdotes to be remembered, maybe even a treasure trove of inspiration for your own very unique expression. We sincerely hope you enjoy the collaborative work in Vision and Verse from the gifted members of California Writers Club.*

Several members of the CWC branches sent in their art work, poems and stories to Les and her editorial committee. They got to work, reviewing, discussing and selecting the content

for this unique CWC publication.

On July 11, 2024, Amazon displayed *Vision & Verse: A Fusion of Art, Photography, Prose and Poetry Paperback* by [California Writers Club](#), Les Bernstein (Editor), Crissi Langwell (Illustrator)

Les wrote this introduction for the Amazon website: *Welcome to the inaugural issue of Vision and Verse, a Fusion of Art, Photography, Prose and Poetry. The multi-talented artists and writers featured within these pages have come together to create a dialogue between their respective mediums. This collection showcases the beauty of visual art married with the magic of the written word. In this celebration of imagination my wish for you is to immerse yourself in these pages and join in a journey where the boundaries of art and writing are blurred. The images and words are like rooms of memories, evoking anecdotes to be remembered, maybe even a treasure trove of inspiration for your own very unique expression. We sincerely hope you enjoy the collaborative work in Vision and Verse from the gifted members of California Writers Club.*

As soon as I read this introduction, I was intrigued. A CWC book that “creates a dialogue” between artists, writers and poets and “showcase the beauty of visual art with the magic of the written word,” Interesting, I thought, let’s take a look.

After I looked over the contents of the V&V publication, I could visualize Les’s statement that the “marriage” of visual art and the written word creates the magical enhancement of both art forms. I learned that CWC President, Roger Lubeck, also participated in this publication. I asked him to send his insights into this collaborative work.

Roger replied with this helpful remark: *As a writer, when I see my written work come to life, for example, performed on stage, it brings a new meaning and depth to my words. So too, as an artist and photographer I know having writers inspired to add their poetry and prose to a work of art deepens the creative nature and experience of the work for others.”*

In preparation for this September *issue of this newsletter*, I contacted two CWC-SFV writers whose poems were featured in *Vision and Verse*, and learned how their written work was “married” with the visual work of artists who are members of other CWC clubs. I decided to reunite the couples in my own fashion. I studied the look of the paintings and the verses of the poets, and began to search for the “look” I needed for each page. After trying out several ways of positioning the images, and after working with my Publisher paint box, I finalized my portraits of their literary unions.

I invite you to view the creative results on the following pages.

YESTERDAY
BY LORI LOVELADY



TOMORROW
BY KAREN GORBACK

As I grow old,

I will cling to my lover, scootering tandem through the city,

rock my grandbabies to sleep on weekends,

complete a novel, compose a memoir, and create ekphrastic poetry.

As I grow old,

I will run for City Council,

distribute groceries at the food bank,

walk dogs at the shelter,

and take yoga classes online.

I will enjoy spaghetti and meatballs without counting calories and give away my 5-inch heels.

As I grow old,

I will look back on my life and smile, grateful for each moment as a young woman and each moment that lies ahead, as I grow old.

THE YELLOW-HAIRED GIRL

By Edward M. Corpus



AWAKENING

By Jim Wolff

On the way to school,
Snow White and Superman lunch boxes.
Characters whose complexion,
never look like their owners.
Plaid skirts, bobby socks, and neckties
Uniforms and assigned destinations.
Herded, sequestered, enforced,
by parents, religion, culture, caste.
Enclosed in a diminished world.
Blinded and pacified,
too young to understand,
the limitations placed on hopes.
A yellow-haired girl walks by and,
catches the eye of a dark-skinned boy.
He turns to look, his hand on forehead:
Is she real or imagined?
She takes no notice of the boy.
Looking straight ahead led,
by her white-gloved mother.
A convergence of worlds that quickly separate.
Exhilarated, his mind explodes,
vision expanded,
boundaries stretched,
knowledge deepened.
Transcending the momentary confusion
he makes a promise to himself.
Challenge superficial impositions,
and realize the potential he and others deserve.

VISION AND VERSE ARTISTS SHARE THEIR INSIGHTS

MY ART IS INSPIRED BY PERSONAL EXPERIENCES

By Edward M. Corpus

I belong to the Central Coast Writers (CCW) based in Pacific Grove, California. By 2020 I had been writing a memoir on and off for about eight years, so sometime during the COVID-19 lockdown I decided to join. I've finally knuckled down to get out of perpetual rewrite hell, and I'm aiming for year's end to finish a first draft towards publishing. I'm not sure I'll hit this target, but by Spring 2025 for sure. Also, I picked up additional writing skills as my ex-wife and I collaborated on a science fiction screenplay. This may yet see the light of day as a long short story or novella.

In December of 2023, I saw an email from Roger Lubeck announcing a contest calling for CWC member artists to submit visual art for a *Vision and Verse* ekphrastic anthology. This is my wheelhouse, so of course I was delighted to try out. I submitted five pieces that I thought were good candidates for inspiring prose and poetry. A month later Les Bernstein informed me *The Yellow-Haired Girl* had been selected.

As a side note, you might find interesting the artwork I submitted that was not selected: *Are You An Angel? (An Encounter With Non-Locality)*; *Phyllis Coates and the Origin of My Fetish*; *Persephone in the Springtime*; *Young Medusa In the Shadow of Athena*.

Almost all of my paintings begin their inspiration from personal experiences that had a great emotional impact on me. An incident at the age of six inspired *The Yellow-Haired Girl* painting. However, I often feel reticent to answer when inevitably viewers ask what particular paintings "mean". I believe that once artwork leaves my easel it belongs to the world. I embed personal stories in my paintings, but I hope that these are of such universality that they evoke in viewers stories from their own lives.

I will say that my takeaway as a six-year-old from the incident I experienced was that grown-ups considered race, class and sex dangerous and embarrassing topics – and as a six-year-old intensely interesting and mysterious. On reading Jim Wolff's *Awakening*, Mary Langer Thompson's *Looking at Life through Roseland-Colored Glasses*, Roger Lubeck's *A New Start*, and Alicia Schooler Hugg-Cutting's *The Yellow-Haired Girl* (which she did not submit in time to be included in *Vision and Verse*), I was gratified to see that they all picked up on the racial issues hinted at in my painting. Jim Wolff's poem came closest to the spirit of my recollection of the incident.

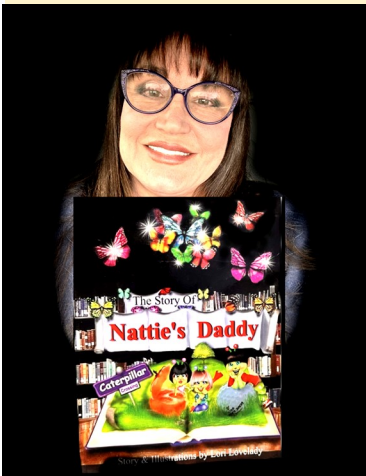


EDWARD M. CORPUS

I PAINTED MY WAY THROUGH MY OWN GRIEF

By Lori Lovelady

I am a woman of faith and have always loved the arts but found myself immersed deeper into my art since the loss of my son, Nathanael, in 2007. In addition to creating numerous paintings, I also illustrated and authored the children's book, *Nattie's Daddy*, [NATTIE'S DADDY - Kindle edition by Lovelady, Lori. Children Kindle eBooks @ Amazon.com.](#) dedicated to my son's only child; My only granddaughter by him, Sophia. Every picture in the book is a mixed media painting. The book's narrative is on grief and helping children cope with the loss of their loved one. I essentially painted my way through my own grief. I too, have a poem featured in *Vision and Verse*, entitled, *Stocker*, presenting for the photographic image of, *Open Pantry*, page 174. And again, I am so honored to have Karen Gorbach, a great advocate against age discrimination, as the prevailing poet to represent my painting, *Yesterday*.



Lori Lovelady

From my standpoint as the artist of *Yesterday*, Karen Gorbach's poem, *Tomorrow* drew me in immediately. Bringing life to the art form of growing old is not an easy task, but Ms. Gorbach accomplished it with beauty and grace. "Tomorrow" feels so genuine to the meaning of my painting, and I am honored and inspired by Karen's poetic talent.



BURNING MAN: A CELEBRATION OF COMMUNITY, ART, SELF-EXPRESSION AND SELF-RELIANCE



By CWC-SFV MEMBER JIM WOLFF

We all know that both writing and painting are creative art forms that express ideas, emotions, and knowledge designed to affect individual or societal psyches. Fortune has allowed me to participate in both art forms. Here I want to share my approach to painting murals at Burning Man, an annual event in the middle of the Black Rock Desert, Nevada.

I have been attending Burning Man since 2007. In 2008 I began to work for the Center Camp Documentation team and in later years for the Décor team. Center Camp is where they sell coffee, which in addition to ice, is the only thing sold there (they have since stopped selling coffee but still sell ice, thankfully). Behind Center Camp's one-acre shade structure is a utility area surrounded by an eight-foot-high plywood fence. Each year, artists paint murals on either an eight—or sixteen-foot-wide section. 2009 was the first year that I signed up to paint my own mural on the fence. That year the theme of Burning Man was Evolution; I asked myself; *How did evolution start?* My answer was the Big Bang. This became the inspiration for my mural design.

When I design a mural, I begin with general ideas and make preliminary sketches that eventually evolve into something worthy of a more detailed sketch. I draw the outline of the main shapes or geometric patterns. I then make copies which I use to figure out the colors. My palette is simple; red, yellow, blue, white, black, and accent colors (if needed). This preliminary work allows me to predict problems, figure out the best order of operations, adjust the design, and mitigate emerging issues. When I get to the Burning Man site, I follow the final design and execution plan.

Since it was my second year volunteering for Center Camp, I had already seen how other artists approached the mural painting process and these lessons helped me be more efficient and allowed me to spend more time on being creative. I knew I did not want to rely on the paint that Center Camp provided, so I brought my own paint, brushes, and other supplies. One of the ten principles of Burning Man is Radical Self-Reliance, and I wanted to stay true to this principle. Everything I needed to complete the mural was organized in a portable toolbox I could tow behind my bike. I usually painted for an average of three hours a day in the early morning before my volunteer shift started and/or later in the evening after dinner. This schedule allowed me to avoid the hottest part of the day. Most years I spent three days completing a mural in three distinct basic phases: outline, blocking in, and final details.

In 2024 I plan to paint my eleventh mural during my thirteenth burn. Burning Man experiences are infinite but there are only so many places on the fence. It was an honor to create my art in a place with potential exposure to eighty thousand people and countless others on social media. The mural will be there for little more than one week and then taken down. Sometimes the plywood with murals gets recycled and may appear in later burns on the other side of the fence (often upside down, mismatched, split in half). Although the murals are gone, I still have all my sketches, photographs, coffee mugs with pictures of the murals printed on them, and great memories. As they say, "... everything is temporary . . .," but most everything lasts longer than a Burning Man mural.

Note: The scope of this article prevents a more detailed explanation of the Burning Man event. For those who want to learn more, I suggest your visit the Burning Man website: (<https://burningman.org/>) and the many YouTube videos available online.



Jim's 2015 mural: Clown Flower



Jim poses on the playa during his first burn in 2007



Jim's collection of mugs with images of his first 10 Burning Man murals



On the last Saturday night of the Burning Man event, the Man is burned.



PRESENTS OUR 2024-25 GUEST SPEAKERS



Whether you're a published author or "have always wanted to write," please join the CWC-SFV for monthly meetings at the Motion Picture and Television Fund Wasserman Campus at 23388 Mulholland Drive, Woodland Hills, CA 91364. Meetings begin at 1 pm. All meetings are hybrid—available online, so you can join from anywhere. Presenters will join us either in person or via Zoom on the huge screen in The Saban Center for Health and Wellness. You'll enjoy networking with other writers while learning more about the craft and business of writing. Programs are free for all CWC members. Contact us at cwc-sfv.org. For guest admission, visit cwc-sfv.org.

CWC-SFV Program Chair Heather Bradshaw

September 7, 2024



Holly Watson
Book Publicity: The Basics and Beyond
<https://www.hollywatsonpr.com/>
 (In-Person)

October 5, 2024



CLAY STAFFORD
Incorporate Mystery, Thriller, Suspense, Romance and Action into Any Work
<https://claystafford.com/>
 (Zoom)

November 2, 2024



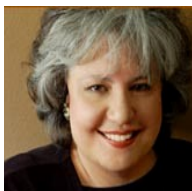
LEE BARNATHAN
All About Ghost Writing
<https://leebarathan.com/>
 (In-Person)

December 7, 2024



SHAWNA KENNEY
How to Write a Winning Book Hook, Query an Agent, and Find Your Place in the Publishing World
<https://www.shawnakenney.com/>
 (Zoom)

January 11, 2025



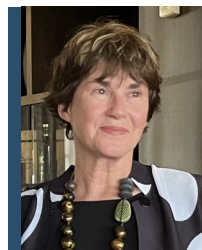
DARA MARKS
Story Development
<http://www.daramarks.com/>
 (In-Person)

February 1, 2025



Lisa Teasley
The Art of the Short Story
<https://www.lisateasley.com/>
 (In-Person)

March 1, 2025



MANDY JACKSON-BEVERLY
Self Publishing and the Independent Bookstore
<https://mandyjacksonbeverly.com/>
 (In-Person)

April 5, 2025



MARCIE RENDON
Native American Poetry-Song Writing
<https://www.marcierendon.com/home>
 (Zoom)

May 3, 2025



MATTHEW FELIX
A Nontraditional Path to Self-Publishing
<https://www.matthewfelix.com/>
 (Zoom)

June 7, 2025



THOM HARP
Writing A Low Budget Feature and Getting It Made
www.thomharp.com
 (In-Person)

Sitting In My Classroom

by CWC-SFV Member Sara Coyle

September, 1946: I'm nineteen years old and sitting at my desk in a Lamont, California classroom, looking at the empty rows of seats. The silence is filling the air as the dust clutters the floor. My third graders have left for home or the cotton fields. A few moments ago the chatter of my forty third graders filled the air.

Now, my mind is reviewing the day—the reading circle, the spelling words, the pairs of shoes that were lining the aisle. Since it was spring my children either came to school without shoes or brought a note from home that it was okay to take off their shoes. I hold my head in my hands and think about these dust bowl children. I think about the remarks to me “Miss Berry you never picked cotton?” When I would say “where do you live?” They would say “over yonder!” When they were tired, they would often say, “I’m plain wore out.” I loved their expressions.

These children were all from Oklahoma. When their families first came here they were not accepted. They kept hearing “Okies go home!” But they were home. They had left the dust bowl in Oklahoma to pick the crops here where they were needed. My children were really smart, wonderful little people, and I was only nineteen at the time. I was learning a lot from them as well as they were learning from me.

A hundred years ago, after harsh winds had dried created the Midwest's Dust Bowl, farmers who had lost their fertile soil, their crops and their homes, piled their families and a few belongings into the family car and headed west. These afflicted Americans were scornfully labeled Okies by US journalists, The term stuck and became both a term of derision and, in time, group pride. The hot cotton fields of fields of Lamont, California, attracted thousands of Ookies. They stayed in Lamont's Weedpatch Camp, officially the Arvin Farm Labor Supply Center. (See photo below) Famous dumentary photographer [Dorothea Lange](#) chronicled conditions in the camp. Visits inspired the novelists Sanora Babb and John Steinbeck. known as Weedpatch Camp. The following brief memoir was contributed by 96 year old CWC-SFV member, Sara Coyle, who, for a year, taught the young Okie children of Weedpach Camp.

Kathy Highcove, *The Valley Scribe* Editor



A Weedpatch refugee with a blanket or possibly a long potato-gathering sack



View of Kern migrant camp, aka "Weedpatch Camp," showing one of three sanitary units, 1936. *Photo by Dorothea Lange, courtesy Library of Congress.*



The old Lamont Schoolhouse
[old lamont school house - Search Images](#)

Great news, **Registration is now open for the 2024 Sonoma County Writers Conference!**



Join us for this packed one-day event with our keynote speaker, bestselling author and workshop leader, Jeff Goins, along with 13 other industry experts who will talk and teach on subjects that focus on Craft, Genre, Publishing and Marketing.

Choose from a variety of hour-long sessions and ninety-minute interactive workshops offered throughout the morning and afternoon.

About our Keynote Presenter:

Jeff Goins is the best-selling author of five books, including *The Art of Work* and *Real Artists Don't Starve*. His award-winning blog Goinswriter.com has been visited by tens of millions of people, and through his online courses and events, he's taught over 20,000 writers since 2012. Jeff lives outside of Nashville with his family, where they spend most of their free time listening to records and making homemade pasta.

Keynote topic:

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The Art of Being Interesting: How to Succeed As a Writer Without Selling Your Soul

Every writer wants to write words they believe in—and not going broke doing it. It's a timeless challenge that most authors, artists, and creative professionals have struggled with since time immemorial. But what if you didn't have to choose between starving and selling out? What if you could thrive as a writer without violating your own integrity. Best-selling author, entrepreneur, and lifelong marketer Jeff Goins will share his own struggles with fame, success, and how he learned to balance the challenges of craft, market, and personal boundaries to create a writing career he can be proud of that still pays the bills.

Please be sure to **register early to get the sessions and workshops you want (some may fill up)**, along with the best rates.

All writers near and far are welcome. If you are so inclined, please copy and paste this email and share it with those you know who may want to become better writers.

This will be the premier writer event in the North Bay this year.

Don't miss out. Register today. You'll be glad you did and likely bummed if you don't.

Registration includes Continental breakfast and lunch.

Doors open at 8:30 for breakfast and check-in

See you on October 19th, if not sooner.

For more information go to : [Redwood Writers Homepage - Redwood Writers](#)

Your Conference Chair, Shawn Langwell

Redwood Branch of the California Writers Club | P.O. Box 4687 | Santa Rosa, CA 95402 US

The Short Story Writer's Starter Kit

Interested in writing short stories? Struggling to know where to start? Wondering how and when to end your story? This interactive two and a half hour course facilitated by Belfast based writer Jan Carson will guide you through the basics of writing imaginative and engaging short stories. The session will focus upon key themes such as developing ideas, writing believable characters and convincing dialogue, plot, structure, pacing and concision. It will also look at how to engage your readers from the first line and hold their attention through to the final word. This workshop will be engaging, fun and packed full of useful tips and exercises. It's suitable for beginning writers. All you need is a notebook, a pen and a fully functioning imagination.



Jan Carson is a writer and community arts facilitator based in Belfast. She is the author of several short story collections and novels including *Malcolm Orange Disappears*, *The Raptures*, *The Last Resort*, and *The Fire Starters*, **winner of the EU Prize for Literature**. She has won the Harper's Bazaar short story competition and been shortlisted for many awards, including the BBC National Short Story Award, the Seán Ó Faoláin Short Story Prize, and the Irish Book Awards Novel of the Year. Jan is a Fellow of the Royal Society of Literature and her writing has been translated into over a dozen languages, appeared in numerous journals, and been frequently broadcast on BBC Radio. *Quickly, While They Still Have Horses* is her first book to be published in North America.

Location: Ojai, California, USA

Date: Thursday, September 5, 2024

Time: 9:30 a.m. - 12:30 p.m.

Cost: \$120

To confirm your spot at the writing table contact
mandyjacksonbeverly@gmail.com

This workshop is sponsored by thebookshoppodcast.com



FOUR HAIKUS FOR SEPTEMBER

**whisper of Wind's voice
calls early September morn
dry leaves float to earth**

**Fall dancers appear
red, gold, brown and green skirts twirl
on a sapphire stage**

**children's laughter heard
as bright stars shine early
and twilight skies glow**

**misty warm kitchen
tantalizing scents abound
with warmth, love and hope**

Lillian Rodich



Learn more about the California Writers Club

CWC-SFV CLUB INFORMATION AND SOCIAL MEDIA SITES

The California Writers Club has been in existence for over 100 years, and the SFV Branch for over 20 years. Our mission is to encourage excellence in writing, fiction, non-fiction and poetry, as well as to reach out into our community and mentor writers at all stages of their writing journey. We hold meetings at the Saban Health and Wellness Center at the Motion Picture & Television Fund (MPTF), located at [23388 Mulholland Dr, Woodland Hills, CA 91364](https://www.cwc-sfv.org/23388-Mulholland-Dr-Woodland-Hills-CA-91364), on the first Saturday of each month from 1 PM to 3 PM. Meetings are free for all members.

Our meetings feature presentations from published writers, editors and other writing industry experts speaking on topics ranging from how to improve our writing, overcome writer's block, get published, and promote our work. In addition, we host six critique groups which meet monthly or bi-monthly to give CWC-SFV members feedback from their CWC-SFV peers. They meet in person, on Zoom, or in hybrid groups.

For information and reviews on prior monthly speakers, please go to [monthly editions of the Scribe](https://www.cwc-sfv.org/monthly-editions-of-the-Scribe) at [PUBLICATIONS | San Fernando Valley Writers \(cwc-sfv.org\)](https://www.cwc-sfv.org/PUBLICATIONS-San-Fernando-Valley-Writers)

If you are interested in additional information about our San Fernando Valley branch of the California Writers Club, please check out our website at: [CWC-SFV.org](https://www.cwc-sfv.org)

Do you live to write? Write for a living? Whether you're a published author or "just always wanted to write," there's a place for you in California Writers Club! Our 21 branches range from Mendocino to Orange County and include writers of all levels and interests. Our mission: to educate writers of all abilities in the craft of writing and the marketing of their work.

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