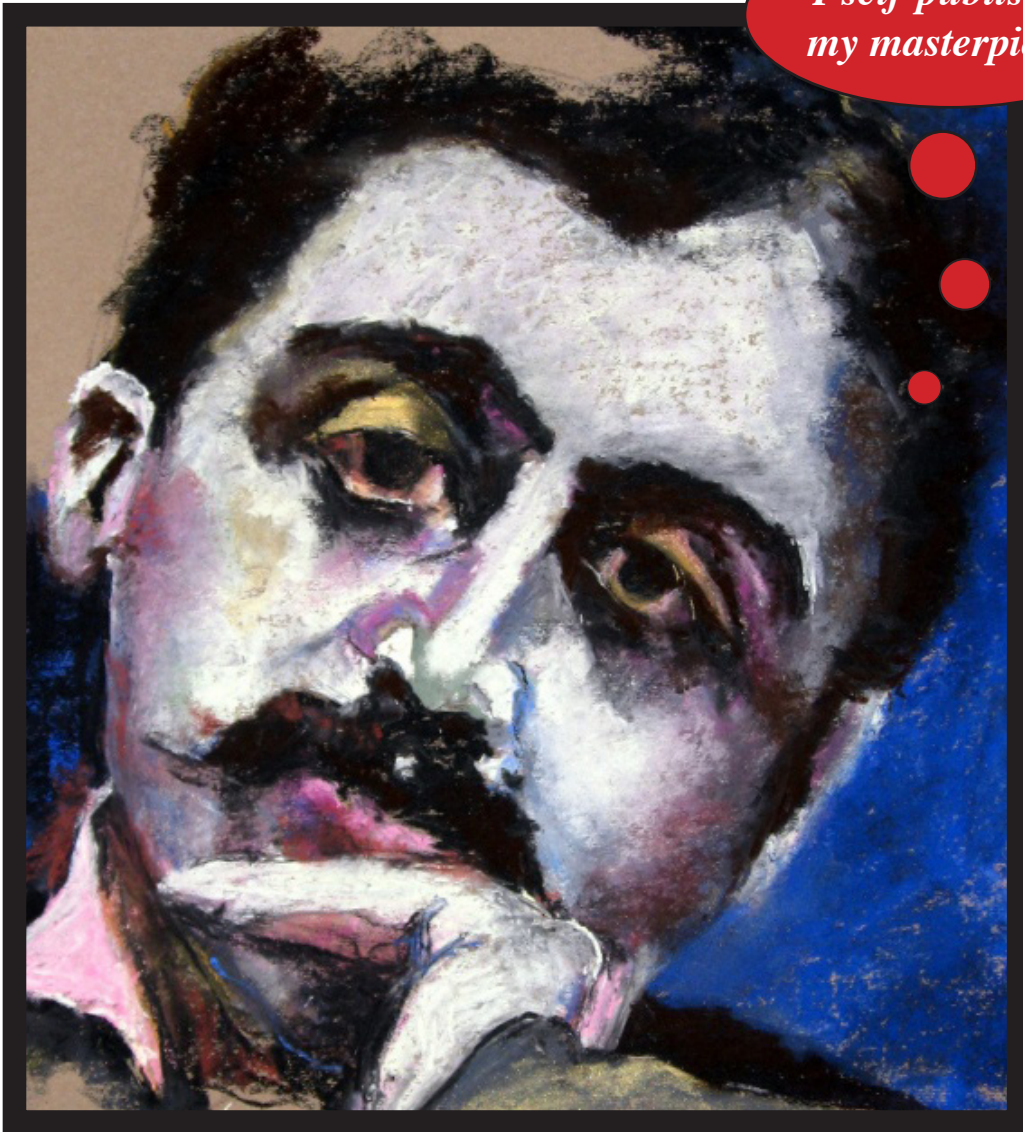


PWR Newsletter



*I self-published
my masterpiece!*



Marcel Proust

(July 10, 1871 – November 18, 1922)



PUBLISHED WRITERS OF ROSSMOOR



PUBLISHED WRITERS OF ROSSMOOR



A Club to Celebrate and Support Aspiring and Published Authors



March 4, 2017

Volume VI, Issue 3

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Coming up!
Our monthly PWR meeting
This Saturday, March 4, 2017
From 10:00 A.M. to 12:00 P.M.
In the Fairway Room at Creekside Clubhouse

March's Speaker: Eric Johnson on Publishing and Marketing Your Book

BY BARBARA KIRBACH



Barbara Kirbach

“You write it; we’ll publish, market, and sell it,” says Eric Johnson, CEO of Alive Mediaworks and Publisher of *Alive Magazine* in Danville. On Saturday, March 4, from 10:00 A.M. to noon in the Fairway Room at Creekside, Eric will describe for us how we can get the one-on-one personalized attention that we need to publish and market our books.

PWR’s monthly meetings are open to all would-be writers, as well as to those who have already published books, either by themselves or through traditional publishing houses.

Eric, who has directed his publishing company for many years, will discuss how his team of editors, designers, and photographers can assist an author with key elements, including customized cover design, interior page layout, printing, and print-on-demand, in

addition to the creation of e-books in all formats.

On the marketing side, Eric will describe how his company can give advice on creating customized websites, as well as local and national PR campaigns, which may include professionally produced videos and ads for local cable TV, magazines, and the Internet.



Eric Johnson

PWR Program Chair Ron Wren said that he invited Johnson to speak to us in response to a number of PWR members who are writing children’s or other illustrated books, and are looking for a publisher that offers more graphic and design support than Amazon’s CreateSpace. □

For more information on the program, contact ronwren@aol.com.

For more information on PWR, visit www.rossmoor-writers.com.

The President's Page

BY DUKE ROBINSON



Duke Robinson

PWR is not a writing club. But part of getting published, which is the first of our two stated purposes, is producing something worth reading, something that enlightens or fascinates or motivates—something readers will be glad we wrote and published. Writing and publishing are related endeavors.

Most online advice about publishing aims at the 55 and under crowd—young people thinking of writing careers, who need to set long-range professional goals for publishing and promoting their books. Do you fall in this group? I didn't think so.

Publishing experts recommend that anyone who plans to publish books must think through why those books are important.

With publishing relatively easy these days, compared to what it used to be, a lot of first-time authors don't think seriously about what it takes to publish books that will actually sell.

Delroy Constantine-Simms, who is professionally involved in the publishing industry, notes that most authors sell fewer than 100 copies of their books. Then he gives a number of reasons why, seven of which may apply to some of us:

1. Authors tend to think that their books are for everyone and fail to define the target readers, or niche market, before they start writing.

2. Authors describe an extraordinary personal experience or perspective ("Everyone said I should write a book about that!"), assuming (a) that any lesson it offers applies to everyone else, and (b) that everyone will be interested.

3. Authors publish without offering a fresh take on their topics that will be seen by target readers as different, important, and relevant.

4. Authors expect a book to sell with no—or very limited—marketing, just because they can get it on Amazon.com.

5. Authors publish a book without using the services of professional editors and experienced designers.

6. Authors don't understand (and don't seek help in learning) the publishing business (distribution, pricing, competition, promotion, finances).

7. Authors price their books based on page count or competition, without considering their market value.

These are things to think about, especially if you are planning to write a book, or have already started one. □



with older brother, Robert



Vegetarian Circle

BY GENE GORDON



Gene Gordon

exploit animals to eat, to wear, to entertain us, or to learn, the truth of animal rights requires empty cages, not larger cages.” □



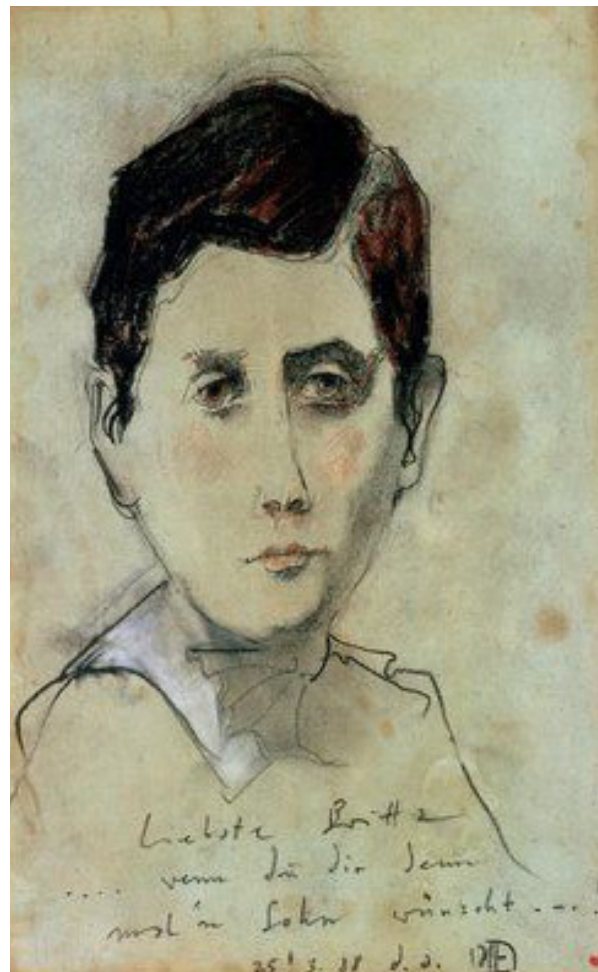
Tom Regan

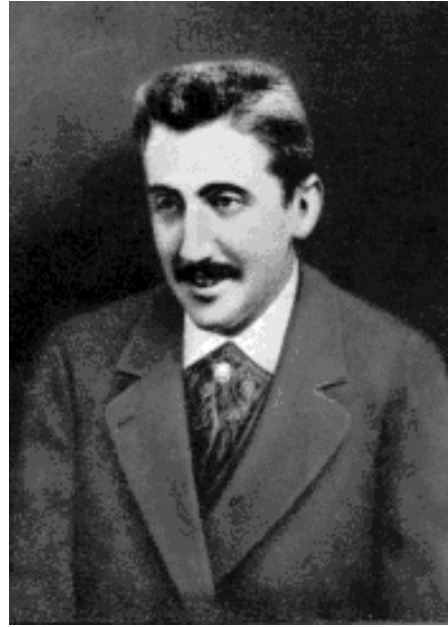
Vegetarian Writer of the Month: Tom Regan

Tom Regan, a writer and vegan, died last month at the age of 78. Tom taught philosophy at North Carolina State University from 1967 until his retirement in 2001. He specialized in animal rights theory, writing numerous books on the subject, including the highly influential *The Case for Animal Rights*.

Like most people, Tom began as a meat eater. He wore leather, attended the circus, and so forth. But he evolved into a man who was morally unable to use animals in any way—not for meat, not for clothing, and not for any other purpose.

“Being kind to animals,” he wrote, “is not enough. Avoiding cruelty is not enough. Housing animals in more comfortable, larger cages is not enough. Whether we





PWR Featured Author of the Month: Lee Gale Gruen

BY BARBARA KIRBACH



Lee Gale Gruen

The Published Writers of Rossmoor have chosen Lee Gale Gruen to be their Featured Author this month for her memoir, *Adventures with Dad—A Father and Daughter’s Journey Through a Senior Acting Class*. Lee Gale has also written a screenplay based on the book and has published several articles and short stories. Her work will be on display in the Library throughout March.

Lee Gale recently moved to Rossmoor from her lifetime home in Los Angeles. Following her graduation from UCLA, she had a 37-year career as a probation officer. After retiring at the age of 60, she fortuitously enrolled in an acting class for seniors. A few weeks later, her mother died, and she invited her grieving, charismatic, 85-year-old father to come

to class with her. Lee Gale reveals how attending class together for three years became a magical journey that caused the two of them to form a close-knit bond. The six comedy scenes that she and her father performed together are included in the book, along with the motivation behind the scenes and the process of writing and rehearsing them.

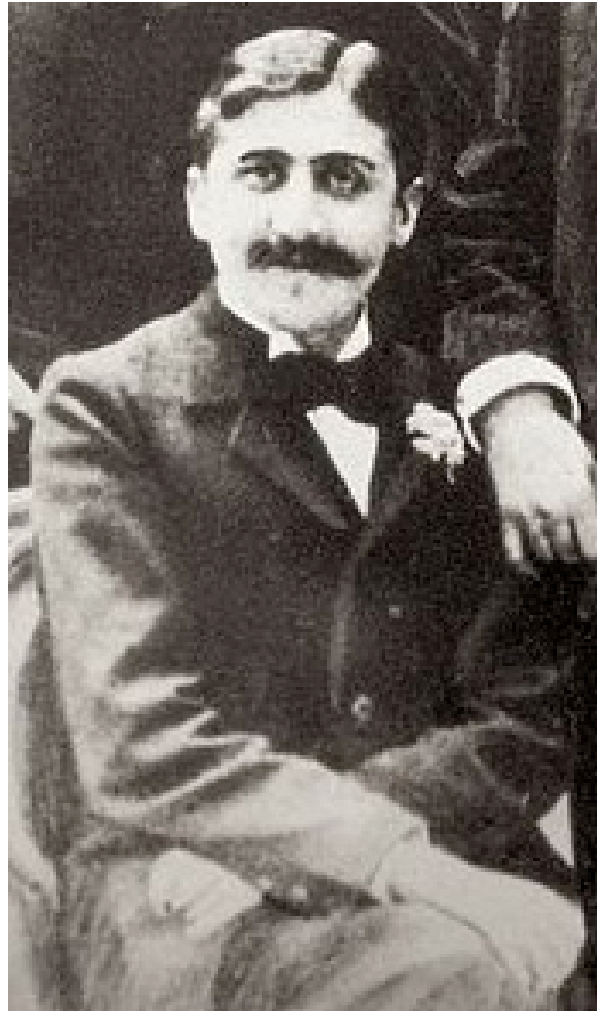
Lee Gale says that, after retiring, she found her “second act” as a professional actress, author, speaker, and blogger. She has appeared in television, film, commercials, theater, and live-interactive roles, as well as print. To help train medical students, she performed for twelve years portraying patients at UCLA Medical School. She was also an exercise dancer in the *Jane Fonda Prime Time Firm and Burn* DVD, and most recently appeared in a 2016 Super Bowl commercial.

Lee Gale’s transition to becoming an actress in her senior years has been chronicled in *TIME* Magazine, the *Los Angeles Times*, *AARP Magazine*, and Marlo Thomas’s 2014 book, *IT AIN’T OVER...TILL IT’S OVER*, which profiled different women who had reinvented themselves.

Lee Gale now blogs and lectures on the theme “Reinventing Yourself in Your Retirement,” with the goal of helping Baby Boomers, seniors, and anyone contemplating retirement to find joy, excitement, and satisfaction in life after they retire. Her website is *AdventuresWithDadTheBook.com*.

Her free blog is at *LeeGaleGruen.wordpress.com*. □

(For more information about PWR's Featured Author Program, contact Barbara Kirbach at *blkirbach@gmail.com* or visit our website at *www.Rossmoor-writers.com*)



Help Me to Choose My Book Cover

By RICHARD DEVLIN



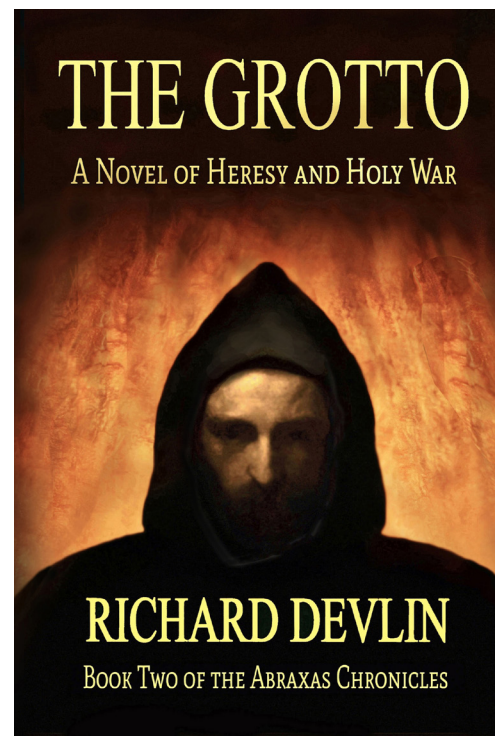
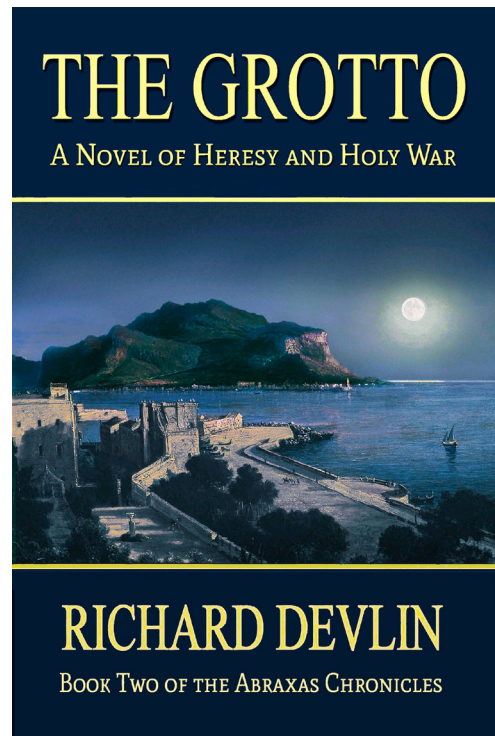
Richard Devlin

Once again, I am asking my fellow members for their help in choosing between two front covers for my forthcoming historical novel, *The Grotto*, a sequel to my award-winning historical novel, *The Cult*.

Different though they are, both covers are images of the same place, the grotto of the title, the prehistoric Addaura Cave, with unique figurative images depicting a mysterious ritual that has been dated to approximately 15,000 B.C. The moonlit harbor view shows the location of the grotto, the slopes of Monte Pellegrino in Palermo, Sicily. The hooded figure, a member of the cult, is depicted against the backdrop of the interior of the cave by firelight.

I am asking you to pick the one you prefer, Moonlight or Firelight,

and forward your choice to me at richdev123@aol.com with any comments you would care to make on either. □



Grab a Book!

BY TRICIA SPIEGEL



Tricia Spiegel

Do you have books you no longer need that might be helpful to other PWR members and their writing projects? Rather than let them gather more dust or throw them away (heaven forbid), put them on a designated table at our Saturday morning meetings for those who might like them.

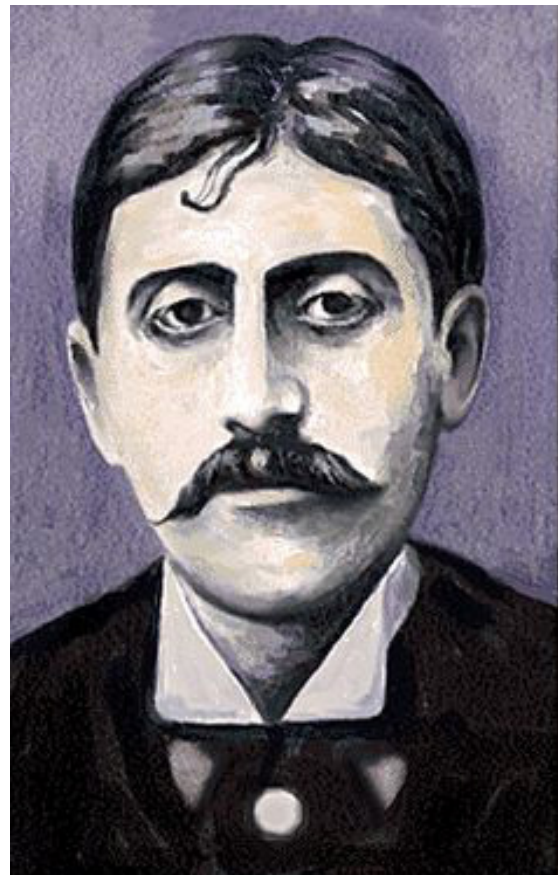
Obvious topics that are likely to be appreciated include how to write in various genres, self-publishing, creating your platform, marketing, and how to find illustrators or book cover artists, among many others.

Also, writers are often energized by reading excellent works of others in the area in which they are working, such as memoirs, novels, or “how to” books.

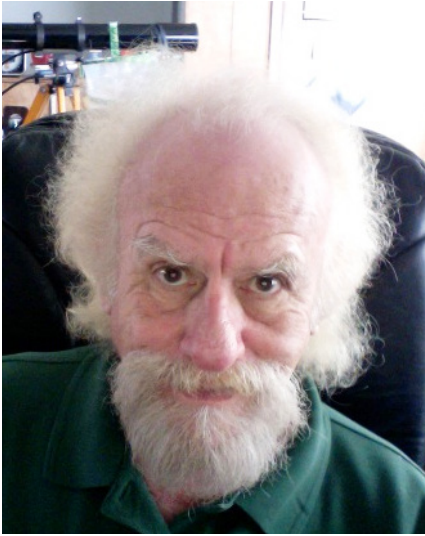
At the February meeting, I put ten books on the back table with a “free” sign, and they flew off the table before I could even announce they were back

there! I have some more to give on March 4th, and maybe others will also.

All books should be free, with the idea that you take only one before 12:05 P.M. After that, take as many that are left as you think you will use. □



From the Editor



Paul Weisser

Marcel Proust, Self-Publisher

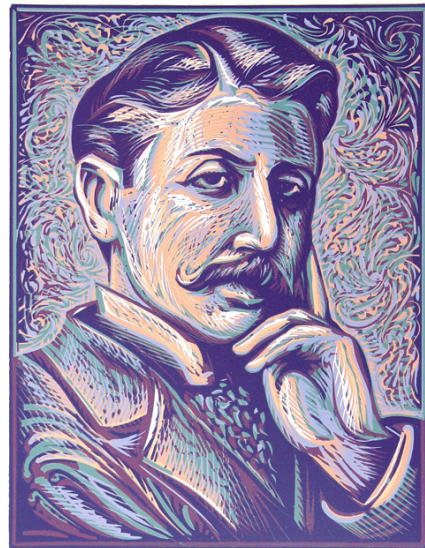
Valentin Louis Georges Eugène Marcel Proust was the son of a Christian father and a Jewish mother. He was baptized and later confirmed as a Catholic, but he never practiced that faith and as an adult could best be described as a mystical atheist.

Today, Proust is revered as one of the greatest writers in history, but a century ago the masterpiece that made his name came close to never being published. In fact, his epic novel, *À la recherche du temps perdu*, or *In Search of Lost Time* (originally translated as *Remembrance of Things Past*) could have been titled *In Search of a Publisher*.

The author once lamented to a friend: “You must feel, as I do, that our actual profession seems easy, but trying to get into print, dealing with publishers, seems to be an overwhelming task.”

Indeed, what many critics consider

to be the greatest work of French literature did not have a smooth birth. With Proust toying with journal and magazine editors who were considering serializing his work, getting a thumbs down from no less of a literary light than André Gide, and facing rejection from three publishers, the novel initially seemed destined for oblivion. Then Proust got out his checkbook and printed it himself.



In France, a century ago, putting out one’s own work was unheard of. “It was highly unusual at the time,” said William Carter, professor emeritus at the University of Alabama at Birmingham. “I don’t know of another example of a French writer doing it.”

The novel’s more than 3,000 pages contain 1.5 million words, many of them winding out into seemingly endless complex sentences. The story line features more than 2,000 characters.

Taken together, the novel equals a seven-

(continued on page 13)

volume *bildungsroman* (education novel), charting the development of the narrator from sheltered mama's boy to committed writer. The novel is, in fact, the story of Proust's own life, told as an allegorical search for truth.

Along the way, it explores the idea of involuntary memory, inspired by a madeleine cake (see the back cover of this *Newsletter*), as well as the life and times of France around the First World War—its society, mores, art, politics, and gleeful decadence.



Proust began his search for a publisher in July 1909, before he had even finished the manuscript for the first volume of his epic, *Swann's Way*. As Professor Carter has written, what followed was “one of the most unusual, protracted, and expensive productions in the history of publishing.”

First, Proust considered serializing his work in *Nouvelle Revue Française*, *Mercure de France*, or *Le Figaro*. Yet,

almost immediately, he had concerns about whether his novel, if presented in segments, would retain its narrative and philosophical power. As he told a friend at the time: “All I want is to avoid a muddle.” But a muddle is what he got.

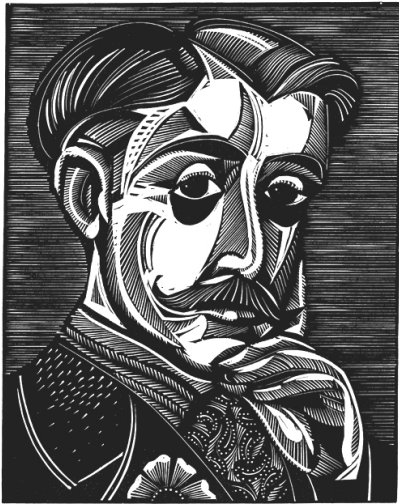
Proust began talks with editors at both *Nouvelle Revue Française* and *Mercure de France*, and then promptly went on vacation.

By September 1909, he had settled for publishing in the pages of *Le Figaro*, and seemed to be on his way. However, instead of turning in his typescript to the publication's director, Gaston Calmette, as expected, Proust first gave it to André Beaunier, a novelist and critic, to ask his opinion. Was Calmette angered? Let's just say that suddenly *Le Figaro's* director no longer had time to read Proust's submission. It would be three years before the paper would print a word of it.



(continued on page 14)

Throughout the long road to publication, Proust continued adding to his manuscript, causing headaches for his typists and any future publisher. “It was always becoming a whole new novel,” Professor Carter said.



With the vacillating, the vacations, the illnesses, the social engagements, and the never-ending rewrites, one can make a case that, unconsciously perhaps, Proust did not in fact want to see his novel in print. After all, as it existed in his mind, scratched out in his notebooks, or laid out in typescript, it hung in a state of perpetual reperfection—ideal, critic-proof, a Platonic Form uncorrupted by the realities of ink and paper. Like Robert Rauschenberg’s blank canvases or John Cage’s silent composition, 4’33”, the novel’s nonexistence symbolized its continued virginal and pristine nature.

However, in the end, Proust’s desire to share his thoughts and words won out. The ultimate goal, he wrote to a friend,

was the “infiltration of my ideas into the greatest possible number of brains susceptible of receiving them.”

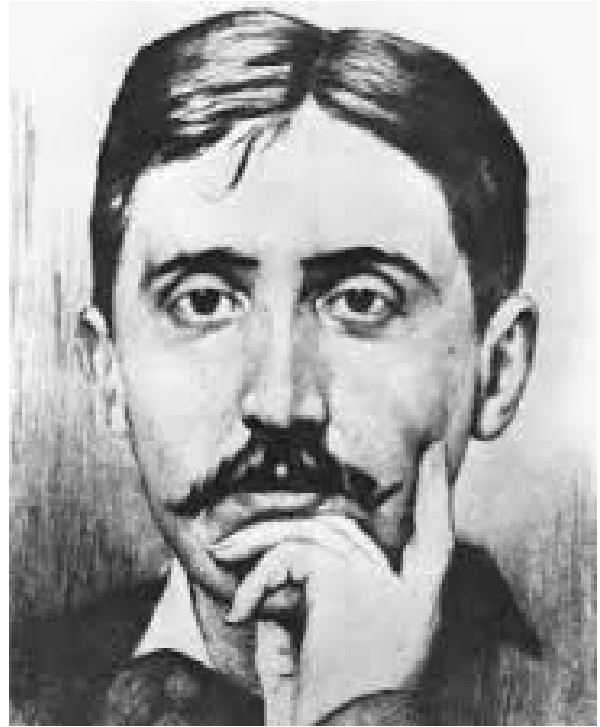
In 1912, after the excerpts finally appeared in *Le Figaro*, Proust submitted his manuscript to three publishers, but each rejected it. Proust was especially hurt by the fact that André Gide was behind the *Nouvelle Revue Française* rejection. The rebuff from the publisher Fasquelle and Ollendorff brought with it the now-famous note from the general editor, which read in part: “My dear friend, I may be dead from the neck up, but rack my brains as I may, I fail to understand why a man needs thirty pages to describe how he tosses and turns in his bed before falling asleep.”



Soon after, Proust contacted Bernard Grasset, founder of Grasset Editions, offering to cover the full cost himself of publishing the novel, tossing in a small percentage from the sales.

(continued on page 15)

Swann's Way at last saw the light of day on November 14, 1913, when Proust was 38 years old, and was enough of a success that two of the three publishers who had first rejected it came crawling back.

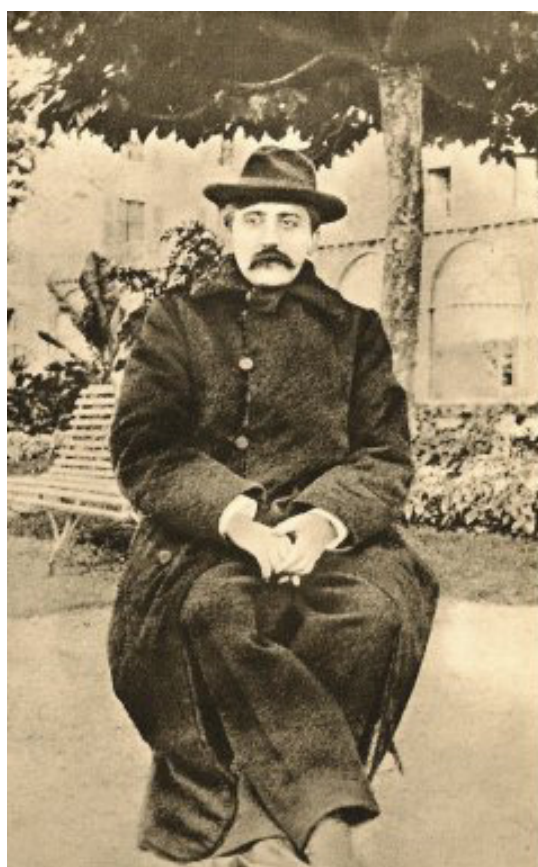
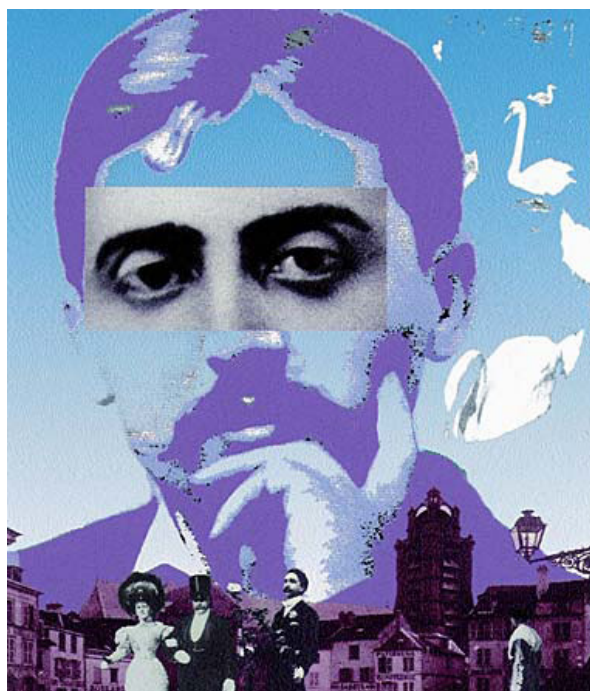


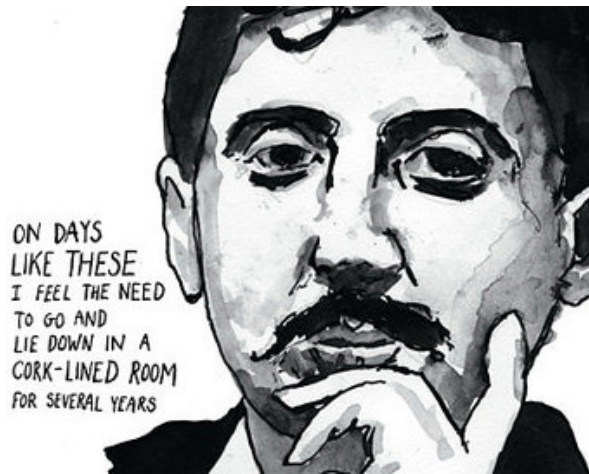
Gide, above all, ate crow, writing to Proust: “The rejection of this book will remain the most serious mistake ever made by the *Nouvelle Revue Française*, and, since I bear the shame of being very much responsible for it, one of the most stinging and remorseful regrets of my life.” Gide saw to it that *Nouvelle Revue Française* and its Editions Gallimard put out all subsequent volumes of Proust’s masterpiece.



Eventually, all seven parts of the novel were published between 1913 and 1927. However, only the first four parts of the novel appeared in Proust’s lifetime, with the benefit of his final revision. When he died of pneumonia, on November 18, 1922, the last three parts had to be edited by his brother, Robert, and were published posthumously. □







Thoughts for the Month

“Every reader, as he reads, is actually the reader of himself. The writer’s work is only a kind of optical instrument he provides the reader so he can discern what he might never have seen in himself without this book. The reader’s recognition in himself of what the book says is the proof of the book’s truth.”

“Happiness is beneficial for the body, but it is grief that develops the powers of the mind.”

“We don’t receive wisdom; we must discover it for ourselves after a journey that no one can take for us or spare us.”

“Love is a striking example of how little reality means to us.”

“Like many intellectuals, he was incapable of saying a simple thing in a simple way.”

“Thanks to art, instead of seeing one world only, our own, we see that world multiply itself, and we have at our disposal as many worlds as there are original artists.”

“Everything great in the world is done by neurotics; they alone founded our religions and created our masterpieces.”

“People who are not in love fail to understand how an intelligent man can suffer because of a very ordinary woman. This is like being surprised that anyone should be stricken with cholera because of a creature so insignificant as the common bacillus.”

“There is no one, no matter how wise he is, who has not in his youth said things or done things that are so unpleasant to recall in later life that he would expunge them entirely from his memory if that were possible.”

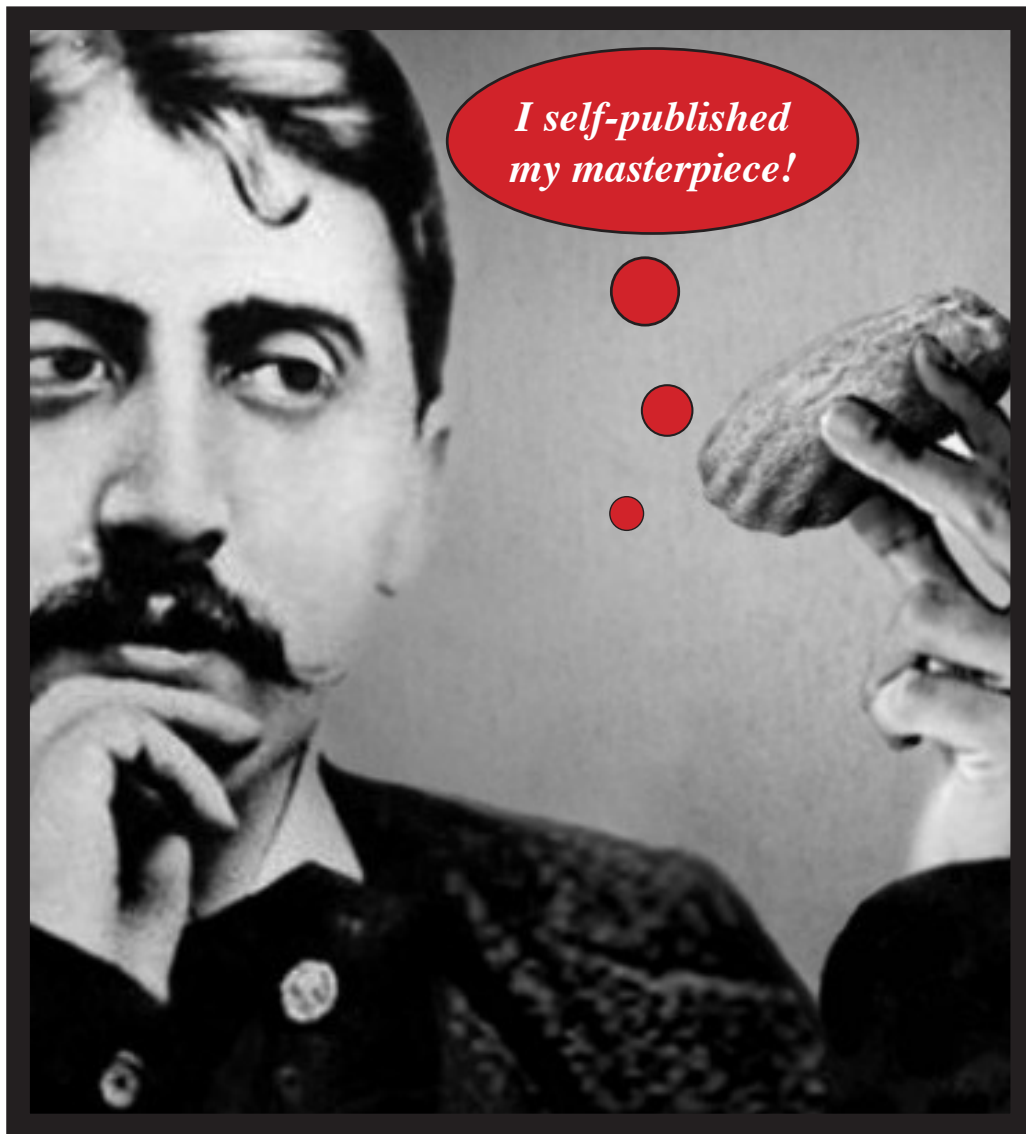
“The real voyage of discovery consists not in seeking new lands but seeing with new eyes.”

“If a little dreaming is dangerous, the cure for it is not to dream less but to dream more, to dream all the time.”

—Marcel Proust



PWR Newsletter



Marcel Proust

(July 10, 1871 – November 18, 1922)



PUBLISHED WRITERS OF ROSSMOOR

