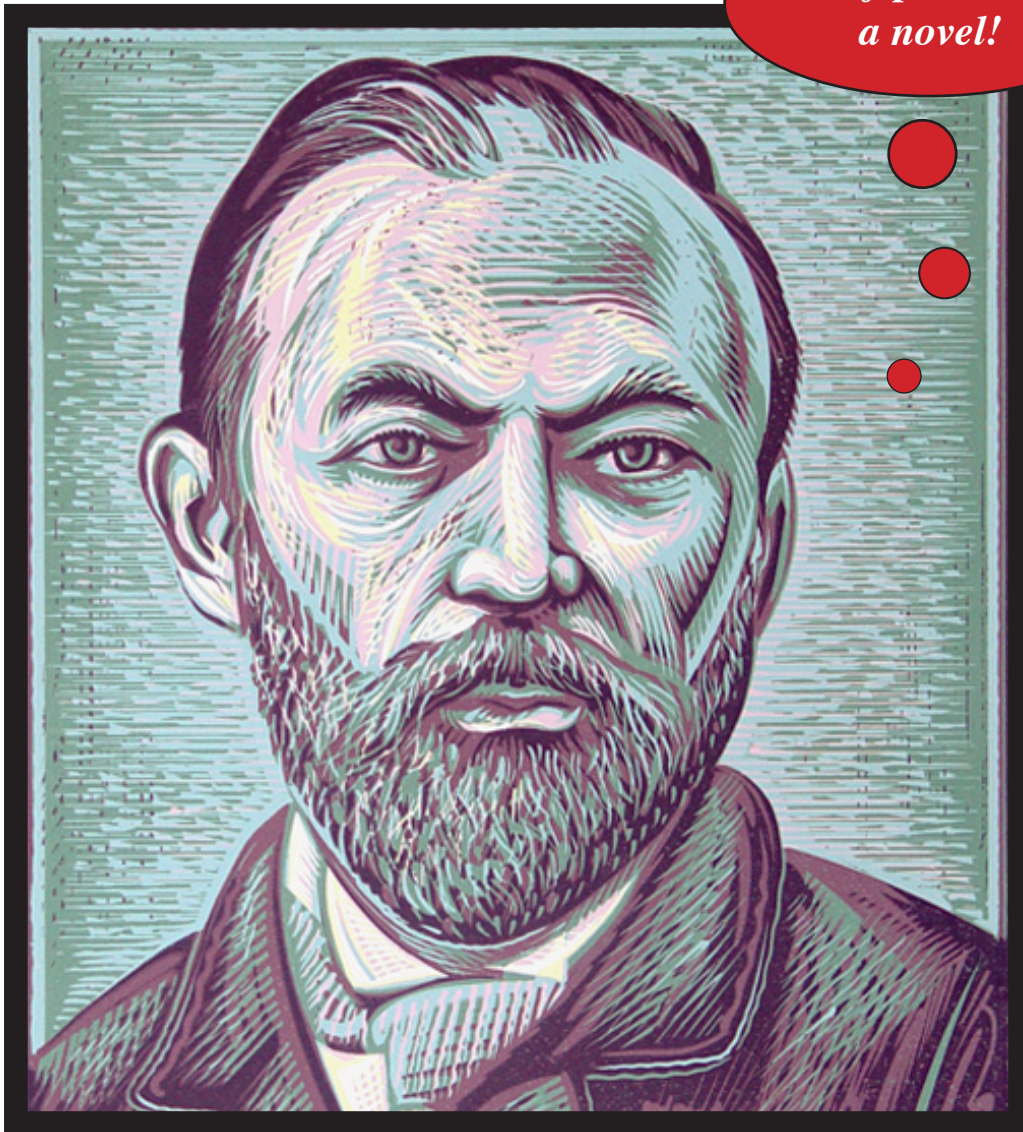


# *PWR Newsletter*



*I self-published  
a novel!*



*Thomas Hardy*

(June 2, 1840 – January 11, 1928)



PUBLISHED WRITERS OF ROSSMOOR



# PUBLISHED WRITERS OF ROSSMOOR



*A Club to Celebrate and Support Aspiring and Published Authors*



September 2, 2017

Volume VI, Issue 9

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**Coming up!**  
**This Saturday, September 2, 2017**  
**From 9:45 A.M. to 12:00 P.M.**  
**In the Fairway Room at Creekside Clubhouse**  
*Come early and enjoy complimentary coffee or tea!*

## ***September's Speaker: Molly Williams on Self- Publishing Your Book***

**BY PETER LI**



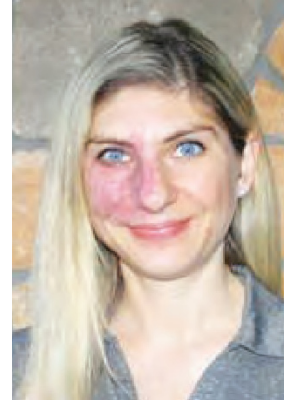
Peter Li

“The Pros and Cons of Traditional vs. Self-Publishing” will be the topic of guest speaker Molly Williams of Big Hat Press at PWR’s meeting on Saturday, September 2, at 9:45 A.M. in the Fairway Room at Creekside.

Molly, the publishing director at Big Hat Press, will discuss how to self-publish, the options available, how to get a manuscript into a finished product, and the differences between traditional publishing and self-publishing. She is a popular speaker who has addressed prospective and published authors about the do’s and don’ts of self-publishing and the importance of cover and interior design.

Molly has been working in publishing for the past ten years. At Big Hat Press, she handles all the details of publishing from cover design, layout, font size, margins, and graphics, to ISBN and

barcode. She works with her clients from start to finish, personalizing the publishing experience.



Molly Williams

Big Hat Press, located in Lafayette, is a member of the Association of American Book Publishers. Molly, who received her training in graphic communication from Cal Poly in San Luis Obispo, will emphasize the fact that, given the popularity of self-publication today, it is critically important for authors to construct their books properly in order to stand out from the crowd and look as professional as possible. □

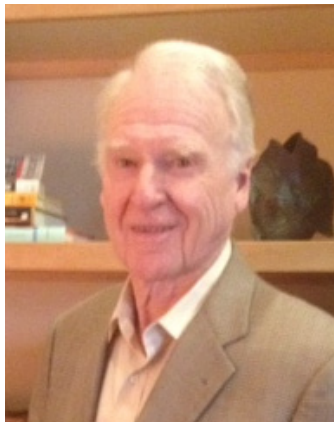
For more information on the program, contact [ronwren@aol.com](mailto:ronwren@aol.com)

For more information on PWR, visit [www.rossmoor-writers.com](http://www.rossmoor-writers.com)



## *The President's Page*

By RON WREN



Ron Wren

Thanks to everyone who filled out the Member's Profile. We've already learned a lot about suggested subjects for upcoming PWR guest speakers.

Heading the list is "Promoting Your Book." As luck would have it, that will be well covered by Molly Williams of Big Hat Press at the meeting on September 2.

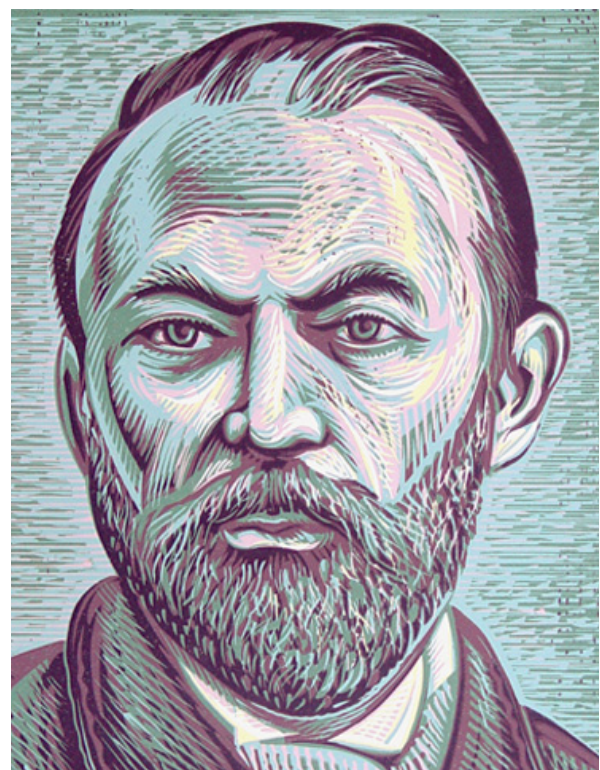
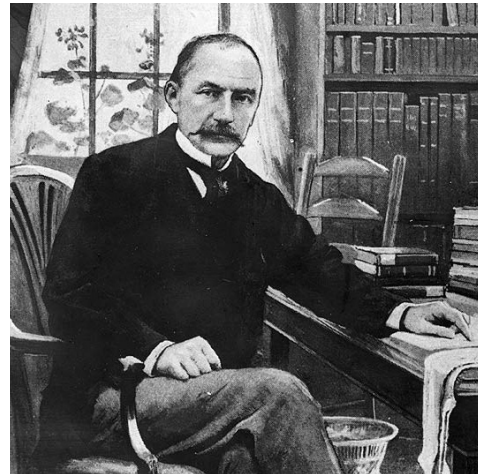
"Writing Techniques" and "Publishing Pitfalls" were also areas of keen interest. Guest speakers and plans for the balance of 2017 are all in place. But Polly Bernson, our program chair, will be looking for speakers who can address those issues. If you have suggestions, please let her know.

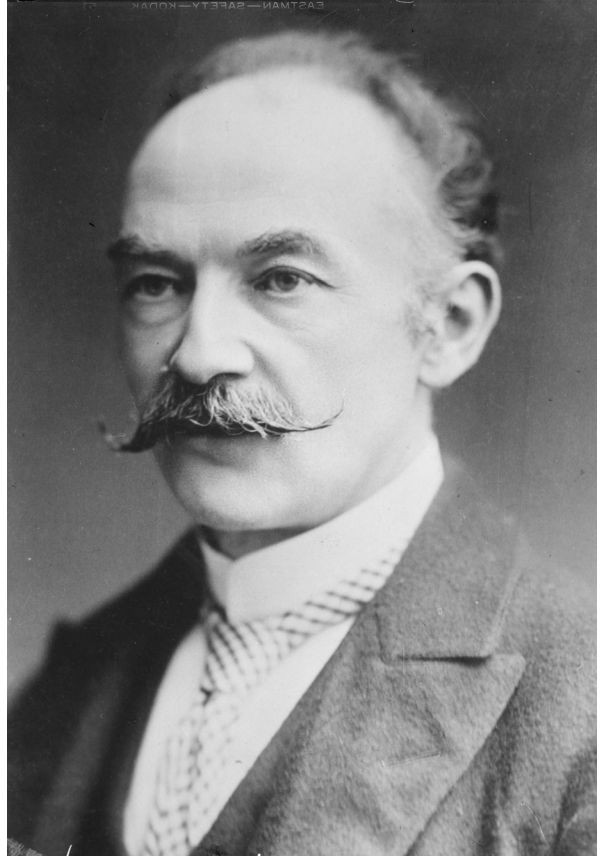
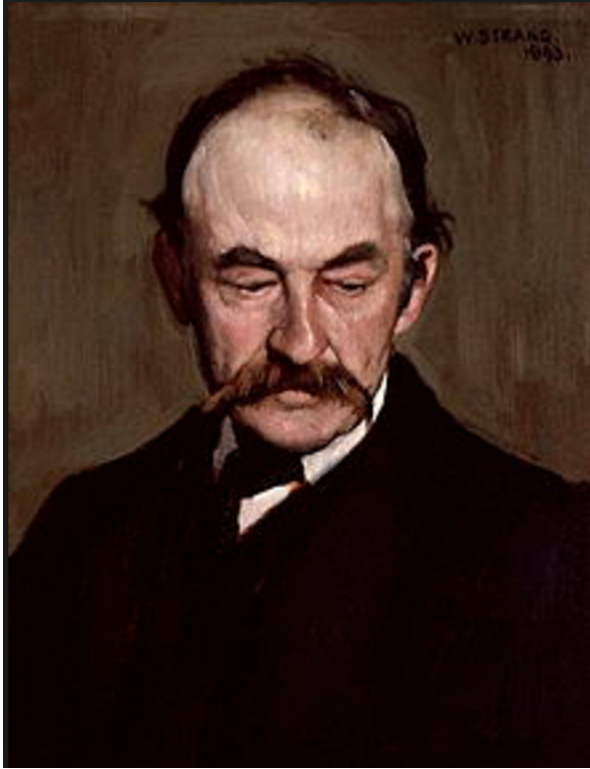
We'll tell you more about your areas of interest as discovered in the Profile sheets at our next meeting, and encourage those who didn't fill out the Profiles to do so.

The Two-Minute Magic Microphone may be passed your way at our next

meeting, so be prepared. Half a dozen of you, selected at random, will be given 120 seconds to tell who you are, what you've published, and what writing projects you may be working on. When the bell rings (or the hook comes out), you're off stage and—whew—finished.

□





## *Vegetarian Circle*

BY GENE GORDON



Gene Gordon

### **Vegetarian Writer of the Month: Jon Ronson**

Jon Ronson is a Welsh journalist, screenwriter, and author. He is also a documentary filmmaker and radio presenter. He investigates questionable fringe politics and dubious science.

Ronson has published nine books, including the bestselling *The Men Who Stare at Goats* and *The Psychopath Test*. British publications such as *The Guardian*, *City Life*, and *Time Out* have published his work.

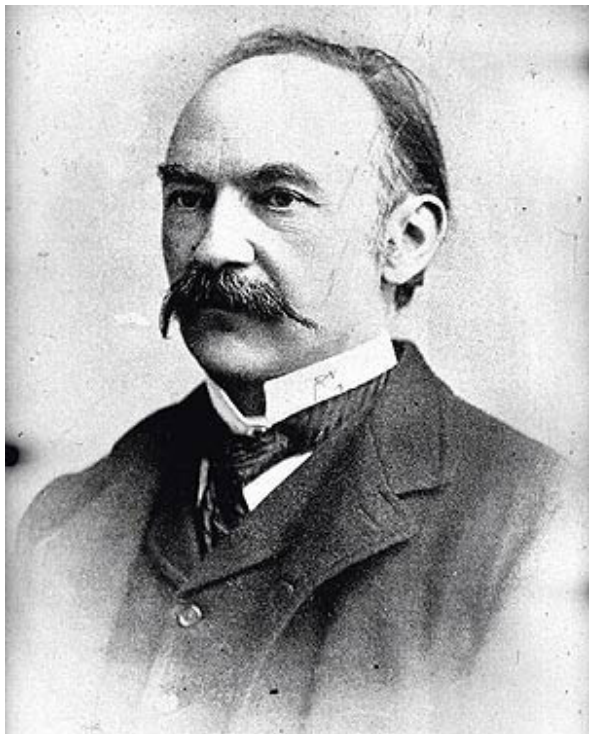
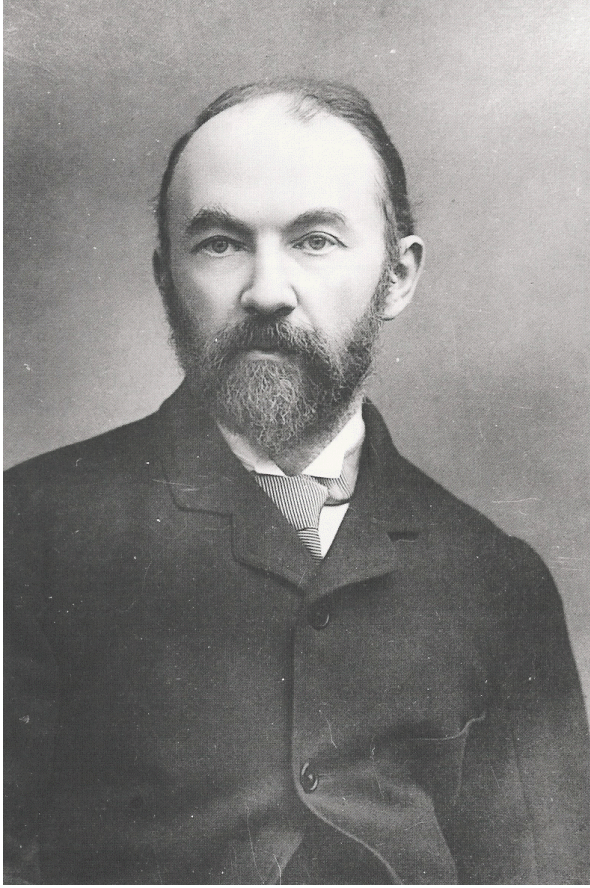
Today, Ronson is prominent for his screenwriting role in the sensational film *Okja*, the name of a super pig. "I think the movie will turn people vegetarian," says Ronson. *Okja* has a hard-to-watch scene in a slaughterhouse.

"If you're going to eat meat," says Ronson, "this is what happens in the slaughterhouse." □



Jon Ronson





## ***Featured Author for September: Richard Devlin***

BY BARBARA KIRBACH



Barbara Kirbach

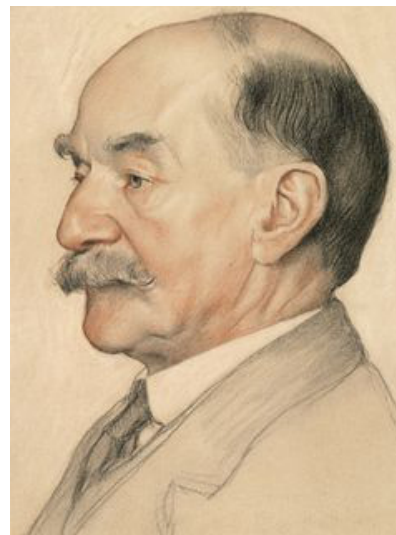
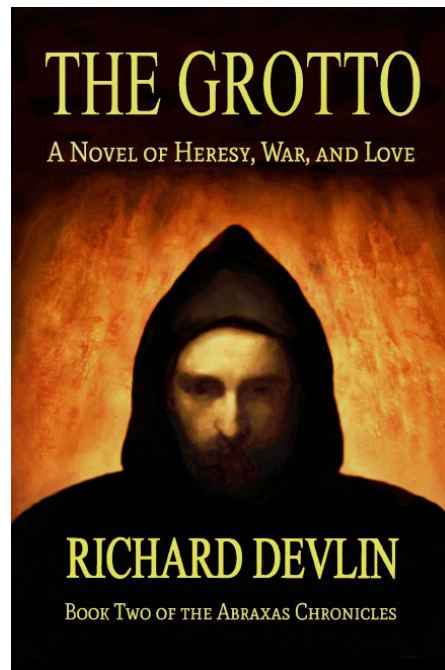
In September, the Published Writers of Rossmoor will honor Richard Devlin as Featured Author for the recent publication of his book *The Grotto: A Novel of Heresy, Holy War, and Love*. Richard and his novel will be recognized with displays in the Library and articles in the local media throughout September.

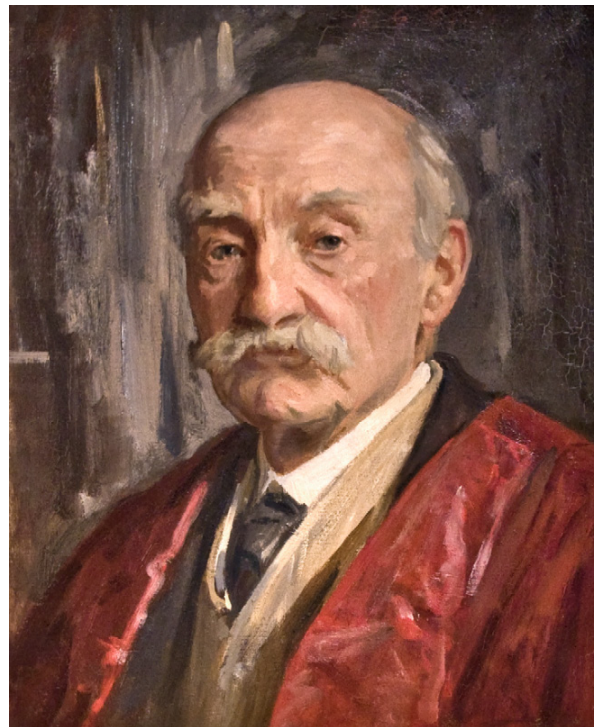
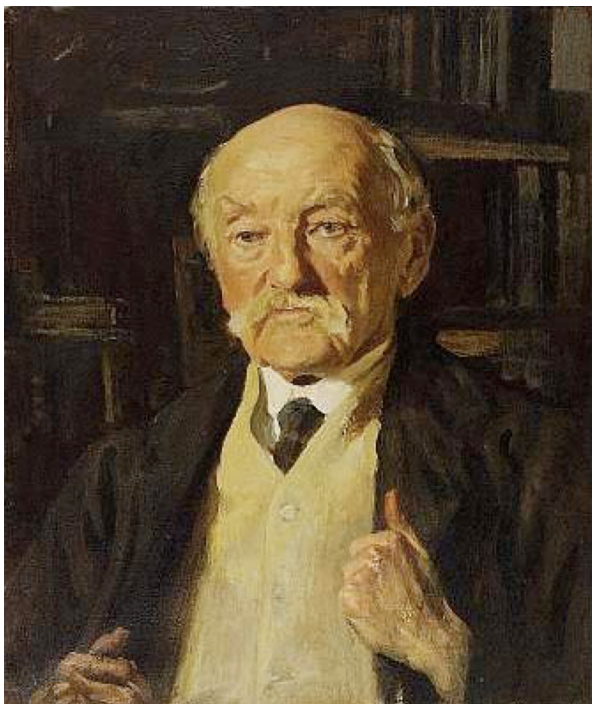
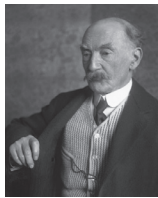
The novel is the second in the *Abraxas Chronicles* series. Richard's first book, *The Cult: A Novel of Two Norman Kingdoms*, was short-listed for Foreword Review's INDIEFAB Book-of-the-Year Award in Historical Fiction, winning an Honorable Mention in the category.

Both books are available on *Amazon.com* in paperback for \$12.95 and as a Kindle e-book for \$2.99. (See the August 2017 issue of the *PWR Newsletter* for a review of both books.) □



Richard Devlin





## ***Calling All Authors to the 2017 Fall Bazaar***

**BY TRICIA SPIEGEL**



Tricia Spiegel

This year's Fall Bazaar will be held in the Fireside and Oak Rooms (Gateway) on November 4, 2017, from 9:00 A.M. to 2:00 P.M. PWR members may rent tables and sell their books at this very popular event. The Bazaar is very well timed, since most attendees come seeking holiday gifts.

If you have not yet signed up to sell your books at the Bazaar, please do so soon. You can email the Bazaar Coordinator, Lee Gale Gruen, at [gowergulch@yahoo.com](mailto:gowergulch@yahoo.com) or add your name and contact information to the list at PWR's September 2 meeting.

This time around, the difficulties we faced last year will be resolved by giving authors full control of their space and location, rather than having the PWR Coordinator assign time slots without

offering any choice about where to sit.

This will be accomplished by having the authors rent their own tables of the size and location they prefer. Sign-up day for table selection is September 27, starting at 8:00 A.M. in the office of Brian Pennebaker (Gateway Business office area). You should arrive early if you want a table near the PWR Team table (Oak Room) and the visual displays designed to attract book buyers.



Lee Gale Gruen

PWR will continue to facilitate and support our authors in the following ways:

1. The PWR Team will provide names and contact information to facilitate contact between those authors who would rather share a table than have their own. Authors will be responsible for contacting their sharing partners and renting the table.

2. The PWR Team will generate publicity for the PWR participation

*(continued on page 11)*

in the Bazaar through our *PWR Newsletter*, the *Rossmoor News*, the Gateway bulletin board, and any other opportunities that present themselves to the Publicity Team. We will create flyers for members to give to friends and neighbors, urging them to come to this popular event and to look for us and our books.

3. The PWR Team will provide information about how and when to sign up for tables and show the location options. Tables are 3x3-foot card tables (\$10), 6-foot tables (\$20), and 12-foot tables (\$30). Rental rates are for the whole day.

4. The PWR Team will provide information about how taxes are figured and how to report taxes on sales. (NOTE: All authors must report taxes at the booth in the Fireside Room on Bazaar day, even if no books were sold.)

5. The PWR Team will provide a detailed list of the many ideas and suggestions for you to consider, based on what worked and did not work last year. This list will be made available to every seller well in advance of the big day.

6. The PWR Team will display our banner and colorful posters high on the Oak Room back wall, attracting buyers to come toward those authors who chose tables in the PWR Team area. (NOTE: There is no requirement to set up in the PWR area.)

7. On the day of the sale, a monitor will be available in the PWR area for

the first couple of hours to assist authors with setting up and with anything else they might need that the monitor can provide.

Please come to the PWR meeting on September 2. A layout of the Oak Room will be available, which gives a better idea about the available space and table size options and placements. Questions can be answered, and contacts and decisions can be shared. It is important to establish table-sharing plans early.

If you have any additional questions, please contact Lee Gale Gruen at [gowergulch@yahoo.com](mailto:gowergulch@yahoo.com) □



## ***Wanna Publish and Promote Your Book?***

BY JON FOYT



Jon Foyt

You and I may feel that we are under pressure to promote our books—pressure that can come from relatives, friends, and folks in general, who often ask, “Are you on the *New York Times* bestseller list?”

If you are, you need not read any further.

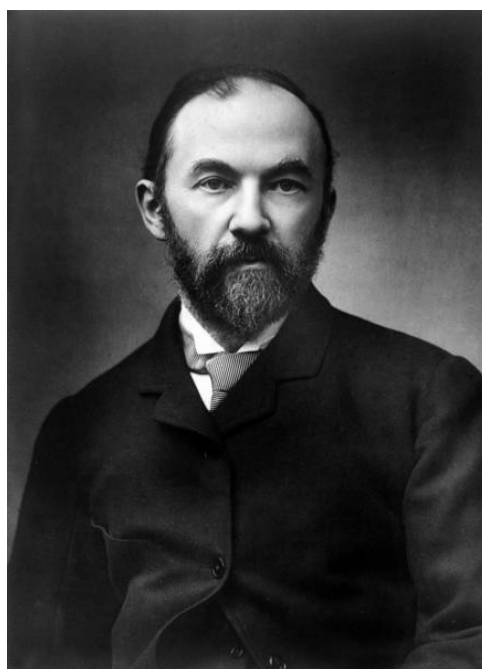
If you are not, take solace from my friend who heads the Mechanics Library Indie Publishing Group. In past years, she says, authors had the equivalent of an eight-story building full of professionals who assisted in the publishing and promotion of their books. Today, in self-publishing, we all have to be our own eight-story building.

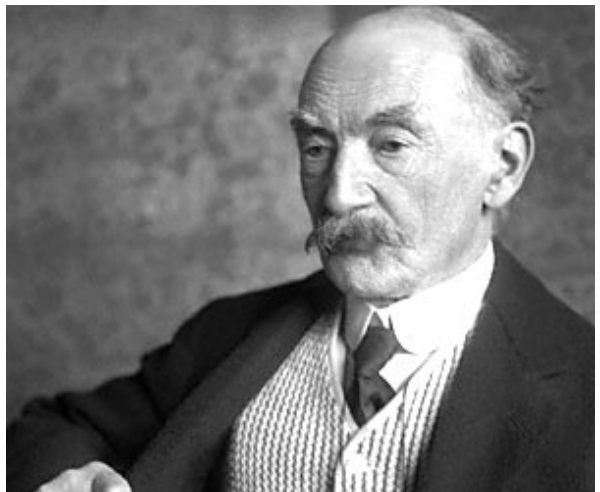
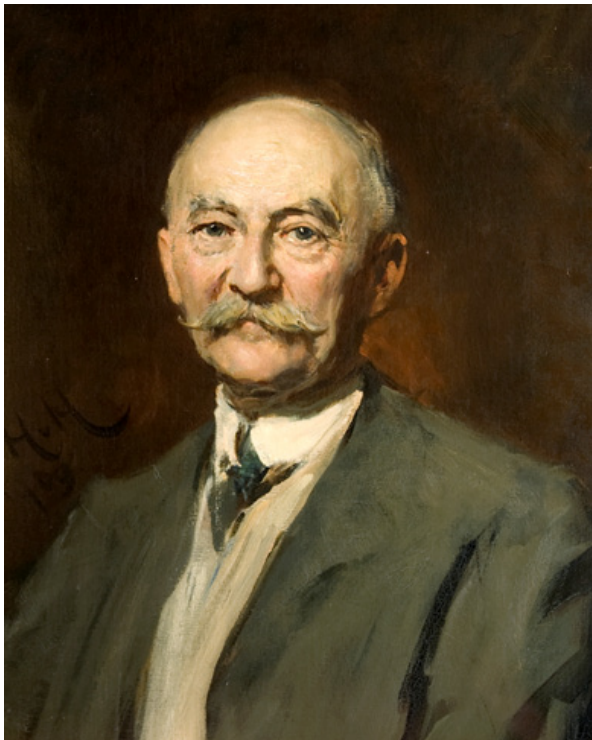
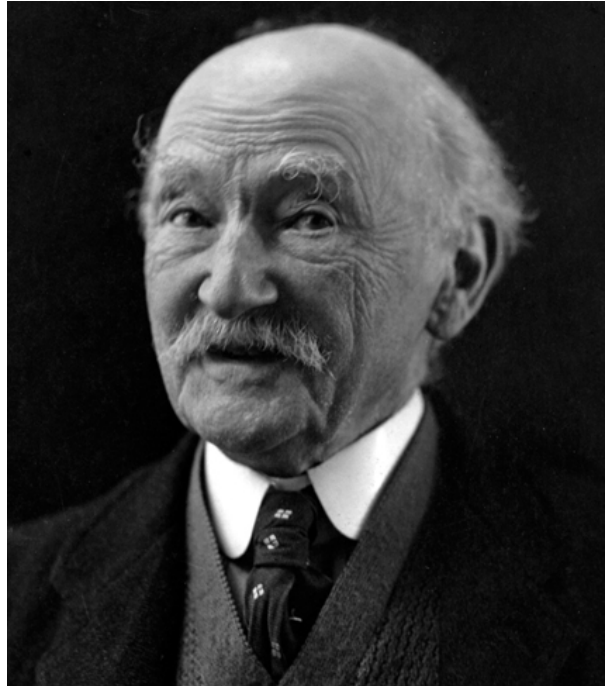
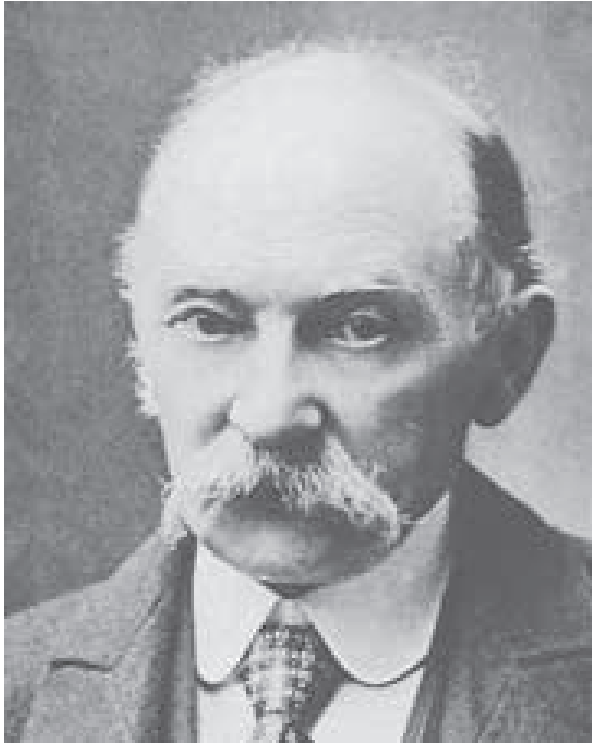
In other words, we’re doing each of those functions ourselves. That’s why the Mechanics Group’s 40+ writers meet every month to discuss how to do all of these things that were formerly

left up to publishers’ staffs: editing, formatting, cover design, printing, distribution, and promotion. Today, we are that staff. At the Mechanics Group’s monthly meetings, each author asks questions and contributes his or her experiences. No one is left out.

The results can be seen on September 15th at noon, when the Mechanics Library will hold a seminar entitled “Self-Publishing on a Shoestring,” with three authors and an accomplished literary agent.

I will be hosting the event, so if you are interested in hearing further details or already know you want to attend, please contact me at [jonfoyt@mac.com](mailto:jonfoyt@mac.com) or (925) 322-3064. □





## *Being Interviewed on Channel 28*

By JOANNA H. KRAUS

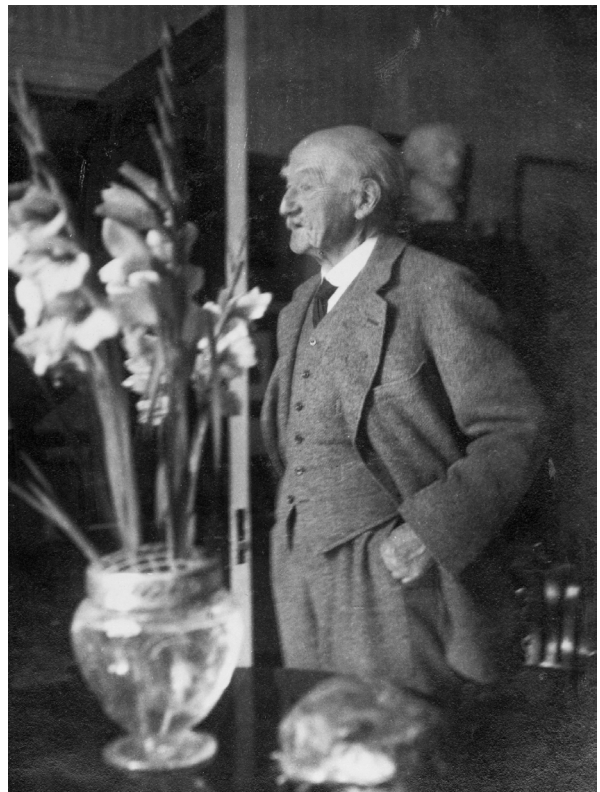


Joanna Kraus

Authors with recently published books who wish to be interviewed on Channel 28 on September 25th, 2017, should contact me immediately. Due to a cancellation, I have an opening for that date. You must find your own interviewer and give him or her a copy of your book to then pass on to Channel 28. I will supply you with an information form that must be filled out and returned to me by September 2.

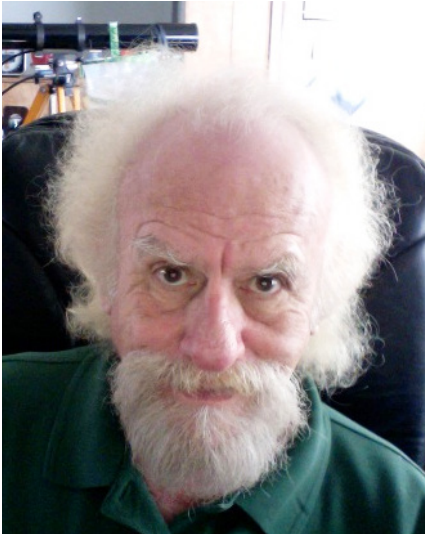
Joanna H. Kraus  
Playwright/Author  
*tjkraushouse@hotmail.com*  
(925) 939-3658

Find out here about my new children's book, *Blue Tobbogan*:  
[www.joannakraus.com](http://www.joannakraus.com) □





## *From the Editor*



Paul Weisser

### *Thomas Hardy, Self-Publisher*

Thomas Hardy was born on June 2, 1840, in a brick and thatch two-story cottage in Dorset, England. In the first minutes after his birth, everyone thought the tiny baby was stillborn, until the midwife realized that he was breathing. Although the baby evolved into a short man, only a little over five feet tall, he went on to live to the ripe old age of 87.



Hardy's Birthplace

The Hardys were an old Dorset family, which had descended from the Le Hardy family residing on the Isle of Jersey since the fifteenth century. One of the ancestors, Le Clement Hardy, was lieutenant-governor of Jersey in 1488. Another kinsman, Sir Thomas Hardy (1769–1839) was Admiral Horatio Nelson's aide and best friend. Nevertheless, at the turn of the eighteenth century, the family experienced a rapid economic decline.



Hardy's Mother

Hardy's father, Thomas Hardy, senior, worked as a self-employed master stonemason and local builder. Hardy's mother, Jemima Hand Hardy, was a former maidservant and cook, who came from a poor family, but nevertheless had acquired from her own mother a love of reading, especially Latin poets and French romances in English translation. Jemima taught little Thomas to read and write before he was four, and then instilled in him a growing interest in literature.

Hardy attended school from the age of 8, learning Latin and French and

*(continued on page 17)*

demonstrating high academic potential. However, because his family lacked the means to send him to university, his formal education ended at the age of 16, when he became apprenticed to James Hicks, a local architect.



Hardy trained as an architect in Dorchester before moving to London in 1862, at the age of 22, where he worked as an architectural assistant, specializing in church restoration. He also began to write poems at this time, which he sent to publishers, who quickly returned them.

Aside from professional motives, Hardy's move to London may have been partly inspired by three unsuccessful romantic infatuations. The first was over a girl, Elizabeth Sarah Bishop, who scorned him as "too young." The second was over a girl, Louisa Harding, to whom in his whole life he only ever spoke two words ("Good evening"). The third was over a girl, Mary Waight, who was older than Hardy but nevertheless rejected his proposal.



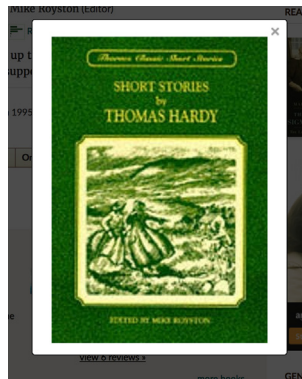
Hardy never felt at home in London, where he was acutely conscious of class divisions and his own supposed social inferiority. It was at this period of his life that he became deeply interested in social reform and was highly influenced by the philosophy of John Stuart Mill as well as the evolutionary theories of Charles Darwin, who had just recently published *The Origin of Species* in 1859.



Hardy's compassion toward others extended beyond human beings, for he became an outspoken antivivisectionist and a member of the Royal Society for the Prevention of Cruelty to Animals.

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After five years in London, Hardy, now 27, returned to Dorset in 1867, and decided to dedicate himself to writing poetry, his first love, while still supporting himself financially as an architect.

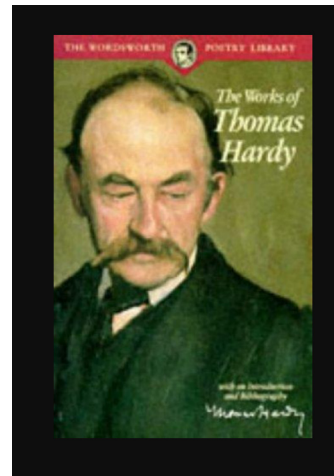


During this period, it is thought that he may have had a passionate affair with his attractive 16-year-old cousin, Tryphena Sparks, who lived with her parents in the nearby village of Puddletown. In any case, Tryphena appears in disguise in many of his later works and openly, after her death, in his poem “Thoughts of Phena.”



Tryphena Sparks

Eventually drawn to the more lucrative market of fiction, Hardy wrote his first novel, *The Poor Man and the Lady*, but failed to find a publisher for it, even though—as was customary at the time for new authors—he offered to pay for the printing, binding, and other costs himself.



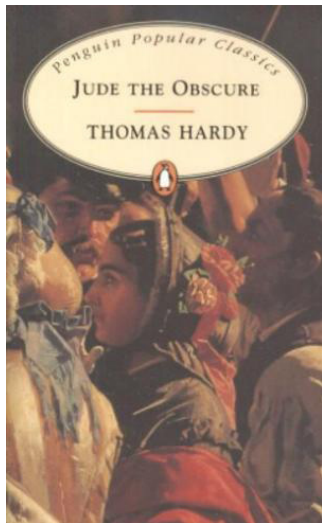
He then showed the manuscript to his mentor and friend, the Victorian poet and novelist, George Meredith, who felt that the novel was too socialistic, which might make Hardy too politically controversial and therefore damage his ability to publish in the future. Hardy subsequently destroyed the manuscript, but used some of the ideas in his later work.

In 1871, Hardy, now 31, brought his second novel, *Desperate Remedies*, to Tinsley Brothers, one of the “predatory publishing houses” of the day, which required him to advance £75 as an indemnification against any losses. Theoretically, this money would be repaid to Hardy out of net profits, but

(continued on page 19)

in fact there were none, so he never recovered a penny of his advance. Such were the self-publishing arrangements of the time.

For his third novel, *Under the Greenwood Tree* (1872), Hardy sold the full copyright to Tinsley Brothers for a mere £30.



Nevertheless, encouraged by the favorable critical reception to *Under the Greenwood Tree*, Hardy published *A Pair of Blue Eyes* (1873), the most autobiographical of all his novels, which recounted his courtship with Emma Lavinia Gifford, whom he had met in 1870, at the age of 30, while he was on an architectural mission to restore the parish church of St. Juliot in Cornwall, near the site of the legendary Castle Tintagel, King Arthur's Camelot.

Emma, who was the sister-in-law of the church's rector, was a vivacious young woman who instantly caught Hardy's attention, and he soon fell in love with her.

Interestingly, although Thomas and Emma were both 30 at the time, she thought he was older, and he thought she was much younger.



Emma Lavinia Gifford

Four years passed before Hardy had his first commercial success, with the publication in 1874 of *Far from the Madding Crowd*. With that, the 34-year-old Hardy was financially secure enough to give up architecture, pursue a literary career full-time, and marry Emma, which he did on September 17, 1874. Curiously, none of Hardy's family attended the wedding ceremony.



(continued on page 20)

In the early years of the marriage, Thomas and Emma were relatively happy with each other. She introduced him to the new fashionable sport of cycling, and the couple frequently toured the Dorset countryside. Apart from cycling, the couple made annual visits to London in spring or summer, where they attended plays, operas, and social gatherings.



Max Gate



*Jude the Obscure*, published in 1895, when Hardy was 55, met with an even stronger negative response from the Victorian public because of its controversial treatment of sex, religion, and marriage. In fact, *Jude the Obscure* presented the woes of marriage with a frankness that was not known till then in the Victorian novel. Some booksellers even sold the novel in brown paper bags, and the Bishop of Wakefield is reputed to have burned his copy.

In 1885, when Hardy was 45, he and Emma moved into Max Gate, a house that Hardy designed himself, but had built by his brother, Henry. This is where he spent the rest of his life.

In 1891, at the age of 51, Hardy published *Tess of the d'Urbervilles*, which is about a beautiful young girl who is seduced by an aristocratic villain. Given the Victorian values of the time, the author was widely criticized for sympathetically portraying a “fallen woman.”



(continued on page 21)

By this time, Hardy had become estranged from Emma, and they were living apart, so his novel's apparent attack on the institution of marriage caused further strain on their already difficult relationship.

Emma was especially upset that *Jude the Obscure* might be interpreted by Hardy's readers as autobiographical, which would bring public shame on herself.



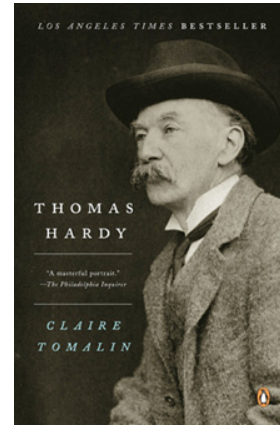
Emma Hardy

Among other unpleasant issues, the couple argued over their inability to have children, Emma's conflicts with her mother-in-law (to whom Hardy was always very close), and Hardy's various flirtations as he sought connection with other women.

We know all this because Emma kept a secret diary in which she recorded her remarks and her complaints about her husband.

Following the unfavorable critical reception met by *Tess of the d'Urbervilles* and *Jude the Obscure* (now considered two of his finest novels), Hardy totally

abandoned writing novels for the rest of his life, returning to writing poetry, which in any case he regarded as a purer form of art.



Although Thomas and Emma had been estranged for twenty years, when she died suddenly, on November 27, 1912, that had a traumatic effect on Hardy. After her funeral and burial, he reproached himself for not realizing how seriously ill she had been. Emma's death even prompted him to make a trip to Cornwall to revisit places linked with their courtship. He also wrote a number of poems that recalled his happy time with Emma when they were young.



(continued on page 22)



Florence Emily Dugdale

Nevertheless, after Emma died, Hardy did not remain alone at Max Gate. He was taken care of by his secretary, Florence Emily Dugdale, who was a Dorset schoolmaster's daughter and a writer of largely unnoticed children's stories. Hardy, who was then 72, became infatuated with the 33-year-old woman, who admired him as a great writer, and on February 6, 1914, barely fourteen months after Emma's death, he married Florence.



With Florence

Sadly, Hardy's second marriage soon proved to be as disappointing to him as the first one, and he began to spend much of each day closeted in his study.

Still preoccupied with Emma's death, he tried to overcome his remorse by writing poetry.

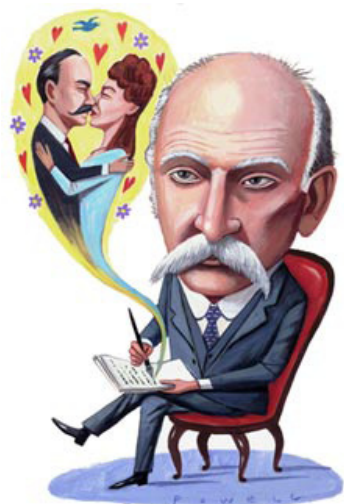
Hardy's recent biographer, Claire Tomalin, has argued that he only became a truly great English poet after Emma's death, and that these elegies to her are among "the finest and strangest celebrations of the dead in English poetry."



One bright spot in this period of Hardy's life is that, although he had never graduated from college, he received an honorary degree of Doctor of Letters from Cambridge University.

As for Hardy's libido, it appears never to have waned almost to the end. In 1924, when he was 84, he watched a dramatized version of *Tess of the d'Urbervilles* given by the Hardy Players, an amateur group from Dorchester, and was not only impressed by the performance, but became deeply infatuated with the young actress who played Tess.

(continued on page 23)



Finally, in December 1927, Hardy's health seriously declined when he became ill with pleurisy, after which he never again left Max Gate and spent long hours in bed.

On the evening of January 11, 1928, at the age of 87, after asking Florence to read him a verse from *The Rubaiyat* of Omar Khayyam, and then dictating his final poem to her, he died from "cardiac syncope" (a heart attack), with "old age" given as a contributory factor.



Strangely enough, Hardy had two simultaneous funerals. Most of his body was cremated and placed in the Poet's Corner in Westminster Abbey in London. His pallbearers at this official funeral included, among others, Prime Minister Stanley Baldwin, James M. Barrie, Rudyard Kipling, and George Bernard Shaw.

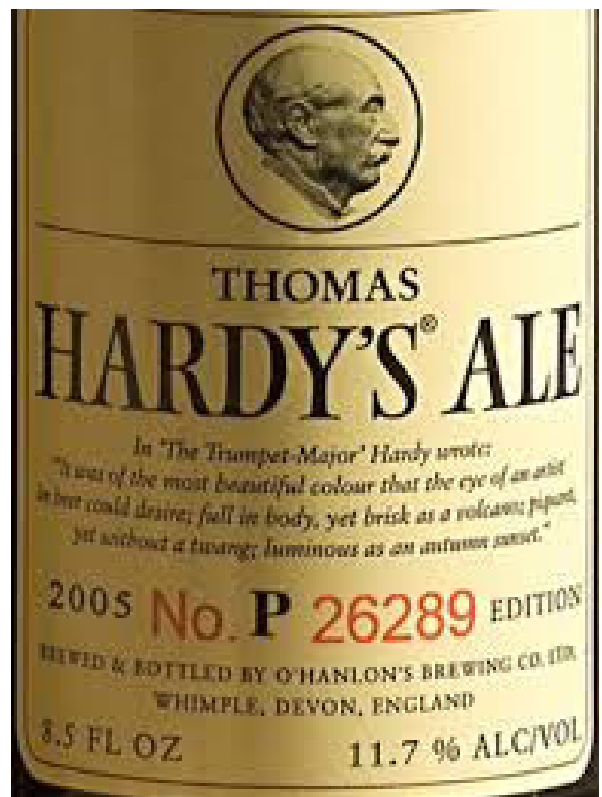


At exactly the same time, Hardy's heart was buried alongside his first wife in Stinsford churchyard, Dorchester. (The rumor that Hardy's heart, which was kept in a biscuit tin prior to burial, was eaten by his cat before it could be interred, is unsubstantiated.)

Thomas Hardy left behind two plays, fourteen novels, more than forty short stories, and over nine hundred poems. He was nominated for the Nobel Prize in Literature a dozen times, but never received it. Nevertheless, his work influenced many younger writers, including the novelists D. H. Lawrence and Virginia Woolf, and the poets Robert Frost, W. H. Auden, and Dylan Thomas. □



With Florence Toward the End (How sad she looks!)



## *Thoughts for the Month*

“Poetry is emotion put into measure. The emotion must come by nature, but the measure can be acquired by art.”

“There is a condition worse than blindness, and that is, seeing something that isn’t there.”

“If Galileo had said in verse that the world moved, the inquisition might have let him alone.”

“My argument is that War makes rattling good history; but Peace is poor reading.”

“You can do anything with bayonets except sit on them.”

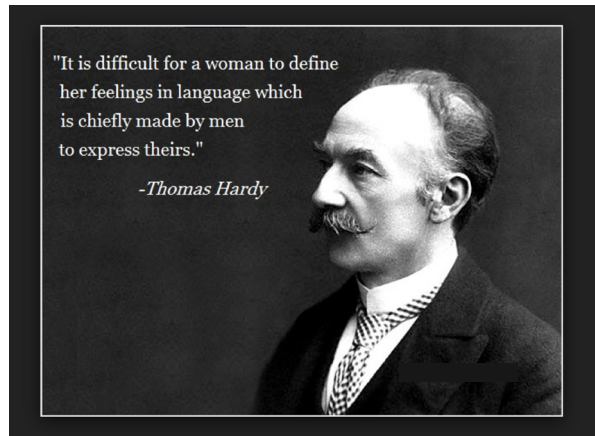
“The offhand decision of some commonplace mind high in office at a critical moment influences the course of events for a hundred years.”

“Fear is the mother of foresight.”

“The main object of religion is not to get a man into heaven, but to get heaven into him.”

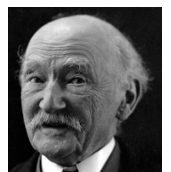
“To every bad there is a worse.”

“Cruelty is the law pervading all nature and society; and we can’t get out of it if we would.”



*“The value of old age depends upon the person who reaches it. To some men of early performance it is useless. To others, who are late to develop, it just enables them to finish the job.”*

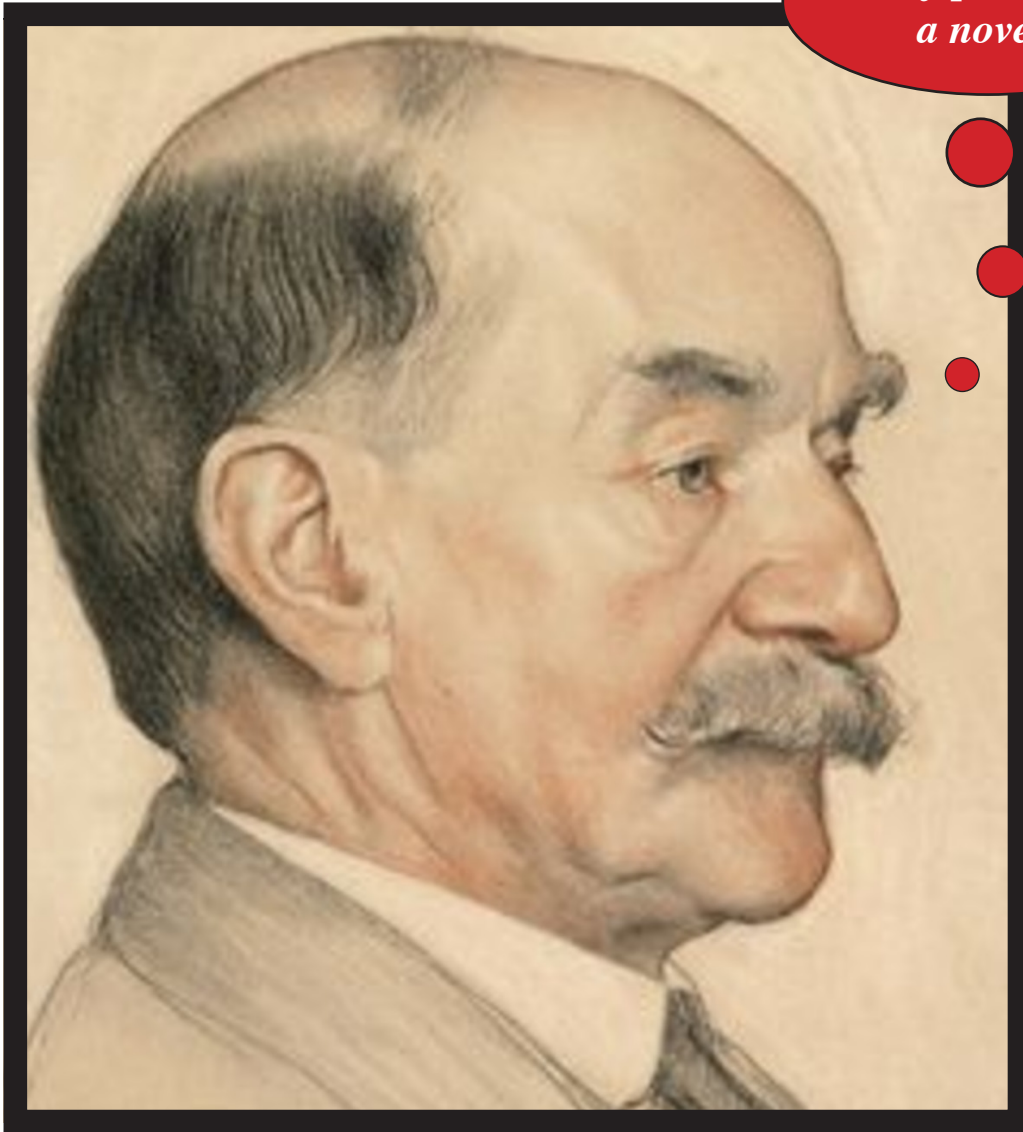
—Thomas Hardy



# *PWR Newsletter*



*I self-published  
a novel!*



***Thomas Hardy***

(June 2, 1840 – January 11, 1928)



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