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WOODRUFF: Well, I think I'm going to talk to you today about getting started in being a writer and my favorite part is always answering questions, so I hope you'll ask me. Anything is fair game with me. I'm a transparent writer and I think probably the greatest compliment that I always get from people on the road and having been on the road for really the last two years with the first book and then the paperback edition of *In an Instant* and then just being hired or speaking and being an advocate in the brain injury world, the thing that I always hear and I'm most flattered is, you're so honest.

And I really feel with writing that for me, there really isn't a lot of point in writing if I can't be honest, because when you're honest and when you talk about all your warts and your foibles or the fact that I have complete rips in these stockings and didn't care when I put them on and knew it, and you tell people exactly where your weaknesses are, that you really connect with humanity because those are the moments that bond us together.

I did start – I always have to laugh at that bio because it makes me sound like I've done 5,000 different things, and it's all been over a really long period of time because I'm almost 50 years old, so don't think that I'm doing all of those things at one time. But when I was in PR and having been in PR for so many years, I did a lot of writing then.

I'm just going to jump for a second to an aside because as you all know, and those of you who write and who are in the industry now, so much is about marketing. We were joking over here and laughing about Twitter and how hard I'm trying to get on the Twitter thing, and my friends at Random House said, OK, you should Twitter everywhere you're going today. So of course, in my perfectly imperfect world, my BlackBerry's dead and my battery that I charged all night completely crashed on me.

But I think marketing is so much more of a key. There's so many more books being published. I heard this figure the other night at dinner on how many more books are out now than there were 20 years ago because of independent publishing, because we can self-publish.



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I read a fabulous book called *Still Alice*, and I don't know how many of you have heard of this book. I am well aware of this book because I have a father who's going down very quickly with dementia. It's a story of someone with Alzheimer's written from that person's point of view, inside that person's head. And this woman who wrote it – and I'm sorry that her name escapes me. It's Lisa somebody.

F: Genova.

WOODRUFF: Genova. It's in Target now and I'm so psyched. But in the back of the book she says she wrote this and no one would publish it so she self-published and sort of in a nyah-nyah-nyah-nyah-nyah-nyah to all the big guys out there, this book has done so incredibly well, and so I am such a champion of all of that, and yet to do that, you also really have to be a self-marketer.

So there I was, back in my PR world writing press releases about bunions and I remember one particularly great brochure about paper vs. cloth diapers. In case you want to know, they both kind of come out the same when it's damage to the environment.

I always wondered why, when we talk about damage to the environment, do we talk about diapers. What about women's sanitary products over the years? I realize that's probably not a great topic to talk about, but for the ladies in the audience here, how come that doesn't get mentioned in the landfill, right? The men are like, OK. I didn't realize it was going to be that kind of conversation.

So having written about bunions and diapers and cat litter, I was prepared. And also, it gave me a great experience in sort of turning the mundane into maybe something interesting or trying to make – when you're trying to make cat litter sound like something that somebody in the media is really going to write about or cover, you're really taking it to the wall in terms of challenging your writing ability.

So there I was going on for years running my own business out of my house and dealing with a handful of clients and writing articles and doing some stuff on TV. And my husband, who had left – you can sort of read this. The story of *In an Instant* is really the story of a marriage and the story goes back and forth between the past, the two of us together, and the present, what's happening with his injury in Iraq.

Because I believe to understand the recovery and the injury, you needed to understand the underpinnings of a marriage and the foundation of our marriage,



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which really started in China with two 28-year-old kids who took off with nothing. Bob went over to teach law. He was a lawyer. I went over to do PR and make sure that everybody in the People's Republic of China had the equal opportunity to eat Kentucky Fried Chicken because that is the American way, after all. Right across from the great Hall of Mao, Kentucky Fried Chicken. What a travesty. Thank God for American values.

But while we were there, short story. Tiananmen Square happened and the students had their uprising and Bob's students went out and protested, and Bob's life changed forever. He realized that this was what he wanted to do with his life was to be a witness to all these amazing moments in history. And me being in PR and working with these reporters every day said, yeah, fat chance, buddy. You're going to go back and get some job in some tiny podunk town where you're covering like box tops for Apple computers for schools. Which is exactly what happened.

But as we moved from town to town to town, I kept my freelance writing business going and continued to write for myself. And whenever we would go through any particular moments in time that maybe weren't – where something happened that was sad or poignant or touching, I would just write things and put them on my computer.

When Bob was injured in Iraq – actually, I should back up for a second. When Bob was embedded with the military when the war first broke out, people – the pre-Twitter people were deluging my in basket. How is he? I just saw him on the news. I'm worried about him. Is he safe? So I began to sort of write these missives so that I wouldn't have to answer everybody's individual e-mail.

And the missives kind of got picked up and sent around the world in various places. They ended up being excerpted in an article and that ended up in another article somewhere.

And when Bob was injured in Iraq four years later, I guess, in the beginning of 2006 after he had just been named the co-anchor for *World News* after Peter Jennings' death, of course my world fell apart. And the first thing I did in the hospital each day as soon as I could get my hands on my computer was to begin to write, because as a writer, that's what came naturally for me. That was how I would work out my sorrow or my disappointment.

And certainly, as a Type A person, if you've ever spent any time in an ICU, there's absolutely no control. It's so chaotic that I think I needed to come home and just organize what had happened in writing. It was my way of kind of



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making order of such complete chaos. And that writing turned into something like 800 pages, which people had approached us about a book, and I said, I don't know if I want to write a book. I'm taking care of four kids. I've got a husband who I'm not sure where this is completely going. My writing was really for myself.

It was Bob's neurosurgeon in the hospital who actually planted the seed and he said to me, I understand that you're a writer and somebody really needs to write a book about this, because there are thousands of these young men and women coming through these hospitals – meaning Bethesda Naval Hospital and Walter Reed – and no one in America has any idea that this is going on.

This was before we knew that brain injuries were the signature injury of the war, before we know about all of these hidden injuries. In the old days, these guys didn't survive, and if they did survive, they were the guys that in World War II we called shell shocked, or they're the guys that you can walk out on the street now and see who have come back from Vietnam and nobody recognized that being in multiple concussive blasts would really do long-term damage on one's brain and mental stability.

And so, it did become a book and it was really more a process of carving it away and keeping it down to the story. And I think we had sort of a perfect storm with our book. It was a pretty amazing experience. It came out the same day that Oprah did a show on us and Bob launched a documentary called *To Iraq and Back*, and that was a documentary that covered a little bit of what had happened to him, which was his deal with ABC.

ABC wanted him to do a full hour on him and he said – this is why I love my husband. He said, no. I'm going to do a little bit and answer questions about what happened to me because we've been completely silent, but I need the rest of the show to be about three other veterans who have suffered these kinds of injuries.

It was a fantastic documentary and the book debuted on the *New York Times* list at number one and stayed there for five weeks. So everybody should have that experience as a writer, right? So when this book was coming out, Random House was like, you know it's not going to be like that again, right? I said, yeah. Don't worry. I know. I've got low expectations and then anything else that happens is gravy.

A lot of the chapters in this book were things that – I shouldn't say a lot. I would say maybe four of them were things that were peeled away in the first book. In



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the first book, I had just begun to sort of write about my life. And if you had told me as a PR person that my very first book would be an autobiographical book, nonfiction book, I would have looked at you cross-eyed, as if who cares about my life?

But one of the most amazing things about all of our lives is that there are so many things in each of our lives that we can write about. For example, the book *Still Alice*, as I mentioned earlier. What a perfect example. Everybody's got Seinfeldian moments. Everybody has the small moment that becomes a big moment. What I realized is we really do all have a story to tell, and of course it seems as if that genre right now is certainly the hot genre in terms of what sells.

Random House came to me after the book had come out and before the paperback and said, OK, what's next? You have a voice that people seem to connect with and what do you want to write next?

In my dreams, I've got about five or six fiction books right now that I want to write, but they wanted me to continue in this sort of Erma Bombeckian – anybody old enough to know who she is? OK – kind of voice about motherhood, marriage and all of that stuff.

So I found that so many of these essays ran, just sort of came out of me. Some of them are humorous. It opens with a chapter about every parent's experience, that experience in the amusement park that you're just absolutely dreading but you know that when you do it while you're there, you're going to be the best freaking mom in the world, and so you have to sort of go through it.

There's a chapter about finally giving in and getting a dog, and the dog was really not something I wanted to do. And my children – when my husband was in a coma, they were so smart. They would work on me when I would come home and see them on weekends and they would go, you're really just taking care of Daddy, so I think now would be a great time to have a dog so we would have somebody to love.

So that's how we ended up with a dog, which has since turned into two dogs, but that's a whole other book.

And then there are the much more serious chapters. There's a chapter called My Dad, and that's the journey that I'm going through right now with my father, who, as I said, has Alzheimer's and dementia, and that's the journey of all of us who are lucky enough to have parents who live later into life, when the seesaw turns, when all of a sudden, they've been taking care of you and there's that moment



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that you recognize when you're taking care of them and how sad and touching and yet life-affirming and what a privilege it is, in a way, to do it, once you get over the initial heartbreak of it all.

There's another chapter about my daughter, Nora, who was born with a hearing impairment. And my twins were born by a surrogate, and that's a longer story, which you can read in the first book. And so of course, I thought, well, we've gone to the ends of the earth to have them. I've sat here and jammed injections into my butt for a month now. Of course they're going to be perfect. And of course nothing is perfect and in a perfect world.

And so when I find out, we're living in London, that Nora has a hearing impairment, there's the shock that all parents have. And fill in the blank on hearing impairment. It could be autism or CP or whatever it may be, all of the things. There is no perfect human being. What is normal? What is completely healthy?

That's the journey a parent goes on. Because for me, all I wanted for my daughter was the simple things that I had so taken for granted. I write in this book that my very first thought is, who is going to ask a little deaf girl to the prom? And that's the very first thought that I have is I want someone to love her. I want her to be loved as I'm loved. I want her to hear her baby cry in the middle of the night, and if she's deaf, how will she do that?

And at the end of the chapter, what I come to realize is the journey's really mine, that Nora will be fine. It's all Nora knows. It's what makes up her life, and then her father and I will give her the tools and the strength that she needs to navigate the world. And that, to me, is the journey that every parent makes when they discover that even a little bit of a thing that they had hoped was one way is, in fact, perhaps the other.

I write really honestly on the second-to-last chapter of the book because there was so much cut away and the *In an Instant* book kind of ends with Bob sort of starting his recovery journey. Because of course, in the field of publishing, for some unknown reason, from the moment you turn the manuscript in, it takes nine months for the book to come out.

In Bob's early days as he was still putting it together, he would get on the phone sort of half-joking with our editor and go, I don't get it. We're in a digital world. What's the deal here? Is this still Martin Luther's printing press? Why does this take so long? Which is the great thing about publishing now and self-publishing is nobody has to live through that horrible *horribilis annus* cycle of a book.



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But part of what I write about, for anybody who's been there caring for somebody who's ill or going through a difficult time themselves, is the crash that comes, the fall that comes afterward. You're up so much with adrenaline at a certain period of time when you're going through a crisis and then what goes up must come down. And I write very honestly about that period of time afterward.

A brain injury is a hugely long-term heal. The brain is the slowest organ in the body to heal, and I could go on for 45 minutes with the work that we do in our foundation to help wounded vets and tell you more about that. But I won't.

So for a long time, I didn't know where Bob was going with his healing. And that's when I began to crash because I thought, OK, we're going to need to refinance the mortgage here. I don't know if he'll ever work. He can't say double decaf latte, so I don't even think he could be a barista at Starbucks, even if that was going to be an option.

And it was my sort of coming to terms with I have these four kids. This isn't what we thought it was going to be. We've built this life. We've tabled his law career and started as a journalist in a tiny town and we qualified for food stamps at the time in California. Now we've gotten to this place and time together and now, will I love him anymore the way I did? Will I respect him? Will I cherish him if he remains – he wasn't childlike but he was a person – he had lost so many words, his processing of information was much slower initially. It's caught back up. And so all of the questions that haunted me during that period of time.

The last chapter, I draw on the wisdom of being on the road. It was Binky Urban, who's a book agent who said to me at one point in time, so what are you going to do for your next book? I said, I don't think about that. And she said, keep your ears open when you're out there and talking to people on the road. Your next book will come from that.

And the last chapter was really a compendium. It's called What I Know Now, and it's a compendium of information that I learned on how to treat people, what to do and say, some of it harsh, some of it hopefully helpful and informative.

And as a writer, I will tell you that – as a writer and a PR person, I will tell you that was a very calculated chapter because I knew that a book of essays or short stories about a woman's life from somebody like me – who am I? Who's Lee Woodruff? Who cares about Lee Woodruff? – was probably going to be a very difficult thing to get attention for without a hook.



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So, not only did I feel strongly about including this chapter because it was such an important thing when I would speak in front of a group. It was the thing that people always wanted to talk about in the book signing line or afterwards. But I also knew that it would be a way that perhaps I could grab the attention of somebody at a TV station or a radio station to talk about those sort of servicey tips.

And my editor fought me a little bit about it, and then when the book galleys were out there being shopped around by Random House, *Ladies' Home Journal* called along with a couple other of the women's service magazines, and the last chapter was the one that they were fighting over to excerpt. So I sort of went, see, sometimes the writer knows, right? Sometimes we know.

So I'm going to take your questions because I'm not supposed to talk for very long. But I'm going to read you just the last part of the book that sort of sums up our family.

And I think of this book as an orange, in a sense. If you look at an orange, it's a whole, but if you eat it slice by slice, each of the chapters in here really represents the different roles that we play in life, mother, daughter, sister, good friend.

There's a chapter with my best friend Melanie Bloom whose husband David Bloom was an NBC reporter who died in the Iraq war. I was with Melanie during all of that awful period and she was with me in flying to Germany to see Bob with his crushed skull and swollen brain out of his head. It's the journey that girlfriends make with one another and I feel – I think every woman who has a good girlfriend will relate to this chapter. This is the very last part of the book.

Three years after Bob's injury, we have all come out the other side, each member of my family. We are all unexpected experts at surviving. We're no different than so many other American families. We've acquired scars, opened our eyes. We've grown and stretched, we've ached and rejoiced. We've felt loss keenly and we've counted our many blessings. None of us will ever underestimate the power of love, family and the resilience of the human spirit.

And through it all, we've been grateful to have kept our sense of humor and our general optimism intact. We may be messy at the edges some days, but we are a family, firmly united at our core. In the end, we are proud to be wonderfully, perfectly imperfect.

I want to just say one last thing about our foundation. We are such a lucky family. Bob has recovered. He's back on the air for ABC News reporting on all



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kinds of things and has a show on Planet Green Saturday nights called *Focus Earth with Bob Woodruff* where he's back as an anchor, and it's pretty miraculous. He should be dead based on so many of the other veterans and families that I meet and work with.

I knew nothing about the military. Did not come from a military family. Did not believe in this war. But I have learned from walking the halls and from the work that we've done that it is possible to pray for peace and to support our troops. Those two things are not mutually exclusive.

Bob and I have created a foundation. I'm just going to mention this because I'll try and put cards – I'll leave cards back by the book. On Memorial Day weekend, you can – if you're Twitterers, and we were laughing because I'm trying real hard. If you go to tweettoremind.org and I will leave the cards. I've created cards for it. And sign up. When you're Tweeting over Memorial Day weekend and you press the hatch mark or something, a dollar will go to our foundation and 100 percent of that dollar will go directly to a wounded service member and their family.

I feel as a community this is how we're going to heal these veterans. This is our job as Americans. They are the only people who have been asked to sacrifice after September 11, and man, have they sacrificed. I could tell you stories for the next hour about some of the incredible families I've met on the road and in the work that we do for our foundation.

The website will be on the card. You can see what we do if you're interested and make sure that we're vetted and we're a 501(c)(3) and all that.

I would love to open the floor up to questions now. I need to wait for the microphone.

M: (inaudible)

WOODRUFF: I know. Thank you. So we've got a mic here in the corner and I think he's going to do sort of an Oprah with you.

F: You mentioned that you write and you're very honest. I was wondering, when you first started, was it hard not to be self-conscious about who was going to read it, your family, your parents, your husband? How did you deal with that as a writer?



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WOODRUFF: I think there are moments – I’ve become good at self-editing and I think I’ve learned where the appropriate filter is as a writer, like sharing too much information that’s going to hurt or injure someone.

For example, there’s a chapter in here called Mothers and Sons and in the initial chap – it’s about this dream that I had that I would be so tight with my son and I never had brothers so this was going to be this magnificent thing. Well, boys don’t talk, and that’s what I found out. And I get nothin’.

There was a part when I wrote this chapter that I was talking about watching him get his heart broken for the first time and I went back probably the next week and went, that’s not my story to tell. That’s his story.

I do make a joke in here on the acknowledgements where I say, OK, my children, remember, I gave you every chance to look at this manuscript before it was published. Because no one had any interest in reading it, but I did shove that chapter under his face.

But actually, it’s a very brilliant tactic. I shoved it under his girlfriend’s face first and she read it and she actually cried and she said, oh, this is beautiful, Mrs. Woodruff. Mrs. Woodruff. I thought, you’re doing the right thing, girlfriend. You want to get in this family, that’s exactly what you should have said. And then she gave it to him and I think because it had her blessing.

I feel like I have food in my teeth. Hang on a second.

But that’s a wonderful question and everybody has to wrestle with where the line is because I think –

I’ll tell you the one line that I really struggled over in the first book, *In and Instant*. I talk about the moment that Bob leaves to go to Iraq. And this is his ninth time. Ho-hum. Get out of here. I’m sitting at my computer. I remember it vividly. And he’s going to cover the Hamas elections and he’s going to go interview King Abdullah and then he’s going to go jump to Iraq and do a quick thing because Bush is doing the State of the Union address so he’s going to talk – we were supposed to stand down with our military and train theirs. All right, fine. Just get the hell out of here. I’ve got a deadline. Go, go, go.

Somehow, whatever happened that morning, we ended up *faire l’amour*, for those of you who speak French, which is not normally the routine, I can tell you that. And I write about – this is so important because as a woman, you would have that moment where you would go, oh, my God, when was the last time – if he had



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died, when was the last time I made love to him? Or you would beat yourself up, as my friend Melanie did when her husband died. Why didn't I grab him or why didn't we –

So as I'm writing, I'm thinking, holy cow. My mother's going to read this. As if I don't have four kids. How did they get there, right? The immaculate conception?

So I forget how I deal with it, but I write it in sort of – I'm trying so hard to write it in the most sort of above-board, classy way because I'm thinking of all of the people who are 70 who know my mother who are going to read that Lee had sex with her husband before he left for Iraq.

And no one said a word about that line, not even my mother. And we were down in Washington a year or two ago and Bob was being roasted at a roast for Judy Woodruff's foundation for her son with spina bifida and we're standing in a group with Bob Woodward and Bob Woodruff, which is another story in the book, and the head of the Marine Corps.

So we're standing around. They're about to go up and roast Bob and he goes, so, I read your book. He goes, a little racy you making love to him before he left for the war, huh? And I'm looking up at this guy with a brush cut like this and I'm thinking, you are the only person who – and of course, you would be a soldier. Heart of a soldier.

So that was where I really wrestled with that, and in the end, I think it's such a personal choice about what adds to the story and what are you comfortable with. That was a long answer.

M: Good answer.

WOODRUFF: Thank you.

F: Before you spoke, a few days ago, I went online just to see who you were. Sometimes people do.

WOODRUFF: I don't blame you. I don't know who I am either.

F: No, it was very interesting. I wanted some background to make it a better experience. But what I'd like to know a little bit more about is that you come from a PR background. You obviously know how to sell things very well. You and your husband are both comfortable and connected with the press. What about



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the rest of us? How do we turn ourselves into a person who can do the kind of things that you've done with your story?

WOODRUFF: That's a great question. I do have a huge unfair advantage. We were laughing earlier. She was getting a tweet from George Stephanopoulos and I said, yeah, I just e-mailed him yesterday and said, you better write about my book, because I can do that with George.

But actually, I don't know if you know George's wife Ali Wentworth. She's an actress and she's got a show called *Head Case*. Ali's an incredibly funny person. George is so freaking straight compared to her. It's sort of like yin and yang.

And I sat with Ali with some of these funny chapters and said, Ali, it's so hard to write humor in a vacuum. I'm going to run some of these lines off you and put them together. So I said, George, remember, Ali helped me with this book. You get out there and Twitter about it.

I have a huge advantage with that. But in the days when I was pushing cat litter and Dr. Scholls bunion pads and had no access to the media, it was just a lot of shoe work.

And I think the beauty of you guys today is exactly that. It is so much more egalitarian. It's so much more democratic. You can Twitter and you can Twitter and you can Twitter to somebody. Someone else is tweeting you and something else is happening and all of a sudden you're getting – I know I'm using the wrong verbs here, but all of a sudden you're getting picked up everywhere. And there's Facebook and you can friend all these people and do that.

I'm truly trying to grab onto this technology. I'm really grappling with why somebody cares that I just ate a chocolate chip cookie on the couch when I see some of the things people are Twittering about. But I know it's a social network and it's about feeling connected.

I think that that makes the playing field so much more level. The fact that this book *Still Alice* that nobody wanted to pick it up and now it's sitting in Target at an end cap is hugely – should be hugely comforting to all of us.

But it's a giant challenge because since there are more people able to do it, then there is more clutter as well. I think sometimes you do perhaps then have to think about what is the marketing angle or the reason that I threw this last chapter in because they were tips that I could on a radio show, go on for five minutes and to



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have someone say, what are the four most important things when you're taking care of someone or somebody's in crisis that you suggest doing?

But that is definitely a struggle today, yet there's so many more platforms. Let's think back to the dinosaurs when I was growing up, ABC, NBC, CBS and PBS, right? *New York Times*, *Daily News*, whatever. And those book reviewers, man, you had to be somebody to get through that funnel.

M: Hi. I also have a father who's going through dementia and have considered it for a possible future project and I'm curious as to when you have something that's such an emotional thing, how do you as a writer keep all that drama from becoming melodrama?

WOODRUFF: That's a great question. Well, you can read the chapter and tell me how I did.

I think that's a continual process. I write with what I would describe as the barf method, and the barf method is I just throw it all out on the page. When I watch my husband write, he writes each sentence perfectly crafted. Part of that's probably writing for TV. And then I just keep honing and then I, of course, as you guys do, sit on it and go back to it on a different day when I may be coming at it from a different angle and a different emotional frame of mind, especially those chapters that are so personal.

And then I have my like three, I'd say, really good critics that I look at and go, is this too cheesy or is this too sentimental?

The chapter about my dad was really interesting. I gave my family the – not even the galleys – the manuscript this summer and we left the chapter out about my father when we gave it to my mother because I knew that by the time this book came out now, my father would be at a point where he wouldn't be able to read it, which is true.

But it is a chapter that's very raw and very honest, and for my father, who's a 76-year-old WASP, there are parts of it that would be undignified for him, like the fact that he last summer could no longer figure out how to deliver mail to our three houses.

In fact, when I was on *Good Morning America* this week talking about the book and they did their sort of pre-call, the here's what we're going to talk about, I said, you cannot talk about my dad. It's the only show he's going to see. He's not even aware really that he's in the book.



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But I feel like this chapter was so important to include because there are so many children out there who are dealing with this issue right now. But I really needed my sisters to look at that chapter and make sure that I wasn't too emotional, too sentimental, too cheesy or what have you. Because I think you do lose perspective.

F: I'm impressed with the fact that you're careful about your exposure of not only your experiences but respectful of other people's concerns who may be affected by your writing, and I was wondering, since you are connected with someone who's in the media and you're –

WOODRUFF: I'm actually sleeping with him.

(laughter)

F: I'm wondering if you could influence some of the productions on TV because the people come out and it's – humiliation is one of the major themes of TV productions these days, unfortunately.

WOODRUFF: It's pretty amazing to me, the reality TV show, but only fueled by the fact that we're all watching it. I think maybe I'm just old enough that I don't get it and I would so much rather read a good book. I would so much rather be on my couch reading. I don't understand it and I think it's the dumbing down of America and it's why symposiums like this, people like you guys are so important. We have to keep America reading.

I'm fighting the whole Kindle thing and I have people that love it and I get it. I just don't want to – I get so much – I have to spend so much time at my computer screen, I don't want to read a book that way.

But hey, if that keeps America reading, if that means my son will read more books, then I'll do whatever it takes. But man, those reality shows are really a bummer to me. Wish I had the answer.

M: I understand that you're also a fiction writer. I'm wondering if there are any ambitions that you feel you'll never quite fulfill in your nonfiction writing.

WOODRUFF: In my nonfiction writing. There are a bunch of books I could see myself doing in nonfiction writing. And what I've learned about, it's easier to write this kind of nonfiction than it is to write the fiction book that I have on my computer



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right now. So much is involved in writing fiction, because you've got to make sure the characters are all dovetailing and all this.

But I think the other nonfiction books that I want to write would involve that same kind of research in many ways. I'm interested in people and interpersonal things so that the nonfiction stuff that I – I have this sort of vision of going back through the ages and tracking this one particular group of people, but I would have to do so much research to do that, and right now, as a mom of four, I am handicapped in that way.

I think a lot of what I want to do will have to come later when – my youngest guys are twins and they're in third grade, so there's still a lot of tugging at the – I have literally learned to write – most of this book was written on the road and in airplanes and hotel rooms where I only had myself to be responsible for, at least the initial draft.

And then I would literally learn to sit at my desk and look at something, and it was like, Mom, can you heat up the oatmeal? And get up and go heat up the oatmeal and come back to write where I was. I don't know if I'm going to be able to do that in 20 years.

So I think I have a lot of dreams, and so much of it comes down to time for me. I'm so jealous of people who are completely masters of their schedule, because as a parent, I'm not right now.

HOST: OK, thanks, everyone. Thank you, Lee, for speaking. I'm afraid we have to –

WOODRUFF: Thank you.

(applause)

END OF TALK