

# DISPATCHES

MILITARY  
WRITERS  
SOCIETY OF  
AMERICA

Rescuing History One Story at a Time

[www.militarywriters.com](http://www.militarywriters.com)



Winter 2013

Commemorative Air Force Museum in Brownsville, TX

Wing Commander Tom Santos displays tapestry damaged by WWII Bombs



**Choose 2013  
Anthology  
"Our Voices"  
Cover**

*Stars & Flags Book Awards*  
*Billy Hunts the Cutthroats*  
*Back Onboard*  
*Flying the Hump*  
*The Art of the Contract*

*Jack London and the  
American Authors Association Present:*



**The 1st Annual A Novel Approach Literary  
Contest!**

*A Novel Approach* now invites you to show the world what you can do! Just write a creative piece between 1000 and 1,500 words. It may be on any subject you wish to write. It may be fiction, essay, opinion, fictive journalism, biography, or any other genre or form you choose. However, there is a catch. There's always a catch...

*The Catch*



Chapter 26 of *A Novel Approach*, sets out two sentences that **MUST** be used in your submission. The sentences may be used at any place you choose. They may not be altered, although the second sentence allows you to choose the gender. You also may choose to enclose either or both sentences in quotation ellipses if you decide to use them as dialogue in your piece.

Winners will be announced on March 17, 2013 by notification from the American Authors Association, and also in MWSA's *Dispatches*. The Grand Prize Winner will be submitted to *Dispatches* for publication.



For more information and full list of contest entry guidelines visit:

- ◆ <http://jwlbooks.com/blog/first-annual-a-novel-approach-literary-contest/>
- ◆ <http://jwlbooks.com/category/a-novel-approach>

*Additional  
Details*



- ◆ Entries accepted January 1, 2013 through February 28, 2013
- ◆ Submit your work to Maria Edwards:  
maria@americanauthorsassociation.com
- ◆ Please use Word, WordPerfect, or PDF file formats with word count included at the bottom

**TEACH SHARE ENCOURAGE HONOR**



## From the editor

History is composed of small incidents shared by individuals. Whether it's one soldier's remembrance of months in a foxhole, one survivor of a massacre, or one person watching a first-ever event, we learn about it through the eyes of the people who were there. MWSA is composed of individuals whose life experiences have led them in different directions and molded them into unique people. We learn about life and events through their words. *Dispatches* Magazine is our vessel to showcase history and the individuals who live it, write about it, or love to read about it.

Joyce and I humbly take on the mission of moving *Dispatches* to the next level as it morphs into a quarterly publication available in PDF, print, and Kindle formats. The magazine's goal of education and the preservation of history furthers MWSA's mission and gives our members a place to share their work and historical knowledge.

Please submit your work so we can make this an exciting, informative publication that people anxiously await every quarter. It's your magazine and its success requires your involvement. Submissions for the spring issue must be submitted in the month of February.

Many familiar features are back — the Book of the Month and Author of the Month are adapted for a quarterly issue.

The eBook and print versions allow us to reach wider and more diverse audiences. I encourage all our members to let their friends and family know about their availability.

This issue's feature article about the Commemorative Air Force opens an opportunity to members for research and as a possible display for your historical artifacts. If you're looking for a place to donate your grandparents' wartime letters, think about a smaller museum. Hundreds populate our country, specializing in all aspects of our history. Don't underestimate the valuable information and pieces of history they house. They welcome your interest, your visits, and your donations.

Dwight would like to start a "Letters to the Editor" page so please give us your feedback. The contributing writers and our officers would love to hear from you.

**PAT MCGRATH AVERY**

# MASTHEAD

## EDITOR

*Pat McGrath Avery*

## COLUMNIST

*Dwight Jon Zimmerman*

*Phyllis Zimblar-Miller*

*Bob Doerr*

*Joyce Faulkner*

## FEATURES

*Frank Evans*

*Rob Morris*

*Steve Hathcock*

*Nancy Smith*

*Jim Greenwald*

## PHOTOGRAPHER

*Nancy Smith*

## LAYOUT/DESIGN

*Joyce Faulkner*

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*Dispatches is a Quarterly Publication including the works of MWSA members. A PDF version is available to all members — and will be on the website.*

*It'll also be available on Kindle and in various other eBook sellers for \$2.99. If you would like a hard copy, beginning the end of February, they will be \$10 or \$30 a year for a subscription.*

*Contact PatAvery@gmail.com*

# FROM THE PRESIDENT

Welcome to the first issue of the relaunched *Dispatches*! I want to give a hearty “THANK YOU!” to Pat Avery and Joyce Faulkner for stepping forward to make this happen. As useful as our Facebook community page and MWSA website are for real-time announcements and other breaking news, there are some things that are best done in magazine format. *Dispatches* is an important venue for members wishing to contribute articles, short stories, poems, or other work — and I’m happy that after several months, it’s now back.

As everyone knows our annual conference this year is in Dayton, Ohio. Though it’s still many months away, now’s the time to start thinking about your contribution to the popular conference anthology. As past attendees know, it’s a fun publication that also serves the role of an annual. People pass around their copies for autographs and it has been a great conversation starter. This year we’re throwing the thematic door wide open with the theme “Your Voice.” In other words, what you want to write or draw is what we want to publish in the anthology. I anticipate seeing a lot of wonderful and powerful contributions. See four options for the cover later in this publication. There’s a poll on the website where you can vote for the one you like best.

Due to personal reasons, Leila Levinson has resigned as vice president of MWSA. I know you join with me in wishing her success in her many endeavors and hope that she remains in contact. The search has begun for her successor. If you’d like to be a candidate, please go to our website ([www.mwsadispatches.com](http://www.mwsadispatches.com)), type in the word “bylaws” in the search box, and scroll down to see the duties of the vice president. Then email me at [mwsapresdjz@gmail.com](mailto:mwsapresdjz@gmail.com) with any additional questions or your candidacy offer.

When the next issue of *Dispatches* comes out, we should be in our brave new world as a not-for-profit organization. Will have more information about that then.

Finally, let us know what you think about our new format!

Until next time,

*Dwight Jon Zimmerman*



# INSIDE A MOMENT

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*by Jim Greenwald*



deep within time's battered shell  
scandals and high points fester and grow

drawing pain and beauty like magnets  
pulsed and re-pulsed

times stolen, times cheated  
life sucked from reality

indifference waits on the sun to dissolve it

nature sensing the dilemma  
licks  
away at time as if a salt lick

days bleeding into empty nights

talk of immortality as death knocks on the door

# MWSA AWARDS CRITERIA

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MWSA is a writing group designed to encourage active military, veterans, their families, and historians to write. Our focus is on the stories themselves. Our goal is to create a body of work that will support historians in the future. To that end, we recognize the efforts of our members — whether they are professional writers or beginners or those who simply want a legacy for their families — using the same standards for all.

We are happy when our recognition helps authors sell their books and we try to provide as much information and publicity as possible to that end. However, book promotion is NOT our mission. Our programs focus on education — both for our members and their communities. We want to help our writers produce better books. Reviews and awards constitute only one part of this effort.

MWSA volunteers read and review fellow members' books. This service is free. However, if an author wishes his/her book to be considered for an award, there is a \$25 fee which is collected at the time of submission.

Reviewers score books which have been submitted for the awards program against a standard. They are provided with spreadsheets which ask 20 questions. They comment on applicable issues of technique or approach in a general way in the public review. However, they are encouraged to provide more detailed notes/comments to boost or detract from the general score.

The standard measures quality in five areas — content, style, visual, and technique.

- **Content:** These criteria evaluate plot, characterization, message or theme, believability, intent of book, storytelling, and construction.
- **Style:** These criteria evaluate readability, book structure, language, % dialogue to narration, % description to action, % passive to active voice.
- **Visual:** These criteria evaluate cover design, cover art, book block layout, font size, font serif, use of illustration.
- **Technical:** These criteria evaluate redundancies, spelling, grammar, word usage, sentence structure,

and adverb and verb tense usage.

- **Comments:** This is an opened-ended area where reviewers are encouraged to provide details about their decisions. They are also encouraged to tell us why they believe a book should win an award or why it should NOT receive an award.

The relative weights are: Content - 5, Technique - 4, Style - 3, and Visual - 2.

The public review is posted to the website. If the reviewer is enthusiastic about a book, he may post it on Amazon, Goodreads.com, or any other site. Authors can use reviews any way they wish. An author may appeal the review if he/she feels it doesn't represent the value of his/her book. In that case, a new reviewer will be selected by the Lead Reviewer. The second review will be posted and the two scores will be averaged for ranking. Both reviewers' comments are evaluated during the awards process. The detailed analysis and score is stored in a spreadsheet and ranked with others in the same category.

Author of the Month, Book of the Month, and Quarterly Reading Lists reflect those books that reviewers have ranked highest in the period before publication of *Dispatches*.

At the end of the Award Year — July 15th, reviewer scores of books entered into the Awards Contest are ranked within their individual categories and the top finishers are nominated for awards. At that point, a committee assigns books to judges. Neither the President nor any of the officers know who judges which book ahead of time. The nominees are asked to provide two additional books for judging — one to each of the two judges. Judges are provided with spreadsheets that mirror the spreadsheets used by the reviewers but the questions are designed to confirm specific criteria required for awards.

Award winners receive a medal and one-hundred award stickers to be placed on their books at the Awards Banquet. If a member wins and does not attend the conference they need to forward a check to: MWSA, P.O. Box 264, Bridgeville, PA 15017 in the amount of

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\$6.00 to cover shipping/handling.

When judges complete their inspection of the books and submit their spreadsheets, those numbers are compiled. At that point, four different people have examined each nominated book and assessed its quality based on the criteria defined above — content, style, visual, and technique. The final score consists of 25% for each judge plus 50% for reviewer. To be recognized, a book must have a minimum technical score of 16 for Bronze, 17 for Silver, and 19 for Gold. Minimum total score for Bronze is >49, for Silver 55, and 64 for Gold. Those books with scores that qualify for awards are then ranked. The winner in each category has the top score. If two books have the exact same score, that category will be called a tie and both will receive the same award.

It must be noted that this process only allows us to reach a consensus of opinion about the quality of a book. The spreadsheets focus reviewers and judges on the specific criteria that we have decided to recognize with awards. The comments and the scoring also give us an idea of the kinds of classes, articles, and blogs we need to provide our membership to help our authors grow. If individual authors want more specific critiques, that would be a different process which hasn't yet been defined.

MWSA encourages reviewers and judges to measure against a standard rather than a more general, "I like this book better than that one." In fact, judges aren't asked to make a choice between one author or another. We only want to know how well they think a given book fits the criteria. That way, authors know the criteria they will be judged against and can work to improve their writing before they submit a book for review.

These techniques are based on the principles of Critical Analysis which are widely recognized in the writing industry.

The top three books go through the same process. However, they are pulled and awarded special recognition because they represent important aspects of the MWSA mission. They may or may not be nominated for an award so the first time an author knows his/her book has received such an award may be at the awards banquet at the annual conference. Also, if no book qualifies for one of these awards in a given year, they won't be given.

**General Awards Program** — consists of Gold, Silver,

and Bronze Medals.

**The Founder's Award.** Founder Bill McDonald selects the book that most represents the values of the organization — it must be well-written, inspiring, and end on a hopeful note. It must meet all of the other criteria for quality.

**The President's Award.** This award goes to either a person or a book (or both) that focuses on forwarding MWSA's mission. If it is awarded for a book, it must be of the highest quality (at least Gold Medal rated based on the judging criteria) and then have content or message that furthers the goals of MWSA. If it is awarded to a person, it represents his/her leadership in thought and deed and how he/she impacts MWSA as an organization. It's about quality, passion, and achievement.

**The Author of the Year.** This award is new and is about quality of writing and a body of work. If timing permits, MWSA may submit this author's work for other awards like the Pulitzer or Pushcart Prizes. This author's work will be used as an example for teaching certain principles about writing or storytelling throughout the year of the award and beyond. The work may be honored for historical relevance and/or new thinking as well.

Not every category will have a winner every year. It depends on what is submitted. Even if a book is nominated, it may not receive an award or even a recognition. The judge's role is to confirm or refute the opinion of the reviewer and his/her opinions can remove a book from contention in highly-competitive categories. Even if your book is the only nominee in a given category, that doesn't guarantee it will get a Gold Medal. The level of recognition depends on the final score. Finally, a book may be slotted into a different category if deemed appropriate by the President and Lead Reviewer. Both must agree.

Our goal is to make sure that the process produces recognition for those books that represent our view of quality. We want to insure that we judge every book on the same criteria and that judges are scoring the same issues the same way. The process is part of our bylaws and once the President confirms an award, there is no appeal.

**NOTE:** The details of these criteria may change from time to time and when/if they do, they will be posted on the website and discussed in *Dispatches*.

# A LOVE AFFAIR WITH PLANES

by Pat McGrath Avery

“We’re proud to display an 18th century tapestry from Holland,” Tom Santos, Wing Commander of the Rio Grande Valley Wing of the Commemorative Air Force, said. “The owner married a Polish Air Force officer who was also a well-known aircraft designer. He hung the tapestry on a wall in his study. Shrapnel damaged it on September 1, 1939, when the Germans bombed the aircraft plant.”

Santos gave us a tour of the Wing’s museum at the Brownsville International Airport and shared the history of the organization. In 1957, a group of airplane enthusiasts from the Rio Grande Valley in Texas pooled their resources and purchased a P-51 Mustang. Calling themselves the Confederate Air Force (CAF), they purchased more planes and developed their mission to save aircraft from WWII.

In 1961, they received their nonprofit Texas charter and four years later, opened their first museum in Mercedes, Texas. They continued to acquire planes including a B-17, B-24, B-25, and B-29. In 2002, they changed their name to the Commemorative Air Force.

Today they boast 8,000 members in every state and 28 foreign countries. Headquartered in Midland, Texas,



Painting on display at the Commemorative Air Force Museum in Brownsville, Texas



Military Memorabilia on display at CAF Museum

they continue their mission. Many wing units have their own museums.

“We take pride in our museum,” Santos said. “We are located at the (Brownsville) airport where Charles Lindbergh landed when he made the inaugural flight of the Air Mail route from New York to Mexico City. Amelia Earhart passed her commercial flying test here...”

This March, the Rio Grande Valley Wing will host Air Fiesta, celebrating 50 years of air shows in the Valley. One of the annual highlights, the re-creation of Pearl Harbor, will be expanded for the anniversary.

When we asked if the museum is open to receiving memorabilia from organizations and individuals, Tom answered yes. “As a small museum, we are always looking for historical artifacts,” Santos pointed out. “Most of our new displays come from people looking for a place to showcase their piece of family history. One of our recent displays came from an Englishman.”

From photographs of Charles Lindbergh and WASPs to the Holland tapestry and bomb tags from WWII, the museum brings our past to life. A visit to the museum would not be complete without a visit to the hangar where you see planes in different stages of renovation

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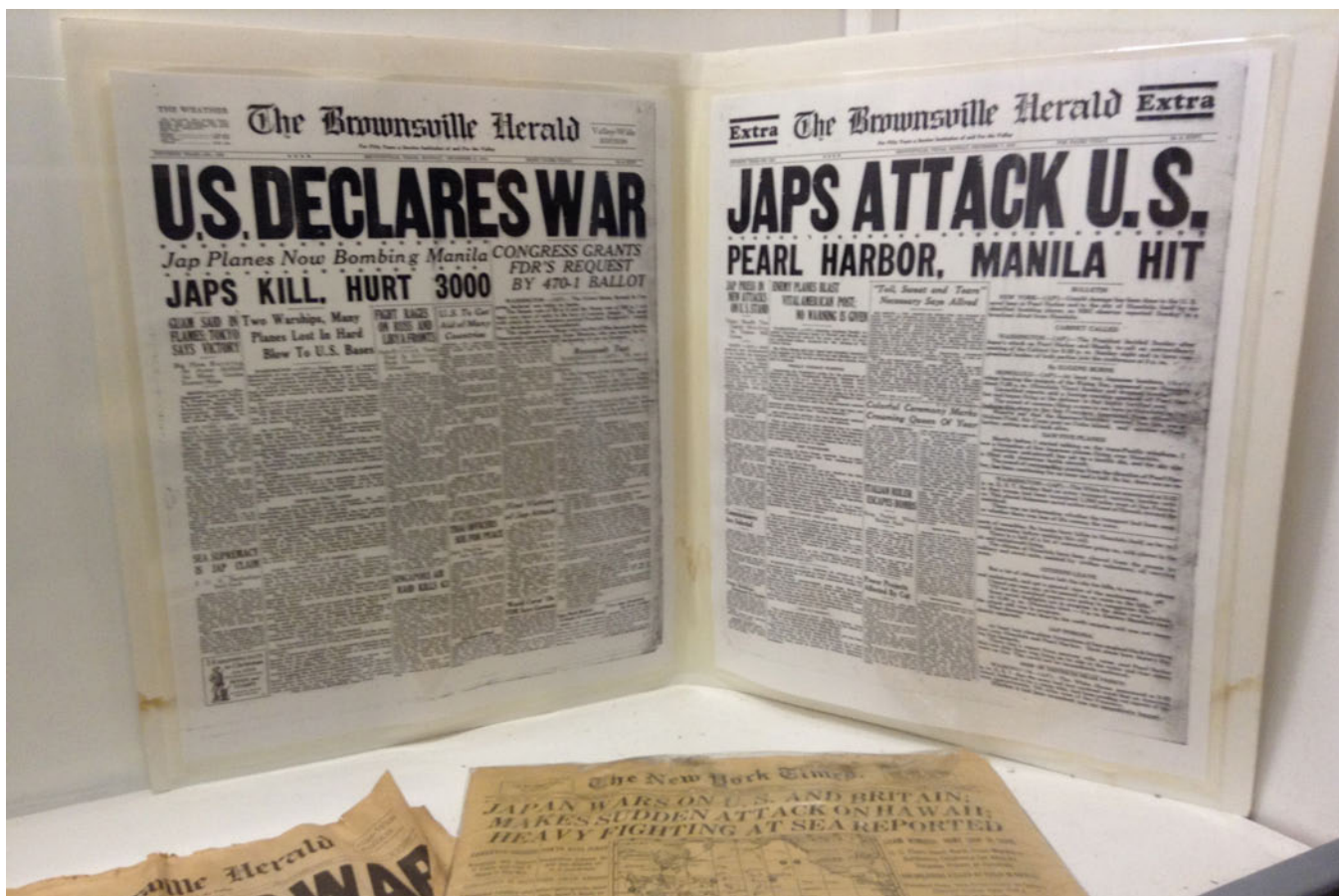
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and readiness. RGV Wing members house their planes in the hangar adjoining the museum. Santos co-owns a Korean War era plane, the L-17 Navion, a model used by the Air Force from the late 1940s to the early 1960s. His plane, made in 1947 by North American Aviation, was one of a few selected for sale to civilians. One of the flying FW-44 Stieglitz biplanes found its home in this hangar. The Germans used the FW-44 as a trainer during the war. Also being renovated is famed aircraft designer Fred Weick's "Ercoupe" which he began developing in the 1930s. This visionary plane had the first tricycle landing gear and no rudder pedals. Civil Aeronautics Administration certified it "characteristically incapable of spinning."



*Famed aircraft designer Fred Weick's "Ercoupe"*

If you live in or visit Texas, take time to visit a CAF museum. The main museum is located in Midland but many wings, like the RGV Wing, house their own. Visit [www.commemorativeairforce.org](http://www.commemorativeairforce.org) for more information. To learn more about the Rio Grande Valley Wing, visit [www.rgvwingcaf.com](http://www.rgvwingcaf.com).



*The Brownsville, Texas Herald announces the beginning of World War II*

# BOB DOEER PRESENTS QUARTERLY READING LIST



The Military Writers Society of America (MWSA) is an organization of over one thousand writers, poets, and artists drawn together by a common bond of military service. One purpose of our Society is to review the written works of our members. From our recent book reviews, we've selected the following as our 2013 Winter Recommended Reading List:

*TALES OF TOMASEWSKI*  
by Del Staecker

*LEAVE NO MAN BEHIND*  
by George Galdorisi & Tom Phillips

*THE RENDITION*  
by Albert Ashforth

*LETTERS FOR LOGAN*  
by Debra Bastian

*CHOSIN FILE*  
by Dale Dye

*THIRTY DAYS WITH MY FATHER: FINDING PEACE FROM WARTIME PTSD*  
by Christal Presley

*TOM CLANCY PRESENTS: ACT OF VALOR*  
by George Galdorisi & Dick Couch

WINTER 2013

*PELELIU FILE*

*by Dale A. Dye Thriller/Mystery*

*STILL HAVING FUN - A PORTRAIT OF THE MILITARY MARRIAGE OF REX AND BETTIE GEORGE, 1941-2007*

*by Candace George Thompson*

*ONISHIWAN, 1945*

*by David Westwood*

*DOG SOLDIER MOON*

*by McKenree R. Long III*

*A HEART WITHOUT WORDS*

*by David McDonald*

*GHOSTS OF BABYLON*

*by R.A. Mathis*

*MISTLETOE, MERRIMENT, AND MURDER*

*by Sara Rosett*

*A THOUSAND LETTERS HOME*

*by Teresa K. Irish*

*LISTEN FOR THE WHISPERS: COPING WITH GRIEF AND LEARNING TO LIVE AGAIN*

*by Kim Kluxen Meredith*

*BEWARE THE JABBERWOCK*

*by Chester D. Campbell*

*THE TEAM*

*by David M. Salkin*

*THE COMPLICITY DOCTRINE*

*by Matt Frick*

*ALEXANDER'S LIGHTHOUSE*

*by Don Westenhaver*

*BARBADOS BOUND*

*by Linda Collison*

*FORGOTTEN SOLDIERS: WHAT HAPPENED TO JACOB WALDEN*

*by Warren Martin*

*THE TRAIL COOK CHRONICLES*

*by David Michaelson*

*THE RENEGADES*

*by Tom Young*

*HAYSOOS THE HONU*  
by Kristin Barnes

*GEORGE 3-7TH MARINES: A BRIEF GLIMPSE THROUGH TIME OF A GROUP OF YOUNG MARINES*  
by Jim Nicholson

*NO GOOD LIKE IT IS*  
by Mike McKendree Long III

*SHAKEN TO THE CORE (AND FINDING GOD'S STRENGTH)*  
by Marjorie Hodgson Parker

*GET RICH IN A NICHE- THE INSIDER'S GUIDE TO SELF-PUBLISHING IN A SPECIALIZED MARKET*  
by Jeffrey W. Bennett

*MISS YOU TO PIECES - A DEPLOYMENT STORY AND PROJECT IDEA FOR KIDS*  
by Donna M. Purkey

*SHAKEN TO THE CORE*  
by Marjorie Hodgson Parker

Wow! 2012 is over, and I imagine most of us are (not?) looking forward to losing weight and paying holiday bills. I suggest that when you get a respite from taking down the decorations or from standing in those long return lines, settle back with your Kindle, Nook, iPad, or just an old fashioned book and take your mind off the fiscal cliff and those things other people call the issues. Yes, once again we have just what you're looking for: a superb selection of good books. Check out a couple of the books mentioned above.



*Keith Jones, Gold Medalist for his book, "The Boys from Diamond Hill"*



*Award-winning authors Margaret Brown, "That Time, That Place, That War," and Marcia Sargent, "Wing Wife"*

# ESTABLISHING THE STARS & FLAG BOOK AWARDS

by Nancy Smith

My business partner decided to leave Branson Stars and Flags in order to do more writing. Since the Book Contest was originally her idea, I had a decision to make. Should I continue with the contest, or drop it and pursue designing veteran and patriotic tee-shirts? Designing tee-shirts for MWSA brought me to conferences where I learned more about the book business and met wonderful writers. This new camaraderie with MWSA influenced my decision to continue both the contest and the tee-shirt business.

I enjoyed English, writing, and research in high school and college. My English classes taught me the fundamentals of good writing. Even during my computer career, I studied and did technical writing. Later in my life I worked front desk for a newspaper office where I ventured out and wrote an article about a Styx performance in Branson. The editor loved it and later moved me to a writing position, covering entertainment as well as veteran articles. This is where I met Pat Avery and the Sunchon Tunnel Massacre survivors. Avery and the survivors became my inspiration to write about veterans and start the business. Having been around veterans my whole life made it a comfortable fit.

Facilitating the newly named *Stars and Flags Book Awards contest*, I have continued to learn and expand my knowledge about writing. I have found that a book with excellent content, but with little editing, does a disservice to that content. I learned the value of dialogue to create interest. I discovered that active voice produces a dynamic story, where a passive voice sometimes creates boredom.

A difficult lesson for me has been the fact that a flowery written passage doesn't produce better writing or more interest. When writing entertainment articles for the paper, I could use more adjectives and adverbs — but that was different than writing a book.

The newspaper articles didn't need a glossary or index but both may be needed in a book. A reader may forget an acronym defined in the beginning of the book, especially if there are many acronyms used.

The writing lessons come in the way of seminars, writing



groups, conferences, drawing on lessons learned in the past, and reading. I have found that it actually “takes a community” to produce an outstanding book. My advice to writers is that you don't try to do it all yourself — you cannot always see your own errors. Find a good copy editor and possibly a content editor, even if you think you have it written in the best way possible. It is well worth the money in the end.

The 2013 guidelines, application, and judging criteria for the Stars and Flags Book Awards will be updated on [www.starsandflags.com](http://www.starsandflags.com) by Feb. 15. If you plan to enter a book, please wait until around March 1 to do so. I will be anxiously waiting to discover and judge a new set of books.



Louis Intres, Neil Thompson & Candace George Thompson

# TIPS & TRICKS - SCRIVENER BASICS

by Joyce Faulkner



Scrivener is a handy tool for authors. Those of you who came to the MWSA 2012 Conference in Dayton may remember the wonderful presentation that Author of the Year Finalist Carolyn Schriber gave. However for the rest of you, I thought some background information would be in order. Over the next few issues of *Dispatches*, I'll focus on this software and give you some ideas on how you might use it for your projects.

First thing you need to know is that Scrivener is inexpensive and available for both MAC and PC at <http://literatureandlatte.com>. There are several videos on that same site to help you get up and running. I recommend that you watch them before you purchase the product — and then again when you are setting up your first project.

Scrivener allows you to keep everything about a single project in one place. That includes research, assets, outlining and note card formats, the various drafts you might generate, and editing functions. It lets you export your work to Word, PDF, Kindle, ePub, traditional manuscript, and paperback styles. It also lets you define a variety of custom print formats.

Assuming that you have watched the video and know

how to open a project, let's talk about the "Research" section in your binder on the left hand side of your screen. You can put all kinds of assets there including webpages, audio or video recordings, images, pdf files, character definitions, locations, and plot outlines.

The first thing to add to your "Research" section is an "Images" folder. You do that by right clicking on the word "Research" in the Binder and then selecting Add, Folder. Name it "Images." To add photos to your documents, notecards, and inspectors, you will need to import them to your images folder first. Then, from there, you can simply drag them into your documents where you can size and position them. If you want a picture in your inspector, there is an up/down arrow on the Synopsis bar...select the image icon from there. The section will turn black and you can then drag a photo from the images folder into that area. You can also drag images into the "Document Notes" section of the inspector.

Also under the Research section, create a folder titled "Templates" — then on the top menu, choose "Projects," "Set Selected as Templates Folder." It's icon will then turn into a big "T" and any documents you drag into

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it will be considered templates. You create a template by opening a document and formatting it for a specific purpose. Depending on your needs, you might make templates for main documents, character definitions, location definitions, and any other element that will have multiple documents with the same format.

Once you have your Research folder defined, you can start storing information that you will use when you start writing your book. I keep maps, schematics, photos, and drawings in my images folder. I keep track of my characters' names, backgrounds, characteristics, and their role in my story with character sheets. I keep web pages with pertinent information in a folder called "Web Pages." (From top menu, "File," "Import," "Web Page," and then type in the URL.) I include books and documents as pdfs under a folder I name "PDF."

The inspector on the right hand side of your screen is where you can keep information about each folder and each document in your binder. I choose to keep photos in the "Synopsis" section — but you may prefer a short note about what is in the document. In the "General" section of the inspector, you can label each document. For a novel, you might have identifiers like Chapter, Scene, Passage, Illustration, Research, Concepts, etc. You define them based on your personal needs. You can also specify a status.

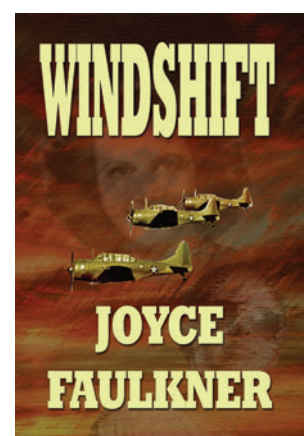
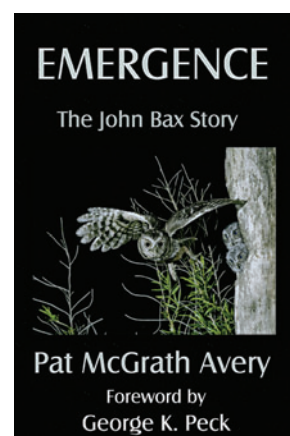
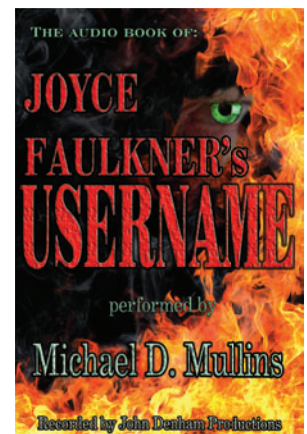
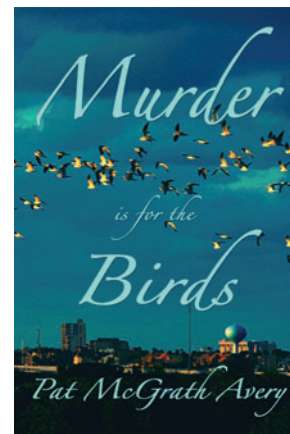
For data stored in the Research section, it's a good idea to specify keywords based on your sense of organization and your perceived future needs. They can be character names, topics, locations, or any other word that will help identify the document. This will allow you to search your whole project for files related to a given keyword. In "Document Notes," you can store other identifiers that you deem necessary. I sometimes leave a sentence or two about why I collected a particular map or photo or pdf there.

Before I learned about Scrivener, I kept folders for each project on my hard drive. I did have an images folder, but I didn't have detailed information about why I saved those photos. After a while, I didn't remember how they supported the book I was writing. Sometimes, I ended up doing the same work several times.

While there is no wrong way to use Scrivener, you will find new options to support your goals. It's a personal tool that can accommodate individual work styles and needs.

**RED ENGINE PRESS**

**WINTER 2013**



**COMING IN 2014**

**FIREHAMMER**

**BY RIC HUNTER**

# AUTHORS OF THE MONTH

*January 2013*

*Dale Dye*

*Chosin File*

*Historical Fiction*

*George Galdorisi & Dick Couch*

*Tom Clancy Presents: Act of Valor*

*Thriller/Mystery*

*December 2012*

*Kristin Barnes*

*Haysoos the Honu*

*Children Ages 12 & Under*

*November 2012*

*Mike McKendree Long III*

*Dog Soldier Moon*

*Historical Fiction*



*Gold Medalist Alia Reese*



*Award-winning author Thomas Robison & guest*



*Award-winning author Barbara Allen & friends*

# BOOKS OF THE MONTH



*January 2013*  
*The Rendition*  
*By Albert Ashcroft*  
*Thriller/Mystery*

*December 2012*  
*Onishiwan, 1945*  
*by David Westwood*  
*Historical Fiction*

*My True Course Dutch VanKirk Northumberland to*  
*Hiroshima*  
*by Suzanne Simon Dietz*  
*Biography*



*MWSA 2012 Treasurer*  
*Buddy Cox*

*November 2012*  
*The Renegades*  
*by Tom Young*  
*Thriller/Mystery*



*Dale Throneberry &*  
*Bonnie Latino*



*Betsy & Randy Beard*



*Terry Gould & John Monteith*

# BACK ON BOARD

by Frank Evans



Excitement stirred throughout the ship. It was a beautiful day and the clouds were like puffs of cotton against a bright blue background. The mountains in the background stood out clear and brilliant green until they gradually sloped to the sugarcane fields below. Ocean breezes gently caressed the terrain and carried the sweet smell of tropical flowers as they swept the port.

“Petey’s on his way back to the ship. Overheard the skipper of the launch mention it.”

“Yeah, he’s on the last launch from shore today.”

“Sure will be glad to see the old salt. Been a long time.”

“Wonder what he’s been up to?”

“Guess we’ll find out now that he’s been assigned back to the ship.”

“Yeah, I remember the time ole Petey and I hurrahed that bar in Manila. There was this gal that had the biggest, round...”

“Alright, Smitty. There are married guys here, you know. And Jimmy’s too young to listen to your tales.”

“Yeah, sorry, Chief.”

“There gonna be a ceremony for him? He was one of the best darn machinist mates on board. Present company excepted, of course.”

“Don’t worry about that; he’ll get a grand reception.”

“Bet he’ll see that oil leak and try to fix it. Gotta tell him that we’ve become accustomed to it.”

“Ha, ha. Yep, he’ll be looking for things to fix. Well, there’s enough here to keep him busy for a right long

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*Continued from Page 18*

time.”

“Petey can’t fix anything. After all, this old boat has been through a lot and still remains on the Navy’s active list. Ain’t nothing gonna change that.”

“Yeah, Chief. You’re right ‘bout that.”

“Won’t be long now ’til we have a full crew again. Then we can head out of port.”

“You know, we’ve sure had our share of visitors, haven’t we?”

“Yeah. Kinda nice. We’ve been docked for awhile so it’s good to see folks. And some of you guys have even gotten a chance to see some relatives while we’ve been here. Shorty got to see his wife and children. Right, Shorty?”

“You bet. Those kids sure have grown since I last seen them. Yeah, it was nice.”

The engine sounds of the returning launch could be heard above decks.

“Chief, sounds like the launch is here.”

“I hear. Now quiet down, you guys. I wanna hear what’s going on.”

Above them the crew heard footsteps as the passengers debarked. Voices were heard expressing wonder at the ship.

“It’s smaller than I remember,” said a female voice.

“Not to me,” said a young man. “It looks awesome. Uncle Pete told me the crew was over one thousand men and had Marines on board, too. And a band and everything.”

“Yes, young man. Assigned on board was the twenty-one piece Navy Band Unit 22. Sometimes if you listen, you can almost hear the music.”

“Ladies and gentlemen. Please gather here next to the honor guard,” an authoritative voice said. “We will begin the ceremony.”

“Hey, Chief, you were right. They’re holding a ceremony for ole Petey.”

“Smitty, be quiet. Don’t you remember the ceremonies for our other returning shipmates?”

“Oh, yeah.”

“Then pipe down so I can hear what they’re saying.”

“Family and friends of Machinist Mate First Class Peter Willard Clifton\*, we are here to honor his service. He

was one of a few that survived the sinking of the USS Arizona on December 7th, 1941. He wanted to join his shipmates upon his passing. We now honor that request.”

“Attaboy, Petey.”

“I said pipe down, Smitty.”

Above a Chaplain said a prayer, music played, and the honor guard fired shots into the air. All became silent.

“Mrs. Clifton, if you will allow me to receive Petey’s remains, I will deliver the urn to the diver who will place his remains in an eternal resting place among his shipmates.”

Down below Petey’s shipmates heard the urn clang upon the hull as it was being placed among the eighteen others.

“Welcome aboard, Petey,” said a chorus of his old shipmates. “It’s an honor to have you join us.”

Overhead, the lone bugler played “Taps” as all stood in silence.

The ceremony complete; the guests, family, and friends embarked the launch followed by the uniformed sailors. When all were aboard, the launch’s engine revved and began the short trip back to the dock.

“Well, Petey. We’re waiting for a few more shipmates to join us as they leave their temporary ports of call. As they arrive, they will be honored and placed in a similar fashion as you. Once we are all together again, we will begin our final journey headed to our final destination. Let’s take a tour of your old ship. Again, welcome aboard.”

\*Not a real name of a crew member.

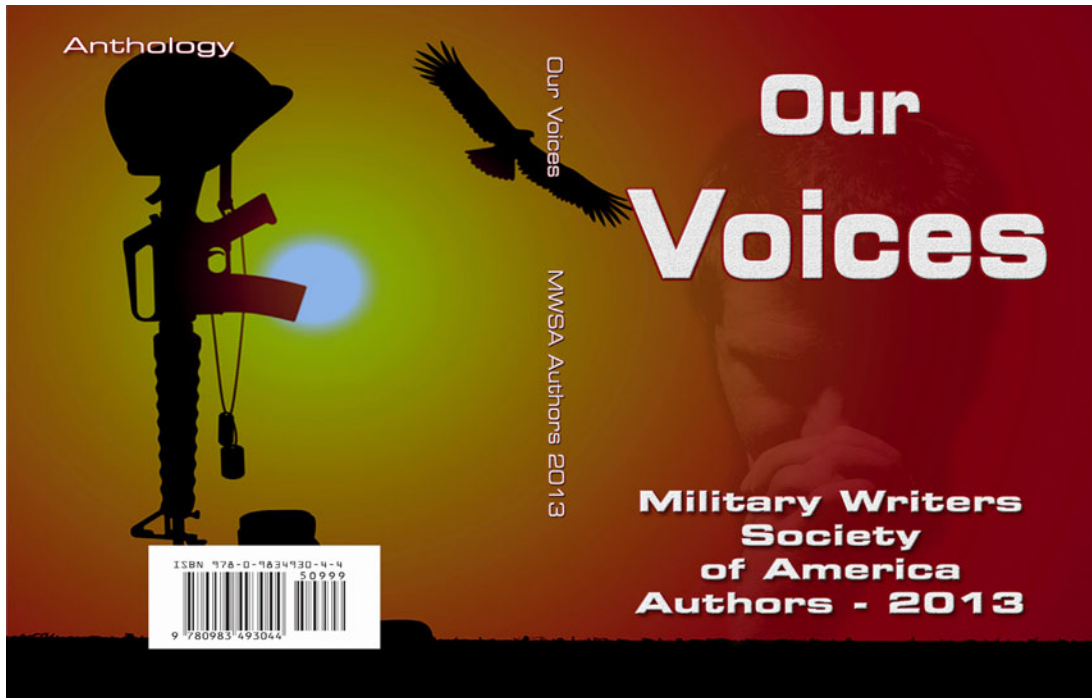


*Dale Throneberry & Joe Epley*

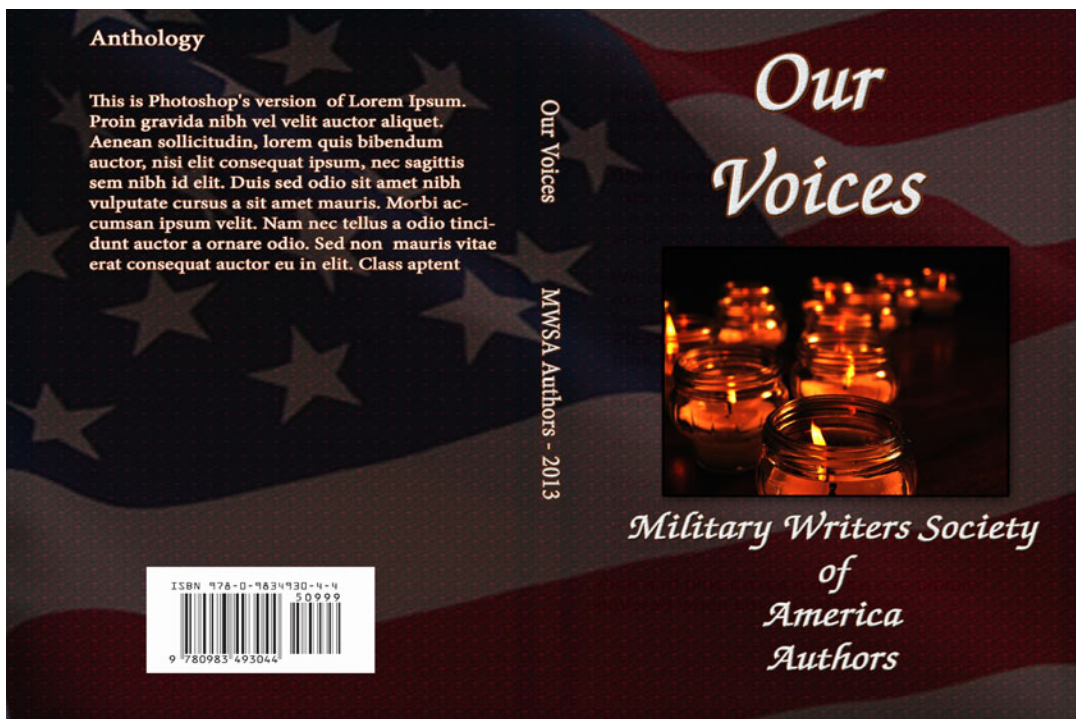
# CHOOSE THE 2013 MWSA ANTHOLOGY COVER

This year, new President Dwight Zimmerman has chosen “Our Voices” to be the theme for the 2013 Anthology. Joyce Faulkner has designed four options for the cover. They are shown below. Please go to the website and vote for the one that you like best. (<http://www.mwsadispatches.com/node/1308><http://www.mwsadispatches.com/node/1308>)

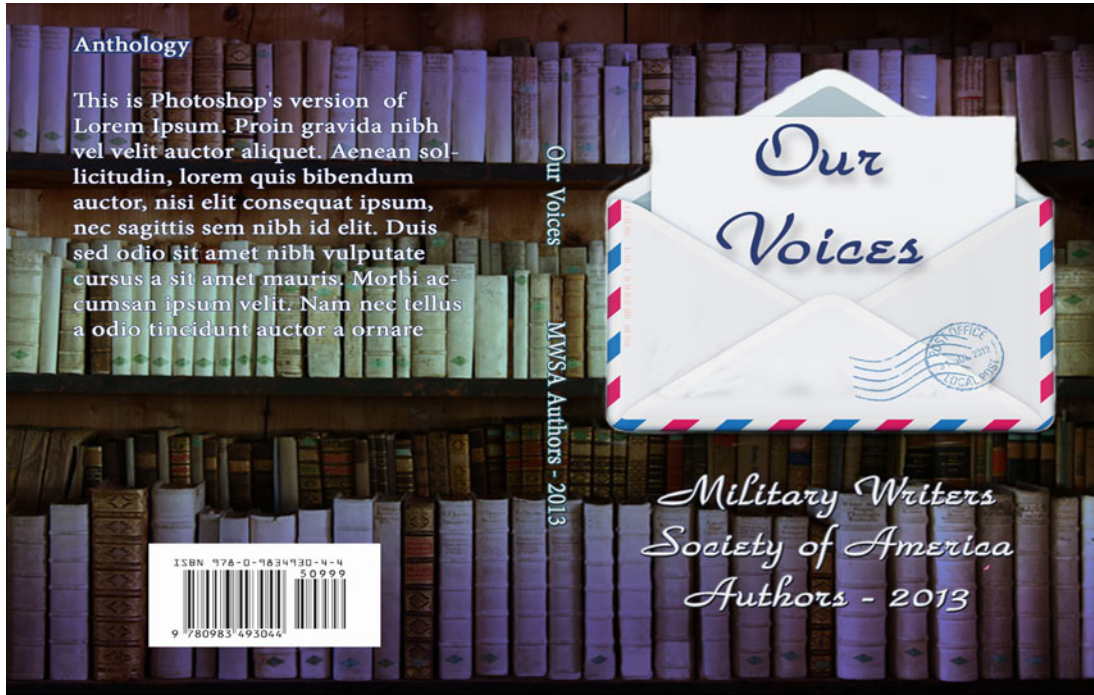
Option 1: *Helmet & Rifle with Eagle*



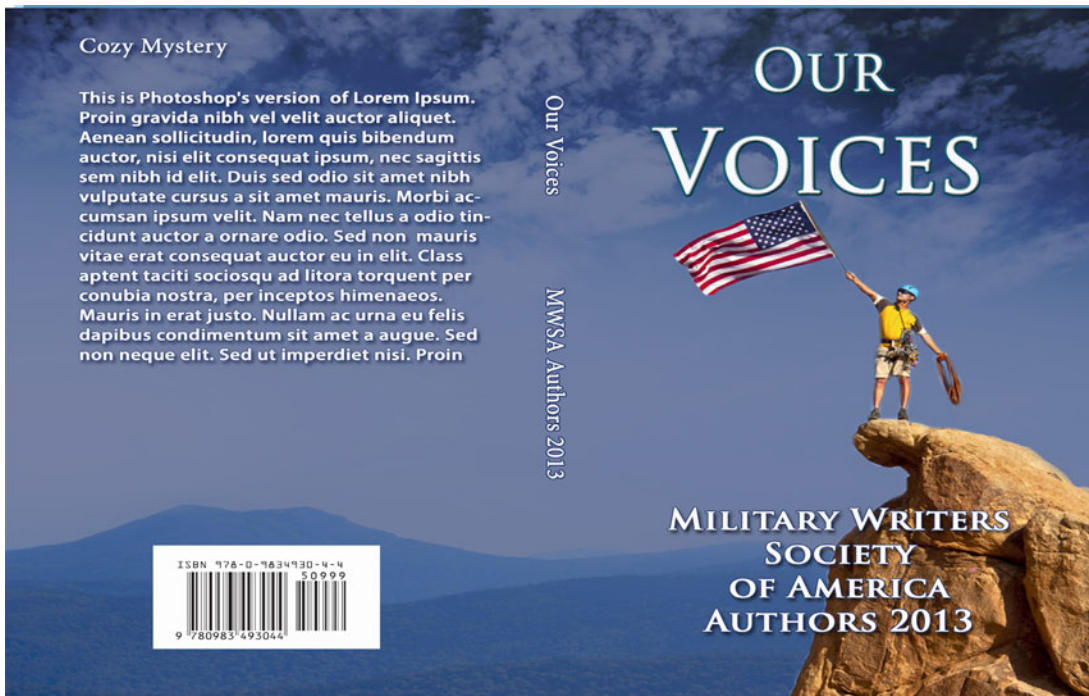
Option 2: *Candles*



Option 3: Letters over books

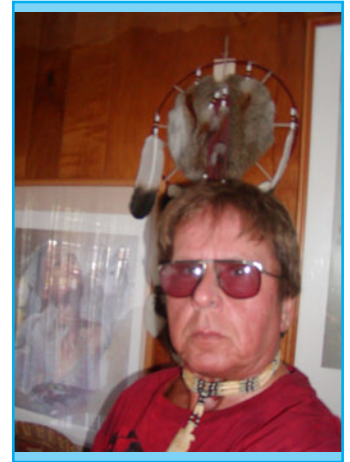


Option 3: Man on Mountain Top with Flag



# NOTES FROM LEAD REVIEWER

*by Jim Greenwald*



The holidays are behind us and the conference planning, already in progress, is picking up speed. Information on it can be found on our web site. Please take the time to read over it and begin to make your plans to attend.

This year's fees include a buffet dinner Thursday evening, lunch and dinner on Friday, and lunch and the banquet on Saturday. Your hotel room costs include all taxes (\$111.38) and a hot breakfast buffet each morning. Be sure to call the hotel at 937.431.4613 to make your reservation. Ask for the Military Writers Society of America block of rooms to get our pricing. To arrange transportation from the airport, call the hotel a minimum of seven days prior to your arrival to get a special rate of \$20. If you fail to call early enough the rate is \$76.

In addition to earning Buckaroos when you pay your conference fees, you will also receive 5,000 Buckaroos for each day you are registered and have paid for "in advance" to be used at the auction. If you only come Saturday your Buckaroo account will be credited for the 5,000.

If you are interested in presenting a seminar, provide an outline to Dwight Zimmerman. You will be required to provide a final "lesson plan/outline" six weeks prior to the conference. Cut-off date for signing on as a seminar presenter is July 15th. This is necessary as the conference schedule will be printed in this year's anthology in the back of the book.

**Auction Donations** — We are accepting donations now, so please contribute to 2013's fun auction. You earn the value of the donation plus the difference from it to the selling price. Donations will be accepted until August 25, 2013.

We are requesting each attendee to donate one copy of one of their books to be donated to the local library. Last year (2012) 22 books were donated, hopefully we can at least double that. Multiple copies of one book are welcome.

**Registration Desk Time Slots:** Email [LeansToFar@aol.com](mailto:LeansToFar@aol.com) to fill these. Need two people for each slot.

<i>Thursday</i>	<i>Friday</i>	<i>Saturday</i>
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*President's Award-recipients Chris Wyatt and Terry Gould*



*Award-winning Children's author of "When Grandma's False Teeth Fly," Mary Lee*



*Gold Medalist Valerie Ormond, author of "Believing in Horses"*



*Joyce Gilmour, Editor*



*Jack Woodville London, MWSA 2011 Author of the Year*

# SOCIAL MEDIA MARKETING TIPS FOR AUTHORS

By *Phyllis Zimble-Miller*

Participating on social media sites such as Twitter and Facebook can be an excellent marketing strategy for book authors — if authors understand the collaborative and relationship-building aspects of social media.

## What not to do:

Many authors spend all their tweets on Twitter and updates on Facebook flogging their own books. This is NOT the way to win friends — and influence prospective readers — on social media.

## Sharing is the name of the game:

Sharing information related to who you are and your book — as well as information on the books of other authors — is the mission on social media.

## Let's take an imaginary example:

You have written a futuristic novel that deals with health care. On social media sites, you share information about health care today and occasionally mention your book's take on this subject with a link to the book's page on Amazon.

You also join a Facebook group of sci fi writers and share their free book updates on your social media accounts. You answer questions posted in the group when you can add worthwhile information.

You also tweet novel writing tips and book marketing info. Or when you come across a good blog post about novel writing, you share that blog post link as a Facebook update.

If you have a blog, you share your blog post links on your social media accounts. If you include an image with each blog post, you share that image on Pinterest. (The link to the post will be automatically included when you “pin” the image.)

You can consider writing guest posts for other bloggers. BloggerLinkUp.com is one such place to find requested blog posts on specific topics, say health care. You can also offer health care guest posts on this site.

## Long-term goals:

Social media marketing is not an overnight strategy. It requires consistent effort over the long haul. For example, participating on Twitter for only two months is not even beginning to give Twitter a fair chance.

Figure out how much time you can set aside each day for social media activities. If you tend to “get lost” while on Twitter, set an alarm clock so that, when the alarm goes off, you're out of there!

Different sites appeal to different people based on their own interaction interests. I personally love the 140-character (not word) limit of a tweet. I can read tweets quickly and click through on links that interest me.

Facebook is not my favorite because people tend to write very long paragraphs that are difficult to read quickly. If you do post on Facebook, use short paragraphs in a single update.

As an aside, while “liking” someone's Facebook update is nice, actually making a brief comment on the update is much nicer. Remember, you are working on creating relationships with others.

## Mind your manners:

Social media is like real life — saying please and thank you can go a long way! For example, if someone retweets you on Twitter, thank that person in a tweet. And if the original tweet had a link in it, include the link in your thanks so that people seeing this second tweet can now click on the link.

In conclusion, effective social media marketing is doing for others what you would like done for yourself. And at the same time, you share for the sake of sharing and not because you expect something in return.

If you consistently follow this strategy, you may be pleasantly surprised what you get in return!

\*\*Phyllis Zimble Miller is the co-founder of the online marketing company [www.MillerMosaicLLC.com](http://www.MillerMosaicLLC.com) and the author of fiction and nonfiction books. Her Amazon Author Central profile is at [www.amazon.com/author/phylliszimblermiller](http://www.amazon.com/author/phylliszimblermiller)



# LOOK - NOT PAST, BUT RIGHT AT ME

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By Jim Greenwald



*give me a chance  
open that window – hold the door*

*what is wrong with you, can't you see I am trapped  
unable to breathe...to leave  
look hard into my eyes*

*past the pain, the tears...see me for once*

*tell me I am home, this is not a dream*

*is something missing from me?  
tell me what you see*

*nothing is right it seems*

*a world like a suit two sizes too small...people with minds like suits*

# FLYING THE HUMP

by *Rob Morris*

When young Idaho Falls native Dean Miller first saw the huge, streamlined B-29 ‘Superfortress’ and its four monstrous 2,200 horsepower, 18-cylinder Wright Cyclone engines, he was awe-struck. It was 1943, and Miller, who had extensive training as an instructor in both the Boeing B-17 and the Consolidated B-24 Liberator, was one of the first Americans entrusted to fly the new plane, which had been rushed through design and production by the urgency of war. Many felt it would tip the balance in the Pacific, a prediction that would prove correct.

Rushed from first test flight to first combat flight in under twenty-one months — a record that has never been broken — ensured that the plane would have plenty of gremlins. The plane, light-years ahead of its American counterparts, was pressurized, fast, and could carry a large payload a distance equivalent to that from Chicago to Tokyo.

Upon graduating from Idaho Falls High School, Miller fulfilled his dream of flying by enlisting in the peacetime Army in March 1941. A natural airman and gunner, it was soon apparent that his forte was as a mechanic. After spending time as an instructor on B-17s and B-24s, during which he flew twelve hours a day, seven days a week, he was assigned to the brand new B-29 training program. Only sixteen B-29s were considered airworthy. Miller concurs that the engines were the plane’s biggest weakness. “The B-29 engines couldn’t make 200 hours before they had to be completely replaced,” he recalls.

The early missions for the B-29 afforded no time for a shakedown. They would fly over the world’s highest mountain range, between India and Nationalist China, a flight that became known as “Flying the Hump.”

In 1942 the Japanese Army captured the 777-mile-long Burma Road, cutting off Nationalist China’s supply route. All supplies now had to come by air, which proved

incredibly dangerous. Flight crews relied on unreliable charts and poor navigation aids, flying in weather most birds would have spurned. Wings iced over. The perilous Himalayan updrafts and downdrafts alternately lifted and slam-dunked aircraft with capricious regularity. Seasonal thunderstorms dumped so much water that crews felt they were flying in a submarine.

To compound matters, once in China some of the B-29s continued on to bomb Japanese-held targets. All supplies for missions had to be carried over the Hump. It took at least seven B-29 trips to carry enough gasoline for one combat takeoff from the China’s forward bases.

Miller knew only that they ended up at a top-secret desert base roughly sixty miles from Calcutta, India. The unbearable heat kept mechanics from working from noon to four because the plane’s aluminum scorched human skin. Clothing and shoes mildewed



*Dean Miller poses with his blood chit, a small flag that promised a cash reward for his safe return in case of an accident. (Author Photo)*

in days, water was undrinkable, and food barely edible. Malaria and dysentery were common. Huge centipedes

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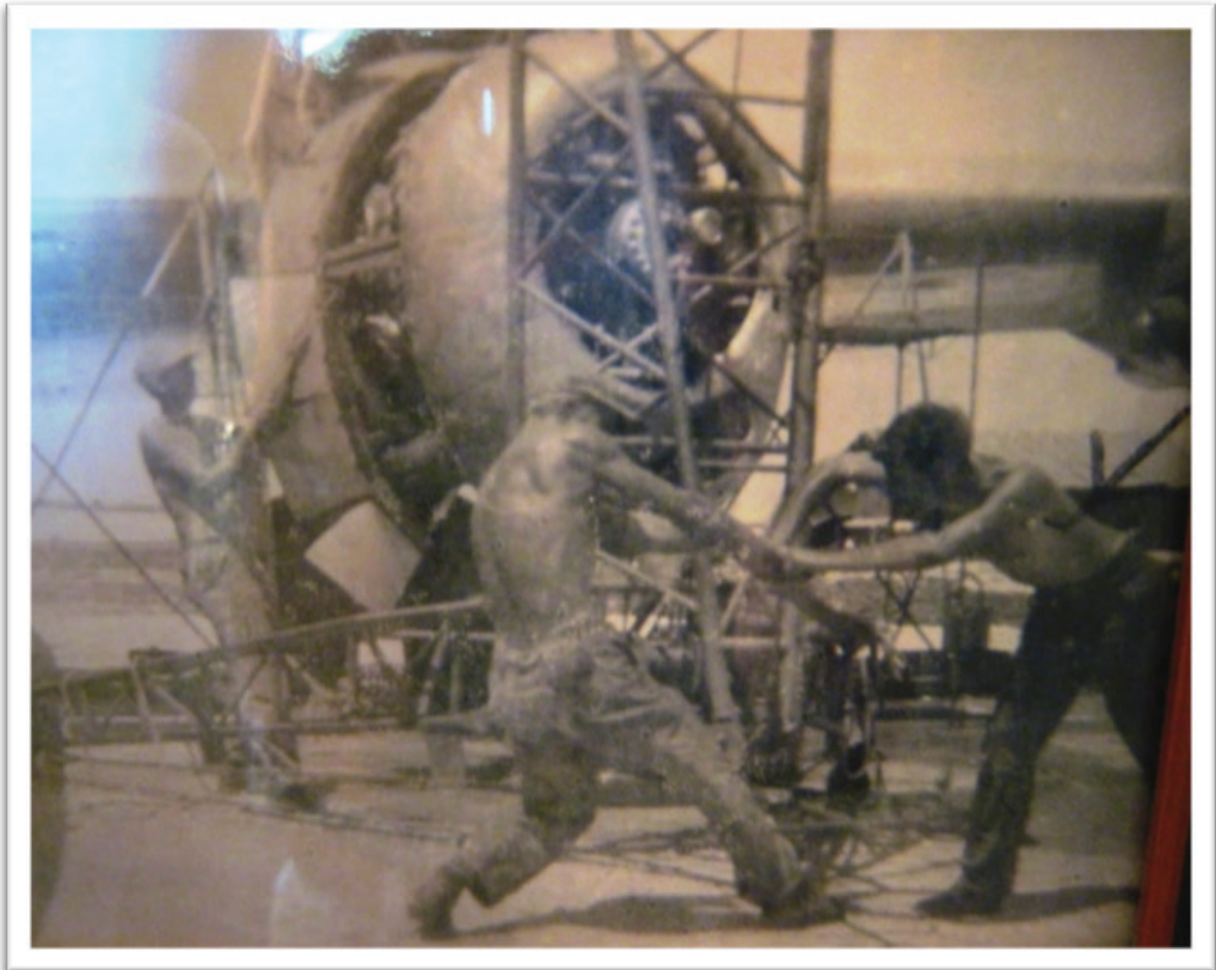
and cobras occupied the thatched-roof huts and tents and burrowed into blankets.

Each Hump flight took five or six hours, Miller remembers. In clear weather the planes threaded their way between the Himalaya's unforgiving peaks. "On a clear day," according to Miller, "you could navigate across the Himalayas by following the wrecked planes below you." Many of Miller's comrades never returned from missions, their fate unknown. For each trip over the Hump, the crews painted a camel on the nose of the aircraft.

In the unlikely event that a crewman survived a Himalayan crash, each carried a chit, written in Chinese and emblazoned with the Chinese Nationalist flag, informing potential rescuers that the United States government would pay cash for the bearer's rescue. The Japanese were known to execute entire villages because one lone villager helped a downed airman.

"Really, for the amount of money spent, we didn't do a lot of damage," Miller says, "and we lost a lot of crews." Historians agree. Even General Curtis LeMay called the Hump's logistics "absolutely absurd." It took 245 supply flights by the 58th Bomb Wing to launch just one combat mission in May 1944. Only 49 total combat missions were flown, and of these only 9 struck Japan proper. One hundred and twenty-five B-29s were lost — only 29 to enemy action. In January 1945, the B-29s were moved to newly-won bases in the Marianas, putting an end to the Hump experiment.

From their new bases, the B-29s wreaked terrible damage on the Japanese homeland. Miller found himself on Tinian. It was from that island, not far from his soggy tent, that the Enola Gay took off on that fateful day in August to bomb Hiroshima — an act that would end the war and save millions of lives otherwise lost in an invasion.



*A photo by Dean Miller showing mechanics working on an engine. (Author Photo)*

# BILLY HUNTS THE CUTTHROATS

by *Steve Hathcock*



*Zachary Taylor's Encampment*

After General Zachary Taylor's army advanced from Corpus Christi, Texas, to the banks of the Rio Grande in March of 1846, Roswell Denton was awarded the sutlers contract at Fort Polk, situated where the Point Isabel lighthouse stands today. (Sutlers were merchants under contract to the Army who sold goods to the soldiers.) Realizing he needed more supplies, Denton sent an urgent message to his brother-in-law Patterson Rogers asking him to guide a train of supplies to Taylor's new encampment.

Over the next several days, Denton heard of large groups of bandits prowling the road between Corpus Christi and the Rio Grande. He sent a message to Patterson suggesting that he wait for a military escort. The warning came too late as Patterson Rogers and his sons William and Anderson had already left, leading a supply train to Taylor's army. The caravan included

15 men, three women, and four children when it left Corpus Christi during the third week in April 1846.

April 25, 1846 dawned bright and a sense of destiny filled the air. In Corpus Christi, citizens celebrated the selection of the town as county seat of the newly-formed Nueces County. (No public officials were elected and the incorporation was repealed. The town did not incorporate until February 16, 1852.) About 100 miles to the south, Patterson Roger's supply train camped at Paso Real on the Arroyo Colorado near today's Harlingen. Approximately 50 bandits led by Juan Bali surrounded them. After a promise that they would be treated as prisoners of war, the party surrendered.

Instantly the bandits seized the men, stripped off their clothing, bound them in pairs, hauled them atop the bluff, slit their throats — and tumbled their bodies into the river below. Though he suffered a deep gash that sev-

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ered his windpipe and stretched from ear to ear, young Billy Rogers was alive when he was rolled into the water.

Slowly and in constant danger of discovery he untied the ropes that bound him to a corpse. More dead than alive, he dug a hole along the opposite bank and hid inside it. From there he witnessed the atrocities that followed. The women of the group suffered for several hours before they too had their throats slit and their bodies dumped into the Arroyo Colorado.

After the bandits left, loaded down with their booty, Billy wandered for days — naked, sunburned, bleeding, and covered in insect bites. He swallowed rainwater by lying on his back, ate whatever berries he could find and staggered south through the thick chaparral. On the fourth day, he came to a Mexican ranch about 40 miles from the massacre site. A young girl took him in and treated his wounds.

However, shortly after his arrival, Mexican soldiers captured him and threw him in jail in Matamoros. He would have died there had not one of Taylor's junior officers, who heard of his plight, threatened to bombard Matamoros if he wasn't freed. An army doctor treated his gaping wound and General Taylor dispatched a ship solely to return Billy to Corpus Christi.

While he recuperated, Rogers learned Spanish. He married the girl who nursed him back to health, Julia Corona. With his strength back, Billy took a few supplies and slipped into the brush where he began his mission. One by one, he found 20 of the killers and slit their throats. The Texas Rangers hunted down the rest and within several years all except one of the Roger's Massacre bandits were summarily dispatched.

A slit throat became known as "Billy's mark" along the border. The one bandit who survived Billy's revenge wisely left the area and lived to a ripe old age.

You can bet that every time he waited while his barber stropped a straight razor he felt a slight twinge of fear.

His revenge complete, Rogers settled in Corpus Christi where he was elected sheriff and later to the Legislature. He bought the Palo Alto Ranch. In 1869, he sold his stock in the Palo Alto Hotel and used the proceeds to buy the newly-built St. James Hotel. Rogers and a partner also built Market Hall to replace the old stalls. They received rent from the markets while city offices occupied the second floor of the building. Later, Rogers bought a sheep ranch near San Diego.

In 1871, Billy built a home at Chaparral and Cooper's Alley, but before he could move in a fire destroyed it. He had a second home built exactly like the first — and then organized the city's first fire department, the Pioneer Fire Company.

William Long Rogers died on Dec. 17, 1877, at the age of 56, a full 31 years after his throat was cut on the banks of the Arroyo Colorado. Many of his descendants still live in South Texas.



*A Mexican cabin*

# THE ART OF THE CONTRACT

*by Dwight Jon Zimmerman*



In my thirty-some odd years publishing, I've encountered all manner of contracts. The most impressive ones came out of Hollywood — fascinating documents and in their own way works of art, though arguably ascribable to his Satanic majesty.

Though publishing contracts can get complicated, they are all based on a simple concept — an agreement between two parties in which, for an agreed upon fee, the creator provides goods, in this case a manuscript, for which the publisher provides a service, the editing, design, printing and distribution of said manuscript. Now, before I get into some of the nuts and bolts (and a horror story), I need to give you this advice regarding publishing contracts — if you don't have an agent, get a lawyer, preferably one versed in copyright law.

In this frontier world of e-publishing, all manner of

pixels have been ionized regarding the subjects of rights and royalties, with fabulous 100 percent royalties being bandied about, and by extension creating visions of a Big Bank Account for which the branch president knows your name(!), a Vacation Home in the (exotic locale of your choice)(!!), a Ferrari or Two in the Garage(!!!), and a Trophy Companion old enough to be your child or young enough to be your grandchild(!!!!).

Where was I?

Oh, yeah, rights and royalties.

Consider the subject as you would in a divorce — but instead of dividing assets as part of a separation agreement, the creator and publisher are dividing the assets (rights and royalties) as part of a unifying agreement. The assorted sharings, percentages, and

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negotiations thereof vary according to the publisher and project. Here's where you may wish to consider investing in some yoga classes or practice transcendental meditation because the process can sometimes get tense.

You need to have an idea of what points you're willing to negotiate, how flexible you are willing to be, what are the deal-breakers, and to be prepared to walk away if you don't like it. However, don't use that club at the start of the negotiation — that only causes a publisher to not trust you. Perhaps most importantly, don't take anything personal. I'll use as an example the experience I had with a recent book contract.

A major publisher I've worked for in the past contacted me about doing a young adult adaptation of an existing book. The contract was what's known as a "Work Made For Hire" in which I would receive a non-negotiable one-time fee, no royalties.

Now, as one-sided as today's work for hire contracts are, they are not as punitive as the ones I encountered when I broke into the industry in the 1970s. Given the type of job, I'd be working for the equivalent of minimum wage. But, it was definite work which is always a factor for a freelancer — and it had the potential of elevating my profile in the industry. So, weighing all the factors (a quick turnaround was required), I gave my agent instructions to try to get a separate payment for the visual package that they also wanted — and that I wanted my name on the front cover. I looked at this strategically — a career move that would help me on future projects. Though the publisher refused to pay extra for the visuals — something I expected — I agreed to the deal.

Now even though I had a relationship with this reputable house, I read every line in my contracts because you never know when/where/if you might find a surprise. In this case, I found a big one on the first page — a never-before-encountered sentence that stated if the publisher found the manuscript unacceptable, I agreed to return 100 percent of the advance.

A couple of pages later, there was a line that stated that while my name would be on the front cover of the first edition, the publisher reserved the right to not have it on subsequent editions.

My response to the first was, "No." Actually, my imprecations were such as to make a drill sergeant's chest swell with pride.

The second item, well, it made no sense. Also a "no."

Remember what I said about not taking something personal? After I cooled off, I got on the phone to my agent who also had a copy of the proposed contract. He was stunned, too. Long story short, both passages were deleted. I finished the project, it went to press, and everyone was happy — and at some point, I plan to work for that publisher again. And, yes, I'll read every line of the next contract."



*Sandra Linhart, Mike Angely, and Marcia Sargent at 2012 MWSA Award Banquet in Dayton, OH*



*Darlene Iskra presents Gold Medal to Michael Moffett for "Fahim Speaks" by Fahim Fazli with Michael Moffett.*



*Author of the Year 2012  
Mike Angley*



*Author of the Year Finalist  
Carolyn Schriber &  
2011 Author of the Year  
Jack Woodville London*