

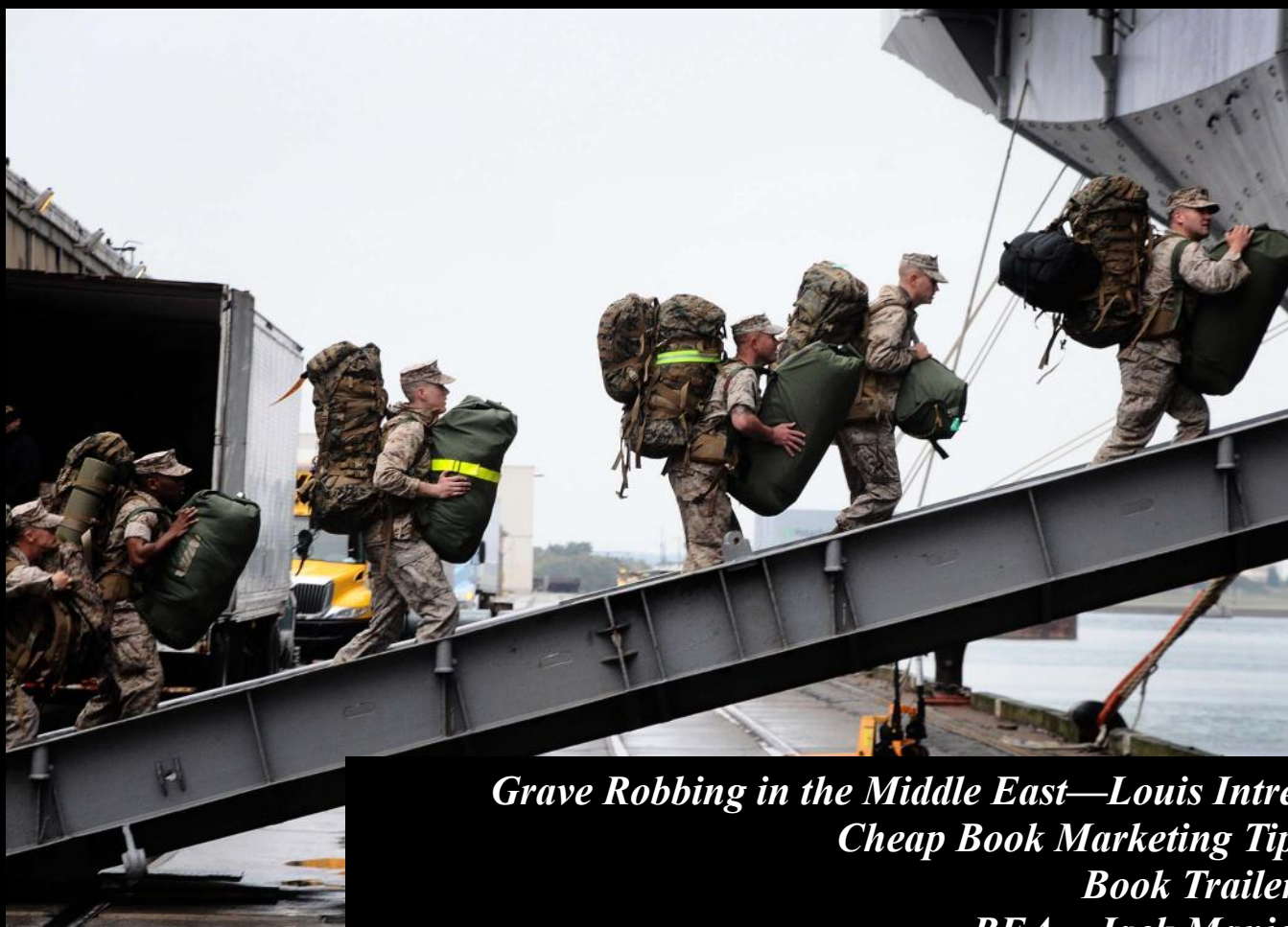
DISPATCHES

Monthly Magazine

MILITARY
WRITERS
SOCIETY
OF AMERICA

June 2011

Embedded — Richard Lowry's Photos



Grave Robbing in the Middle East—Louis Intres

Cheap Book Marketing Tips

Book Trailers

BEA—Jack Manick

New Options for Self Publishers—Dwight Zimmerman

Mark Bowlin—Author of the Month

Beyond Those Hills—M.H.A. Menondji

WEM: Left Behind



OPEN



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From the Editor...

Hi everyone,

It's the middle of June already. How can that be? I want to apologize for being so late with this month's *Dispatches*. My computer motherboard died and I had to buy a new computer. Fortunately, most of the submissions for this month were safe on the MWSA external drive. However, I had to buy some new software—including an upgrade of Publisher than I use. While it's familiar, I had to go searching for functions that I'm used to using as many of them were moved. Isn't life a hoot?

Anyway, I think we have a good issue this month all the same. I love Marcia Sargent's topic this month for *Fighter Pilot Lessons for Life*—and I know you will too. Louis Intres is back from Jordan with a lot of stories to share with us. The first is on page 7, discussing the role of grave robbing in funding terrorism. Jack Manick shares his BEA experience with us and Jack Woodville London continues with his *Law of Unintended Consequences* series.

We are continuing to work on the Conference and I'm getting very excited about it. More information will be coming down soon.

Congratulations to Mark Bowlin, author of Victory Road who is Author of the Month for June. Also, congratulations to M.H.A. Menondji. Her book *Beyond Those Hills* is this month's Book of the Month.

This month's inspiration word for the WEM award is "Left Behind."

Joyce Faulkner, President of MWSA

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This publication includes works of perspective, reflection, fiction, and poetry.

Fighter Pilot Lessons For Life



KNOW WHERE YOUR WINGMAN IS AT ALL TIMES

“Bird” was a Marine fighter pilot, a good stick--meaning he flew a jet around in the sky with skill and flair--and a good friend. Snatch first knew him in the Advanced Training Command at Kingsville, Texas where they were both instructors.

Kingsville had about seventy-five instructors, fifteen of those Marines, and lots of students. Back in the late 1960s and early 70s, Marine pilots went to OCS, then Basic School where they did all the Marine grunt things like run with heavy packs, before going to flight school where early on a decision was made to funnel some students to helos, some to fixed wings, then later fixed wing students learned if they'd fly jets or prop planes.

One night while driving around Texas, the timing chain on Snatch's Shelby broke when still hours away from home sweet bachelor apartment. Bird got the call at two o'clock in the morning. Did he tell his good ol' buddy ol' pal to get a motel room? Nope. Bird rubbed the sleep from his eyes, fired up his Corvette and drove three or four hours to the rescue and three or four hours back to Kingsville. That's a good friend.

A few years later, Bird and Snatch were both pilots in VMFA 314, flying Phantom F-4s based at MCAS El Toro on a cross-country.

Immediately after taking off from Navy Dallas on their way back to MCAS El Toro, Bird's jet suffered a utility hydraulic failure and had to land at the closest field: the one he'd just launched from.

The utility system worked the brakes, the tailhook, and flaps. A utility failure was better than a primary control hydraulic failure, which affected



Marcia Sargent
Author of “Wing Wife: How To Be Married To A Marine Fighter Pilot,”
Chair of MWSA Blog,
MWSAMember-talk.blogspot.com

all the flight control surfaces. The primary control hydraulics were redundant systems, losing one PC wasn't catastrophic--the other system took over. Lose both primary control systems and the pilot had a rock without controls.

With a utility failure like Bird's, his flaps could be blown down by pneumatics, the hook would fall down by gravity, but being SOL—shit out of luck—on brakes, Bird required an arrested landing--trapping the wire. Snatch brought Bird around, talked to him on the radio since two heads were better than one in an emergency—made sure everything that could be done was done before landing. He stayed on Bird's wing and made sure he landed okay.

Bird taxied off the runway, and looked for Snatch's plane to land. Snatch was not only a friend, he was the AMO--Aircraft Maintenance Officer of VMFA-314. AMOs knew how to get planes fixed, even at far from home airfields. Bird's misery wanted company.

Not so fast.

Snatch saw an opportunity in Bird's misfortune, an opportunity for a bit more flying and some socializing with his favorite brother. He told Mutt, his RIO, to re-file direct to Clovis, New Mexico where his Air Force brother was stationed. No reason for both pilots to be grounded. I'm sure Snatch heard some high and to the right language over his radio as he flew off.

Maybe Bird should have told Snatch on that long ago Texas night to sleep in his Shelby and call for a tow.

(Continued on page 5)

(Continued from page 4) **Sargent**

Friendships mean different things to different people. Snatch knew he left Bird at a base with repair facilities, a RIO to drink with and he also knew Bird was a big boy, able to deal with the situation all on his own. Bird, on the other hand, expected his friend's company while grounded.

Friendships change over time. What a young lieutenant would for his buddy was different than what a senior captain wanted to do.

Regardless, I find more to admire in Bird's middle of the night drive than in Snatch's need to

visit family.

In my own friendships there is always a search for balance of expectations versus boundaries. I call a friend, wanting to get together, and they've got a crazy couple of weeks or can't chat right then—no problem, no hurt feelings. A friend calls in need, I can drop most anything to listen or to help. A friend who calls in need everyday and doesn't let me off the phone without guilt even after a hour—problem. A friend who never calls except to ask for favors—also a problem.

Most importantly, am I the friend I want to be?



Seeking Volunteers

MWSA is a volunteer-based organization. The more resources at our disposal, the more and better the services we can provide. With our MWSA buckaroo program, you have a measure of the value of your participation. (Buckaroos are MWSA currency. The more you volunteer, the more you earn. Every year at the Conference, we have a buckaroo auction where you can use your buckaroos to bid on cameras, computers, services, etc.)More importantly, the more that you put into MWSA, the more you will take away from it.

- We need someone to convert *Dispatches* to a format which will support our Social Networking Strategy.
- All of the committees need volunteers.
- We need someone to help us find sponsors and to sell ads for our 2011 Conference Program, *Dispatches*, and our 2011 Anthology book.
- We need volunteers to help with the 2011 Conference activities.

THE LAW OF UNINTENDED CONSEQUENCES

No Good Deed Goes Unpunished. Part Two

By Jack Woodville London

Remember *Great Expectations* from high school English (if you were born before 1960) or the movie (Gwyneth Paltrow, Ethan Hawke, (if you were born later)? Pip, the humble farm lad, Miss Favesham, the conniving spinster, and Pip's Uncle Joe, the kindly blacksmith who made things. Pip is nice to Miss Favesham so believes he has been groomed for her niece and heir, the snotty Estella. Instead, Pip gets smacked. So it went with Pip's England and its wartime romance with America.

World War II brought penicillin to the world. British scientist Alexander Fleming discovered it as a culture on green mold in 1928. By World War II Oxford scientist Howard Florey sought to apply it to combat infections. In 1943 he led a team in Tripoli, Libya that experimented on badly injured British soldiers. Instead of amputating shattered limbs and observing raging infections, the medical standard for the past five thousand years, they instead closed the infected wounds and injected penicillin. The results were miraculous. Wounds healed, bones knitted, soldiers lived, and penicillin was a wonder drug. Libya, improbably, was the safest place on earth.

Wartime Britain, however, was not the safest place on earth, certainly not to incubate quantities of a new wonder drug. Enter Charles Dickens, or, at least, Dickensian characters worthy of all those people we met in *Great Expectations*. In a rare reverse of WWII Britain sending something valuable to the US, an arrangement was made to deliver English cultures to the US to develop penicillin in quantity for the war effort. The US first mass produced penicillin in a converted corn starch laboratory in Peoria, Illinois. By June 1944 there was enough penicillin in pro-

duction for all US army medical personnel and the US civilian doctors and hospitals. A grateful Britain and the world praised their good fortune – lives everywhere would be saved.

Britain's gesture for the common good was, however, about to get the Pip treatment. US pharmaceuticals that profited in the manufacturing process, including Pfizer, Squibb, Abbott, and Merck, objected to providing the process information, or the drug, back to Britain 'for proprietary reasons'. So much for *Great Expectations*: The British medical service must have felt like Joe the blacksmith when his nephew Pip turns out to be an opportunist who quickly had become too important for his old friend. Despite command intervention, the bitter dispute continued when American army doctors and medics were provided ample supplies right into the combat area aid stations and field hospitals while the British army was limited to reduced penicillin for rear area hospitals.

In the end, penicillin did make it to the war in time for D-Day, with miraculous results. The family quarrel was hushed for the time being as the cost of penicillin went down from \$100.00 per patient to around 55 cents per treatment. Penicillin went into battle, saved lives on an undreamt-of scale, was cheap, and, soon, would be delivered to doctors and hospitals all around the world. And Pip would get rich.

What could possibly be wrong with that?

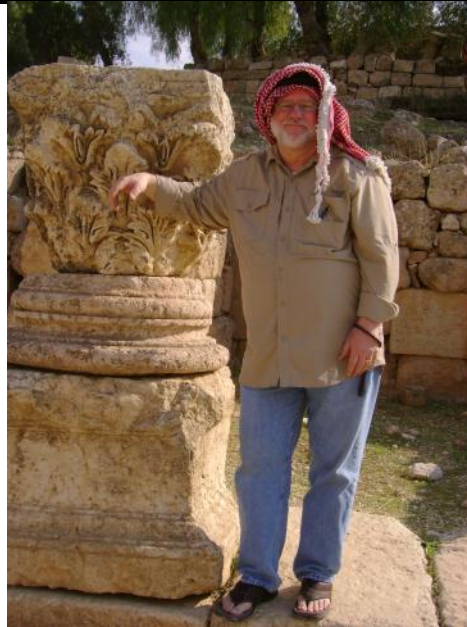
Next: Unintended consequences: Penicillin and people and Libya: no longer the safest place on earth

HOW AMERICANS FUND BOTH SIDES OF OUR WARS

BY LOUIS INTRES

America is involved in two foreign wars: Iraq and Afghanistan. The cost is great in money and lives. Patriotism demands that, despite any personal disagreement with American policy, members of our armed services submit themselves to the call of duty, protecting the interests and the people of the United States. Terms like bravery, courage, and valor are often used to describe the actions of these men and women. It is an American heritage to give ourselves unselfishly for the protection of those values and freedoms that we hold dear. Even those left behind—family, friends and supporters of our service men and women, play pivotal roles in the physical and emotional support of our troops. Yet, few people are aware that through the illegal trafficking of stolen antiquities, some Americans and a few of our allies are coincidentally financing some of our enemies' deadly operations.

In this country, and among the populace of our allies, there are those who unwittingly, or uncaringly, support the financial needs of our enemies. It is quite possible, that cash used to purchase illegally excavated antiquities is funding the cause of insurgent groups in the Middle East. They do so by participating in the world's black market for un-provincanced antiquities, stolen from these same Middle Eastern countries and smuggled into Europe, America and other wealthy nations. The international sale of treasures, stolen by grave robbers and archaeological site looters, and trafficked through reputable mu-



MWSA member Louis Intres during one of his research trips to the Middle East, studying the culture of graverobbing and its potential impact on the War on Terror.

seums and brokerage firms may exceed \$3 Billion per year, according to one Interpol analyst. Others believe it may be as high as \$5 Billion. Private collectors of ancient archaeological treasures represent an overwhelming majority of the illegal purchases of mankind's historic iconology. However, over the past decade, some of the world's most reputable museums and brokerage firms have also been found to traffic in stolen antiquities.

Few countries are exempt from this illegal activity, despite domestic and international laws designed to curb these practices. These *Cultural Property Crimes* will likely continue as long as there is a

market for the goods. By its very nature, those persons involved in the purchase of un-provincanced (not having proper legal documentation) artifacts are among the wealthy and powerful within the subject nations. They can both, afford the escalated price of the stolen goods, and purchase the necessary protection from prosecution, because of personal relationships at high levels of government.

I began my research into the illegal international sale of stolen treasures after the ransacking of the National Museum of Iraq, in Baghdad, after the 2003 Gulf War. Because America led the coalition of countries that deposed Saddam Hussein, we also absorbed the world's criticism for the theft of over 25,000 artifacts, many representing the oldest and most valuable of their type. Fair or

(Continued on page 8)

(Continued from page 7) *Intres*

not, America has been funding the recovery of these treasures and the rebuilding operations of the Iraqi Museum since the Second Gulf War.

Grave robbing, archaeological site looting, and major thefts of valuable artifacts continue within the borders of several Middle East nations. The sale and re-sale of ancient treasures, through numerous levels of criminal activity, often lead to an exorbitant price paid by the owner of last resort. Often, an Iron Age water jar or Byzantine ceremonial vessel can reach a price of tens of thousands of dollars. Because the practice of grave robbing and site looting is so widely practiced in the Middle East, aggregate sums of money exchanging hands in the criminal world is significant.

Pothunters, those persons who illicitly excavate treasures from graves and other archaeological sites, are often among the poorest people in their regions. A recent study of the population of southern Jordan indicates that many of the first level of artifact thieves are “subsistence looters.”



Byzantine pottery stolen from Bab edh Dhrah graves

These are men and boys who illegally dig treasures for a few dollars in order to feed or support their burgeoning families. Few alternative opportunities—jobs, pensions, or even arable farm land—are available.

The cycle of looting and smuggling ancient treasures is deeply embedded in the heritage of desert-dwelling people. In Jordan’s southern desert and the remnant northern cities, upwards to one-third of all village families participate in grave-robbing within the area designated as the “Five Cities of the Plains,” just south of the Dead Sea. In most villages and small towns, it is a principle monetary source for the town’s survival.

National laws, which carry stiff prison sentences as a deterrent, have forced the “diggers” to ply their trade at night. While some excavate three-thousand year old graves, others sweep their eyes across the desert for signs of police or military lights that might mean danger. Guardians of the desert, paid by the local government to mitigate looting, are themselves often bribed by the looters. Sharing the bounty of a successful venture is considered the cost of doing business, at each level of the antiquities trade.

One particular area of the Levant, at the southern end of the Dead Sea, contains one of the largest concentrations of graves in the entire Middle East. With names like Bab ed-Dhra, Numiera, and Ghor al-Safi, they are the remnants of famous old-testament cities from the Bible. Many archaeologists now believe that Bab ed-Dhra and Numiera are the ancient ruins of the infamous cities of Sodom and Gamorrah, respectively. Both are within viewing distance of the Prophet Lot’s ancient cave dwelling, high upon the mountain, overlooking the Dead Sea. At Bab ed-Dhra, locally called “The City of Bones,” there are an estimated 20 to 50 thousand graves accommodating nearly a half-million bodies from the Iron Age (3800 BCE) to the era of the Byzantines (325 AD). With other local cemeteries, the region may hold well over a million burial sites. Many of these sites hold ancient pottery, jewelry, coins, precious stones, icons, statues and mosaics, ancient glass and even toys that will bring tens of thousands of dollars on the open black market.

For the locals who risk their freedom to unearth these treasures, the work is hard and the payoff

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(Continued from page 8) *Intres*

very small. Earnings for a Hellenistic or Roman coin, more than 2000 years old, will bring only enough for a few days food at best. However, after changing hands several times between its origin and the world market, their value increases significantly. Ultimately, these rare antiquities are sold to private collectors, museums, brokerage houses, universities and other markets in Europe and America.



Jordan's City of Bones, where grave robbing is a business.

Private collectors, willing to purchase especially important pieces, are known to pay millions of dollars for items representing the ancient development of man's genius. These pieces are then removed from the sight of the rest of the world. Middle-men who broker these deals often share with, or represent, organized criminal groups. Occasionally, they may also represent terrorist or insurgent groups who use the money to pursue even worse crimes against humanity, including the funding of terrorism and slavery.

Looters of historic artifacts are the greatest purveyors of site destruction and despoliation of archaeological sites. The scientific importance of items found in archaeological sites is found in context. Their surroundings often tell the story of how, when, where, and why an artifact was used or developed. Without this information, their stories are permanently lost. Large scale plundering often occurs in third world countries which con-

tain most of the early history of mankind—and which can least afford to protect it.

Since the Hague Convention of 1954, nations have agreed to and signed treaties designed to mitigate cultural property crimes and the loss of mankind's historic treasures. Despite historic efforts, little success has been achieved. Governments are hesitant to implement the laws necessary, even if they have already been enacted. Often, this is because of the relationships between the wealthy who finance the crimes and the officials responsible for enactment and enforcement of the laws.

By eliminating the world's markets for illegally-dug antiquities, there would be no opportunity to sell them, and thereby reduce illegal excavation and grave robbing. To do that, ownership of un-provinanced antiquities of foreign countries must be made socially unattractive. This can be accomplished over time with a strong base-line education program, coupled with the political will to enforce laws against illegal black market activities.

What can we do? When Americans who purchase untitled and un-provinanced antiquities understand that they are likely funding some of our staunchest enemies, maybe the practice will become socially unacceptable and hopefully illegal. By restricting our adversaries' ability to finance their criminal and terroristic activities, we not only save mankind's history—we might also be saving lives.



Small water/oil jar

VIETNAM IN HD

BY NAM SENSE AUTHOR ARTHUR WIKNIK, JR.

In 2009, the History Channel series *World War II in HD* won an Emmy Award for music and sound design. The special was so popular that the History Channel decided to capitalize on the success by making a similar series about the Vietnam War.

Reda Productions of Easton, PA was called upon to produce the new program titled *Vietnam in HD*. Reda has made nearly 500 documentaries on a wide range of historical subjects, including *World War II in HD*. To ensure the accuracy of this new project, Reda is using Vietnam veterans to edit interviews, write scripts and validate timelines and terminology. Reda is also seeking 8mm and 16mm in-country and home front Vietnam era color footage for *Vietnam in HD*. Footage submittal information can be obtained from www.redafilms.com

Eleven Vietnam veterans and two civilians with a strong connection to the war were selected to share their experiences in the series. I am very proud and humbled to announce that I was one of the veterans chosen to be profiled. My selection was due in part to my participation in the battle for Hamburger Hill and because I was an NCOC (Non-Commissioned Officer Candidate) graduate, also known as a Shake-N-Bake Sergeant, or Instant NCO. In addition to my infantry role, some of the other profiles include an Army nurse, the wife of a prisoner of war, a Navy Cross recipient and UPI reporter Joe Galloway. All branches of the US military will be represented and there will be no experts, no talking heads and no re-enactments.

The *Vietnam in HD* series will be structured



much like *World War II in HD* in that viewers will see and hear the characters talk about their experiences, as well as young voices portraying them over archival footage. The young voices will be top Hollywood talents whose identity will not be revealed until late July at the Television Critics Association conference in Los Angeles when each network will showcase one program for the upcoming season. In October, an abbreviated

premier of *Vietnam in HD* will be shown in New York City and the profiled characters will appear on a question and answer panel with the actor who portrayed their younger voice.

The six-hour series will be televised over three nights this coming November.

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Spring

By Robert Flourney

About six years ago I threw a handful of wildflower seeds onto a small sunny slope that comes down out of the woods in our backyard. When we bought our home in Franklin, TN, after moving here from Denver eleven years ago, I did not realize (due to a listing error on the part of the selling realtor) that we were getting a lot that was almost three acres in size. Surrounded by a small forest of hardwoods, I was delighted to learn that it was ours. Full of turkey, deer, owls, hawks, and hundreds of species of birds, we reveled in the spring, and fall colors while sitting on our back deck, watching the wild

life gambol all around us. Our decks are overflowing with geraniums, impatiens, and various other colorful flowers, and I was looking forward to the wildflowers I had “planted” blooming forth to add to the palate of red buds, dogwoods, and fruit trees that stretched away into our backyard, leading to the dark woods. The backyard is long, and wide, and mostly sunny, and when it is cut, it is a peaceful thing to look at. I cut it twice a year whether it needs it or not. Once in the late spring, and once in the late fall, when I am sure that every single leaf has fallen. I do not rake.

The spring after the flower seed flinging, we noticed some colorful buds showing their little fac-



es above the long grass on our sunny slope, and a few blindingly white daisies, with egg yolk centers. I had never seen such beautiful daisies, and do not recall what brand I had purchased. But, they sure were pretty. So, I had the perfect excuse to put off the spring mowing until June, when the daisies had dried up, and my cutting would spread the seeds.

Over the last several years, our family has developed an anticipation of the return of our daisies. They seem to be the only species that has survived, on an annual basis, that initial planting, and

they come back over a larger, and larger area every spring. Errant seeds, caught on the wind, have found their way each year to farther parts of the yard, and now we not only have a huge central patch of white, but clumps here and there that are spread out over the entire acre that is our backyard. They are particularly beautiful when beams of sunlight filter down thru the forest trees that loom out over the open glades, each new sprouted spot calling for attention as the light slowly dances its way around the clearings. When the daisies appear each spring, there is a light happiness in our family associated with this return. They are ours, and they bind us some-

(Continued on page 12)

(Continued from page 11) **Flournoy**

how after the gray, cold months of winter. I think they feel our love, because they seem to get bigger, and bigger every year, and they are now crowding up to our house, all around the deck, and their faces are clearly turned to where we sit to admire them. The deer lie in them, and so do we, staring at the clouds, content, and at peace. They do not ask for anything, not even water. Like love, they are just there for us.

There is a Native American tribe in the north-eastern part of the country whose totem is geese, and ducks. Each year, when they return in the spring, after migrating back to them from the cold winter, there is a celebration. They put their totems on a pole, in the center of the village. It is sacred. Our family totem must be the daisies that return to us each year. They affirm that we are now a part of something beautiful, and lucky enough to know it.

ATTENTION: The Arkansas Chapter of the Military Vehicle Preservation Association invitation for MWSA members!

Any MWSA member who would like to have a book posted on the AR MVPA website, please send a photo of your book cover and copyright date, an overview, link to purchase the book, and recommendation to read to Evelyn Harless at plheh38@hughes.net.

See MVPA website book page at: http://www.armvpa.com/recommended_reads.htm

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Make Sure Your Book Gets the Attention It Deserves with a Book Trailer

More than one million new books are now published each year. That's 2,700 titles a day. How will your book stand out in this over saturated and ever expanding market? It used to be that a great story, well-written prose and an enthusiastic publisher was what



was needed to generate book sales, but as publishers contribute less and less to an author's success, new marketing techniques are now invaluable when it comes to getting your book or even manuscript the attention it deserves. This is where a professional video or animation-based book trailer and On Motion Media come into play.

On Motion Media (OMM) creates professional video and animation-based book trailers that are dynamic, to the point, and will get your manuscript or book noticed. On Motion Media's creative team of producers, editors, and animators will work with first-time authors and seasoned writers to create a 30-second to 3:30 in length trailer that will catch the eye of literary agents, publishers, TV and film producers and especially the buying public. (Photo of OMM's Creative Staff)

OMM's client Lillie Leonardi is being published for the first time this year. Her book is autobiographical. Lillie was one of the first responders to the United 93 crash site in Shanksville on 9/11. Her soon to be published first novel, "In the Shadow of a Badge/A Spiritual Memoir" chronicles that day and how her life has forever changed because of her experience on 9/11. Lillie has this to say about the book trailer developed by On Motion Media. "I was an unpublished author without a literary agent trying to get my first

book to market. The trailer that OMM created for me caught the interest of both literary agents and publishers without any of them even reading a single word of my manuscript. The trailer was integral to me getting my first book deal."

OMM principal Bill Medica states, "We have clients with different levels of writing experience and with varying projects and marketing budgets. We feel confident that we can create a trailer within each person's budget that will achieve results."

Medica goes on to say, "If an author spends years of his or her life writing something they are passionate about, and a book trailer can increase a book's market strength ten-fold, or as in the case of Lillie, land a book deal in the matter of days, I see that as a very wise investment."

Click here to see Lillie Leonardi's book trailer and its entirety. <http://onmotionmedia.com/trailers/lillie.html>

Click on these links to see other excerpts of work created by On Motion Media.

<http://onmotionmedia.com/trailers/einstein.html>

<http://onmotionmedia.com/trailers/fengshui.html>

<http://onmotionmedia.com/trailers/bgb.html>

To contact On Motion Media, call 412 434-7777 or email info@onmotionmedia.com

Option #1: Stills and motion graphic--based 30--second trailer

- ◆ One hour of scriptwriting
- ◆ Three hours of editing with a professional editor using Final Cut Pro
- ◆ Two hours of motion graphics design and execution with a motion graphics artist using AfterEffects
- ◆ **COST: \$750.00**

Option #2: Stills and motion graphic--based 30--second trailer with music and logo animation

- ◆ One hour of script writing
- ◆ Three hours of editing with a professional editor using Final Cut Pro
- ◆ Two hours of motion graphics design and execution with a motion graphics artist using AfterEffects
- ◆ One cut of library music
- ◆ Title of the book animated
- ◆ **COST: \$1,350.00**

Option #3: Stills and motion graphic--based 30--second--1:30 trailer with music and Logo animation and three images provided by On Motion Media

- ◆ Two hours of script writing
- ◆ Five hours of editing with a professional editor using Final Cut Pro
- ◆ Four hours of motion graphics design and execution with a motion graphics artist using AfterEffects
- ◆ One cut of music
- ◆ Title of the book animated
- ◆ **COST: \$3,000.00**

Option #4: Interview sound bites with author, stills and motion graphic--based 30--second--2:30 second trailer with music and logo animation and five images provided by On Motion Media

- ◆ Three hours of script writing
- ◆ Eight hours of editing with a professional editor using Final Cut Pro
- ◆ Six hours of motion graphics design and execution with a motion graphics artist using AfterEffects
- ◆ Two cuts of music
- ◆ Title of the book animated
- ◆ **COST: \$5,000.00**

Note: Any images provided by the client must be high resolution.

Note: Any traveling out of a 50---mile radius of Pittsburgh needed to secure on-camera interview with author will incur additional charges. If anyone wants to purchase an interview package, On Motion Media will be available during conference at the Pittsburgh Airport Marriot, September 29 through October 2, 2011.



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members**

MOON'S MUTTERINGS

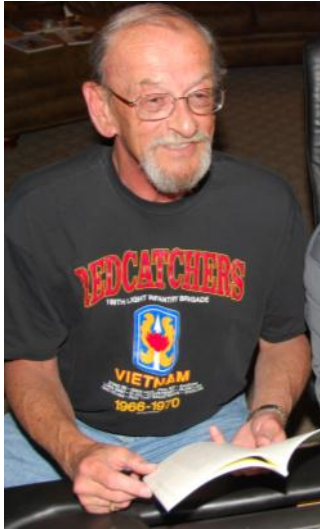
My newsletter article last month inspired a bit of introspection. It made me think of role players. What is a role player? What role do writers play in life? How do I answer those questions when I apply them to me? The topic has been in my mind for over a month. We should have an editorial page I suppose.

June is an inspiring month. D-Day and Flag Day have fallen succumbed to the passing wind of turning calendar pages. Summer's heat visited too early, bringing storms and tragedy. Family reunions spring up between dandelions and before tomato plants.

Gas prices force vacations into a series of day trips. There is much to pack into the foreshortened vacation season, yet the mundane world that is my mind has been enamored with the idea of role players for weeks. It is personal. It is how I see myself as I walk through the Valley of the Sunlight of Life.

I do have a flag story, but I am saving it for the anthology. By the way, a few of you need to get off your butts and send something soon. It is a minor role for you at the moment—and surely you have a story, poem, song, essay, or photograph about the red, white, and blue?

During my formative years, I sometimes found myself in a starring role. Looking back, I am unsure how I handled that responsibility. Once I passed the age of ten, I began playing first base on the baseball team, then I began pitching. Those are central positions. By the time I was twelve, I batted clean-up or fifth in the order—run producing spots. There was always a lot of pressure to produce. When I entered high school, it was in a small town setting—so as an active student, I was involved in all kinds of things—from drama to music, and of course, athletics. In junior high, I played basketball and football as well as baseball.



Mike Mullins

I began playing trumpet in elementary school. Musically I was in a support role initially, as I was in the other two sports. Football became a thing of the past by the time I came to my small town. We had too few students to do that and too little money. Basketball ruled in the cold months and I grew taller.

Entering my sophomore year, I was no longer a supporting part of the band. I was a first chair horn player. Damn the pressure—here came the solos. I began getting more pressure to score more in basketball too and I did not handle it well. But I loved setting screens, play-

ing defense, and rebounding. My coaches began to pay more attention to others, shining their stars, and leaving me to my own devices. I scored enough, but I had more assists than points. I began to excel at the things most people in the stands don't notice. I settled into my role playing. I was learning how effective one can be at making a difference, at making a real contribution, when the light shines on someone else. My coaches ignored me in many ways. They knew that I would do my job. By my senior year, it was an unspoken thing that I would get the toughest big man and the press would be talking about the guys putting the points on the board. We had a pretty good year.

Don't get me wrong. I have never been quiet and unassuming, at least in the classroom or a crowd. I am shy, but I hide it well. Skipping a lot of drama, at the end of the year I was awarded the John Phillips Sousa Band Award, I was Salutatorian, did a few other things, and made a fool of myself on the Senior Trip. A lot of things were written about the best athletes during our last season. I was content, although angry at times that my coaches underappreciated my contributions as a role player. I did not even tell them that I was the only player on the

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(Continued from page 15) *Mullins*

team who even received offers (they were not major and certainly not full scholarships) to play ball at the next level. One of them even asked me about baseball too. The head coach heard from a friend of the family after I graduated. I learned that good things can happen for a hard-working role player who becomes good at what he does. And stars have a responsibility that they need to handle well or they do more harm than good.

I could have gone to college on a music scholarship too. I blew that old horn pretty well for a guy who had his teeth knocked out as a kid playing baseball. I remember playing the Star Spangled Banner a couple of times in my basketball gear. That was a funny thing to see.

I had no clue what I wanted to do with my life. I knocked around for a year after graduation, and then did a little time in olive drab. That period was a couple of good years learning the real importance of teamwork and role playing. You learn it there at the life and death level.

Separated from the Army on August 19, 1969, I registered for my first day of college classes on August 24, five days later. I left orderly chaos for rebellious turmoil. The dichotomy in lifestyles was as dramatic as leaving Vietnam's jungle and arriving stateside to be released to fly home in seventy-two hours. The adjustment to student life was interesting. I was thankful to find some other veterans in school...and a couple of supportive professors. I soon got involved in a few student activities. As a sophomore, I began working as a student assistant in the English Department, played intramural ball, and joined Circle K. Circle K was the collegiate version of Kiwanis, an organization focused on charity work at school and in the community. I was also married by then. My days as a role player were full.

While in Vietnam, I encountered my first news reports that reflected things that were what reporters wanted them to be, not what they were in reality. All indications at home were the misleading reporting was accepted as truth. We did not see many papers, nor did we have unlimited ac-

cess to radio, but we heard enough to stir us. I wrote my first editorial from Vietnam. It is one thing to opine in the editorial pages. It is quite another to do it as though it is accurate news reporting. I did not understand it. In college, I was introduced to Randolph Hearst and Yellow Sheet Journalism. A light began to shine on what became more than a trend in my humble opinion. News reporters were changing their roles from reporting news to creating a new version of history, shaping public opinion, and altering the purpose of the fifth estate. I will shut up about that. After all, it is opinion.

In college, I lived the reality of that change and saw how it impacted younger minds than my own. I also saw how certain professors spent as much time politicizing the classroom as they did teaching in the late sixties and early seventies. I was embroiled in a few explosive conversations, but my role in student activities was healthier, therefore I directed my energy there. I saw my role as one of proving I was not going to be a rampaging killer. I was not going to climb a tower with an M-16. I left town on days designated for student protests. I became a leader in Circle K and had a voice on campus. Nobody listened to me until I let my hair grow. I found it laughable, but it was reality. During my junior year, I began pushing for a fraternity on campus. I saw it as a way to welcome young men to school and support them as they adjusted. It was more than a social thing. It began that way and we succeeded at first. I landed a couple of newly arrived vets involved and it began to grow. Then some money kids came along and started to push it another direction. I pulled my support. My role was nurturing vets and teamwork.

Another thing became obvious to me. Small schools, like small towns, have difficulty keeping people involved in certain kinds of organizations. I quietly began pushing for women's membership in the all-male world of Circle K. It was not only about numbers. They bring a different viewpoint about what is needed to help people. I had a demeanor to uphold. I told everyone it was be-

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(Continued from page 16) *Mullins*

cause I was sick of going to conventions and district meetings with a bunch of men. At the state level, I met a lot of resistance—but at other small schools in the area, the idea was embraced. By the end of my junior year, with no desire for the attention or a starring role, I found myself a driving force in a major change in Circle K. Others in the major universities quickly grabbed the headlines when they saw the sands of time shifting from under them, but I did not care. My work was done. I was chosen to be the leader of my district (six or eight colleges in a tri-state area) for Circle K. Then I was chosen for Who's Who in American Colleges and Universities. I had no clue anyone was watching on my campus. Sometimes you need a little light shined on you just so you are not forgotten, but you don't live for it.

I was sought for support in many student issues during my senior year in college. Some of the more radical liberal students and professors resented me, but I rather enjoyed that. My choice for student body president killed theirs at election time. He was a good man. He still is and has written a few books about Appalachian regional history since those days. He was Student Body President and I was in the background. I was chosen for Who's Who a second time. I made it through school and went on to spend my life in a variety of roles. To be honest, I have not been as good a role player lately as I should be.

I wrote a little book eventually. I have been steadfast in stating that I am not an author until the second one is done. I am a co-author now so I suppose I can claim that sobriquet officially. I am learning to be an author. My role is that. I am surrounded by people whose roles are that of author. Many are stars, but those who have opinions generally say that. They generally are not the journalists who want to reshape the world they see. In my experience, I have fallen among people who are entertainers, historians of the first water, creative, hard-working, sharing, teaching, supportive, growing, honing their skills, and welcoming. Those who do report on

the world they see do so with honesty and integrity.

I am proud of Military Writers Society of America. Is it error free? No. We are after all, people. Who among us has not erred? A morn has not broke that I hath not spake out of turn or poorly. I hope to learn. My role is to meet people and if blessed with their story, to tell it the best I can if given the chance. If ever I do it well my role is to be humble among my betters, knowing that I have much to learn yet from them. Many of you are astoundingly prodigious in your work and productivity. I stand in awe. Fate brought me here and luck gave me an opportunity to be a part of something good.

What is the role of a writer? To create, to entertain, to teach, to record history as accurately as possible, giving voice to those who lived and made it, and to hone his or her skills as long as able to put thought and idea to paper. That is my naïve idea about the process. Resting on one's laurels, allowing arrogance to become a guiding force, and thinking that one's art is the only art is possibly the greatest censorship possible. If not that, those things together can become an eraser in the hands of the public at some point.

It is good being a role player. I have grown in your shadows. Let the stars who think they are the only stars in the sky dodge the eraser while we keep saving the stories the way we do it in MWSA.

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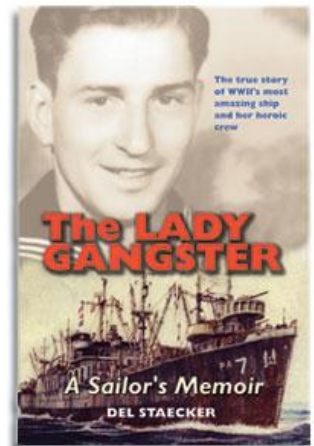


For those of you who have followed Gold Medalist Richard Lowry's amazing career, you may like to know that he's been embedded with a Marine unit since the end of March—and is on a ship not too far from Libya. He's been blogging and if you'd like to read about his adventure, here's the link: <http://blog.richardslowry.com/>

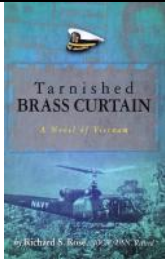
He sent photos for us to see some of what he's been seeing. The picture above is both beautiful and intriguing. Richard, we can hardly wait to hear all of your stories. Also, note the cover photo is from Richard.



Del Staecker, award-winning author for *The Lady Gangster* in 2009 and for his Ledge Trabue Trilogy in 2010 will be the Emcee for the MWSA Award Banquet on October 1, 2011, at the Airport Marriot. This year, nominees will be announced on Veterans Radio Network in September. But the winners will be announced at the Banquet—so it should be a lot of fun. We look forward to seeing everyone.



**MWSA MEMBER DICK ROSE HONORED BY
NATIONAL INDIE EXCELLENCE AWARDS**
Contest recognizes outstanding independently
published books



Tarnished Brass Curtain: A Novel of Vietnam by Richard S. (Dick) Rose has been selected the finalist of the 2011 Indie Excellence Award in the Military Fiction Category.

The Indie Excellence Awards are reserved for the “best of the best” in books published in various genres. The criteria for recognition are stringent and include overall excellence in presentation. This award celebrates the highest achievements in independent press and self-publishing, a sector of the industry that has grown exponentially in recent years.

Winners and finalists were announced on Sunday, May 15. For a complete list of the honorees visit: <http://www.indieexcellence.com/indie-results-2011.htm>.

Tarnished Brass Curtain: A Novel of Vietnam—From the skies over the Mekong Delta to the Admiral’s headquarters to the coffee house of the anti-war movement, explore the conflicts between duty and conscience, loyalty and obligation, of two navy men, one young, the other experienced. How does the younger man, son of an admiral deal with his going underground rather than returning to Vietnam. How does the older man deal with being a career Jewish navy man in an essentially alien cultural environment? Relive six months in 1968, a year of turmoil in this controversial but revealing novel, as current today as it was over 40 years ago.

Dick Rose, a Navy retired Master Chief Journalist, and a native Chicagoan, has lived in the Las Vegas area since 2000. His wife of 51-1/2 years, Barbara, died in 2007. He now lives in Sun City Anthem with his daughter, Debbi. He is a volunteer with the VA, and a member of Chapter 17, Vietnam Veterans of America; Henderson Post 65, Jewish War Veterans of America; a life member of the DAV; a member of the Sun City Veterans Club, and an active member of the Sun City Anthem Authors Club. He is also a member of Henderson’s Congregation Ner Tamid.

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BEA Book Expo of North America

By Jack Manick

Wow...it was all that it was hyped up to be and more. To me, it was like the 1964/65 New York World's Fair in Flushing Meadows. Everything was bigger, brighter and more spectacular than I had expected it to be, except for possibly my booth, which was sized at 6 feet by 8 feet. Booth 2058 was located in one of the 2 sections in the show floor designated as "Writers Row". It was supposed to be only for writers but across from us in the aisle was a company selling (Oops...wrong word...no sales were permitted in BEA...only look and see and order taking and making contacts) marketing a product line of stuffed socks that resembled animals. Next to them was someone shoving pamphlets into any passer by's hands. Many visitors refused the pushy vendor's advances and it soon became a contest between a product vendor trying to imprint his product line into an open hand and a non-exhibitor equally determined not to want the advertisement.

Next to us was a wonderful gentleman from LA and his sister from Philly who, like me, were trying to promote his book. Next to him was an M.D. and his wife, also trying to promote their book. My wife Barbara was with me for the four days at the Javits Center. The six of us quickly became friends and it made our time at BEA all the more enjoyable. Even though we only spent 4 days in their company, we shall miss their company going forward but life is after all, about souls and bodies crossing paths in life for a reason.

Getting back to the show, it was a Mega Wow! It was spectacular in every way, especially the prices for food in the food court. I guess a burger and fries for 9 dollars is not bad for NYC or for



any big venue but holy cow, I should have brought more cash with me. The next day I brought for fifty dollar bills with me and as I moved my and Barbs food tray up to the cashier, saw a small sign that said, we accept no bills over 20 dollars. Well crap, here I was with a full tray of food and legal tender in my hand that they would not accept it. In desperation I searched for my wife in the crowd of unknown faces and luckily spotted

her waving her to come to me. She quickly pulled at two twenty dollar bills that I handed to an annoyed cashier. The total for 2 burger and fry combos and 2 sodas was 32 dollars. Incredible...sticker shock! And here I thought the cost of my exhibitor booth was high.

This place was like a big money pit...a black hole. The next day, in an effort to save money, we bought two egg sandwiches at a local bagel shop for \$2.50 each. Compare that to the 5 bucks each at the Javits and we just saved 5 dollars. After getting to our booth we sat down to breakfast only to find that the 5 bucks we had saved by buying breakfast, locally was a waste of money. The egg sandwiches tasted liked dried cardboard.

For the next 2 days we ordered in lunch from a Thai restaurant. The food was good but the portions were made for a 3 year old child. The avocado salad look like it had been put thru a miniaturization machine and the coconut custard for desert was in bowls made for a young girl's tea room set. Nevertheless the food was tasty if not filling and still the cash in my pocket started to disappear in a hurry.

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So let's get to the show. I have gone to a few art shows at Javits and this BEA outshone them all. If it was a book related product, or a publicist or a printing company, they were there. It was a first time author's dream while at the same time being his/her worst nightmare. But first let's review setting up our 6 foot by 8 foot booth.

I had, for weeks prior, bought fliers, post cards, book markers, magnets, pens...you name it I bought it from an internet based company that did all of this quickly and at a reasonable rate. I was even armed with banners to adorn the cube walls along with the 8 foot MWSA banner that stood front and center in the cube. I believe that the MWSA Banner drew people's attention to us where they might not have otherwise given us a second look.

Hanging the MWSA proved to be fairly easy but hanging my smaller banners soon became an almost futile challenge. I had these smaller banners made to catch the eyes of passer bys to show them that I had written 7 major art books prior to writing "Incoming." In the end however, no one looked at nor cared about my having written art books before. Those who chose to open the hard cover art books were impressed with the art work and the beautiful colors but the text printed on each page were non-sequitor.

Oh well...I gave it a try. Now it was a matter of the MWSA drawing them to the table and my book doing the rest.

I found that the Vietnam War meant little to most and meant most to my age generation and older. Older people, I guess that means me also, showed up at my booth and we talked about the war and the 60's. It was refreshing to find those

still interested in an event that ended for me some forty years past.

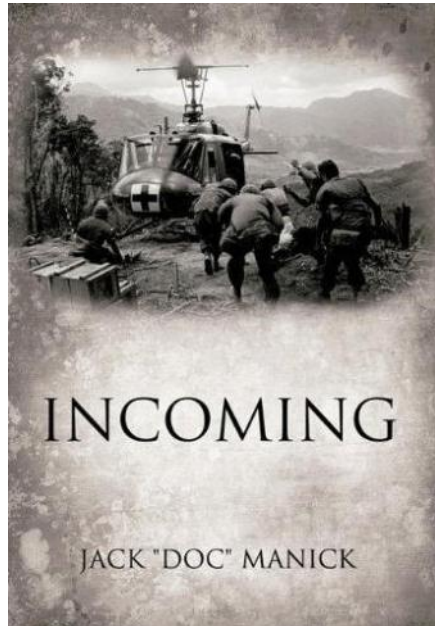
I met and spoke to Librarians, to book manufacturers and those who had friends or relatives who served in Vietnam or who were themselves from military families. My discussions with them were almost a validity check that I had really gone to Vietnam and did do, see, feel and hear what I said I did in the book. Life has a way of sometimes clouding memories until you say to yourself, did I really do that, was I really there?

About noon on Day Two I decided to wander the show and try to make contacts to help me move the book out beyond the friends, families and co-workers. I found that I needed "Book Reviewers" to read "Incoming" and give positive feedback. This was of paramount importance but my efforts

to talk to reviewers early on were fruitless. Most were swamped with books to read and those who said they might review it gave me a 6 month time frame. Six months is an eternity to a new author and what do you do if you get negative feedback. All of the feedback that I'd gotten from co-workers and friends was positive. Was this just a courtesy positive feedback because they knew me? I had asked for all feedback both positive and negative!

What I heard from publishers and Librarian Societies at BEA was that "I should have sent them my manuscript months before choosing a publisher so that they could review it. The information was helpful but at the same time disappointing.

Publishers also wanted the manuscript early on so as to determine if it was a product that would



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(Continued from page 21) **Manick**

make money for them. Silly me, a good book (per the publisher) is only good if it is capable of generating revenue for them. Guess I neglected to factor that into my "Efforts to Publish Equation!"

Writers however love to write and all of that ancillary stuff like profits and future sales never even crossed my mind as I endeavored to get the book to print. They do now!

The show taught me that the process of getting a book to print just starts when the last sentence in the manuscript is written.

If asked was the cost of going to BEA worth it, I would reply Yes without hesitation. My job now is to find a way to inform others about my book. I do that now as I complete this review of the BEA Article for MWSA and scribe the first words in my next book... "Incoming...the Lost Chapters."

My thanks to Joyce Faulkner for the loan of the MWSA Banner and for her unending support of new members like me and all within the MWSA.

Jack Manick
732 499-0839
42 N Rahway Ave
Colonia, NJ 07067

Editor's Note: For anyone interested in doing BEA, take a look at the videos that Jack took while there. They are on YouTube:

<http://www.youtube.com/watch?v=gNyhZ7HIQjY>
<http://www.youtube.com/watch?v=dj6vpSCa0fk>
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MWSA reviews published books only. It must have an ISBN and a price. Please do not send manuscripts, ARCs or "treatments"—including Adobe PDF, MS Word or MS Word Perfect files, handwritten or typed drafts or outlines, they will not be accepted for review.

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June 25, 2010—Sixty-first Anniversary of beginning of the Korean War



TASK FORCE SMITH POSITION *straddling the Osan-Suwon road.*



Don't forget to submit your work about the Korean War for the 2011 Special Book Award. See page 39 for details.

MWSA's Spring 2011 Recommended Reading List

By **Bob Doerr**

Chairman of Reading List Committee

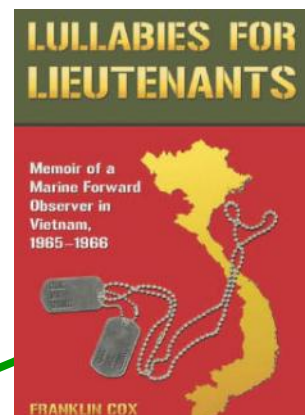
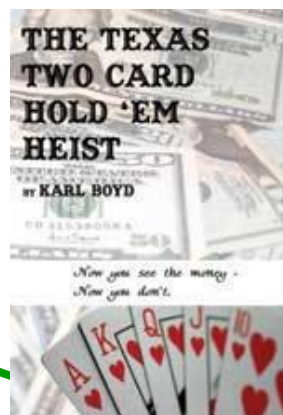
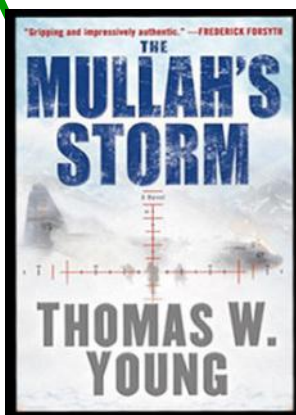
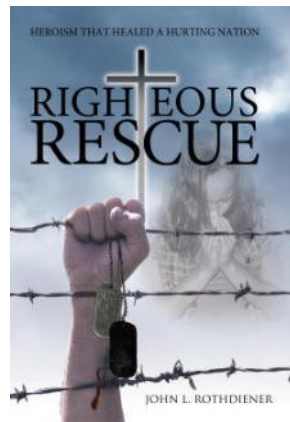
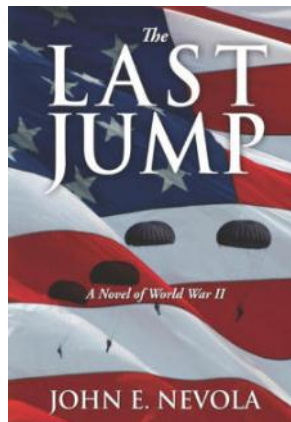
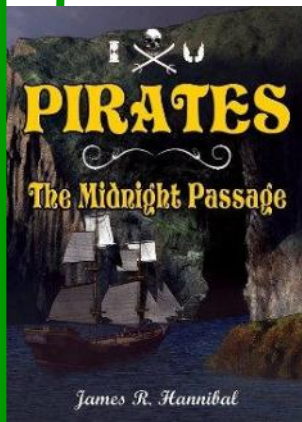
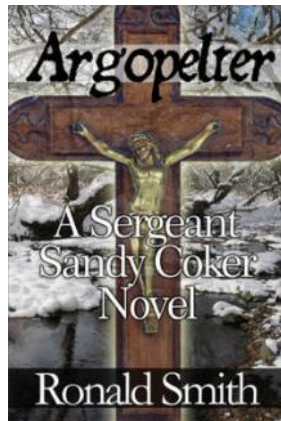
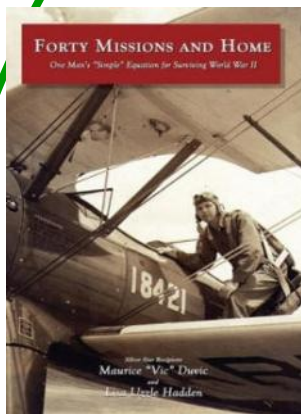
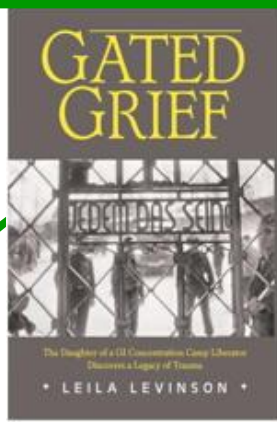
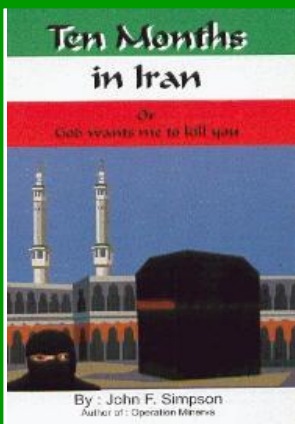
As most of you know, the Military Writers Society of America (MWSA) is an organization of nearly one thousand writers, poets, and artists drawn together by a common bond of military service. One purpose of our Society is to review the written works of our members. From our recent book reviews, we have selected the following as our 2011 Spring Suggested Reading List:

MWSA Spring Reading List

Title	Author	Genre/Subcategory
Last Roll Call	Kenneth Tucker & Wanda Goodwin	Nonfiction - Memoir
Lullabies for Lieutenants	Franklin Cox	Nonfiction - Memoir
Forty Missions & Home	Vic Duvic & Lisa Hadden	Nonfiction - Memoir
Mollie's War	Mollie & Cyndee Schaffer	Nonfiction - Memoir
Ten Months in Iran	John F. Simpson	Nonfiction - Memoir
The Coast Guard	Tom Beard	Nonfiction - History
Gated Grief	Leila Levinson	Nonfiction – Creative Nonfiction
God + Military Spouse	Lori Kathleen Cline	Nonfiction – Spiritual
Argopelter	Ronald Smith	Fiction - Thriller
Pirates: The Midnight Passage	James Hannibal	Fiction - Adventure
The Texas Two Card Hold'em Heist	Karl Boyd	Fiction - Thriller
Righteous Rescue	John Rothdeiner	Fiction - Historical Thriller
The Last Jump	John Nevola	Fiction – Historical Adventure
The Mullah's Storm	Thomas W. Young	Fiction - Thriller
Footsteps to Forever	R. Samuel Baty	Fiction - Historical Thriller
Shall Never See So Much	Gerald Gillis	Fiction – Historical Fiction

If you feel like taking a break from pulling weeds or planting spring flowers, give yourself a rest and grab a good book. Looking for a good read – might we suggest one of the books mentioned above?







Book Promotion on the Cheap: Helping each other

By

Joyce Faulkner

We are all aware of expensive techniques to promote our books. Many are effective and worth every cent we spend on them. Some are disappointing and frustrating. I'm sure you can find lots of ways to spend money on the internet so I'm not going to itemize. However, I do have some tips that might help you get started—and none of them will cost you a cent. Before I do that, I want to share a few basic concepts with you.

First, **manage your expectations**. Understand that you will not go from being an unknown scribe to a world famous author over night. Publishers aren't going to offer you million dollar advances, bookstores aren't going to court you and newspapers aren't going to rush out to your events until you have built an audience that demands to see you and read your next book. (This tip doesn't count for Medal of Honor Heroes, Generals, politicians, television personalities, actors, criminals and major screw-ups.) This doesn't mean that you won't be successful—just that you are going to have to work hard.

Second, **be wary of tip columns/blogs**—including this one. They are based on the perspective and experience of the columnist. You can pick up misinformation that comes from biases, bad-luck, and ineptness. If you believe some of the sites, every agent, publisher, and promoter is a scam artist. Before you get involved in any business arrangements, be sure you understand the industry and the legitimate options open to you. You *can* learn good stuff from your colleagues so read on—but

evaluate the information and decide what will work for you and your book.

Okay, here are some book promotion techniques that are based on that old idea of win/win relationships.


Cover Endorsements. Think carefully about the people that you believe will want to buy your book. Who will influence them positively? For example, if you are writing about your experiences in Vietnam, you can assume that other veterans might want to read about it—certainly the guys in your unit, maybe even your division. Historians might be interested if you were involved in well-known battles like Khe Sanh. Maybe the people in your town will want to read it. So, you might seek out Generals or Journalists or local politicians or entertainers who people know and ask them to give you an endorsement.

However, also consider asking other authors of similar books. Maybe the people who bought their memoirs might want yours if they see his name on your dusk jacket. In return, you allow your fellow writers to mention their own books...for example, "Joe Vet's book about Khe Sanh was an amazing read. I felt I was back in the 'Nam again." ~ Jim Vet, USMC, Author of *Khe Sanh Marines*.

On the flip side, if someone approaches you for a cover endorsement (provided that you like the book), jump at the chance to provide one. Every time someone buys Joe Vet's book, a potential reader has information about YOUR book...and he's obviously interested in Khe Sanh so it's possible he'll come looking for you. At the very least, every time someone picks up Joe Vet's book, there's a chance that he will see the your blurb and title.

Shared Book Signings. They say that it takes sev-

(Continued on page 27)



(Continued from page 26)

en exposures to an author's name or the title of a book for a potential customer to remember you. Think of ways that you can work together with other authors to help make that happen over time.

Years ago, I witnessed a book signing catastrophe. By chance, two women authors at a large book fair were assigned to the same booth at the same time. Author One was local and her book was brand new. Dozens of her family, friends, neighbors, and co-workers came to buy her non-fiction how-to.

Author Two had flown-in for the event and knew no one in town. She was there to sell her first literary novel at this, her first event. To her dismay, the people crowding around the booth were not there to see her, but her co-signer. Before long, she was furious with Author One and in tears. An ugly scene followed which destroyed the event for both women.

Putting aside bad behavior in public which does no one any good, Author Two missed an enormous opportunity to reach a new audience. Perhaps her inexperience led her to believe that the people who were lining up in front of her co-signer wouldn't also be interested in her book. Perhaps she really thought that strangers in a different state would rush to buy a literary novel by someone they never heard-of. Maybe the how-to author could have been more generous—introducing her family and friends to the lady sitting beside her.

When a group of authors sign together, it's a wonderful opportunity if everyone works together. I understand that you've put a lot of money into your books, and that you are excited—and eager to make a sale. It's an environment that brings out your inner-competitor. However, no one event will make you or break you. Take the long view. Even if someone doesn't buy your book today, they might remember you and purchase it later. If someone comes to see one of your co-signers, that's one more person who is a book buyer and he/she is right there. Wait until the writer beside you finishes his transaction. Then make eye contact with his customer and

smile. Offer him one of your freebies—a post card or a bookmark or a piece of chocolate. This is good way to help a stranger remember you later.

If you are engaged with a potential customer, whether you make a sale or not, introduce that person to your co-signers. If you know something about another author's book, you might describe it. For example, "Thank you for buying my book. If you are interested in the Pacific Theater, let me introduce you to Bruce Gamble. Bruce has written several books about Pappy Boyington. I'm sure you will enjoy him." And then, smile—and back away to allow your co-signer to chat with this potential customer. Your graciousness and support will encourage your fellow authors to reciprocate.

Book Reviews. Offer to write reviews of your fellow author's books—and post them on Amazon, BN.com, Bookshelf, your blog, and any place else you can. Why? It's another win/win opportunity. First, the review will be about someone else's work, but it will showcase *your* writing style and it will have your name on it and the name of your books. Second, the author of the book that you reviewed will be appreciative. She will most likely post your piece on her site or blog—and maybe even use it in her media kit. When she contacts media about potential interviews or approaches a bookstore manager or librarian, they will most likely read your review—and in conjunction with your other marketing efforts, might recognize you and the title of your book.

Share contacts. We are all unique. We lose nothing by sharing opportunities with our colleagues. If you have had good luck while speaking at book clubs in your town. Introduce other authors to those book club leaders. Maybe you enjoyed your time at a given bookstore—tell the manager of that store about another writer who might do well. Word of mouth is the best advertising there is! Especially when one author recommends another.

Victory Road

By Mark Bowlin

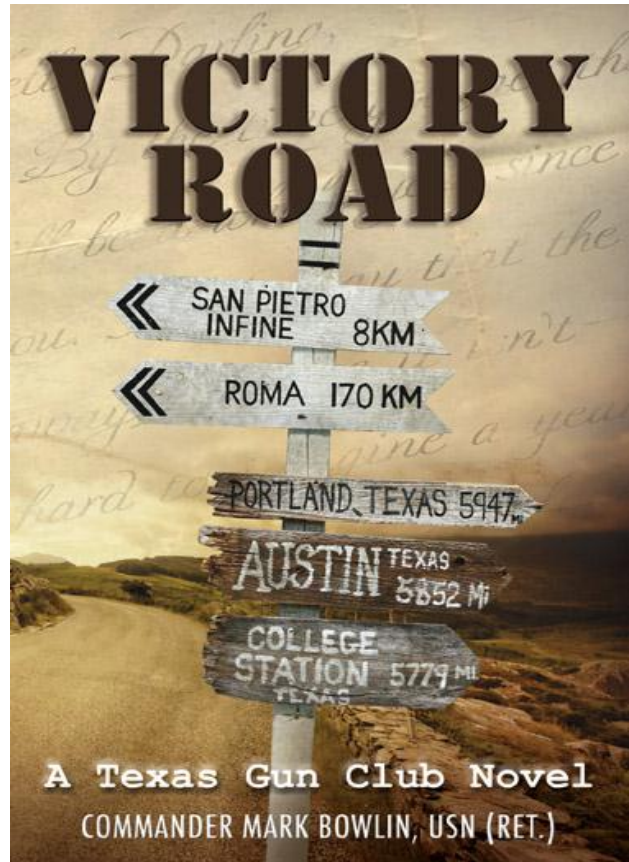
Victory Road is the second installment of the award-winning World War II *Texas Gun Club* Novel series. Bowlin continues the story of cousins Sam Taft and Perkin Berger of the 36th Division, Texas National Guard, as they push on to Rome after horrific fighting at “Bloody Salerno” and the liberation of Naples.

Action this time is centered around the heavily-fortified German “Winter Line” in and around San Pietro Infine. The geography of the area with its mountains and narrow valleys made it a strategic German defense point, but an Allied victory was crucial for the advance to Rome. Bowlin has seamlessly woven his characters into actual events of that ten day bloodbath.

To counterpoint the battle scenes, Bowlin adds a twist of espionage and dangerous liaisons that will impact the tight-knit Texans. I appreciate that Bowlin also includes true-to-history scenes of what the German occupation and subsequent fighting did to the remaining local population of San Pietro Infine. War is brutal for the combatant as well as the civilian caught up in it. These Texas soldiers are tough yet a poignant scene between Captain Berger and an injured German breathes a bit of humanity into that living hell.

I’m hooked on the boys in the Texas Gun Club and the history that they are reliving for us in this series. I await Bowlin’s third installment which continues with the hard slog to ultimate victory in the Italian campaign.

Review by Gail Chatsfield



Author of the Month
Mark Bowlin

BEYOND THOSE HILLS: AN OFFICER AND A LADY

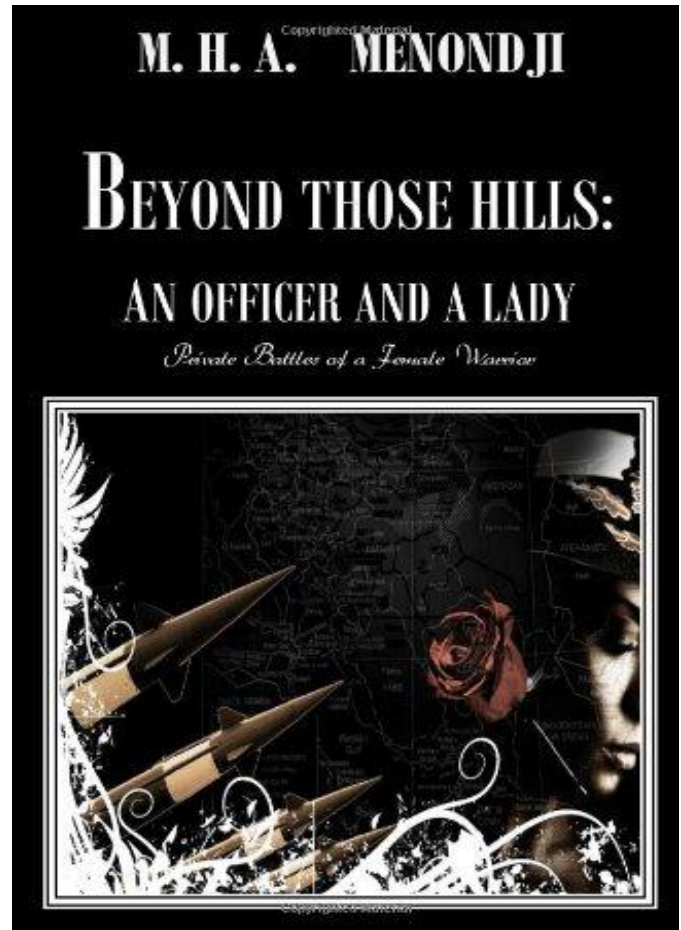
By M.H.A. Menondji

Beyond Those Hills, a well-written account and a self-discovery, amid gunfights, a power struggle against the USSR and the rise of terrorism on the world scene. The author, M.H.A. Menondji, meticulously documents three lives intertwined by love. This is a very interesting read – not a book to race through, or you will miss some very exciting scenes and descriptions of a young woman who becomes the first female accepted by the Navy SEALs. To put it bluntly, “She tells it like it was.”

M.H.A. Menondji is a graduate of Universities of Orleans, La Sorbonne (International Law), and Whittier College (Political Science). African-born, she migrated to the U. S. from France a decade ago. She spent a year learning the intricacies of the English language then took on the challenge of writing in a language she has learned as a third.

Considered a showcase of accelerated linguistic and cultural assimilation, her writings, and her wonderful background has given her the accolades she deserves.

Reviewer: Bob Ruehrdanz



Book of the Month
Pirates and Cartels

June Notes By jim greenwald

ROOMIES! Getting ready to reserve your room for the conference? If you're interested in sharing a room with another member to save on costs, provide your name and email to LeansToFar@aol.com and you will be placed on a list of individuals seeking a roommate.

Conference Application Note:

When sending in your conference fee be certain to indicate your meal selection for the banquet as well. Also to clear up some confusion on the book table. An author can place one book for sale on it, up to five copies of the book. They must be pre-priced and the fee for this is \$5.00 for each day, 3 days \$15.00. You must also provide the title and price of the book to me preferably or you can mention it to Joyce if you are sending fees to her. When you check in at the conference they will ask you for the copies of the book and they will place them on the table(s). We are not having author book signing sessions at the conference. They have proved less than worthwhile in the past.

Vendor Tables:

Vendor tables will be placed outside the seminar rooms. The fee for each space is \$50.00 per day or \$125.00 for all three days (Thursday, Friday & Saturday). We need to have them assigned and paid for by September 15th.

Tickets:

When the list of Seminars is made available in Dispatches you will need to email me directly as to which ones you will be attending. I need to make up the tickets you will be required to present at the door to gain entrance to each seminar so we can keep an accurate count. Your banquet invitation will have your table and seat number on it and you must have the invitation to be seated at the banquet, no exceptions. The same for the Reviewer Breakfast, you must have your invitation.

Volunteers:

There will be a *Volunteers Sign Up List* at the registration desk. Please take the time to offer your services. We need reviewers, judges, book assignment committee, ad sales, seminar speakers, web site workers and any number of other helpers. If you are undecided as to what, just place how much time per week you can spare to help and any area of interest. The opportunities are endless—and to make things happen, we need to work together.

Facility:

The Pittsburgh Airport Marriott This is a great facility and all the folks Joyce and I have had contact with have been wonderful. They provide a free shuttle service from the airport and parking is free. In addition, they will provide a food discount ticket good for any meal any time. This should help conserve some dollars for you. They are also providing a “free night” to be auctioned off on Sunday. I think everyone can look forward to an enjoyable conference.

Buckaroo Auction:

We need donations for the Auction. Get in touch with me at LeansToFar@aol.com if you have something to donate or a question on something you might wish to donate and I will get back to you as early as I can. The list of items will of course be printed in the conference program and will also be listed on poster boards displayed at the registration desk. The Buckaroos you have

(Continued on page 31)



(Continued from page 30) **greenwald**

earned will be in your Neck Wallet which you will receive at registration. Do not misplace them as we cannot replace them. Remember, what you don't spend this year you can save for next year, do not throw them away.

Hi Ho- Hi Soak, off on a camping adventure:

Back to my, this time later childhood. Prompted by a member's tongue in cheek question as to what is needed for a camping trip.

From the time we could barely walk, we spent time in the woods. My grandfather taught us how to survive without a grocery store, a Stop & Rob or for that matter a sporting goods store. Camping meant good shoes or bad, two shirts and one pair of pants, some matches, a hatchet, and string. No store food allowed. I have some great memories from then.

But this story is about my later childhood. Married (oy) two children, friends and their two children

decided to do a slightly more modern camping trip. We brought some food, even an old canvas tent, and various implements of destruction. We took their station wagon and loaded it down—and headed to Vermont. We already had reservations at a remote camp site. We did not have “rain gear.” Yes, my friends, from the time we crossed the Massachusetts border it poured. Not made of sugar, we decided to not turn back. It would be an adventure for everyone.

I must admit that the first three days of being soaking wet and sleeping literally on water “beds” was interesting. We had fun, walked trails, fished, and caught some rabbits. Heck, we even played cards in the rain. I am desperately trying to make this short and so I will skip the daily ablution stories. Day four, late in the evening, our neighboring campers of which there had been a few had all left. We and one other bunch were sticking it out, but,

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**Dwight Zimmerman—Board Member & Chair of PR Committee—
djonzim@gmail.com**

NOTE: For issues concerning:

- **Book Reviews, Dues, & Conference Invoices, contact Jim Greenwald**
- **Web site, contact John Cathcart**
- **Membership records &/or dues, contact Terry Gould**
- **Book signing schedules, contact Dwight Zimmerman**
- **Programming, contact Joyce Faulkner or Mike Mullins**
- **Anthology, contact Mike Mullins**

(Continued from page 31) **greenwald**

that night around ten or so, they came over handed us a bag with some food. They were packing it in.

Day five, we all woke and tried to wring out each other's clothes. The tent was of no use, rain poured into it easily. About nine in the morning, Paul, a close friend, and I talked it over and decided to have something to eat and then pack it in. We had almost completed our entire five-day adventure. So, back to what prompted this! Paul grabbed the bag our friends had left and we decided whatever was in it we would cook. Spaghetti! Have you ever attempted making a spaghetti dinner in the rain? Well, I recommend that your next camping trip you make certain it will rain at least one day and try it. I will never forget that meal. Wet garlic bread and spaghetti, with sauce running off of it, as the rain prevented it from sticking. After our sumptuous meal we UN-carefully loaded the wagon, stuffing stuff, ourselves and—oh yes, the children wherever they would fit and drove the six hours home in true relaxed misery.

I guess I should thank the member for asking the question that awoke this soggy memory. I still love to camp.

Call For Entries

starsandflags.com
invites you to enter the
4th annual
Stars and Flags Book Awards Contest

See website for details

MWSA discount

Must have tie to military

Enteries accepted through August 31



Earlybird discount before 5/15/11

Published after 1/06

Winner announced 11/11/11

Questions? Call Nancy Smith 417-338-4891 or email: nancysentertainment@yahoo.com

Joyce M. Gilmour
www.editingtlc.com "Hawkeyes" joyce@editingtlc.com
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**Reflections
on the
Faded Flag**
2011 MWSA Anthology

**Call for submissions with an American
Flag theme including:**
Essays and/or Articles
Poetry
Short Fiction
Photography
Artwork
Short Plays

*** Limited to 3500 words ***

**Submit electronically
to Mike Mullins at
mullins.m.1@comcast.net**

MWSA BUSINESS

Military Writer's Society of America 2011 Conference Registration Form September 29, 30, October 1 and 2

Amount (\$)

Name:		
MWSA Member #:		
Conference Fees:	3 Day (\$235) 2 Day (\$160) 1 Day (\$80)	A)
Non-Member:	3 Day (\$265) 2 Day (\$190) 1 Day (\$110)	B)
Conference Guests:	(# Guests X \$80.00)	C)
Lunch Buffet Guests:	(# Guests X \$25.00)	D)
Banquet Guests:	(# Guests X \$45.00)	E)
Book Table:	# days _____ X \$5.00	F)
Additional Anthologies	# _____ X \$20	G)
Total Conference Fees:	A+B+C+D+E+F+G =?	
Member Dinner Choice:		Beef/Salmon/Vegetarian
Guest Name & Meal:		Beef/Salmon/Vegetarian
Guest Name & Meal:		Beef/Salmon/Vegetarian
Guest Name & Meal:		Beef/Salmon/Vegetarian
Title & Price of Book:		

- All Conference Fees must be paid in full to register for the Conference
Member Conference Fee covers All Functions & the Anthology, but does not cover cost of book table.
- If you want to have your Anthology shipped, please contact jim greenwald and mail a check to MWSA for \$6.00 to cover shipping costs. If you asking for it to be shipped and or ordering extra copies please do so before July 30th so we can order enough copies.
- Award Winners will receive their Medal, Certificate & Seals at the Banquet. If you do not attend, mail a check to MWSA for \$5.00 to cover shipping costs, no medals certificates or seals will be mailed until payment is received.
- Mail Check to: MWSA, P.O. Box 264, Bridgeville, PA 15017, or email to leanstofar@aol.com and jim greenwald will email you a .doc form to fill out and return to him. Then he'll send you a Paypal Invoice.

**MWSA
PO Box 264
Bridgeville, PA 15017**



POETRY CORNER

I DIDN'T THINK YOU'D MAKE IT

by Robert B. Robeson

I didn't think you'd make it,
wounded so severely by that AK-47, your
youth and blood spilling out before our eyes.
I didn't think you'd make it.

When the medevac call came that morning,
you were lying in a foul rice paddy
in 'Nam's I Corps,
writhing in agony and praying
we'd get there in time.
Our helicopter ambulance was
your sole hope for survival.
Another nineteen-year-old knew
how to treat your sucking-chest wound.
He sealed the hole and started an IV in
flight. Our blades wore down the minutes
it took to reach the aid station
where an army doctor
provided further stabilization.

It's been over 40 years since that mission.
I still remember you sprawled
atop that muddy paddy dike,
when I hovered down to land.
Your courage and determination
guaranteed a second chance at life.
I didn't think you'd make it.
But I'm grateful that you did.

Boy at Piano

By Nancy Arbuthnot

First page, again, as he flings
his body sideways, fingers
surfing the keys, white, black,

plunging to the lowest notes
crescendo, decrescendo
to the end, that last bar

of notes marching like
exhausted soldiers
of—oh, some old war,

WW II, say, his grandfather's, the one
he's beginning to study in school,
the landing at San Rafael,

the Bloody Rapido, his chaplain-grandfather
sending wave after wave of soldiers
off with prayers, the gunned sea

churning and still the soldiers
came, wave upon wave, relentless
as the rows of crosses beyond the rails

of the black iron gate in Drauginan
where the boy last stood
with his grandfather, white markers marking

time, the march to the end played toward
through forgotten notes, slipped fingers, mistakes
haunting the nights, old war song.

Untitled

by Joyce Faulkner

There was a Shinto Shrine sweltering behind Sata,
More ancient than the village itself,
In a thicket of moss and mosquitoes
Where the green air laid heavy on my cheeks.
I would sit on the age-pitted stone steps
And listen to the whispers of slick, gray snakes
Sliding into the nearby pools of stale water.
Dual suns dueling in one continuous sky
Warmed the desolate shrine
Into a nest of moist redemption,
An incubator of all the gods, East and West,
Who blew seductive invitations in my ears.
The sweet scent of rot, floating on a decadent breeze,
Curled about the new growth of pliant young pines,
So much like my Arkansas Indian retreats
Where the circle of life included death.
And I, sitting at the roots of a strange tree,
Strangely familiar,
Began an eternal search
Another place and culture ago.



2011 People's Choice Award Inspiration Pieces

To participate in the 2011 People's Choice Award:

- Select one of the inspiration pieces and write a poem, essay, article, song, or short story or a piece of artwork. (Word limit 1000)
- Submit your piece to MWSAPresident@gmail.com with the words "People's Choice Submission" in the subject line. Indicate which of the inspiration pieces that you used.
- Deadline is July 31, 2011.
- Judges will select the top 8 pieces. They will appear in *Dispatches*, the Conference Program, on Facebook and Twitter and on as many websites as possible. The general public can vote for the winner. Gold and Silver Medals will be presented to the two top vote getters.

#1. Video on YouTube showing Vietnam War Scenes with Animals singing "We Gotta Get Out of this Place"

http://www.youtube.com/watch?v=Io_6UtzBf28&feature=related

#2. Photo taken on Iwo Jima, March 1945. Shows 5th Division Marines holding conquered Japanese flags. From scrapbook of Pvt. Billy Lee Plummer, USMC 1/26.



#3. USS North Carolina Battleship.
Taken by MWSA member Larry Wikoff.

#4. MWSA member Patrick Nelson in front of an old Iraqi Army Garrison.



Announcing a Special Contest for 2011

Sponsored by MWSA, The Center for the Study of the Korean War, Our History Project, & Positively Pittsburgh Live

Korean War Book Awards Cash Award \$150 for First Prize

Rules

- Books must be primarily about the Korean War.
- There is no time limit on when the book was published but it must be in print currently.
- Books can be either fiction or non-fiction—memoirs, histories, or novels. If fiction, it must be clearly stated either on the book itself or in the submission query.
- Books can be published by traditional, subsidy, or self-publishers.
- Existing MWSA standards of excellence will be used in judging.
- MWSA members may submit books on Korean War for free. Non-members may submit for \$30 and they then become members for one year.
- Because this contest is separate from usual MWSA awards, books that have received MWSA awards in the past may be submitted for this competition as well.
- MWSA officers and board members may not submit books for this award.
- Books being submitted for Korean War Book Award must follow existing MWSA book query procedures—sending a query to the lead reviewer but noting in the comments section that this is a submission for the Korean War Book Award.
- Entries must be submitted by July 15, 2011.
- Winner will be announced September 1, 2011.
- Award will be presented in a ceremony in Pittsburgh, PA during the MWSA Conference — September 29-October 2.



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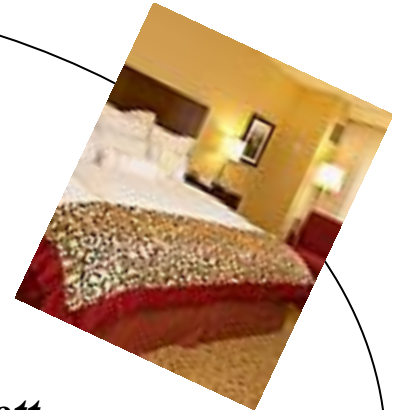
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***Pittsburgh Airport Marriott
Site of the 2011 MWSA
Conference***



Dwight Zimmerman—Industry News

There's been a lot of things going on in the electronic book frontier, these past few weeks. There was BEA, and a whole slew of other things happening. As I'm running behind on a book project, I'm going to have to save most of that information for next month—by then there'll probably be a whole new set of facts and figures to deal with, such being the medium.

Anyway, on May 29, the *New York Times Book Review* did some polling of publishers and booksellers, both brick and mortar and digital and did a little breakdown of things. First, in this day and age of specialization, best seller lists are now broken down into all manner of categories: fiction, non-fiction, children's, hardcover, trade paperback, mass market, electronic, and more!

What caught my eye was their grouping of the top ten titles if fiction and non-fiction were combined and particularly the percentage breakdown between print and electronic formats. Here's the list:

1. *Water for Elephants* (fiction) Print: 31%; E-book: 69%
2. *Buried Prey* (fiction) Print 43%; E-book: 57%
3. *Lies that Chelsea Handler Told Me* (non-fiction) Print: 66%; E-book 34%
4. *Heaven Is for Real* (non-fiction) Print: 64%; E-book: 36%
5. *Dead Reckoning* (fiction) Print: 52%; E-book 48%
6. *10th Anniversary* (fiction) Print: 41%; E-book 49%
7. *Something Borrowed* (fiction) Print 30%; E-



book: 70%

8. *Bossypants* (non-fiction) Print 51%; E-book 49%

9. *In the Garden of Beasts* (non-fiction) Print 51%; E-book 49%

10. *Does the Noise in My Head Bother You?* (non-fiction) Print 63%; E-book 37%

Now, I'm not going to draw too many conclusions from this, but in general it appears that e-

books dominate the sales of fiction titles, with Emily Giffin's *Maid of Honor* ("A maid of honor to her charmed friend, Rachel White has always played by the rules. But that changes on her 30th birthday.) taking a whopping 70% of sales. As for the non-fiction titles, as might be expected, best sellers are dominated by celebrity titles, the exception being Erik Larson's *In the Garden of Beasts* about Berlin in the 1930s. It's a pity they didn't keep the two categories separate when they did the sales format breakdown, as I'd like to see what the percentage breakdown was in the military books in the Top Fifteen Non-fiction titles *Seal Team Six* (#6), *Unbroken* (#7), *Lone Survivor* (#12), and *The Heart and the Fist* (#15). If such a thing happens I'll let you know.

But even with non-fiction, e-book sales are significant, and I suspect will grow over time (weeks and months as opposed to months and years).

Okay, on another subject, one of the biggest bugaboos in publishing (aside from getting paid a decent amount of money from a publisher) is finding a good publicist that's not going to require you to take out a loan on your soul. Media

(Continued on page 42)

(Continued from page 41) **Zimmerman**

Bistro is a website for the publishing industry and they contain a lot of information about the goings on in the trade. Recently they posted a list of publicists. These postings were all recommendations from other writers. I was rather impressed with this and decided to copy the list and forward it to the membership. Now, the original posting had the names prepared as links to take you directly to the individual's site, something I obviously can't do. So, you can either google the individual's name, or go to the Media Bistro url, which I've included below, and click on the link there. I've also included Media Bistro's introductory paragraph. Happy hunting!

Our feeble list IS NOT COMPREHENSIVE—yet. Add your favorite publicity professionals in the comments section—let's connect the best writers with the best publicity and marketing experts.

- ⇒ www.mediabistro.com/galleycat/best-book-publicity-and-marketing-twitter-feeds_b11627
- ⇒ AuthorsOnTheWeb: Website design and Internet Marketing/Publicity services for authors and publishers.
- ⇒ Megan Beatie: “Book publicist, mom to a toddler, wife of a reality tv producer, farmer's daughter, long distance runner, and avid movie goer.”
- ⇒ Sandra Beckwith: “I publish a free book publicity e-zine and teach a 4-week book publicity course online.”
- ⇒ Adrienne Biggs: “Publicity and Events for interesting clients, especially literary; plus music, film, festivals and fairs since 1997.”
- ⇒ Iris Blasi: Coordinator of Digital Media for literary PR firm @HMI_PR. Formerly an editor. Forever a reader.
- ⇒ Katie Schroder Bond: Wife to Mr. 007. Publicity Manager to novelists @ThomasNelson. Wedding planner. Blogger for Caregiving.com. Writer, friend, practical dreamer.
- ⇒ BookBuzzr: “The World's No.1 Free Online Book Marketing Technology for Authors. Represented by Freya—Author Community Manager for BookBuzzr.”
- ⇒ Bookgirl96: “A bookish broad, PR superhero, mother of two, lover of sports, and wife of @Rockpappa.”
- ⇒ BookPRGirl: “20 years in Public Relations, Book Publishing/Entertainment; NYC & Boston”
- ⇒ Evan Boorstyn: Grand Central Deputy Publicity Director
- ⇒ Jenni Bowring: PR rep for kids' and teens' publisher, emphasize social & emotional health.
- ⇒ Fauzia Burke: Founder & Prez of @fsbassociates, a PR firm promoting books and authors on the web. Speaker, consultant, brand advocate. Loving every minute of a busy life.
- ⇒ Kimberly Burns “Kimberly Burns Pr. Literary flack.”
- ⇒ Krista Reiner Carnes: Book marketer and publicist specializing in speaking campaigns that connect authors with audiences
- ⇒ Cassie: “Publicist at @torbooks. Unabashed nerd.”
- ⇒ Liza Cassity: Book publicist. Dance enthusiast. Halloween professional. Lover of bacon.
- ⇒ Lauren Cerand: “independent public relations representative and consultant in New York.”
- ⇒ Ryan Chapman: “Internet Marketing Manager at NYC publisher. The Venn diagram of literature, new media, & some cool, mind-blowing 3rd thing.”
- ⇒ Yen Cheong: “Assistant Director of Publicity at a large publishing house. Media junkie. Gadget freak. Runner. Author of The Book Publicity Blog.”
- ⇒ Katie McKee Clay: Senior Publicist for Put-

(Continued from page 42) **Zimmerman**

nam & Riverhead Books

- ⇒ Nick Courage: Champion of the World | American Primitive | Singularitarian for @PicadorUSA | Tweets mainly about #books and #rockandroll
- ⇒ Maureen Cole: “Publicist at Portfolio, the business book imprint of Penguin Group”
- ⇒ Victoria Comella: “Senior Publicist with Putnam & Riverhead Books. I read a lot. You should, too.”
- ⇒ Albee Dalbotten: Lover of mini versions of things, coffee, and most shows on Bravo.
- ⇒ Danielle1028: Former Texan in NYC working in Book Publicity for William Morrow. Happy Wife. Proud Mom.
- ⇒ Loren Dean: publishing, books, TV, weird nerdy stuff.
- ⇒ Jennifer Deshler: Mama to one|Believer in The One|VP of Mktg,Kids&Gift Books @Thomas Nelson|Painter/Baker/Crafty Girl|Persistent Dreamer|Eternal Optimist&Loyal Friend
- ⇒ Lauren C. Donovan: “Books, shoes, carbs.”
- ⇒ Claudia Duncan: Wife, mother of two. All things marketing/PR for Grupo Nelson books and authors. Funny, self motivated, loving, will follow back, dreamer. Future business owner
- ⇒ Rachel Ekstrom: Book lover and publicity manager at an NYC publishing house.
- ⇒ Sarah Evans: “[From] Sevans Strategy, a Chicago-based public relations and new media consultancy.”
- ⇒ Carol Fass Publicity: “a PR firm specializing in all phases of publicity and public relations related to books, authors, and publishers. Tweets by @AndreaClift.”
- ⇒ Megan Fitzpatrick: “I do marketing & publicity for the amazing audiobooks our (totally fun) team at Hachette Audio produces, and I also enjoy a wonderful life out and about in NYC.”
- ⇒ Marika Flatt: Owns @PRbytheBook, a publicity firm. Travel writer for multiple publications.
- ⇒ Katie Freeman: Books and baking, and lots of both. Publicist for @FSG_Books, formerly @pantheonbooks. Iowan New Yorker. Always in need of a new bookshelf.
- ⇒ F+W Media Publicity: “The Marketing Team at F+W Media bring you publicity updates about your favorite books, authors and communities within F+W Media, Inc.”
- ⇒ Ashleigh Gardner: “Technophile, Francophile, Bibliophile. Digital Publishing with @dundurnpress.”
- ⇒ Carrie Gellin: “Assistant Publicist at Sourcebooks. Publicize everything from zombies to cooking to green living – Love books and dance!”
- ⇒ Goldberg McDuffie: a specialized public relations firm that designs and executes strategic campaigns for publishers and authors.
- ⇒ Justin Golenbock: Senior Publicist @torbooks, epic fantasy, space opera, video-games, thundercats, Asha’man schwag, and everything else from the nerdery.
- ⇒ Susannah Greenberg: “Public relations for book publishers, authors, the book industry. Publicity Chair, WNBA-NYC”.
- ⇒ Marty Halpern: “Wielder of Red Ink.”
- ⇒ Angela Hayes: “Literary p.r. practitioner @Goldberg McDuffie Communications, runner, baker, dog lover, wife & mom.”
- ⇒ Kelley and Hall: “Book publicity firm.”
- ⇒ HCCReview: We’re the HarperCollins Canada Publicity team! Info on author events, reviews and breaking news from our world.
- ⇒ Cave Henricks: The author, the message, the

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- power of a book. Cave Henricks Communications is a full service media relations and consulting firm for authors.
- ⇒ Katy Hershberger: Book publicist, writer, and other things
 - ⇒ Hilsinger-Mendelson: America's preeminent, independent literary PR firm, producing an unprecedented number of bestsellers since 1977. Tweet or DM for review copies.
 - ⇒ Aurora Hughes: Book Publicist & Pop Culture Fiend
 - ⇒ Jennifer Hughes: Scout Literary book publicist in Northern Virginia. Stray cat magnet.
 - ⇒ Christine Hung: I work with books & love food in a possibly unhealthy way.
 - ⇒ Pam Jaffee: Director of Paperback Publicity: Avon Books, HarperVoyager, Harper paperbacks. (You'll also find me working on William Morrow titles)
 - ⇒ Liz Johnsons: Sometimes writer, infrequent jogger, full-time marketing specialist, always loved by God.
 - ⇒ Jason Jones: Publicist, working w/political, business, biographical & history authors & media. Husband, father of two, lover of Christ, blogger & sports junkie.
 - ⇒ Kalenski: Book Babe Extraordinaire (mkting/PR.) Unrepentant liberal. Queen of food allergies. Her indoors. Turn ons: pro cycling, baseball, footie, politics, photography.
 - ⇒ Heather Kirkpatrick: Marketing Coordinator at @PicadorUSA. Fiction reader, fashion enthusiast, former Californian. Fin de siecle is my favorite.
 - ⇒ Trish Lawrence: "Social media strategist for authors; chocolate addict, reader, writer."
 - ⇒ Shelley Lieber: Author of 4Ps to Publishing Success. Publishing visionary & strategist. Love social media & helping authors stay ahead of publishing trends.
 - ⇒ Liza L. Lucas: "Book publicist. Southerner turned city girl. Foodie. Dance/theater/music lover."
 - ⇒ Jamie McDonald: "Guam born, Fordham educated, Manhattan working, Jersey City living, book publicist."
 - ⇒ Russ Marshalek: "marketing. publicity. books. music. words."
 - ⇒ Raquel Matos: Marketing Services Supervisor for Candlewick Press
 - ⇒ James Meader: Publicity Director at Picador
 - ⇒ Charisse Meloto: Publicist, books, pop culture, travel, technology, food, and news enthusiast.
 - ⇒ Kat Meyer: "Champion of storytelling in all forms + formats. Community Manager for O'Reilly's Tools of Change. Reader advocate at #followreader"
 - ⇒ Milesmaria: We tell your story.
 - ⇒ Dalyn A. Miller: Dalyn Miller PR -full service lifestyle PR group specializing in food, sex, fitness, health
 - ⇒ Tolly Moseley: I like to think I'm a sassy gay man on the inside.
 - ⇒ Stephanie Newton: Christian, Wife to @AllenTNewton, mother to @AddisonNewton & basset hound Wrigley, daughter, sister, book publicist, Chicago Cubs, Vandy, & NASCAR fan
 - ⇒ Ann-Marie Nieves: "PR Girl. Writer. Pop Culture Enthusiast. Owner of Get Red PR, a boutique public relations firm that integrates the old with the new. We love the little guys."
 - ⇒ Lindsey Nobles: Thomas Nelson, Communications Director, Native Texan Living in Tennessee, Blogger, Love Books, Movies, Music, Food, Friends, Family and Faith

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- ⇒ Joseph Papa: Don't call me Joe, please. I publicize books & I wrote a book about Elizabeth Taylor:
- ⇒ Crystal Patriarche: Sparking conversations about books & authors ~ BookSparksPR provides book publicity for authors in a variety of genres, all over the map. We love books!
- ⇒ Katy Pent: I'm a publicist 4 Discovery House; we publish authors such as Oswald Chambers, Joe Stowell, Ray Stedman. My hobbies are reading (surprise), fencing, acting
- ⇒ Peter Perez: chocolate, wine, baking, coffee, musical geekouts of post-punk variety, cultural subjects chats, fast walking, maturity denial, Chronicle Books
- ⇒ Phenix & Phenix: "We're a full-service literary publicity firm that handles national media campaigns for authors and publishing houses."
- ⇒ Emmy P: "interior design obsessed, publishing employed. the best days involve cheese."
- ⇒ PR By The Book: Publicity firm offering public relations campaigns and media consulting services for: authors • publishers • businesses • products.
- ⇒ Elaine Krackau: Literary publicist, student at Nutrition Therapy Institute, mom of 2 in Austin, TX devouring info on nutrition, food and green living in every spare moment.
- ⇒ Random Publicists: "Louise, Kate, Sue and Bethan are the Chatto & Windus, Harvill Secker, Yellow Jersey and Square Peg publicity team at Random House."
- ⇒ Stephanie Ridge: Literary publicist, cyclist, dog lover, foodie + wine snob
- ⇒ romanelj: Grand Central Director of Publicity
- ⇒ Laura Ross: Communications Manager, writer, runner, avid reader, traveler, award-winning pie maker
- ⇒ Paul Samuelson: "Publicist at Sourcebooks, inc. Love kids, mid-grade, YA, lit-fic and biography. Find me on Goodreads & LThing!"
- ⇒ Brett Sandusky: "publishing professional | digital marketer | strategist | innovator | started Publishr | going to change the world"
- ⇒ Penny Sansevieri: "President and CEO of Author Marketing Experts"
- ⇒ Dave Schroeder: Christian, Husband, Father of girls, publishing explorer and marketer, quoter of random movies, history lover, golfer and rabid St. Louis Cardinals fan.
- ⇒ Laura Sell: Senior Publicist, Duke University Press
- ⇒ Cynthia Shannon: "turtle lover, pigeon hater, run-not-walk through life-er. NYer forever. also, book publicist."
- ⇒ Rusty Shelton: Owner of Shelton Interactive, an interactive agency for authors and publishers, active speaker & proud dad living it up in Austin.
- ⇒ Susannah Sieper: Marketing, design, social media for all — helping small businesses achieve success through targeted marketing.
- ⇒ Dana Lynn Smith: The Savvy Book Marketer, helps authors and indie publishers learn how to sell more books through her how-to guides, blog, newsletter, and private coaching.
- ⇒ Matt Staggs: Book publicist, writer, gadabout. Enthusiast of pursuits obscure.
- ⇒ Shari Stauch: "PR/Marketer to build audiences for writers, authors, publishers."
- ⇒ Shanon Stowe: Wife, Mom, and Director of Publicity for the FaithWords & Center Street imprints of Hachette Book Group
- ⇒ Tracy van Straaten: Children's and YA book enthusiast, PR rep @Scholastic, fan of Chicago sports, pop culture & baking chocolate chip cookies. Opinions expressed here are my

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own.

- ⇒ Emily Sweeney: Wife, mother and book marketer who is in her sweet spot of life.
- ⇒ Sarah Thomas: Just a girl from TN living in the BK. Senior Publicist at @PicadorUSA by day; doing the damn thing by night.
- ⇒ Dorothy Thompson: CEO/Founder of Pump Up Your Book, an innovative public relations agency specializing in virtual book tours and online book promotion.
- ⇒ Jennifer S. Wilkov: The eHarmony for agents & authors. Prepping you & your pitch, query, docs & approach to agents so everybody wins. The Result: a great book that gets published.
- ⇒ Shreve Williams PR: “Shreve Williams Public Relations specializes in strategic media campaigns for books, publishers, and authors.”
- ⇒ Lorraine Woodcheke: I’m an adventurer, music lover, vegetarian foodie, world traveler and publicist @ChronicleBooks. And a couple other things too :)
- ⇒ Adrianna Wright: Publicist for IVP. Reader, writer, pony owner. Enjoys encouraging, laughing, creating, dancing, cooking, and other gerunds.
- ⇒ Dana Trombley “Online publicist for Grand Central Books, Etsy-fied crafter, music snob.”
- ⇒ Elly Weisenberg: Publicity Manager, Grand Central Publishing
- ⇒ Sarah Wilson: Marketing & PR Consultant. Former avid traveller, Wall Street banker, Peace Corps Volunteer. Mom to kids, cats & horses. SheWrites.com Preferred Provider.
- ⇒ Meryl Zegarek PR: “Creating chain of avid readers & writers. I share news about books, authors, publishing, events, & occasional eclectic thoughts.”

⇒ Jessica Zimmerman: Book publicist for Center Street at HBG and #1 member of the Barefoot Contessa fan club

⇒ Kathleen Zrelak: Publicity manager @ Goldberg McDuffie Communications, wife, runner, and animal lover living in NYC.

AND ANOTHER THING . . .

Y’know, I never expected this would happen, but yesterday, June 16, I got on the phone to Joyce and said, “Stop the presses!” Actually, I think it was something more along the line of “Joyce, *Publishers Weekly* just made an announcement that I think is important to the membership, do we have time to fit it in this issue of *Dispatches*?” I gave her a quick rundown of the news item, and she said, “Do it.”

Instead of me talking about it, I simply copied their announcement which is presented below. The important thing to remember here is that in order to take advantage of the opportunity presented by PW, your book needs to have an ISBN number. If you don’t know what that is, then you probably don’t have one.

The links for registering can be found at:

www.publishersweekly.com/pw/diy/index.html?utm_source=Publishers+Weekly's+PW+Daily&utm_campaign=fe486c1bb7-UA-15906914-1&utm_medium=email

Here’s the news:

Welcome to PW Select

In recognition of the boom in self-publishing and

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as an acknowledgment that valuable works are being published outside traditional publishing, PW is giving self-published authors an opportunity to present their titles to the publishing trade. Call it what you will--self-published, DIY, POD, author-financed, micro-titles, or relationship publishing--the phenomenon is upending the publishing world.

Our readership--agents, booksellers, publishers, distributors, librarians, and media--constitute the ideal audience, always on the alert for new talent, worthwhile books, and marketable products, and the PW Select Announcements issue is poised to both take notice in the publication of such books and to select titles for review.

What is PW Select?

PW Select is a quarterly supplement that presents self-published books to PW's trade audience. Like our announcement issues, these announcements will include author, title, subtitle, price, pagination and format, ISBN, a brief description, and ordering information. Authors are required to pay a processing fee for their listing; for PW subscribers, the listings are a benefit of your subscription. In this fashion Publishers Weekly aims to provide a valuable service to the growing world of self-published authors. Among the submitted listings and accompanying books, we have found works that merit a full review by our stable of PW reviewers. At least 25 of the submitted titles are selected for a published review in each supplement, which is bound into a weekly issue of PW. The supplements also include a general overview of the books received, a commentary on the breadth and scope of the books in that particular period, along with additional features about the self-publishing world's explosive growth and the important players. A few self-published authors from among the listed titles will be selected for an interview and given an opportunity to pitch their book.

The entire PW editorial staff will participate in the selection of the titles being considered for review. For more information, see PW President

George Slowik's letter announcing PW Select.

This is how it works:

Announcements book listing:

If you are a self-published author with a finished book that carries an ISBN, you can register to have your book listed in a seasonal supplement that will be bound into issues of Publishers Weekly. Overprints will be available for purchase and bonus distribution. Additionally, a digital edition and online database will be made available. All titles published during 2010 are eligible for inclusion in the first PW Select

The registration fee of \$149 entitles you to a listing of your book--title, author, illustrator (where applicable), pagination, price, format, ISBN, and a description of the book's contents--all of which will appear in the supplement and online database. Authors should also include the online location at which to place orders for their book.

All registered listings that meet the above criteria will be listed (though we reserve the right to decline an author's registration and return the fee if we deem the book inappropriate to our broad readership). Once you have registered, you will be given a confirmation code and the address for the submission of your book.

In addition, we will provide a digital subscription to Publishers Weekly. Current subscribers, whose subscription and authorship are in the same name, receive one free listing as a subscriber benefit. During registration please include your subscription number, from your print label instead of the credit card info.

Book Review

Each period, a minimum of 25 of the books listed will be selected by PW's review staff, based on merit, and assigned for a full review. These reviews will also appear in the supplement. There is no charge for reviews, and all reviews, positive or negative, will be published.

Schedule and Reading Periods:

There will be two-month reading periods for

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each issue of the quarterly supplement. The current schedule is as follows:

Reading Period	Supplement date	Pub. Years of Eligible Books
Mar. 1-May 16, 2011	July 2011	2010, 2011
June 1-July 31, 2011	Sept. 2011	2010, 2011
Sept. 1-Oct. 31, 2011	Dec. 2011	2010, 2011
Dec. 1, 2011-Jan. 31, 2012	Mar. 2012	2010, 2011, 2012
Mar. 1-May 1, 2012	June 2012	2010, 2011, 2012
June 1-Aug. 1, 2012	Sept. 2012	2010, 2011, 2012
Sept. 1-Nov. 1, 2012	Dec. 2012	2010, 2011, 2012



MWSA History—Veterans Museum, San Diego, CA, October 2006