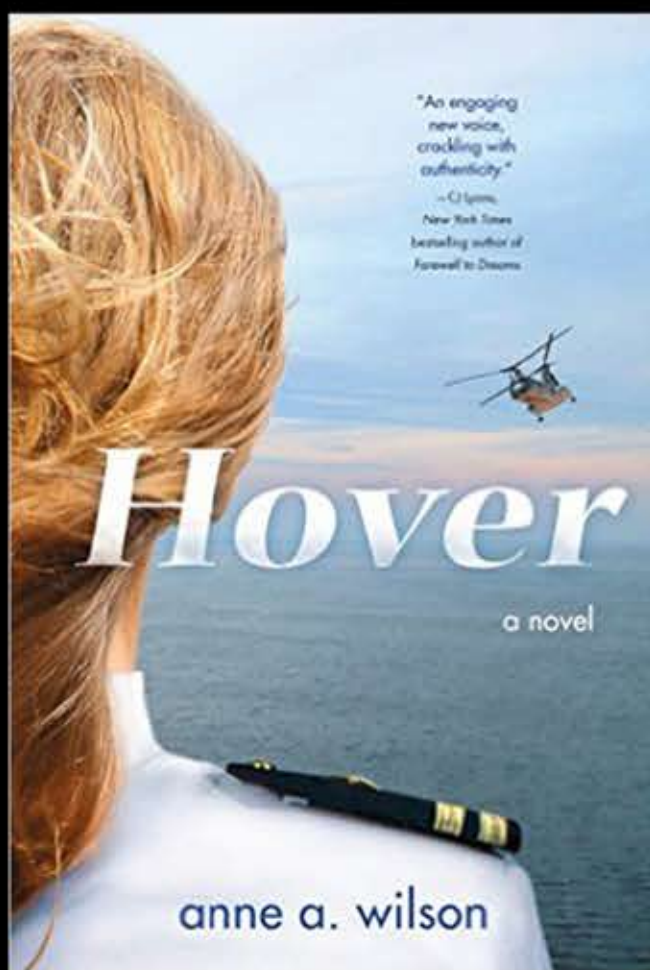




*CSA General James Longstreet Monument
In Gettysburg*



*Karen Hood at Sachs Bridge
in Gettysburg*



Round Barn outside of Gettysburg

DISPATCHES

MILITARY
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Rescuing History One Story at a Time

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SUMMER 2016



Photographs of MWSA Gettysburg Writers Retreat

As Good as a Box of Chocolates - Gary Best

Flying into the History Books - Jessica James

A Visit to the Wall - Bob Doerr

The Brotherhood - Robert T. Clark with Introduction by Bob Flournoy

The Historic Route 66 Bridges - Laura Huffman

Gettysburg Visit - Christopher Avery

The Amana Colonies, Then and Now - Pat McGrath Avery

The Cemeteries of Gettysburg - Dick Davidso

Book of the Quarter - Hover - Anne A. Wilson

The Art of Lying Part II - Joyce Faulkner

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Letter from the editor

Pat McGrath Avery

One down and one to go! The Gettysburg Retreat was a grand success! The diverse topics covered by the speakers gave plenty of research information and story ideas. Throughout this issue, you'll find articles and photos from the event.

Our Pulaski County History Crawl (Sept 30 – Oct 2) offers members another opportunity to develop ideas for characters and plots. Points of interest include Ft. Leonard Wood and its museums, the Trail of Tears, Route 66, the Civil War west of the Mississippi, and frontier history. Laura Huffman's article on the Bridges of Pulaski County appears in this issue. Please see the article on the event for more information.

The Programming Committee is already working on the 2017 conference in San Antonio, Texas. Details will be forthcoming in future issues.

I'm sure you'll enjoy the member contributions and remember, we love to hear your comments.

Our website rebuild is still a work in progress. The Awards Committee is making headway on the backlog of books to be reviewed. They again ask your patience while bringing everything up-to-date.



The "Haunted" Tackroom in the Barn at the Battlefield B&B in Gettysburg, PA

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Columnist - Dwight Jon Zimmerman

Columnist - Bob Doerr

Feature Writer - Gary Best

Feature Writer - Dick Davidson

Feature - Laura Huffman

Feature - Bob Flournoy

Poetry - Robert T. Clark

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Don Farinacci and Dale Fetzer learning about the Underground Railroad in the Gettysburg area.

President's Message

Dwight Zimmerman

Sometimes writing comes easily. Other times, like right now, it does not. Elsewhere in this issue of *Dispatches*, you'll find news about our excellent and fun Writers Retreat at Gettysburg in May and of our exciting upcoming event in Pulaski County, Missouri. In other times, under other circumstances, I'd be adding my comments about these great events organized by Joyce Faulkner and the events committee she chairs. But today my heart is heavy because I'm writing about Robert F. Dorr and John D. Gresham, two dear friends and MWSA members. On June 12 and July 2, Robert and John, respectively, left us and, knowing them, are probably right now good-naturedly swapping lies in a better place.

Robert was a former Air Force pilot, retired American diplomat, and author. Robert joined the Air Force in 1957 and served two tours in Korea. In 1964 he embarked on a career in the State Department and was a Foreign Service Officer who was stationed in Madagascar, South Korea, Japan, Liberia, Sweden, and the United Kingdom. He retired from the State Department in 1989.



Robert Dorr

Robert's writing career was prolific (more than 10,000 articles and 75 books), distinguished and though primarily military aviation history and military fiction, ran the gamut of formats. It began with military history articles (the first one he sold at age 16) for men's adventure and pulp magazines such as *For Men Only*, *True Men*, *Men Today*, and other similar titles. I remember them being a favorite of my father's. In a bit of trivia, Martin Goodman, the publisher of this line of magazines was also

the original publisher of Marvel Comics.

Robert went on to contribute articles and columns for *Air Forces Monthly*, *Aerospace America* magazine, *Air & Space/Smithsonian*, and *Military Times*, amongst other publications.

Robert and I never physically met. We got to know each other around 2000, shortly after I began writing military history articles for Faircount Media's line of military publications. I was the "utility player" for the company and he was their Air Force/aviation expert. I don't remember when exactly we got in touch with each other. To the best of my memory I called him in reference to something about an article I was writing. Robert had a resonant baritone voice. He picked up the phone and said, "This is Robert." I identified myself, and as the saying goes, thus began a beautiful friendship. Though sometimes we talked business, most of our phone calls were social—we would shoot the breeze for hours on end.

In October 2015, he was diagnosed with Glioblastoma Multiforme, an inoperable brain tumor. Robert set up a blog and a Facebook site that regularly provided updates. It was at this time that he asked me to be his editor for what would turn out to be his last book: *CRIME SCENE: Fairfax County*. Needless to say, I told Robert I'd be honored.

To be honest, I had some trepidation. I had a number of Robert's military aviation books in my library and loved his writing. What effect would the tumor have on his writing ability? And, if I saw that it was flawed, how to tell him? I knew he would accept nothing less than complete honesty from me. But still. Fortunately, though I did see an occasional poorly written sentence, the story was solid and well-crafted, and the overall writing was up to snuff. The experience was a delight, and poignant.

I got to know John shortly after I became senior editor, responsible for military history for ibooks, a Manhattan-based publisher. John had recently completed his collaboration with Tom Clancy on *SPECIAL FORCES*, the last in a series of military "Guided Tour" books published by Berkley. John has been Tom's researcher and collaborator for the series,

and with this last book he was finally given his due with cover credit. Because his name was so similar to that of John Grisham, the bestselling fiction writer, John tried to better identify himself with his middle initial. It didn't always work.

Ibooks publisher Roger Cooper had been responsible for that line of books and he introduced me to John at the office and our relationship began with the John D. Gresham Military Library Selection, reprints of classic and pivotal works of military history and fiction. John introduced me to Faircount Media editor in chief Charles "Chuck" Oldham and I began my article career writing for Faircount's military publications and Defense Media Network website.

Our friendship was personally and professionally rewarding. As with Robert I would talk for hours with John on a variety of topics, sometimes work related, other times not. When my book *FIRST COMMAND* was optioned as a television documentary series for the Military Channel, I tapped him as one of the on-air experts. We collaborated on two books, *BEYOND HELL AND BACK* about seven Special Operations missions that were pivotal in the development of SOCOM, and *UNCOMMON VALOR* The Medal of Honor and the Warriors Who Earned It in Afghanistan and Iraq.

Our relationship achieved a greater level of closeness in December 2009. As in *BEYOND HELL AND BACK*, John and I divvied up the territory, with each of us picking the stories we wanted to do. After completing our drafts we'd pass them over for additions and polishing. We were almost done. All that remained was for John to send me what amounted to the final chapter. Just before Christmas I got a call from one of John's friends. John had suffered a massive heart attack and was in a medically induced coma (one that ultimately lasted two weeks).

I immediately contacted my *UNCOMMON VALOR* editor, Chuck, since I knew he was working on a Special Operations article for an upcoming Faircount publication. The silver lining in this dark storm was that the

article dove-tailed the work we were doing on *UNCOMMON VALOR*, and because of our friendship and collaborative efforts, I was able to finish both *UNCOMMON VALOR* and the special operations article, keeping John's voice.



John Gresham

When I next saw him, I joked that he was half the man he used to be. When I first met John, he tipped the scales at around 300 pounds. Now, he looked to be in the 165-170-pound range. While I was grateful to see that he had lost so much weight, I was concerned about its cost. Though he returned to work, it was never like before.

A couple of months ago, I got a call from Chuck saying that John was back in the hospital with what we subsequently learned was a life-threatening dental infection. Despite the doctors' best efforts, John never recovered.

Now only in my memory will I hear Robert's joyful stentorian telephone greeting of "Helloooo, Dwight," and John's growling sarcastic salutation, "Yeah, whatta ya want, now?" Wonderful colleagues and collaborators. Though I will always miss them, I am happy that I was blessed to call Robert and John my friends.



SUMMER 2016

A VISIT TO THE WALL

By Bob Doerr

This past weekend I had the honor and privilege of visiting the Traveling Wall while it was in New Braunfels, Texas. The Traveling Wall is an 80 percent scale replica of the Viet Nam Memorial Wall in Washington D.C. It is 360 feet long, 8 feet tall at its apex, and contains every name etched on the original, which as of Memorial Day 2015, is 58,307 names.

The Traveling Wall is managed and maintained as part of the American Veterans Traveling Tribute (AVTT) which is a veteran-owned project committed to travel the USA to honor, respect, and remember those who served. It pays specific tribute to those who gave all in their service. The AVTT is not government affiliated or sponsored, but is self funded through sponsors, fund raisers, and donations.

The Wall was completed in 1998 and has been traveling ever since. After New Braunfels, the wall was headed to Wisconsin.

The day I visited the wind blew hard, and we had a number of storms in the area. To me it seemed fitting. Keep an eye out for Traveling Wall. One day soon it may be in your neck of the woods.

“If you are able, save for them a place inside of you and save one backward glance when you are leaving for the places they can no longer go.

Be not ashamed to say you loved them, though you may or may not have always. Take what they have taught you with their dying and keep it with your own.

And in that time when men decide and feel safe to call the war insane, take one moment to embrace those gentle heroes you left behind.”

Major Michael Davis O'Donnell

1 January 1970

Dak To, Vietnam

Listed as KIA February 7, 1978



Bob Doerr at the Wall





FLYING INTO THE HISTORY BOOKS

By Jessica James

For anyone who has heard it, the distinctive whop-whop-whop of a Huey is as unforgettable as the lyrics to a song—the kind of palpable, penetrating, heart-thumping sound that instantly transports you to another time and place. I can't imagine the feelings it evokes in Vietnam vets. As for me, it brings back memories of my father doing flyovers when he was a pilot for the PA National Guard in the 1960s.

So when I heard that thundering reverberation while attending the Knob Creek Machine Gun Shoot in Kentucky, it wasn't something I could ignore. I trudged up the hill to investigate why this bird was flying overhead, circling around, landing, and taking off again.

I'm so glad I did.

American Huey 369

A small crowd of people milled around a camper near a roped off clearing, but more noticeable than that were the men in green flight suits, smiling, talking, walking up and down a line that had formed. I soon learned these men were the crew and volunteers for American Huey 369—and by joining their organization (for \$100), you could get a 10-minute ride.

I immediately joined.

Huey helicopters that flew in and survived Vietnam are not well known to most people, especially the younger segments of the population, but they represent an entire

generation of American soldiers who fought in Vietnam. This generation, now up there in years, is finding it more and more important to pass on the history and significance of that war to their children and grandchildren.

Unfortunately, fewer than a dozen of the more than 10,000 Vietnam-era Hueys are flying in private ownership in their original military configuration. One of them is Huey 369—the one I rode on.

Flying the helicopter that day were teams of veteran Vietnam pilots, including at least one well-decorated Dustoff pilot. They looked like they were having the time of their lives, and indeed told me what a privilege it was to get behind the controls once again.

For a little background, Huey "369" was assigned to the 498th Medical Company in 1971 and used as a medical evacuation helicopter in Vietnam. After that, "369" did service as a Medevac helicopter in Texas and then at National Guard units in Illinois and Ohio. In 2001, the chopper was officially retired to make way for the UH-60 Blackhawk, and ended up in Maine at a search and rescue organization.

The Back Story

While waiting for the chopper to return for my ride, I was introduced to Captain John Walker, a Marine Corps officer who flew CH-53s. I was surprised to learn that he was the person responsible for saving this particular machine.

He'd discovered a listing on ebay for a Huey helicopter with combat history in Vietnam—mostly complete but not flyable. Although he had no intention of seeing the Huey fly, he talked his brother into partnering with him on its purchase. Their goal was to rescue it from rust, and use it for a static display to teach students about this machine's important contribution to America's war effort..

In 2005, he and his brother drove to Maine and picked up the helicopter that had sat through four harsh winters. With snow in the engine compartment and a transmission that was rusted solid, they made the 1,300 mile trip back to Indiana.

The events that happened after that can only be described as a sequence of small miracles mixed with divine intervention. The goal of preserving that single chopper (that was never supposed to fly) evolved as "369" eventually took to the skies. Over the next 12 years, the organization acquired other Vietnam era aircraft that are in various stages of restoration, including a second Huey and a gunship—both of which are now airworthy. A group of very enthusiastic volunteers and a network of more than 10,600 members now support the mission of the National Huey Museum in Peru, Indiana, a 501c3 not for

profit organization.

But there is still a lot of work to be done.

The Future of the American Huey Museum

Even though he was too young to have served in Vietnam, the creation of the museum has become a personal mission for Captain Walker. The museum is in a tight race against time to raise \$250,000 for Phase 2, with the hopes that construction on a second hangar can begin this fall. Captain Walker was very emotional when he talked about the uphill battle of raising this type of money in such a short amount of time.

The purpose of the National Huey Museum is preservation and paying tribute to all veterans and patriots, which is what makes this fundraising effort so important. By restoring aircraft, preserving artifacts and providing resources, the museum will help educate current and future generations about the history of the Huey.

But the mission is not just about restoring these iconic machines to their former glory. Another objective is to help with the emotional healing of those who served in Vietnam.

Captain Walker explained that the number of veterans who have the experience of



reconnecting with the chopper on the ground is common and powerful. The flight crews all shared similar stories of meeting veterans, and not only hearing their stories, but seeing a look in their eyes as the encounter takes them back 45 years.

I can testify to the powerful influence this aircraft possesses. When I went back to take one last look at the helicopter before I left, it was surrounded by veterans who were sharing stories and talking about their memories, joined together by a common bond—the Huey.

The Huey's place in our history cannot be denied and should not be forgotten. It has been said that there would be ten times the number of names on the Vietnam Wall Memorial without the Huey.

As for me, I think my donation to American Huey 369 was money well spent. I have only a few words to describe the feeling of riding with open doors while zipping over fields (at a very low altitude), brushing over treetops, and doing turns over the Ohio River.

Cold. Windy. Exhilarating.

Unforgettable.

At a Glance

American Huey “369” is a 501c3 not for profit organization, funded by donations, memberships and grants. Funds are desperately needed to build a Maintenance Restoration Hangar that will house the future maintenance and restoration of the Museum Living History and Static Display of Huey Helicopters.

The organization welcomes donations of Huey parts, tools, Vietnam artifacts, restoration supplies, vehicles and other Huey aircraft, as well as experienced mechanics, aircrew and pilots who want to be part of future Huey restorations.

All volunteers are welcome and no experience is necessary.

For videos, pictures, history, and more information, visit www.americanhuey369.com

Schools and veterans' organizations planning a reunion or educational event are welcome to invite American Huey's 369 or 803/Warrior 11 to attend your event. Contact John Walker at 765-469-2727.



Betsy Beard and Dwight Zimmerman with newspapers and magazines from the era of the Battle of Gettysburg



MWSA PULASKI COUNTY HISTORY CRAWL

Stories await the writer's imagination in Pulaski County, Missouri. The History Crawl (Sept 30-Oct 2) offers the opportunity to find characters and/or settings for another story. Round out your knowledge of the Civil War west of the Mississippi River, delve into Americana with Route 66 lore, remember the forgotten at a Poor Farm, trace the Trail of Tears through Missouri, learn about the stagecoach stops and the wire road that connected St. Louis to the West, or visit Ft. Leonard Wood.

Attendees will hear the stories, visit the sites, share ideas and generally have a bang-up time. We'll visit Cellular 66 for a wine-tasting; check out the biker hangout, the Elbow Inn, on Route 66; see the location of the Union fort; learn about the architectural style of pioneer homes; and much more. We'll tour the Ft. Leonard Wood Museums and, hopefully, visit the rare book section of the Fort's library. That's just a start! Get your \$100.00 deposit in today! The \$360.00 fee includes two nights in the Hampton Inn with breakfast, one dinner and all events. Bring your walking shoes and adventurous spirit.

Contact Pat Avery at patavery@gmail.com and she will invoice you.

We're in for a great time!



The Cemeteries of Gettysburg

By Dick Davidson

On an elevated stretch of Taneytown Road (PA Rte. 134) in Gettysburg, Pennsylvania, sits Evergreen Cemetery (originally dubbed Ever Green). When it was organized in 1854 because of its bucolic setting and scenic view, the dedication speaker, Reverend John H. C. Dosh remarked, "Could a more lovely spot have been chosen?" Actually, the official designation for this cemetery's location was Adams County, Pennsylvania, both because it was a rural setting and because the name of the adjacent town, Gettysburg, did not convey any special significance or emotional overtones.

Now described in its brochure as Gettysburg's most historic cemetery established 1854, Evergreen thrived prior to its abrupt encounter with destiny during the first week of July of 1863. An ornate arched gatehouse was constructed in 1855. Prominent families who lost loved ones during this period constructed tall monuments and obelisks to mark the graves of their departed kin. The location of Evergreen became popularly known as Cemetery Hill. Prior to the establishment of Evergreen it had been called Raffensperger's Hill, taking its name from the farmer who had owned the land.

Evergreen Cemetery and Cemetery Hill had major roles in the Battle of Gettysburg. The first day's fighting on July 1, 1863 began at McPherson Ridge, west across the hamlet of Gettysburg, population approximately two thousand at that time. At about eight o'clock that morning, Union cavalry discovered a column of Confederate infantry moving eastward along Chambersburg Pike. The two forces fired upon each other, initiating three days of military hell. Additional forces from both sides came to aid their brothers-in-arms as soon as the terribly primitive communications systems allowed. On the first day of the battle, the Confederates had the upper hand because their forces greatly outnumbered those of the Union, and the bluecoats retreated, losing the day's battles, but gaining the long-term advantage by seizing the ring of high-



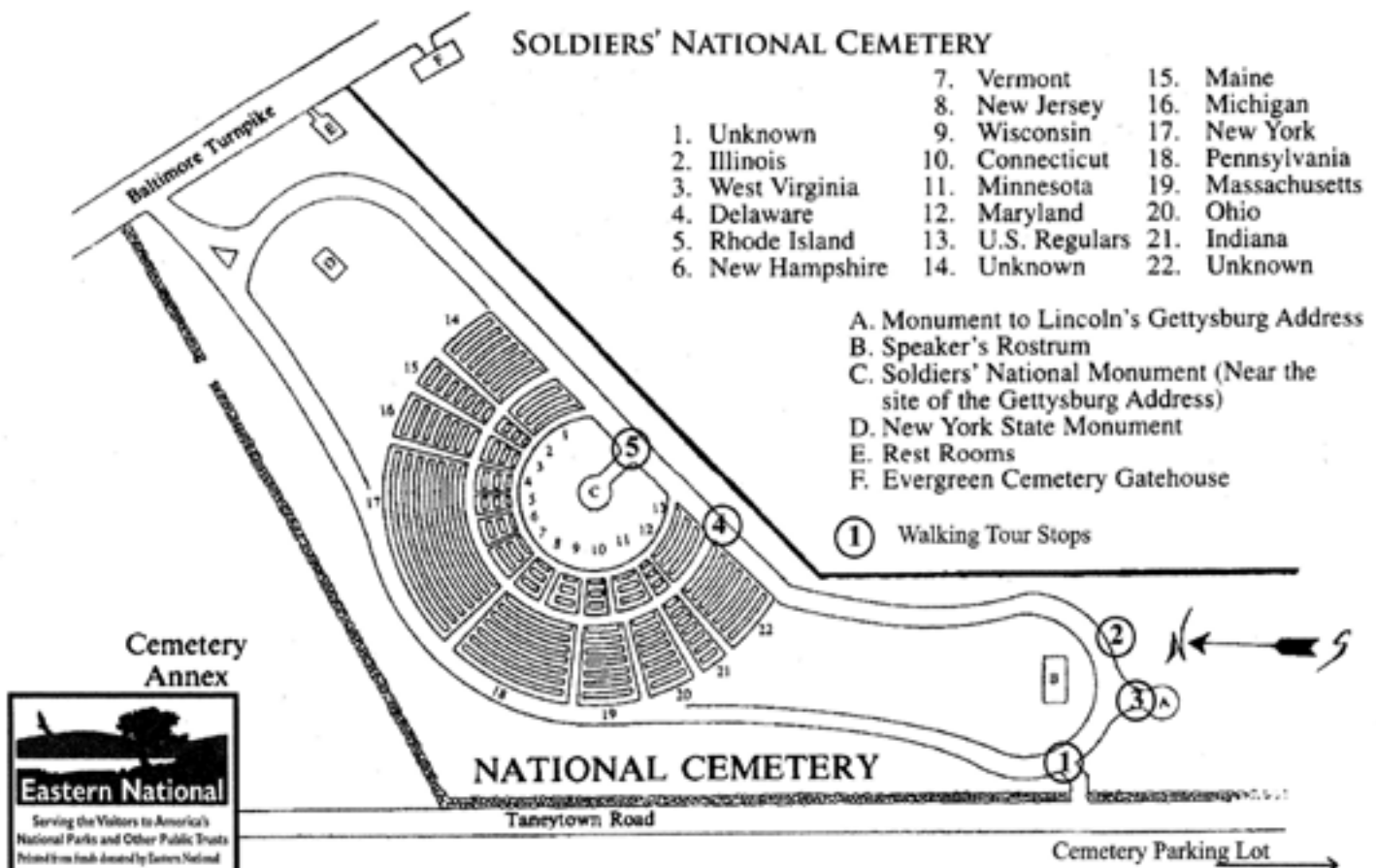


ground positions along the eastern border of the battlefield: the hills called Big Round Top, Little Round Top, Cemetery Ridge, and Cemetery Hill. Cemetery Hill and Culp's Hill formed a convex fishhook anchoring the Union positions on the northern end of the line.

Once the Union forces had successfully retreated to command the arc of high ground surrounding the battlefield, the Confederates knew they were at a decided disadvantage. General Lee summoned General Richard Ewell and accused him of disobeying his orders to take the high ground of Culp's Hill and Cemetery Hill. General Ewell took his reprimand without comment. His forces had been weakened and scattered after earlier fighting against Union troops, so he had chosen to use them against Union units he had a chance of defeating, instead of attacking the stronger, entrenched units on Cemetery Hill. Ewell had been accustomed to

the no-leeway orders of General Stonewall Jackson who had died two months earlier. In contrast, Lee's orders were usually politely framed as suggestions, and in at least one instance earlier, Ewell had earned a victory by assaulting a target Lee had told him to avoid, without receiving any subsequent criticism from his superiors.

Questions remain as to the degree of planning and coordination of General Lee with other Confederate forces. One could argue that the Confederates had the opportunity to deny Union control of Cemetery Hill because on June 26, 1863, five days before the first shots of the battle, Lt. Col. Elijah V. White's Confederate cavalry had taken control of Cemetery Hill and had captured horses that people from Gettysburg had hidden there to avoid the animals being confiscated from their farms. White and his men then departed for York, Pennsylvania. If Lee's strategy were



really to make an all-out effort to strike the Union on its own soil in order to make them go on defense instead of offense, wouldn't he have coordinated his actions with those of other Confederate troops in the same area?

Speculations aside, the Union forces did gain control of Cemetery Hill and Evergreen Cemetery. The gatehouse was used as headquarters of the XI Corps by General Oliver O. Howard. He and his men tried to be good stewards of the cemetery, reclining most of the taller monuments onto the ground to minimize the damage they might receive from incoming artillery strikes. Cemetery Hill was a perfect artillery platform, commanding the fields and roads lying between it and the ridges that bounded the fields on the west (Warfield and Seminary Ridges). XI Corps artillery units positioned their cannon for the pending battle while their infantry units built defensive trenches against Confederate assaults. The artillery power at Evergreen Cemetery was later enhanced by six Parrott 10-pound rifled cannons of the Fifth New York Light Artillery. These rifles had a range of five thousand yards at twenty degrees elevation, and were able to strike the entire path of the advancing Confederates during Pickett's charge on the third and final day of the fighting, July 3, 1863.

During the three days of fighting, about one third of the combatants became casualties. 7,058 died (3,155 Union and 3,903 Confederate). 33,264 were wounded, an estimated thirty percent of whom probably died later from their wounds (14,529 Union and 18,735 Confederate). 10,790 were missing (5,365 Union and 5,425 Confederate). At least two of the Confederate casualties were women disguised as men. At the end of the fighting, the fields and surrounding hills were strewn with bodies of men, mules, and horses. State militiamen were assigned for several weeks to keep the battlefield secure from looters and curious civilians, collect military weapons,

and to assist hospital as well as cemetery personnel. Initially, the dead were buried temporarily where they had fallen. Those who could be identified were typically marked with a board carrying a penciled inscription. About 5,000 horses and mules had died during the battle. They were burned in huge funeral pyres, creating a long-lasting stench over the battlefields.

Land on the southern border of Evergreen Cemetery was set aside for a new military cemetery. Initially and officially named Soldiers' National Cemetery, it is today more popularly called Gettysburg National Cemetery. The Union dead who were not taken home by their families are buried there, along with a few Confederates. Almost all of the Confederate dead remained in temporary battlefield graves until southern veterans' societies relocated 3,200 of them to cemeteries in southern states during the 1870's. The Union graves are arranged in a concentric semi-circular array by states, surrounding the central Soldiers' National Monument.

The sections for soldiers from New York and Pennsylvania are the largest because those states contributed the most soldiers to the fighting. A large monument at the north end of the cemetery commemorates the dead of New York. Pennsylvania waited until this monument had been constructed before building a much larger memorial to their soldiers on Cemetery Ridge. Beyond the semi-circular array of Civil War graves, the balance of the cemetery land contains graves for military veterans of more recent wars, a few of the older gravesites including space for wives.

At the far southern end of the National Cemetery is a monument commemorating Lincoln's Gettysburg Address during the dedication ceremony on November 19, 1863. The sign on that monument indicates that the speech was given 300 yards away. What it doesn't say is that the platform



Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth. Abraham Lincoln.

As Good As A Box of Chocolates

By Gary Best

About the title — I recently received an email from a friend who used this phrase and it jumped out at me as just the right title for this piece about reference citations and obtaining permission to quote from copyrighted and other sources. When permission is granted to use a quote from someone else's work, it's "as good as a box of chocolates."

One of the biggest pains in the backside about writing non-fiction material is citing those references that you discover that move and expand the topic content or provides and corroborates a point you are trying to make. And, this pain is not limited to non-fiction works. Ideas, thoughts, experiences, and the assistance of others in writing fiction are also fodder for acknowledgements - those thank you notes found in many novels and short stories. While it is not necessary to obtain permission to cite the names of persons who have been of assistance to you in your writing, you can be sure that those who put themselves out there for you will notice if you remembered what your mother taught you when you were little and leaving a birthday party at a friend's house - "Don't forget to say thank you."

When doing research for the material in a book it is inevitable that you will come across those written lines, those stories, those incidents in battle that have been shared with you that, word-for-word, are better than you yourself are able to create. In those instances where a veteran relates an experience about his or her war experiences, it is clear that you have been given admission to a special place - events not often shared with others or shared only by those who also have secret storage compartments for memories they might like to forget. A friend put it this way, "Apparently some things warriors can only talk about to those who experienced them also."

There are several forms of support that can help move your story along a path to the last chapter and epilogue: materials written by others that are not copyrighted or are self published and not copyrighted, works

that are published and copyrighted, personal experiences obtained through interviews, letters, diaries, memoirs, and email or other electronic means, and those that come out of nowhere and you store for future use. The last on this list may well be the easiest and safest form of citation. I recently came across a vintage uncredited cardboard sign offered for sale by a vendor at a militaria show. His claim - the sign had been posted by a member of the local Provost Marshal's office: "Beware of Pickpockets and Loose Women." I filed that away for future use. You may find it someday in something I've written and it will appear without attribution. A box of chocolates.

If you are fortunate enough to be given for your use letters, diaries, memoirs or other forms of personal communication (WW II v-mail/cards) it is important that you honor this gift by asking permission to cite the contents. It need not be complicated but it should be clearly stated that you have permission to use the material quoted: "Gary Best has my permission to use material I have given to him in his writing about WW II." Provide a signature line and a date line. This short note granting permission to cite content signals the person who has given you material and the reader that what they have shared with you is of significant value. This is another box of chocolates.

In the same light, when interviewing someone who may have useful contributions to your work, it is useful to carry with you a standard permission form and at the beginning of your interview explain that while you value what it is that they are sharing with you, you won't be able to use it without their written permission. I have never been turned down by someone I am interviewing to give me written permission to use their story when presented with this form: "This letter gives Gary Best permission to use notes from our conversation, or photos or other copies of memorabilia about my service in the Armed Services of the United States as he finds useful in writing about military history and other related subjects." This is followed by a signature line and a date line. On the

reverse side of this form, or on a separate form I have a list of items that I want to obtain from persons I am interviewing: date of birth and where they were born, where they went to school, when and where they entered the service; the specific units to which they were attached and aircraft they flew or ships on which they sailed or other equipment they used. Keep these permission/information forms forever. They're boxes of chocolates that won't go stale.

If I come across these same types of written communication at an antique shop, yard sale, thrift store or in a dusty shoebox full of discarded materials in an army/navy store, I feel free to cite at will the contents without attribution. If someone has tossed these items out or relegated them to a junk and treasures store and I find them useful, I have no qualms about using them. One of my treasures came about this way: I found a diary in a shoebox in a stack of "stuff" in the rear of an army/navy store that contained old uniforms, canteens, bayonets, OD wool army blankets, discarded medals (it is incredibly sad to see the Purple Heart, Silver and Bronze Stars lumped together in a glass case covered with dust and smudged finger prints) flags, buttons and ribbons. The diary, written by a sailor on an oiler in the Pacific acknowledged: April 8, 1945 - this atomic bomb changed all orders. And later, This is the day! I have waited so long for this and now we are on our way back to the good old U.S.A. A box of chocolates.

Citing published materials that you have noted in the content of your writing is often frustrating. Some books I have come across and have found useful have been self-published and the contents are not copyrighted and provide no contact information. In these instances, I have cited the material that is useful to advance my topic and list the reference in the bibliography section of my work. I have found very few of these but if they have contents that I want to quote, I have no problem in using them. A box of chocolates.

For those quotes from books, articles in newsletters, journals and newspapers it is important to obtain written permission to quote the material of interest - it is the intellectual property of the author. I use the following as a guide: Intellectual property - you can develop it, keep it, sell

it, or give it away but remember that it can also be stolen. Receiving permission to quote a passage should follow a variation on the Golden Rule: Acknowledge references/contributors to your work like you would like to be acknowledged.

I provide the author or publisher from whom I am requesting permission to quote information about how and where in my work the cited material will be used. This gives the author/publisher a sense of what they are granting permission for.

Sometimes you get lucky: I requested permission to quote: They were everywhere - 'Bandits at 12 o'clock high . . . My God . . . there must be a million of them. The response to my request was: Permission to use the material as requested is granted. Since this falls well within the guidelines for "fair use" there is no fee." A box of chocolates.

And from another request: "A quotation consisting of one sentence does not require permission. Please just credit the book." Yet, another box of chocolates.

A word of caution about citing the works of others and "fair use." From a web search the following should be considered - Under the Copyright Act, the fair use of copyrighted materials without permission is allowed when used for the following purposes: Criticism, comment, news reporting, teaching (including making copies for use in the classroom) scholarship and research and parody.

Of additional interest to those who wish to use the materials created by others is what cannot be copyrighted: names, pen names, titles, slogans extemporaneous speeches, and works published by the U.S. Federal Government (including material from Yank magazine and the armed forces newspaper, Stars and Stripes.) A two pound box of chocolates here.

In addition to documents published by the government other works may also fall within Public Domain and can be used without permission: Works published in the U.S. before 1923; works published in the U.S. in 1923 through 1963 if the copyright was not renewed during the 28th year after the work was first published; U.S. government materials regardless of the publication date. However, in all cases, it is not only wise but a courtesy to the author or publication source to give credit for their work, even if it is in the public



domain. If in doubt about the copyright status of a work and your ability to freely cite it, contacting a lawyer versed in copyright law may be worth the effort and expense.

And then there is the case when permission is granted but for a fee. In preparing a manuscript about a B-17 bombardier I had decided that I wanted to use song lyrics by Irving Berlin in one of my books. I was given permission to use the lines requested, but for a fee of \$100.00 and a copy of my book upon publication. Did I want to cough up the one hundred dollars or could I advance the story line without the lyrics to *White Christmas*? I paid the fee and gladly because not only did the "Lyric Reprint License Agreement" give me permission to use the lyrics I wanted, the holder of the copyright also provided line-by-line instructions regarding how the lyrics should appear on the page, the correct punctuation, and how the citation of permission in the acknowledgement/bibliography section of the book should appear. Permission to use the lyrics was great, but the details regarding line structure and punctuation was worth the money. A box of chocolates.

When all else fails learn the fine art of paraphrasing - using the gist of someone else's words and materials but writing around and about the exact words of the author. But, even in the case of paraphrasing the works of others, I always cite the original source, it's the right thing to do.

One last word of caution regarding the use

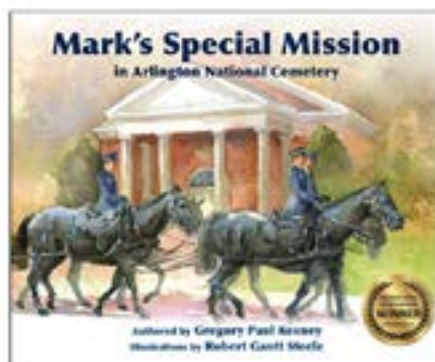
of photographs. If a photograph is used in a copyrighted publication, it too is copyrighted. Photos taken by others of objects, events, and people are also protected. One of the easiest solutions for this circumstance is for the author to take his or her own photos of a desired subject. But, these can be used only if permission is granted by the subject or the owner of the subject. Perhaps the only exception to this suggestion relates to those photos taken of large groups where the identity of any one individual would be difficult to make. Further, those photos found in an album or scrapbook kept by members of a family and those photos found at yard sales, and junk and treasure stores should also be acknowledged. For these latter materials I use the simple disclaimer: "Author's Collection." Again a variation of the Golden Rule applies: Treat someone else's privacy and ownership as you would want others to treat your privacy, identity and ownership.

Look for boxes of chocolates and enjoy them when you come across them.

Short author bio: Gary Best, Ph.D. is Professor Emeritus in the Charter College of Education at California State University, Los Angeles. Dr. Best has published widely in his field in special education and has traveled and lectured abroad including serving as a Senior Fulbright Scholar to Taiwan in 1991. He is a two-time award winning author from the MWSA for his historical non-fiction books of the aerial war during WW II.



Arlington National Cemetery Illustrated Book Wins International Book Award



Mark's Special Mission in Arlington National Cemetery, authored by Gregory P. Keeney and illustrated by Robert Gantt Steele, won the history- military category of the 2016 International Book Award completion "We are sincerely grateful, and humbled, to receive this recognition. It will help us in our mission to give back to our military family. It's an honor I only dreamed about and am thankful the dream became a reality. I hope it is just the beginning."

The illustrated book tells the story of the U.S. Army's 3rd Infantry Regiment

(The Old Guard), Caisson Platoon and their mission in Arlington National Cemetery. The focus of the story is the relationship between a veteran, Grandpa, and a horse at the stables named Mark; an actual horse at the stables. The scene is at the stables of the Caisson Platoon at Fort Myer, VA, and Arlington National Cemetery. The narrative is expressed through Grandpa's interactions with his grandchildren as well as the reflections of Mark the horse. The story highlights the detailed preparations of the Soldiers and horses at the stables, and the procession of the caisson through a military funeral at Arlington National Cemetery to include: memorial service at Fort Myer Old Post Chapel, the presentation of the national colors to the family, the three volleys of fire by the firing detail, and the playing of Taps. The story provides the reader insight to the military traditions and honors bestowed upon our nation's fallen warriors at Arlington National Cemetery.

Author, Gregory P. Keeney, currently resides in the Washington, DC, area with his family. He is an officer in the U.S. Army with multiple combat tours in Afghanistan and Iraq, and is a veteran of Desert Storm. He has previously published articles for professional journals, newspapers and has contributed to The Saturday Evening Post. He has a passion for history, story telling and the military family.

Illustrator, Robert Gantt Steele, a native of North Carolina, currently lives near San Francisco, California. He developed his love of military history as a

U.S. Army Engineer officer. He has painted for the National Park Service, the

U.S. Air Force, books and magazines including Smithsonian.

The books has partnered with and pledged contributions to the Tragedy Assistance Program for Survivors (TAPS) and The Station Foundation (TSF).

Greg was notified about the award via email on May 24, 2016 by Mr.

Jeffrey Keen, President & CEO, i310 Media Group.

Mascot Books, Herndon, VA, provided editorial, publishing and distribution; available at Amazon, Barnes & Noble, Books A Million, and Mascot Books.

For additional information or inquires please contact Greg Keeney, (931) 802- 4171, via email armykeeney@msn.com.

MWSA 2016 Gettysburg Retreat Pictures



L-R: Joyce Faulkner, Dale Fetzer, Carolyn Schriber, Joe Epley, Chris Avery



Civil War era tourniquet.



Surgical kit from the Civil War era.



L-R: Dick Davidson, Dwight Zimmerman, Maggie Abbott, Mindy Lawrence



L-R: Chris Avery, Betsy Beard, Randy Beard, John Faulkner, Karen Hood, Joe Epley



Doctor discusses surgical techniques during the Civil War.



The 20th Main defended the end of the Union line at Little Round Top



Jack London, Carolyn Schriber, and Bob Doerr listen to a lecture in the Solarium at the Gettysburg Battlefield B&B



*Dale Fetzer discussing *The Civil War and the American Imagination*.*



Lee's Army escaped through Sachs Bridge after the battle.

The Brotherhood

We call it The Brotherhood
It's about the way we live
A Soldier's life of service
Is a wonderful gift to give

We raised our hands in earnest
As we took the oath to defend
Our country's Constitution
We vowed to uphold to the end

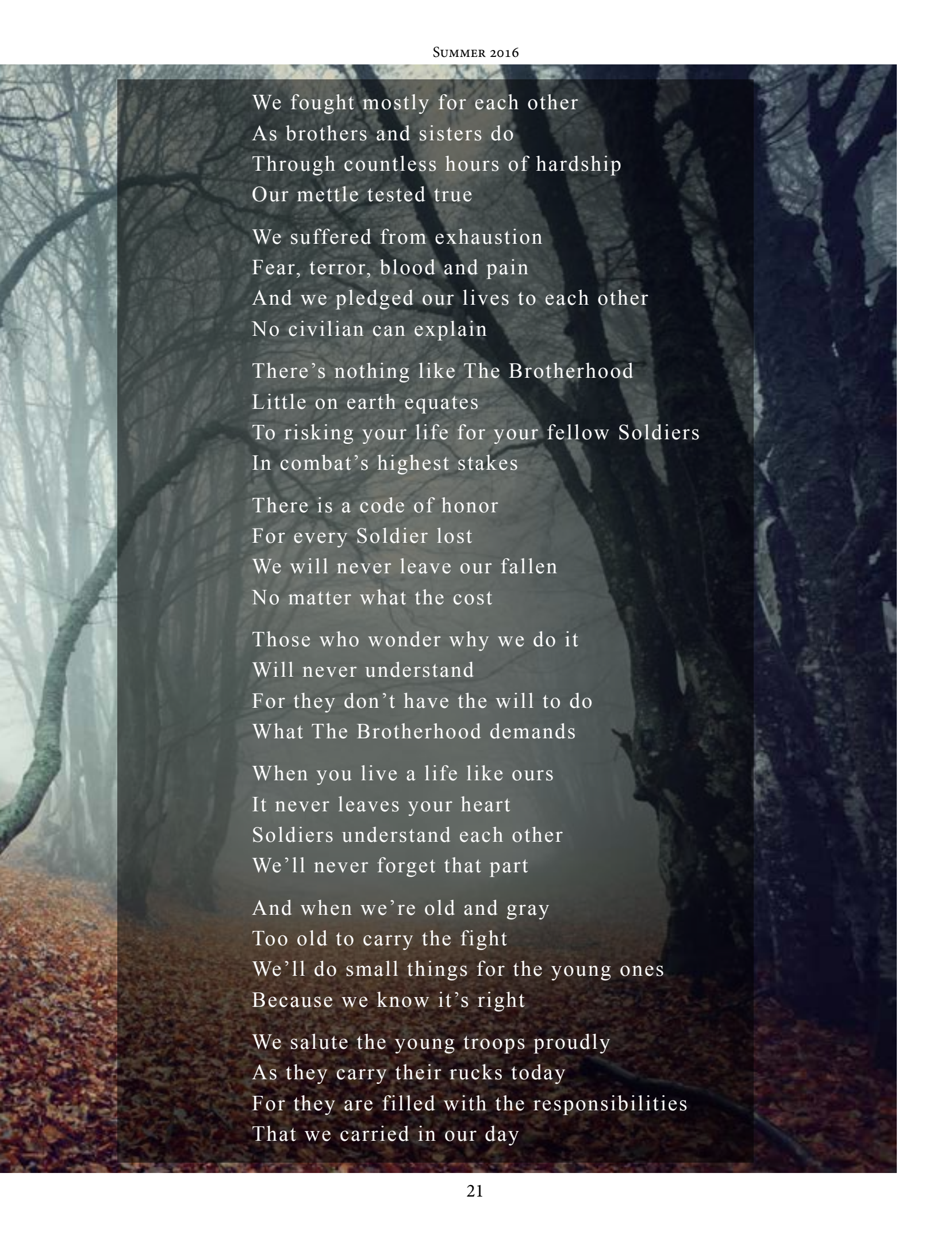
We had no doubt about our decision
We were young and patriotic then
But we didn't know just what to expect
Or how it all might end

We met our fellow Soldiers
Not knowing one another
But once we started soldiering
We became each other's brother

We ate, trained, slept and strained
Together as a team
We learned to fight the American way
With ferocity, power and speed

We deployed into harm's way
To meet the enemy we would fight
And bore upon our shoulders
The responsibility to do it right

For we were American Soldiers
The best damned troops there are
We fought to accomplish all missions
With courage, shock and awe



We fought mostly for each other
As brothers and sisters do
Through countless hours of hardship
Our mettle tested true

We suffered from exhaustion
Fear, terror, blood and pain
And we pledged our lives to each other
No civilian can explain

There's nothing like The Brotherhood
Little on earth equates
To risking your life for your fellow Soldiers
In combat's highest stakes

There is a code of honor
For every Soldier lost
We will never leave our fallen
No matter what the cost

Those who wonder why we do it
Will never understand
For they don't have the will to do
What The Brotherhood demands

When you live a life like ours
It never leaves your heart
Soldiers understand each other
We'll never forget that part

And when we're old and gray
Too old to carry the fight
We'll do small things for the young ones
Because we know it's right

We salute the young troops proudly
As they carry their rucks today
For they are filled with the responsibilities
That we carried in our day

And as we reminisce today
About times as Soldiers past
We feel a sense of love and pride
For those who've served and passed

We gather at reunions now
And look at wrinkled faces
We laugh and reminisce about
All those hellhole places

We feel that sense of bonding
For we know it's understood
That what binds us all together
Is our pride in The Brotherhood

So raise your glass in honor
Of troopers young and old
The Brotherhood still lives strong
In the hearts of Soldiers bold

By Robert T. Clark
Infantry, U.S. Army



Who is the poet Robert T. Clark?

Bob Flournoy

You first notice them on the playground in the third grade. They are not loud, or boastful, they just exude a quiet confidence, and a sincere interest in their young friends. They have what cannot be taught. They are leaders. They will be leaders for their entire life, having been graced with those innate personality traits the gods have woven into their unique DNA.

And so it was that when I reported to an Air Cav grunt unit in Vietnam many years ago that the first person I met was one of these rare guys. He made me feel welcome, and an immediate part of that mass of young warriors that would the next day take to the sky in slick Hueys, thundering off onto a remote landing zone far into a hot green world where brothers are born.

My time was brief with Bob Clark but I never forgot him so it was no surprise to me when I learned he was the commanding general of the 101st Airborne Division. His accomplishments in the military raised him to the highest levels of respect and competency, and now we have a glimpse into the heart and soul of this great man through his writing. Poetry that speaks for everyman, and woman who has ever served in war. The pride, frustration, joy and sadness of all soldiers, sailors and airmen can be found right here in Bob's heartfelt outpouring of something deep inside of himself that he needed to get out. May our armies always be blessed with such complete men to lead them.

Biography of Robert T. Clark

Lieutenant General Robert T. Clark is a retired United States Army officer. He is a graduate of Douglas MacArthur High School, San Antonio, Texas, and a 1970 Distinguished Military Graduate of Texas Tech University, where he was commissioned as an Army 2d lieutenant and awarded a Bachelor of Arts Degree in History. He later earned a Master of Science Degree in Political Science from Auburn University at Montgomery.

His military education includes the Infantry Officer Basic Course, Infantry Officer Advanced Course, Air Command and Staff College, New Zealand Army Staff and Tactics Course, National War College, and the Joint Flag Officer Warfighting Course.

He served in Vietnam and in Operation Desert Storm. After a long career that included command of the 101st Airborne Division and Deputy Commanding General of the Fifth United States Army, he retired from active duty on January 31, 2007.

His decorations and badges include the Distinguished Service Medal, Legion of Merit with four Oak Leaf Clusters, Bronze Star Medal with V Device and two Oak Leaf Clusters, Purple Heart, Meritorious Service Medal with three Oak Leaf Clusters, Air Medal, Army Commendation Medal, Combat Infantryman Badge, Parachutist Badge, Air Assault Badge, Ranger Tab, and Army Staff Identification Badge.

https://en.wikipedia.org/wiki/Robert_T._Clark



The Historic Route 66 Bridges of Pulaski County, Missouri

By Laura Huffman

The recent closing of the Hazelgreen Bridge on Route 66 in Laclede County, between Waynesville and Lebanon has brought massive amounts of attention from across the globe to the historic river crossings of the Mother Road.



This vintage postcard of Hazelgreen Bridge on Route 66 between Waynesville and Lebanon, MO is undated. Image courtesy of 66postcards.com.

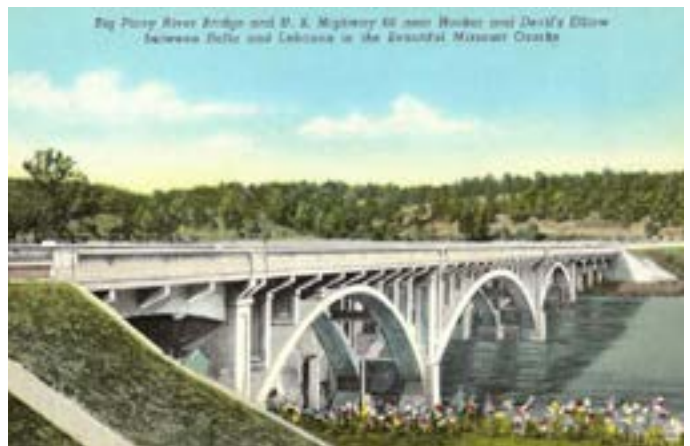
Pulaski County is a not-so-hidden gem on the crown of Route 66 bridges. Three bridges are distinct ties to the promise and heyday of Route 66- the 1923 Devils Elbow Bridge (which pre-dates Route 66), the 1942 Devils Elbow Arch Bridge, and the 1923 Roubidoux Bridge (also pre-dating Route 66) in Waynesville.



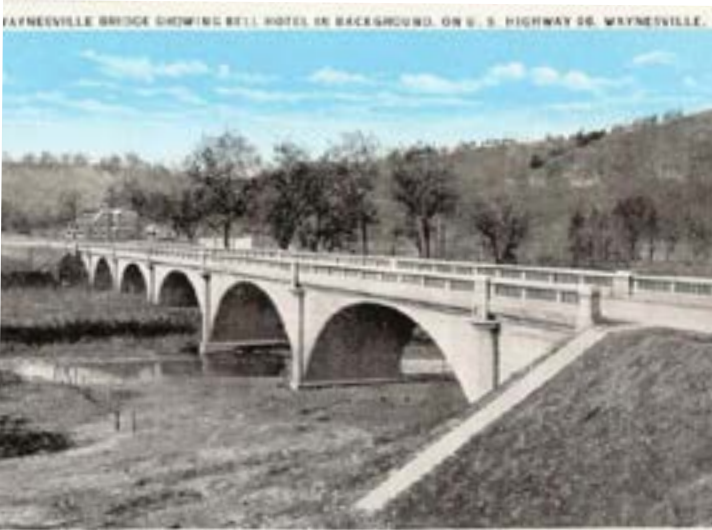
Vintage postcard of the Devils Elbow Bridge over the Big Piney River on Route 66 between Rolla and Waynesville. Image courtesy of 66postcards.com.



The Hazelgreen Ridge on Route 66 over the Gasconade River was closed to traffic indefinitely December 18, 2014. A rally, organized by Route 66 enthusiast "Roamin" Rich Dinkela was held at the bridge December 23, 2014. Those in attendance asked for MODOT to seek out ways to rehabilitate and repair the bridge. Photo courtesy of Pics By Jax.



Vintage postcard of the Devils Elbow Concrete Arch Bridge over the Big Piney River on Route 66 between Rolla and Waynesville. Image courtesy of 66postcards.com.



Vintage postcard of the 1923 Roubidoux Bridge on Route 66 in Waynesville, MO. Image courtesy of 66postcards.com.

The fate of the 1923 Devils Elbow Bridge was questioned for years. This crossing is unique in the fact that it was bypassed by a new bridge on a later alignment of Route 66 in 1942. Missouri Department of Transportation relinquished control of the bridge to Pulaski County. Drawing mainly local traffic and Route 66 enthusiasts the bridge continued to deteriorate until a solid plan to rehabilitate the bridge was finalized. The 1923 Devils Elbow bridge closed to all traffic October 2013 and re-opened May 2014. Today, the bridge is like new- strong, sturdy, and safe and ready to carry travelers from around the globe across the river. The refurbished bridge has reenergized the village of Devils Elbow.



Residents of Devils Elbow have decorated the recently rehabilitated Devils Elbow Bridge for the holidays. Photo by Pics By Jax.

The 1942 Devils Elbow Arch Bridge, was designed by the Missouri State Highway

Commission. Composed of three open spandrel arches and five arched girder approach spans, it was constructed by Maxwell Construction Company. Maxwell Construction Company constructed almost a dozen, if not more, bridges in Kansas, Arkansas, and Missouri between 1912 and 1942. They were also the company that constructed the Pikes Peak through truss bridge between Waynesville and Crocker on Highway 17 in 1932. Pikes Peak Bridge was demolished October, 2009. After completing the 1942 Devils Elbow Arch Bridge the company was paid \$47,707.00. Federal financial sources played an important role in the construction of this bridge- money was made available through the Strategic Highway Fund and the Emergency Relief Fund, both byproducts of World War II. The open spandrel design was used frequently by the Missouri State Highway Department between 1920 and the early 1940's. According to HAER Inventory- Missouri Historic Bridge Inventory, regarding the open spandrel bridges this bridge has "one of the longest spans of those identified by the statewide bridge inventory." The report also states that that due to the late construction date that the bridge has "no noteworthy technological significance". However, in a National Register of Historic Places Multiple Property Documentation Form prepared by Ruth Keenoy and Terri Foley they state that "concrete open spandrel arch bridges signify one of the great engineering accomplishments of early twentieth century bridge construction" and further states that "the Big Piney River Bridge is an excellent example". The 1942 Devils Elbow Arch Bridge is unchanged from its original construction.



A rare image of the 1942 Devils Elbow Arch Bridge during construction. MODOT photo.



1942 Devils Elbow Arch Bridge over the Big Piney River on the 4 lane alignment of Route 66 between Rolla and Lebanon as seen in 2014. Photo by David Harbaugh.



Vintage postcard of Roubidoux Bridge in Waynesville on Missouri State Highway 14, later Route 66. Image courtesy of Steve Rider and 66postcards.com.

The 1923 Roubidoux Bridge was also designed by the Missouri State Highway Commission in 1922 to carry traffic across the Roubidoux on Missouri State Highway 14. Missouri Highway 14 was later designated as Highway 66. Builder Koss Construction Company of Des Moines, Iowa was paid \$44,035.00 for their work after completion. Koss Construction Company constructed almost a dozen, if not more, bridges in Missouri, Iowa, Alabama, Minnesota, and Michigan. At least two of their bridges, Galena Y Bridge in Stone County, Missouri and Mendota Bridge over the Minnesota River in Dakota County, Minnesota have been added to the National Register of Historic Places. This bridge is a closed, or filled concrete spandrel bridge, a variation of the concrete bridge design that was often used by Missouri State Highway Department in the 1920's, 1930's, and 1940's. This bridge, along with the Meramec River Bridge in Crawford County were the only two remaining examples of this bridge type in a five span formation when the Historic American Engineering Record completed its Missouri Historic Bridge Inventory. The Meramec River Bridge on Highway 19 was lost in 2000. The 1923 Roubidoux Bridge was widened in 1939 when the bridge was 16 years old and has had no further alterations in the following 75 years.



Roubidoux Bridge on Route 66 in Waynesville as seen in 2014. Photo by Pics By Jax.

The historic bridges on Route 66 in Pulaski County are more than just bridges. These bridges are links, connecting Chicago to Los Angeles and also connecting travelers from around the world to tangible Americana in the largest open air-museum in the United States.

*Thank You to Jim Ross, author of "Route 66 Crossings: Historic Bridges of the Mother Road"; Terry Primas of the Old Stagecoach Stop, and <http://www.bridgehunter.com> for their contributions to this article.

Gettysburg Visit

Christopher Avery

Recently, I took a trip to Gettysburg to attend a writer's retreat. Of course, I thought about it for months ahead of time. It was my second trip and I was excited to see the battlefield again.



Donna Strack and Chris Avery

We stayed in the Battlefield B&B just outside of town where they held daily lectures on all things pertaining to the Civil War. I have studied the Civil War for most of my life and wanted to learn more. We attended lectures on the medicine of the day, general army life, and the citizens of Gettysburg.

These were all things that I expected to learn about. Things I did not know but expected to learn through the lectures. I listened and gained new insights as each speaker offered new perspectives and a knack for relating all the stories on a personal level. I enjoyed every lecture and every minute there.

Two lectures stand out because I didn't necessarily expect to learn the subject matter. The first lecture by Judge Eak was on Dwight D. Eisenhower, his childhood, military career, his Presidency, and his retirement. Eisenhower was a resident of Gettysburg and actually vacationed here during his Presidency as well.



Judge Gerald Eak discussing Eisenhower

The second lecture, by Maggie Abbott, was on the fashions of the day. Her topics covered both the North and South, men and women. She talked about the costs, the materials used, and the maintenance needed to maintain them. One to wear, one to repair became the phrase of the day. She went over the etiquette and the social customs of the day.



Maggie Abbott discussing how people dressed in the era of the American Civil War.

In short, I found the Eisenhower lecture to be interesting because I simply had no idea that the country was, for a brief time, run from Gettysburg. Secondly, I had absolutely no significant knowledge about the fashions of the day and learning about it was a bonus. Maggie provided details on the customs of the day that would prove useful to anyone writing about that time period.



At the Angle. L-R: Randy Beard, Betsy Beard, Jack London



, Gettysburg Guide, Gail Neustadt, Don Farrinaci, Dick Davidson

The Amana Colonies, then and now

Pat McGrath Avery



L -R: Bill Leichsenring, Jr, owner of the Ox Yoke Restaurant, Pat McGrath Avery, and David Rettig, of the CVB

Communal living, faith and equality were the foundation of the Amana Colonies in Iowa. In the early 1700s, a group of Germans broke away from the Lutheran church and began their own religion, the Community of True Inspiration. Unfortunately, the new church drew criticism and its followers were persecuted. In the mid-1800s, they immigrated to the United States. To move the entire congregation, they pooled their resources and established a communal society. In the US, they settled first in New York, near Buffalo, and then in Iowa, near Cedar Rapids.

Equality of all people is a major tenet of their faith. In the early days, all members were German and, most likely, included some Jewish heritage. Today the church is open to anyone who wishes to join.

Everyone worked for the common good, ate the same food, received the same medical care, lived in the same style homes and worshiped in the same church. Individual communities formed for convenience in farming the land. Although they defined roles — the men worked the land and the women ran the kitchens — no job was considered superior to another.

Men and women sat separately in church because the faithful believed that every person's relationship with God was uniquely individual. In the cemeteries, placement was determined by when you died rather than family relationships. All headstones were the same.

In both the fields and the kitchens, one “boss” managed the business. Children attended public school through the eighth grade, then went to work with the adults.

Although the church changed from a communal to a capitalistic society in 1932, the same rules of equality apply today. Elders (or people who feel called by God) study and assume leadership. Both men and women may answer God's call. In church, they still enter doors and sit in pews by gender and in the cemeteries, placement is still determined by order of death.



Amana Heritage Museum

What should you do when you visit the Amana Colonies? First, visit the Amana Heritage Museum and learn about their culture. Without understanding their background and faith, the villages are simply a visit to yesteryear. However, once you know some of their history, the

place comes to life. Today the Amana Society (owned by the colonies' members) operates many of the businesses. The old mill is still functioning with much of its early equipment. Farmers still work the land and many children still follow in their parents' footsteps.

People may leave the community and church at any time and return years later or never. New residents who moved there for the peaceful lifestyle can join the church if they wish. Residents still work together and there is a fierce pride in the Amana heritage.

"I came back because I missed the serenity," David Rettig, Executive Director of the Amana Convention and Visitors Bureau said. He shares the pride in their history and remembers the stories of the olden days.

Bill Leichsenring, Jr., owner of the Ox Yoke Restaurant, never left. "I grew up with David," he said. "The only time I left here was to attend the culinary arts school in Cedar Rapids. I came home and I've been here my whole life."

I shared a delicious and pleasant dinner with David and Bill at the Ox Yoke Inn, the restaurant founded by Bill's family. Other than the great food, I left with the feeling that both men are happy with their lives and community. I enjoyed their relaxed friendliness and obvious friendship. A bit of nostalgia hit me when I realized I'm not in touch with many of my school friends.



Rose's Place B&B

At Rose's Place B&B, my overnight home in Middle Amana, I met owner Monys Hagen. A retired college professor from Denver, Monys first came to the colonies to do research for a

book about baseball history. After several trips, she knew she'd found her retirement community. She purchased the B&B and, a year later, feels completely integrated into the community. "I've come home," she said. "My soul is at peace here."

Three residents and three points of view left me with the feeling that the Amana Colonies are indeed a good place to live or to visit. Whether you go for the history, the shopping, the architecture, or to restore your spirit, you'll be welcome



High Amana Store

TIPS AND TRICKS

The Art of Lying (Part Two)

Joyce Faulkner

As writers, we are obliged to sift through a great deal of conflicting information to understand the story we are writing. Money and deadlines and our own biases put pressure on us to publish our articles, blogs, stories, novels and nonfiction books so as to be pertinent to what's going on now. Chasing the market works out fine in some cases because audiences want clear-cut, easy-to-understand statements that fit into their world view. George Zimmerman murdered Trayvon Martin. Or George Zimmerman shot Trayvon Martin in self defense. Clarity however isn't the same as truth or even the whole story — or for that matter original. Unless you are blessed with an uncompromised heart, most of us have to work on being open-minded enough to take in information that runs counter to what we already believe, evaluate it, and understand what it means. And that takes time, thought, and determination.

So how do we figure out what is a fact, what is a belief, what is an observation, what is “true” and what is a “lie?” How do we work with ambiguity and still present something fresh, interesting, and thought-provoking to our audiences?

Observation to me is one of the most challenging elements of tracking down a story. Even if every person you talk to is 100% reliable, they can provide only a piece of the whole. Still pictures and video suffer from the same interpretation problem. How many times have we viewed the Zapruder film of the Kennedy assassination? No matter how many times we rewind and watch, it still gives one perspective of this historical event.

If you are writing fiction, this one perspective at a time aspect of a story adds suspense and drama. That's why courtroom stories are so evocative. We get a variety of perspectives on what happened. For years starting with the OJ Simpson trial, I was hooked on Court TV for that reason. However, if you are writing nonfiction, a trial transcript is also only part of the story. There are rules about what is admissible information and what

isn't. Inevitably, a lot of what we as writers might consider important context is left out of trial testimony and evidence, but it's a start. Sixteen years ago, it took a trip to Arkansas, a two-day search through a dusty archive only to discover that the transcript of a 1964 trial that I wanted had been lost in a flood. A year or so later, I found someone who had a partial copy of a copy of the lost original. It took almost \$200 to get it photocopied and sent to me. These days, I can get a pdf online.

After absorbing a trial transcript, the next step is to discover the rest of the story. Tracking down witnesses, police reports, pictures, sketches, financial and medical documentation used to be a real chore and expensive. It's less so now as more and more records are being archived electronically. Example, in 2002 I bought a dozen books in Mannheim Germany and at Auschwitz in Poland to start research for my novel, *Vala's Bed*. My single semester of college German didn't help me much so I had to get them all translated before I could begin any serious work. Now the very same books are available online and I can translate them with Google.

So you have all the materials that are available. You have reviewed witness testimonies and interviewed them personally if possible. Now comes the hard part. As you go through and organize your research, which parts are usable? Witness A might be credible but her observations are at odds with what witness B says he saw. Assuming that neither are lying, what are the circumstances that change their perceptions? Does the fact that she's tall and he's short make a difference in what they say they saw? Does one or the other wear glasses? Contacts? Was it cold outside? Warm? Were they both feeling well that night? What about where they were standing in relation to the incident they are describing? Do their religious beliefs impact what they remember? (Example, would a Christian be more likely to notice a crucifix hanging from a rearview mirror than a nonChristian?) Do their politics matter? (Example, would a

socialist be more likely to note the bumper sticker about unions than a capitalist? Or vice versa.) Is one witness older than the other? (Does one have compromised hearing or seeing abilities?) Does one or the other have a particular disorder that would impact his or her ability to remember? What about their regional perspectives? Would a person who lives in a rural environment interpret what he sees differently from someone who lives in a big city high rise?

Now, assume that one or both deliberately falsified his or her testimony. What circumstances would encourage that? Does one or the other of your witnesses have reasons to report something different from what he believes is correct? How would you confirm testimonies that you suspect are false? Are these witnesses alive and able to be reinterviewed to ask follow up questions?

Once you have reinterviewed and recorded answers in context, what other information do you have that is pertinent? Do letters written at the time of the event exist? Social media posts? Does a video of a person, time and place stamped, exist and if it does, does it corroborate witness observations? What about financial transactions? Ted Bundy denied he had ever killed a girl in Colorado, but investigators found credit card receipts for gasoline purchases made near where a woman was murdered and about the same time she was kidnapped. Considered circumstantial in a court of law, this kind of evidence is perfectly acceptable to draw a legal conclusion.

As a writer, analyses like these are useful in figuring out a chain of events. Look at how each piece of information fits into the whole. However, be careful of jumping to conclusions. Letters can sometimes contain misleading or false information. A young soldier might minimize the danger of his situation while corresponding with his mother or sweetheart. A housewife might not share the details of her attraction to a neighbor with her husband. Lots of people besides Ted Bundy were in Colorado buying gas when the victim was taken. Sometimes a cigar is just a cigar.

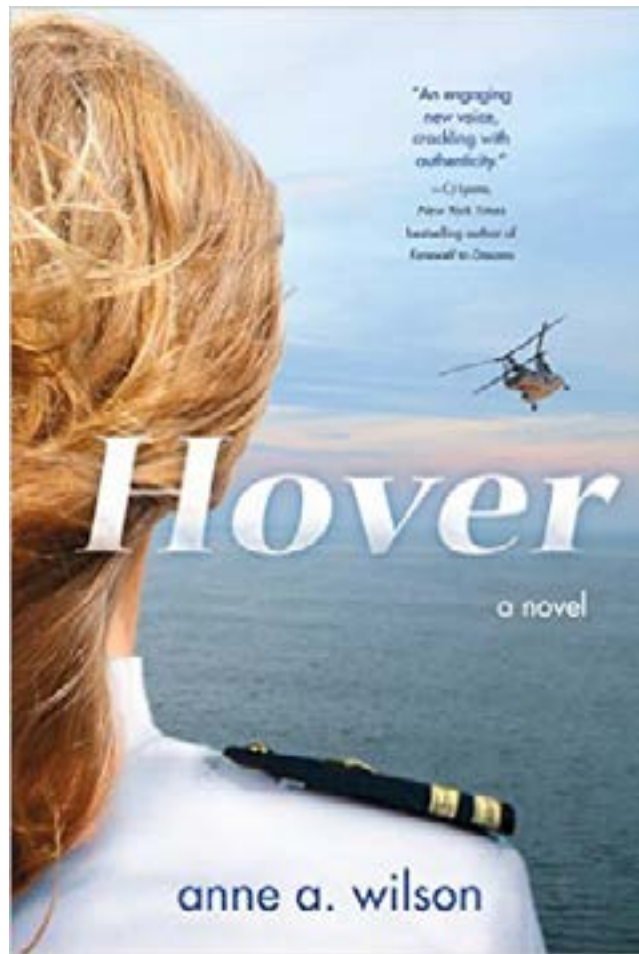
So after all of this, you think you know the facts. Inevitably, once you have written something and published it, more information will appear. Someone reads your work, remembers something pertinent and contacts you. Or maybe someone finds a box of documents in the attic. Or someone dies and new information is found in their belongings. Some stories just need refreshing from time to time.

No matter what you do, some readers will reject your work because their own beliefs about a given topic are so strong that any other interpretation creates cognitive dissonance. For some subjects, you might know this going in and accept the controversy your work will engender as a promotional bonus. Perennial hot topic examples are the My Lai massacre, the JFK assassination, anything to do with the second amendment, abortion, and Saddam Hussein's weapons of mass destruction. Perhaps because each feels unresolved to some audiences, they are rich with ambiguity and loaded down with personal passions and political philosophies. However, before tackling a hot button issue, do an assessment of what you have to offer to the conversation. Have you uncovered new evidence? Previously unknown documentation? Have you found witnesses whose observations fundamentally change the story? Do you have a fresh theory? For books like this, I suggest a comprehensive index as well as footnotes and even a glossary in cases where you expect definition challenges.

Fiction allows more wiggle room. Specific genres encourage using historical figures or situations to explore the "what ifs." What if Charles Lindbergh defeated FDR in the 1940 election as Philip Roth's *The Plot Against America* posits?

However, that is an offshoot from historical fiction as it's generally understood and as readers expect. In most cases, historical events and people are the background for fictional story and characters. Rose and Jack's romance make the retelling of the real story of the sinking of the Titanic relevant to modern audiences in the movie *Titanic*. There are several points to keep in mind with this technique though. Your characters have to be people of the times. It wouldn't do for Jack to be a "sagger" for example or for Rose to wear a nose ring. Magazines, newspapers, and posters of the era are great resources for this type of book. Personal letters will give you a sense of how people thought and spoke. A study of clothes and living conditions is crucial — and you also need to understand the political arcs of the time. In other words, be prepared for several months of focused research.

Best Book of the Summer Quarter



Helicopter pilot Lt. Sara Denning joins a navy battle group with little fanfare—and that's just the way she likes it. After her brother Ian's tragic death, her career path seemed obvious: step into his shoes and enter the Naval Academy, despite her fear of water. Sara's philosophy is simple—blend in, be competent, and above all, never do anything to stand out as a woman in a man's world.

Somewhere along the way, Sara lost herself—her feminine, easygoing soul is now buried under so many defensive layers, she can't reach it anymore.

When she meets strong, self-assured Lt. Eric Marxen, her defenses start to falter. Eric coordinates flight operations for a Navy SEAL team that requests Sara as the exclusive pilot. This blatant show of favoritism causes conflict with the other pilots; Sara's sexist boss seems intent on making her life miserable, and her roommate and best friend, the only other woman on the ship, is avoiding her. It doesn't help that her interactions with Eric leave her reeling.

The endgame of the SEALs' mission is so secret, even Sara doesn't know the reason behind her mandated participation. Soon, though, the training missions become real, and Sara must overcome her fears before they plunge her into danger. When Sara's life is on the line, can she find her true self again and follow the orders of her heart before it is too late?

Anne A. Wilson's *Hover* is a thrilling, emotional women's journey written by a groundbreaking former navy pilot.



MWSA Recommended Reading List – Summer 2016

The Military Writers Society of America (MWSA) is an organization of hundreds of 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 a compilation of book reviews, we've selected the following as our 2016 Summer Recommended Reading List:

Warriors Remembered by Albert Nahas

Near Death/Near Life by Dennis Maulsby

Harnessing the Sky by F. Trapnell Jr. & D. Tibbitts

Hover by Anne Wilson

Dust-Off 7-3 by Erik Sabiston

Where Youth and Laughter Go by Seth Folsom

Hook Up: A Novel of Fort Bragg by William P. Singley

Quest of the Sultana by John Rothdiener

Dagger Four is OK by Bill Norris

Mark's Special Mission by Gregory P. Keeney and Robert Gantt Steele

Doesn't it seem like it's either feast or famine this year with the weather. We either have too much rain or too little. Is there any place out there getting it just right?? Here we got soaked between March and June, and the last six weeks have been bone dry and really hot. I don't even want to go outside. So I try to do what I do best. No, I wish it was writing, but I'm at my best when I'm reading. It's one of the few things I can do stress free and without hurting myself. So, I recommend you do what I do and entertain yourself today with a book you haven't read before.

Settle back with your Kindle, Nook, iPad, or an old fashioned book. If you do, the list above would be a great place to find a new book. More info about the books listed above and the authors can be found at www.mwsadispatches.com.





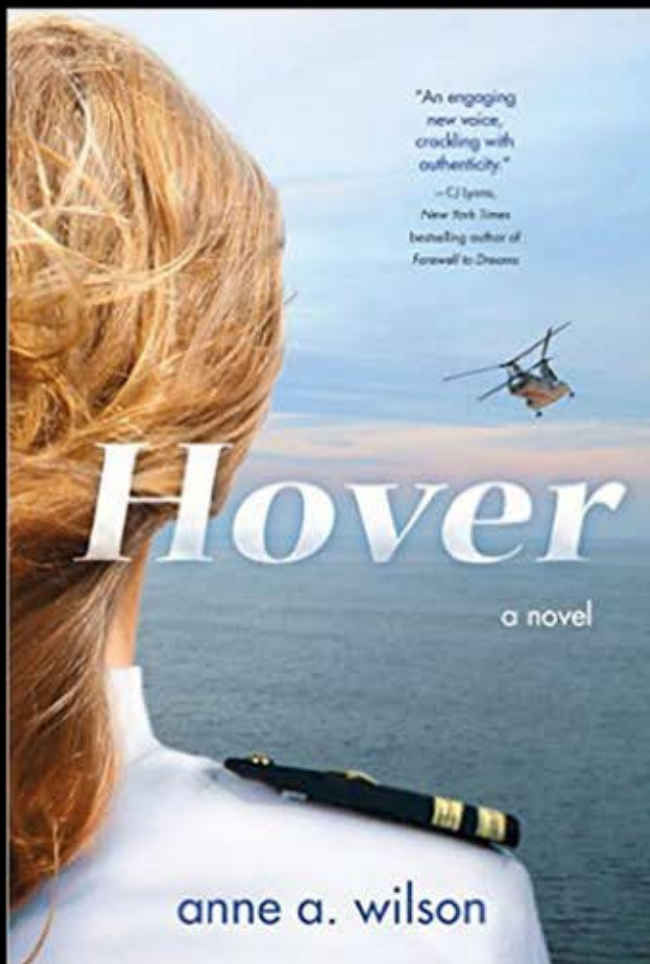
Washington State Coast, Pat McGrath Avery



***CSA General James Longstreet Monument
In Gettysburg***



***Karen Hood at Sachs Bridge
in Gettysburg***



Round Barn outside of Gettysburg