



Atlantic Ocean (Nov. 4, 2005) The Nimitz-class aircraft carrier USS Dwight D. Eisenhower (CVN 69) is reflected in a set of "Big Eyes" binoculars on the signal bridge of the Nimitz-class aircraft carrier USS Harry S. Truman (CVN 75). U.S. Navy photo by: Photographer's Mate Airman Ricardo J. Reyes (RELEASED)

From the Bridge...

Dear USNPAA Membership:

This being our first issue of 2020, I'd like to belatedly wish all of you a happy new year. I hope all of you and your families will have a fruitful year that comes with a lot of contentment and good health.

I know you will enjoy this issue of *Sightings*. The "Five Questions" feature Toby Marquez. His life is a remarkable set of accomplishments. From his childhood in the Philippines to joining the Navy as a steward to then earning his commission, becoming a public affairs officer and then becoming one of the Navy's best photographers is an incredible story. He's as talented a photographer as they come. Fred Klinkenberger's story about Toby that follows "Five Questions" is simply fascinating, inspiring and compelling. Fred does an extraordinary job of capturing one extraordinary individual. It's a must read.



Rear Admiral Tom Jurkowsky

I think you will also enjoy the piece that LCDR Theresa Carpenter has prepared on her role as the public affairs officer for Commander, Carrier Strike Group 15. LCDR Carpenter outlines how she and her team trains, mentors and assesses West Coast deploying media teams at their final stage of training before they deploy. There is an equivalent team on the East Coast that accomplishes the same function. The inspection before deployment includes everything from grading media products to assessing communication strategies. My personal take-away after reading the piece was, "Wow! Navy public affairs has always been at the head of the class. But this type of program puts it in a totally different league." I think you will agree after you read LCDR Carpenter's piece.



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Rear Admiral Charlie Brown and his team are preparing a training symposium that will take place in San Diego in May. We are working with the CHINFO staff regarding our role in supporting the event. We will keep you apprised as our role is finalized.

For those members who reside in the National Capital Region, our next luncheon is 24 February at the National Press Club. Our speaker will be Mr. Ron O' Rourke who is an analyst with the Congressional Research Service. O' Rourke will provide his take on the Navy's 2021 budget. The DOD budget was released on 10 February so O'Rourke's analysis will be very timely. O'Rourke is very respected with a great reputation. His knowledge of the Navy is quite deep. I have asked members of the CHINFO staff to join us as they did at our last luncheon.

As tax season is upon us, I have mailed letters to those of who made contributions above the registration fee for our reunion last September. Those contributions are tax deductible, and the letters acknowledge your generosity. Many thanks to Dick Thompson who documented the contributions and put the letters together.

Finally, I'd like to welcome retired Senior Chief Journalist Fred Klinkenberger to the *Sightings* team. Fred wrote this issue's feature article on Toby Marquez to go along with Toby's answers to "5 Questions" and he has offered to help with the editing of our newsletter. We are most grateful for his 'stepping up' to assist.

All the best.

Tom Jurkowsky
President

Status of the U.S. Navy as of February 12, 2020

NAVY PERSONNEL

Active Duty: 338,114

Officers: 54,994

Enlisted: 278,686

Midshipmen: 4,434

Ready Reserve: 103,705 as of Dec 2019

Selected Reserves: 49,526

Individual Ready Reserve: 43,989

Reserves Currently Mobilized: 3,014

Navy Department Civilian Employees: 274,300

SHIPS AND SUBMARINES

Deployable Battle Force Ships: 294

Deployed Battle Force Across the Fleet Including Forward Deployed Submarines - 97

Deployed Ships Underway: 55 (19%)

Ships Underway for Local Ops: 42 (14%)

Aircraft Carriers Underway:

USS Theodore Roosevelt (CVN 71) - West Pacific

USS Harry S. Truman (CVN 75) - 5th Fleet

USS Nimitz (CVN 68) - Pacific

USS Dwight D. Eisenhower (CVN 69) - West Atlantic

Amphibious Assault Ships Underway:

USS Essex (LHD 2) - East Pacific

USS America (LHA 6) - West Pacific

USS Makin Island (LHD 8) - East Pacific

How CSG15 Addresses Challenges and Opportunities While Assessing The Fleet

By LCDR Theresa Carpenter, USN

Special Assistant to Public Affairs, [Commander Carrier Strike Group 15](#)

(This article was prepared by Lt. Cmdr. Theresa Carpenter in her personal capacity. The opinions expressed in this article are the author's own and do not reflect the view of the U.S. Navy.)

A little over a year ago, while traveling through the Norfolk International Airport, I was on the way to visiting the USO and came upon an art exhibit – glass-blown fast food. It was inside a glass display case in the middle of a long hallway leading to rental car storage.

Among other pieces lining the middle of the walkway, this one particularly stood out in its uniqueness. It was called “Welcome Home” and featured a half-eaten Cheetos bag, a “juicy” grinder (as noted in the description), a crumpled brown napkin and “icy” Mountain Dew, all meant to “warm the heart.”

The display looked like trash disguised as a creative endeavor, but the subjective nature of art got me thinking about the similarities in the public affairs profession. Like many creative fields, what one professional deems vital in the art of communications beyond building trusting relationships might be another’s lowest priority, yet there is a tendency to believe in a universal gold standard. Good luck with that.

While there are public affairs processes such as media training, performing a communication audit, crafting measurable objectives and other operating procedures which serve some communicators well, the approaches can vary widely. However, these different perspectives and learning what has worked well across the fleet can slowly raise the standards. In the spirit of setting a standard, the communicator’s role at Commander, Carrier Strike Group 15 (CSG-15) is to “train, mentor, and assess” West Coast deploying media teams at the final stage of training before they go overseas.

We have an equivalent team on the East Coast that performs the same function. This inspection includes everything from grading media products to assessing communication strategies. Our unit has roughly 60 fleet subject matter experts across all warfare areas who go underway from a couple of weeks to up to a month and provide feedback to higher headquarters commands on the unit’s readiness to deploy. At the end of the assessment, we make a certification recommendation to Third Fleet. (We have an equivalent team on the East Coast that performs the same function.)



Lieutenant Commander Theresa Carpenter on her way to another inspection of fleet units preparing for deployment and their ability to support the Navy's strategic and tactical public affairs goals and objectives.

I am the first West Coast public affairs officer to assume this role, and it's one of the most rewarding assignments in my 23 years of service. I get to mentor rising PA superstars, and I have the opportunity to observe best practices while also identifying our community's biggest challenges. Here are three recurring issues observed after assessing three Carrier Strike Groups and three Amphibious Ready Groups and how CSG-15 addresses them.

The list is neither exhaustive, nor objective. It's an opinion based on a few key experiences. I've served as a destroyer unit public affairs representative, performed higher headquarters work at U.S. Indo-Pacific Command and U.S. Pacific Fleet, earned an accreditation in public relations, completed graduate communication studies and deployed with Phibron and Strike Group staffs.

Visual Information Training. Most Sailors receive no formalized training on camera gear, yet VI teams at a moment's notice must be prepared to properly document unsafe and unprofessional encounters with adversaries, many times encountering a more agile actor who has the ability to spin the narrative, and with one single click on a cell phone, paint the Navy as aggressive mariners. Therefore, it falls upon the public affairs community to train VI teams on the basics of capturing and editing media products. This heavy responsibility has only recently been shifted from the Intelligence community to Public Affairs, as gathering for intelligence collection is a separate mission. We offer teams a "What Right Looks Like" training video and perform practice grading prior to the official assessment. We also work closely with fleet higher headquarters to fine tune the VI scoresheet so it best aligns with what the Encounters Teams will most likely face while deployed.

An overarching communication strategy. Many of the units with a PA staff lack a cohesive communication strategy that defines what their role is and why it's important in carrying out higher headquarter's objectives. There are communicators putting together great tactics, but no agreed upon approach on what the objectives are, desired effect, or ways to conduct evaluation. While many units state they are too inexperienced or busy to form a strategy, the lack of an agreed-upon plan is a missed opportunity for the adviser, their team and operational leadership to prioritize precious communication resources. The plan doesn't need to be perfect and doesn't require a master's degree or an APR+M to create. The act of putting pen to paper and writing something using an outline is a great start. Fine tune it later. CSG15 provides the training audience with sample communication plans for community relations, internal communications, exercises and hosting visitors. Having this plan helps the communication team best socialize their intentions across the staff and can serve as a formal mechanism to achieve a common understanding of the media team's role.

Creating a content calendar or media tracker. The media shop's primary role onboard is to create content that ideally is nested under a cohesive strategy. Within that strategy, having a routine rhythm to what's expected in terms of frequency, communication mediums desired and areas of focus gives the teams and leadership consistency and expectations. However, many teams lack a formalized method to ensure teams are meeting deadlines and producing agreed-upon products. This type of tracker keeps many balls in the air and makes sure that nothing gets dropped. During my 2017 deployment onboard USS Nimitz (CVN-68), we participated in Exercise Malabar, a trilateral theater security cooperation exercise. For five days in India, there were numerous community relations events, key leader engagements, receptions and in-port tours. Then once back at sea, we performed a photo exercise and hosted multiple embassy guests and Japanese and Indian military guests. It would have been impossible for our media team to coordinate so many moving parts without a tracker, yet I find that many teams lack this basic planning tool. There are several ways to create one, and while it might be a hassle getting one drafted, it pays off in the long run having a visual representation of the execution portion of a plan. While assessing the teams, the rhythm of products gives the CSG15 evaluation teams sample media products for grading and allows us to validate

these products off of existing public affairs standards such as the Navy's Public Affairs Regulations and the Office of Secretary of Defense's Public Affairs Guidance Instruction. Additionally, on the Chief of Information portal, there are multiple templates and training aides for the Unit Public Affairs Representatives.

These are just three examples of how this vital role training, mentoring, and assessing the public affairs team can enhance the profession and be at the "tip of the spear" regarding operational decision making in a fluid communication landscape. It's important to note that the job of an assessor is not a one-way relationship, as the graders use best practices from the training audience to help the next units we grade. We also visit Fifth Fleet and Seventh Fleet and communicate with the public affairs staff regularly to ensure we're training to the most current requirements. It's a dynamic position within Navy public affairs, and one that is vital to making sure to fleet is ready to deploy and win the battle of the narrative.

Theresa Carpenter is an active-duty Navy public affairs officer and APR+M. She currently lives in San Diego. She writes as a hobby and advocates for animal protection causes. You can follow her blog here. <https://www.theresatapestries.com/>

(Editor's note: Lifted from LCDR Carpenter's Facebook page...)

Theresa Louise Carpenter December 22, 2019

It isn't every day I get to be a part of something greater than myself. During my last Navy sea period, we filmed a training video to help our Sailors. Sharing this story is my way of expressing the deep gratitude I have for the hundreds of people who teamed up to make this one happen. It also a great reminder that we can all be positive sparks in the community, no matter how big or how small.



[I'm on the bridge of a U.S. Navy destroyer, many miles off the coast of Southern California. It's late morning, the sun is shining brightly off the bow, the wind is minimal, and the seas are eerily calm. There is... Continue Reading → on her blog.](#)

FY-2021 Navy Budget Submission

February 10, 2020 – Highlights [From Navy Live blog](#)

The Fiscal Year 2021 (FY21) [President's Budget submission](#) (PB21) of \$207.1B is an increase of \$1.9B (0.9%) from the FY20 **enacted** budget (base+OCO), less \$4.8B added by Congress in Natural Disaster funding we received in FY20. This budget supports irreversible implementation of the National Defense Strategy (NDS) and balances priorities in order to maximize naval power now and in the future. This budget achieves several major goals. First, PB21 recapitalizes the COLUMBIA strategic ballistic missile submarine, our nation's ultimate insurance policy and the Navy's highest priority. Next, this budget sustains our readiness recovery to deliver credible forces to win today's fight. Third, PB21 aggressively pursues increased lethality and targets those areas of modernization with the greatest potential to deliver non-linear warfighting advantages.

This budget also prioritizes the development and delivery of Naval Expeditionary forces capable of imposing cost with distributed, lethal power that is sustainable. Finally, this budget delivers capable capacity within the constraints of our budget topline.

These investments will maximize our Naval power and deliver a larger overall Navy as our battle force grows from 293 today to 306 by the end of FY21. PB21 delivers a better and more innovative force through investments that improve our legacy platforms and provide for a more robust and lethal mix of next-generation opportunities while supporting dynamic force employment, keeping the Navy and Marine Corps more agile, lethal, and adaptable.

Military Construction funds 32 projects: 8 new platform/mission, 2 European Deterrence Initiative, 2 Reserve, 10 Guam, 1 Naval shipyard, and 9 replacement of aging infrastructure. Family Housing funds O&M, recapitalization, leasing, and privatization oversight.

Research & Development increases 5% over FY20, providing innovative capabilities in shipbuilding (*Columbia* class), aviation (F-35), weapons (Maritime Strike Tomahawk), hypersonics (Conventional Prompt Strike), unmanned, family of lasers, digital warfare, applied AI, and USMC expeditionary equipment. These technologies are crucial to maintaining DON's competitive advantage.

The budget provides for a deployable battle force of 306 ships in FY21. This supports 11 aircraft carriers and 33 amphibious ships that serve as the foundation for our carrier and amphibious ready groups. In FY21, 15 battle force ships will be delivered: 4 Destroyers, 3 Nuclear Attack Submarines (SSN), 5 Littoral Combat Ships, 1 Amphibious Transport Dock (LPD 17), 1 Fleet Replenishment Oiler (T-AO), and 1 Towing, Salvage, and Rescue Ship (T-ATS). Additionally, 6 battle force ships will be retired: 4 LCS, 1 LSD-41, and 1 T-ATF.

Ship procurement funds 8 new-construction battle force ships in FY21 (1 SSBN, 1 SSN, 2 DDG, 1 FFG(X), 1 LPD 17 Flight II, 2 T-ATS), as well as 2 Large Unmanned Surface Vessels (USVs); and funds 44 battle force ships/17 unmanned vessels across the Future Years Defense Plan (FYDP).

Aircraft procurement funds 121 airframes (fixed-wing, rotary-wing, unmanned) in FY21 (10 F-35B, 21 F-35C, 4 E-2D, 24 F/A-18E/F, 5 KC-130J, 7 CH-53K, 6 CMV-22, 3 MV-22B, 36 TH-73A, and 5 VH-92A; and funds 537 airframes across the FYDP.

Professional development luncheon

Monday, **24 February**, National Press Club (Sarah McClendon Room), at **12 noon**.

Our speaker will be Mr. Ron O'Rourke, Naval affairs analyst with the Congressional Research Service. Mr. O'Rourke will be discussing the FY 2021 Navy/Marine Corps budget. He will provide an overview of the budget, discuss its implications and how it is being received.

Cost of the luncheon is \$25.00. Please send your payment to me so I receive it by Thursday, 20 February. My address is: Tom Jurkowsky, 2029 Chesapeake Rd., Annapolis, MD 21409

Please note:

(1) Refunds for luncheon cancellations will be given. However, refunds for no-shows will not be provided.
(2) We are anticipating some attendance from CHINFO staff members, and seating in the Sarah McClendon Room at the Press Club is limited. Accordingly, we must abide by a first-come, first-served policy with reservations.

Who: Ron O'Rourke, Naval affairs analyst, Congressional Research Service

What: USNPAAA Luncheon

Where: National Press Club, 529 14th St., NW, Washington, DC (Metro Center most convenient Metro station)

When: 24 February, 12 Noon

Why: Professional Development; FY 2021 Navy Budget



Pictured (from l to r) are Erik Olstein, president of American Friends of the National Museum of the Royal Navy; Major General Matthew Holmes CBE DSO, who is Commandant General Royal Marines; RADM Joseph Callo, USN (Ret.), first Director of the U.S. Navy Reserve Public Affairs Program; CAPT Sally McElwreath USN(Ret.) former Public Affairs Officer; Captain Henry Townend Royal Marines Aide to the Commandant General.

By: Sally C. McElwreath, CAPT USN(Ret.)

The occasion is the New York City Pickle Night Dinner, named for HM Pickle, the smallest ship at the Battle of Trafalgar which brought the news of the British victory to Whitehall as well as the news of the death of Admiral

Lord Horatio Nelson. The American Friends of the National Museum of the Royal Navy, which was initiated by [RADM Joseph Callo, USN \(Ret.\)](#) and then Director general of the Museum to commemorate the 200th anniversary of the battle, holds the dinner early in November each year. The main speakers have included senior members of the Royal Navy. This past November Major General Matthew Holmes CBE DSO, Commandant General Royal Marines was the speaker at the event held at the New York Yacht

Club. Proceeds from the dinner have benefited various programs at the Museum, including restoration of HMS Victory, the oldest navy ship in commission, Children's Learning Center at the Museum, and this past year to the Royal Marines Museum which has recently moved to the site of the NMRN in Portsmouth, England. There have been exchanges of artifacts between the NMRN and the History and Heritage Command's US Navy Museum. RADM Callo and CAPT Sally McElwreath, USN (Ret.) are officers of the Board of Trustees of the American Friends of the National Museum of the Royal Navy.

Attending the dinner were U.S. Navy personnel in New York for Veterans Day observance, military representatives from New Zealand, Australia and the UK, attendees from Canada, England, California, Florida and the East Coast. Also, Midshipmen from the Yale University NROTC program, members of the National Maritime Historical Society, The Nelson Society and the 1805 Club.

(Editor's note: When I was on active duty as a journalist assigned to the Naval Support Activity Brooklyn from 1977-1980, I had the honor and pleasure to work with both -then CAPT Callo and LCDR McElwreath - along the talented people of NAVINFO New York and its two Naval Reserve units. I learned a lot from working on creative programs in support of regional and "Big Navy" objectives with such top-notch pros in uniform. JQ)

"Please don't call us spin doctors"

By Barton Buechner

RESTON, VA, Nov. 2019 -- A workshop on intercultural communications at the Inter-University Seminar on the Armed Forces and Society was recently held in Reston, Virginia. The workshop focused on intercultural communication training for military leaders and service members to help them navigate situations where misunderstandings can be harmful or even deadly.

As part of the panel discussion, Bart Buechner, a former Navy PAO, described the effects of moral conflict and offered strategies and practical tools to help service members find meaning in difficult experiences and navigate complex and polarizing situations. Buechner served on active duty and in the Navy Reserve from 1982-2008.

Challenges confronting the military today – armed conflict, cybercrime, natural disasters, disease, and humanitarian crises, among others -- are borderless issues that often require multinational coalitions to resolve. This panel discussed applying an emerging "practical theory" of communication, the Coordinated Management of Meaning (CMM) as a way to engage the most important and seemingly intractable social, cultural, and political issues facing service members and veterans.

CMM views communication as a process for conveying information and a powerful force for building community and creating shifts in perspective that lead to social change.

Presenters at a workshop on intercultural communication at the [Inter-University Seminar on the Armed Forces and Society](#): (L-R) Susan Steen, PhD, Assistant Professor of Cross-Cultural Communication, Air Force Culture and Language Center; Allison Abbe, PhD, Research Staff Member, Institute for Defense Analysis, Lauren McKenzie, PhD, Professor of Military Cross-Cultural Competence, Marine Corps University, and Barton Buechner, PhD, Professor of Military Psychology, Adler University.



5 Questions with Toby Marquez

1. How did happen that you became a 1650?

It was like *all roads lead to Rome*. I had a journalism degree and was a newspaper reporter before enlisting in the Navy. After briefly serving as a steward recruit, I got approval to convert to a journalist rating, making it to Chief Journalist in 9 years. On top of this I served in PAO billets after OCS. My request in 1971 to change designator from LT USNR 1105 to LT USN 1650 was a no brainer for CHINFO.

2. What would you say was your most formative assignment?

Most definitely my assignments in the Pentagon as motion picture producer-director in CHINFO and later in NIRA. My job gave me the opportunity to meet and interview the top civilian and military leadership from the chairman of the Joint Chiefs of Staff, Secretary of the Navy, Chief of Naval Operations and fleet commanders in the Pacific, Atlantic and European theaters. I learned quickly how to put them at ease and to approach the situation not as a subordinate but as a proven professional whose job is to help make them look their best and communicate effectively. It worked every time. I gained their trust and respect and built good personal relations. The experience prepared me for my civilian job as a producer-director of STUDIO M. The same honest and sincere approach with corporate CEOs works.

3. Who were your mentors and what lesson did you learn from them?

There were many. RADM Bill Thompson who taught me to have fun, always. CDR Don Scovel who taught me just to keep on grinding. CAPT Jack MacKercher who prefaced each challenge with "...what are our options?" Alex Haley, author and friend, who taught me to stand tall and be proud of my heritage. And my wife, Carol Ann, who taught me how to be just me. My golf pro and swing coach, Chip Zimmerman, who says in golf you never stop learning how to play better.

4. Toughest challenge? Getting orders to go to OCS.

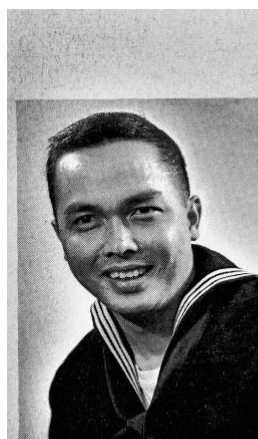
Most satisfying? Not flunking out of OCS.

5. Where are you today and what's next?

The incredible opportunities and experiences in the navy have made me become a good filmmaker, writer and photographer – and a good storyteller. I've started work on a documentary on **Melvin Taylor** – an African American artist, who is claimed by the well-known DJ Cerphe Colson as perhaps the greatest American guitar player.

What's next? I'm still working my on my golf swing.

Toby Marquez
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Toby Marquez, JO1, USN—Holding a journalism degree from Ateneo de Manila, Marquez has already begun graduate work at the University of Hawaii. During his seven years with the Navy, Marquez covered the SEATO Ministers' Conference in Manila in 1958 and was assigned to the Taiwan Defense Command during the Formosa crisis. In 1959-60 he wrote, directed and produced a national radio series which guest-starred Hollywood and Broadway personalities. Born in the Philippines, Marquez's assignments have taken him to Africa, South America, and the Caribbean.

As a young JO1, Toby Marquez was already a broadcasting trailblazer. The above photo and text are from his Syracuse University Yearbook in 1964.

Octavio “Toby” Marquez

He’s the “Image” of Professionalism

By Fred J. Klinkenberger, Jr.

During World War II Edward Steichen plowed ground and planted seed for Navy Combat Camera, but it was now-retired Cmdr. Octavio “Toby” Marquez who nurtured that seed and spurred its growth to maturity and into the 21st century during his storied and challenging career. Steichen was commissioned a



Seaman Recruit Toby Marquez in 1957: He was briefly a steward upon boot camp graduation.

lieutenant commander; Marquez entered the Navy as a seaman recruit and steward, yet his is the marquee name synonymous with the evolution of Navy Combat Camera and cinematography.

It almost didn’t happen—a medical snafu resulted in then-Chief Petty Officer Marquez’s initial officer candidate school application being denied due to a misdiagnosis from his qualification physical. Nevertheless, his tenacious pursuit of a goal—a Marquez character trait throughout his career—had the error corrected and he received his commission.

He’s a graduate of both the Navy’s one-year photojournalism course at Syracuse University and the two-year Mass Communications MA program at University of Southern California where he also earned a Master of Science degree in Education.

Toby immeasurably influenced and contributed to the Navy’s still and motion picture communities. It was not merely his personal participation in documenting key historical events, but also his mentorship of aspiring Navy photographer’s mates and photojournalists that left his indelible imprint on the Sea Service imaging community.

He described his 27-year career with, “The job of telling the incredible stories of navy men and women in words and pictures took me to 32 countries as well as meeting hundreds of sailors standing watches on board nuclear subs to the flight crew deck crews on board aircraft carriers, and on liberty in Naples, Anchorage, Hong Kong, Yokosuka, and Sidney. Wherever photojournalism takes you is an adventure.” Along the way he also managed to “rub elbows” with the rich and famous, especially while he was senior writer-producer of “Across The Blue Pacific” - a weekly radio program of Hawaiian music and navy short stories produced at the headquarters of the Commander-in-Chief Pacific Fleet in Pearl Harbor. The 30-minute episodes, hosted and narrated by visiting Hollywood and TV personalities, were broadcast by 60 regional radio stations in the U.S.

“To get famous actors to guest-host the show and thus increase marketability, the Navy partnered with the Hawaii Visitors and Convention Bureau to track entertainment VIPS coming to the islands,” he says. “In dress whites we welcomed them on arrival at the airport with leis and an invite for a private tour of Pearl Harbor, the USS Arizona and our Navy sound studio. High profile celebrities of the 50s including Raymond Burr, Ozzie Nelson, Lloyd Bridges of TV’s “Sea Hunt”, James Stewart and John Wayne were guest hosts. I remember in particular Jose Ferrer, the sword fighter in the 1950s movie Cyrano de Bergerac, and husband of singer Rosemary Clooney.

“Intending to unwind in Hawaii incognito he was unshaven, wore shades and rumpled baggy pants. He looked disheveled. After his Pearl Harbor tour and radio taping, I drove him back to Waikiki where we sipped mai-tais at a beach bar. I was hoping friends would see me hanging out with a famous actor. Instead,

the next day then Lieutenant Dave Cooney said he saw me on the strip and asked, “Who was that bum with you?”

Despite the large professional footprint he left on that community, Marquez was commissioned as an ensign, USNR 1105 [unrestricted line], in 1968 through OCS Newport, Rhode Island, but was tagged to serve in PAO billets. He would soon thereafter become a designated a public affairs officer [1650]. How did that happen? He recalls, “It was like all roads lead to Rome. I had a journalism degree and was a newspaper reporter before enlisting in the Navy. After briefly serving as a steward recruit, I got approval to convert to the journalist rating, making it to Chief Journalist in nine years. On top of this I served in PAO billets after OCS.” His request for a designator change was officially approved in 1971 when he transitioned from lieutenant, USNR, to lieutenant, USN 1650 [public affairs].

He recalls an incident that took place during his first assignment as a newly minted ensign: “My first duty assignment as an ensign was assistant PAO on the staff of the Fifth Naval District Commandant in Norfolk, Va. I checked in at the BOQ where the Filipino stewards manning the registration desk gave me a proud salute and handshakes. Returning to my room after taking a shower, I encountered a lieutenant who just checked in. He asked me to bring some towels to his room. (He obviously mistook me for a steward). The next day my new boss, Lieutenant Commander Ronald Black, welcomed me aboard. He noticed my hat was a little wet. I explained that following the towel incident I wore my officer hat every time I went to the head.”

Marquez views his Pentagon assignments as the most formative for him, where he was a motion picture producer-director in CHINFO and later in NIRA. “My job gave me the opportunity to meet and interview the top civilian and military leadership, from the chairman of the Joint Chiefs of Staff, Secretary of the Navy, Chief of Naval Operations and fleet commanders in the Pacific, Atlantic and European theaters. I learned quickly how to put them at ease and to approach the situation not as a subordinate but as a proven professional whose job is to help make them look their best and communicate effectively,” he says.

Addressing effective communication, Marquez recalls a recording session in the office of then-Chief of Naval Operations, Admiral Thomas B. Hayward. He had not yet met Adm. Hayward when he became CNO in 1978. The CNO wanted to address the entire Navy about his zero tolerance *Not-in-my-Navy Drug Program*. Admiral Hayward chose the Navy Video News platform and requested to film in his Pentagon office with the Navy and U.S. flags providing a “proper” official backdrop to set the tone of his address. Several of his staff flag officers stood nearby to give support.

Recalls Toby, “I opted for a two-man crew, low-key approach to help a subject stay calm. My audio guy and I came in, we introduced ourselves . . . clipped a wireless mic on his [the CNO’s] lapel and set my camera on a tripod twelve feet from him.” Marquez then relates it only took one 12-minute take, after which Admiral Hayward smiled



Admiral Hayward and Commander. Marquez prepare to tape the CNO’s anti-drug abuse message for the fleet in front of two Navy frigates.

and comments like “You knocked them dead, admiral”, “Great job, sir”, and “Awesome!” filled the room. “I sat still behind my camera saying nothing...until CNO asked, ‘How was it, Commander?’” he recalls.

Marquez responded with, “Well, admiral, not quite a conversation with the sailor . . .more of a speech. Honestly, I don’t know if we’re reaching them. What I see through my lens and what the sailors will see . . . and the lens is closeup on you. Do you have time for a second take?” The flags were not happy...they thought it was a great delivery. And they had other things to do.

“I have an idea, Admiral, because this is your opening address to the fleet sailors as CNO, and you’re talking about a very serious concern, how about if we film on location – say on a pier or a ship--like you’re visiting and simply having a conversation with the sailors?

“That makes sense! I like your idea, commander,” the CNO answered. All others suddenly liked it, too. “Where do you suggest we should do this?”

I was ready. “I suggest Subic Bay, sir.”

Silence and suddenly a chorus “WHAT?????” The CNO asked, “Why go all the way to Subic, commander?” With a straight face Marquez replied, “Well, sir, after filming you, I can go visit my parents.” There was laughter throughout the room, but there would be no trip to Subic Bay—all hands settled for Mayport, Florida where the CNO was attending a command briefing.

Another memorable but harrowing incident during Toby’s storied career took place in 1966 when as a chief journalist he accompanied Admiral Roy L. Johnson, then-Commander-in-Chief of the Pacific Fleet, on a



special inspection tour of his ships and bases that included a small communication station on Chichi Jima, a small island in the Bonin Islands 600 miles south of Tokyo, which the admiral oversaw as its military governor. Marquez recalls, “The island had no air strip, so their aircraft landed at Iwo Jima, about 150 miles south. The admiral and staff boarded a Navy Grumman HU-16 Albatross for the short flight to Chichi Jima. As the ‘flying boat’ prepared for water landing, it suddenly shook and then nose-dived, which tore its belly as it crashed into the water. Wearing inflated life vests, we swam out of the half-submerged aircraft.

In one of his most harrowing assignments, Toby was a passenger along with then-CINCPACFLT Admiral Roy L. Johnson aboard a Navy Grumman HU-16 Albatross when a hard water landing on the Pacific island of Chichi Jima tore open the seaplane’s belly—partially submerging the aircraft—during a tour of CINCPACFLT’s area of responsibility.

Toby describes it further with, “I was taking photos of [a] real live-action crash site at sea--the admiral with silver stars on his collar bobbing, the staff and crew swimming away fast, and a Mike boat racing to rescue survivors. Unfortunately,

my photo gear was not waterproof. The saltwater destroyed my film and cameras, dashing my hopes for making the cover of Life or Time magazine.

“Marooned on Chichi Jima waiting for the aircraft carrier USS Intrepid to arrive from Yokosuka, Admiral Johnson and I discussed how to handle the press release of the aircraft accident at a time when the 7th Fleet

was on high alert in Vietnam and the growing tension with the Chinese in the Formosa Strait. We talked about our families and how our paths crossed. He was interested in my career, particularly my rapid ascent to chief journalist and the roadblocks to my becoming an officer. Back in Pearl Harbor, he not only looked into my application, he also called a classmate at BUPERS who straightened out the [administrative] mess.”

Lieutenant Commander Toby Marquez (right) confers with actor Kirk Douglas in 1980 during the filming of a CNO SITREP 30 video segment featuring aircraft carrier commanding officers.



Among several individuals Toby Marquez considers mentors, one name comes to the fore: the late Rear Admiral Bill Thompson, who died at the age of 96 in October 2018— He was the Navy’s first Chief of Information and the Navy’s first public affairs officer (1650) promoted to flag rank. He had served in the United States Navy during World War II, the Korean War, and the Vietnam War. He was also the guiding force that saw the establishment of the Navy Memorial in Washington, D.C. Says Marquez of the late admiral, “Rear Admiral Bill Thompson who taught me to have fun, always.” Marquez directed and produced a [compelling 12-minute tribute video](#) to Rear Admiral Thompson which was played in December 2018 during a memorial service held at the Navy Memorial after the admiral’s passing.

Other mentors Toby cited included, “Commander Don Scovel who taught me just to keep on grinding; Captain Jack MacKercher, who prefaced each challenge with ‘...what are our options?’; Alex Haley, author and friend, who taught me to stand tall and be proud of my heritage; and my wife, Carol Ann, who taught me how to be just me. My golf pro and swing coach, Chip Zimmerman, who says in golf you never stop learning how to play better.”

Perhaps the toughest challenge for the former chief journalist was getting accepted for officer candidate school, and one his greatest achievements—he notes not without humor—was not flunking out of OCS.

Retired Photographer’s Mate Harry Gerwien—perhaps the Navy’s most published photojournalist and who served as the personal photographer for four secretaries of the Navy—recalled having met Toby in Hawaii for a portfolio review with a fellow photojournalist shortly after Harry graduated from the Syracuse photojournalism course. Gerwien and fellow Navy photojournalist Jim Bryant both were nervous, since Toby Marquez was of such legendary status. Recalls Gerwien, “. . .While assigned to CINCPACFLT in Pearl Harbor I met Toby--on our arrival Toby soon put us at ease and we were poring over our portfolios and photos. The mentoring and discussions of photography and photojournalism carried on late well past midnight. Toby was patient and took the time to help with strategies on how to sell photo story ideas to our command. This camaraderie and lessons of a few hours stayed with me over the years, and even today I still know how to pitch a story to an editor. Every couple of years our paths would cross, and I would always still think it was an honor to be associated with Toby and great Military Phojos like him.” For Harry Gerwien, Toby Marquez is an equal to legendary photographers like Eddy Adams, David Douglas Duncan and David Hume Kennerly.

Navy Reserve veteran and MC1(DV) Mark D. Faram, a senior writer for Navy Times for 26 years and author of the 2009 book, *Faces of War: The Untold Story of Edward Steichen's World War II Photographers*, was also greatly influenced by Toby Marquez. "I first met Toby Marquez in 1984, just months after graduating from the Military Photojournalism Program at Syracuse University. I was working weekends for the Reston/Herndon Times freelancing as a photographer. I happened to strike up a conversation with a fellow shooter along the route of a triathlon. Once he mentioned his name, I knew who he was. He'd been a legend among 'Navy Phojos.' I'd have to say he is a trailblazer and a trend setter--expanding his skill set into video, years before that became cool among photojournalists.

"And he's never lost his passion to shoot, either. That's truly rare for such a longtime photographer, as too many burn out along the way. What I appreciated most about Toby was his natural demeanor as a mentor to young communicators such as myself. He's someone I respect even today."

How does the retired commander look back upon his interesting career? In his own words: "The job of telling the incredible stories of Navy men and women in words and pictures took me to thirty-two



Commander Toby Marquez receives a Letter of Commendation from then-Navy Chief of Information, Rear Admiral. Bruce Newell in 1982.

countries, as well as meeting hundreds of sailors standing watches on board nuclear subs to the flight crew deck crews on board aircraft carriers, and on liberty in Naples, Anchorage, Hong Kong, Yokosuka, Naples and Sidney. Wherever photojournalism takes you is an adventure.

"In between jobs the Navy sent me to academic campuses to bone up on storytelling skills. In the process I earned two master's degrees, and almost a Ph.D., which helped push me up the Navy ladder from SR to JOC, and [then from] ensign to commander. In the Navy, education is there for the asking.

"My excitement for storytelling perhaps helped convince the prestigious monthly magazine *Naval Institute Proceedings* in the early 60s to begin including pictorial essays in its publications. It started with

the photo-feature of a goodwill cruise to the South American and African nations called SOLANT AMITY. Another was a photo essay on the multilateral force's eighteen-month experiment on board the USS Claude V. Ricketts (DDG-5) operating with the Second Fleet on the East Coast and with the Sixth Fleet in the Med. The guided missile destroyer, manned by 315 enlisted and 20 officers from seven NATO countries, was on a mission to prove a mixed-manned crew can work as efficiently as any single nation manned warship. Meanwhile also during the 60s in the Pacific, we designed a program for mass-producing photo-features of 7th Fleet sailors serving off the coast of Vietnam. They were enormously well-received by local hometown print media. And that was before computers and digital cameras!"

Marquez does address a minor career disappointment, which he describes with, "I would have loved the opportunity to compete for promotion to captain to see where that would take me. There were bumps on the road while the Navy was gaining headway in its minority programs but--looking back--they were not insurmountable obstacles. And the opportunities to go forward were always there. I would have loved to

reach out more forcefully to my enlisted colleagues to pursue education as I did and perhaps organized more PH/JO seminars.

Though in conversation Marquez downplays his individual achievements, he is nonetheless the recipient of numerous prestigious awards. “As part of my [USC] graduate thesis, together with two other candidates, I co-wrote, produced and directed a film documentary about the return of the Chemehuevi Indians to their ancestral homeland in the California’s Mojave Desert along the banks of the Colorado River. The film won a Directors Guild of America Award. Host Charlton Heston presented the award.” He also strongly supports several charitable organizations and participates in numerous fundraising and worthy causes that include the Leukemia & Lymphoma Society, and he founded and directed the annual Wounded Warriors Golf Classic and Navy Memorial Golf Tournament.

Toby Marquez has no intent on slowing down, though, despite his 1984 Navy retirement. He says, “The incredible opportunities and experiences in the navy have made me become a good filmmaker, writer and photographer – and a good storyteller. I’ve started work on a documentary on Melvin Taylor – an African American artist, who is claimed by the well-known DJ Cerphe Colson as perhaps the greatest American guitar player. Meanwhile, Marquez also currently heads STUDIO M Inc. – a Washington, D.C.-area media company specializing in corporate and institutional communications.

Is there perhaps another priority for the retired Navy commander and legendary “image maker”? “I’m still working my on my golf swing,” he says.

Fred Klinkenberger, Jr. is a retired Senior Chief journalist with 23 years of naval service that included duty aboard five ships: three aircraft carriers, a guided missile cruiser, and an amphibious flagship. He was a broadcaster (3221) and a photojournalist (8148) who served in a variety of public affairs billets. After retiring from naval service, he spent 21 years as a federal civilian, serving as an operations analyst, a public affairs specialist and a writer/editor.



*Retired 1650s
CAPT Mike
Doubleday and
CDR Toby Marquez
pause for the
camera at the 2019
U.S. Navy Public
Affairs Association
gathering.
Photo by: Kaelyn
O’Hop/
STUDIO M INC*



Sightings

If you have any *Sightings* (photos) of members and or yourself involved in something of note, please send your stories and photos to Tim Beecher at beechert@icloud.com or Joe Quimby at josephquimby@comcast.net

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