



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:

I would normally end my Sightings letter to you with "I hope this finds you well," but in these unique and unprecedented times, I feel compelled to begin my spring letter to you with those greetings. Who would have thought just a few weeks ago that we would be in this global crisis? The economy was humming; unemployment was at one of its lowest levels in years; we were about to observe "March Madness"; spring was around the corner; the sound of "play ball" was just a few weeks away. And then it all collapsed.

I firmly believe we will be a stronger and a better nation when this is behind us. You have to believe in our country and all the things that make us who and what we are. We have been challenged before, and we somehow find ourselves stronger when all is said and done.

With all that being said, our Sightings team has put together another terrific issue. This issue contains articles by Mike Sherman and Matt Dillon who have penned reminiscences of their work with Hollywood. Mike focuses his piece on *The Hunt for Red October* which was a huge hit while Matt provides vignettes of his involvement in support of *Top Gun*, *Flight of the Intruder* and other projects. Mike also provides some tips for our current PAOs. I know you will enjoy their efforts.



Rear Admiral Tom Jurkowsky

I too have fond memories myself working with several movie productions and TV shows—the most memorable being *Top Gun* when I was at COMNAVAIRPAC. I remember early in the project, meeting the producer and director at NAS Miramar (home of *Top Gun* at the time) and reviewing the screenplay. The script was clearly going to result in a "Grade B" movie with the plot simply being "fighter pilot falls in love the admiral's daughter".



US Navy
Public Affairs
Association

President
Tom Jurkowsky

Vice Presidents
John Carman
Jill Votaw

Secretary
Cate Mueller

Treasurer
Brian Gray, APR

Historian
Brent Baker

Chaplain
Chris Baumann

Membership Chair
Dick Thompson, APR

Webmaster
CAPT Mike Dean

Sightings
Co-Editor
Joe Quimby, APR
Co-Editor

Tim Beecher
Contributing Editor
Fred
Klinkenberger, Jr.

Board Members
Brent Baker
Vic Beck
Chuck Connor
Brian Cullin
Cate Mueller
Chris Nemeth
Jim Noone
Stephen Pietropaoli
Michael Schmitt
Frank Thorp
John Verrico

CHINFO Liaison
LCDR Beth Teach
APR+M

The visit to Top Gun changed all that as the screenplay was modified to what we know it.

One of our community's great storytellers is Duke Smith. We highlight Duke in this issue with a *Five Questions* feature. Duke is a great shipmate—along with being an outstanding PAO.

We have a book review by Joe Navratil of a new work by David H. Lyman who served in Vietnam as a Navy journalist assigned to a Seabee battalion. It is always good to have new contributors. Additionally, LCDR Arlo Abrahamson writes about his "Start Up" efforts of public affairs in support of DOD's Artificial Intelligence.

There is also a short item inside that notes the efforts of Bob Ravitz and Sally McElwreath. Bob heads the US Naval Service Personnel Educational Assistance Fund. The fund was established with funds left over from the commissioning of USS NEW YORK (LPD 21) in 2009. Bob and Sally have ensured that funds will be provided for laptops and other items to children of crewmembers of the ship who are attending classes remotely because of COVID-19. Kudos to Bob and Sally.

Finally, we can all only imagine what Rear Admiral Charlie Brown and his team are going through at this time. I have not communicated with Charlie, but I know he is receiving more guidance than he needs. I very much look forward to getting a "hot wash-up" from him when things settle down.

I hope everyone is able to stay healthy as we fight through this health, economic and social challenge. As I said earlier, I firmly believe we will be a better country for it—albeit a somewhat changed one.

Tom Jurkowsky

Assistance Provided for Educational Needs of USS New York Sailor's Children

Retired Rear Admiral Bob Ravitz reports that funds will be provided for laptops to children of crew members of USS New York (LPD-21) who are having to attend classes remotely from home because of the COVID-19 pandemic.

RDML Ravitz heads the US Naval Service Personnel Educational Assistance Fund (USNSPEAF) which was established with funds left over from the commissioning of USS New York in 2009. Because of the COVID-19 pandemic, and the closure of public schools for the remainder of the school year, the USNSPEAF is assisting to offset needed purchase of laptops and other electronic devices for children of the crew. The ship is currently deployed.

The Fund was original established after the ship's commissioning by RDML Ravitz and CAPT Sally McElwreath USN (Ret.) to supplement the educational needs, including laptops, books and other educational tools of the crew members for the life of the ship. Both individuals are USNPAA members.

As background, RDML Ravitz was co-chair of USS New York's Commissioning Committee. The ship has steel from the fallen World Trade Center forged into her bow. CAPT McElwreath was Director of the Commissioning Committee and is Secretary of USNSPEAF. USS MICHAEL MURPHY is also in the USNSPEAF family.

A message to our Navy from the CNO April 8, 2020

UNCLASSIFIED//
ROUTINE
R 082123Z APR 20 MID110000564515U
FM CNO WASHINGTON DC
TO NAVADMIN
INFO CNO WASHINGTON DC
BT
UNCLAS
NAVADMIN 104/20
MSGID/NAVADMIN/CNO WASHINGTON DC/CNO/APR//

SUBJ/CNO MESSAGE TO THE FLEET//

RMKS/1. The events of the past week have been difficult for our Navy and our nation. We will learn from them. But make no mistake, we are moving forward. The Navy has our orders and we are executing them.

2. As I write, we have thousands of Sailors on mission, above, under, and on the seas as well as here at home on the front lines of the coronavirus crisis. We are operating far forward on 90 ships, including 3 aircraft carriers and 2 big deck amphibious ships. Navy Cyber teams are defending our networks. Seabees are converting commercial buildings into medical facilities across six states. 3,000 Navy doctors, nurses and corpsmen, including hundreds of reservists, are caring for our fellow Americans on USNS MERCY, COMFORT, in New York City's Javits Center, and in civilian hospitals. Hundreds more deployed to treat the sick in Dallas and New Orleans. The NIMITZ carrier strike group, and her air wing at Lemoore are in 14 day Restriction of Movement (ROM) as they ramp up to deploy. Same for our SSBN crews. Countless more Sailors are leaning in to support them across our fleet staffs, intelligence centers, training facilities, and supply depots. More than 6,000 recruits at Great lakes are preparing to head to the fleet.

3. Given this, I have three priorities for us right now. First, our health and safety. Second, ongoing fleet operations and our support to the coronavirus effort. Third, continuing to generate the enormous amount of support required to keep numbers 1 and 2 on track. I know much of that effort is behind the scenes and out of the limelight but every bit of it is critical.

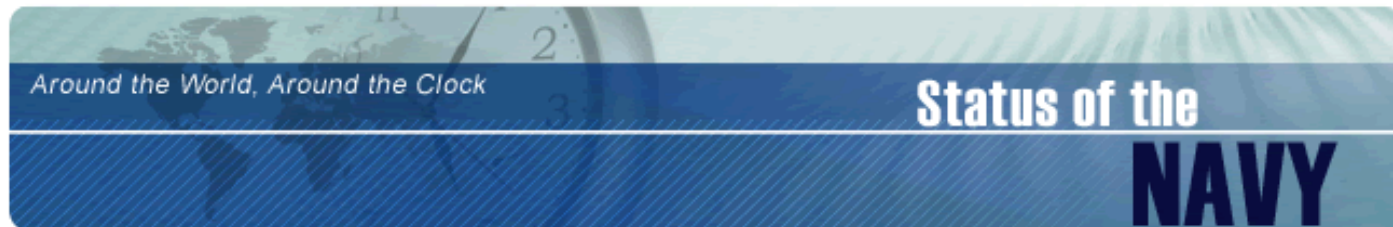
4. We must ensure the health of the force. And we must be laser-focused on the Fleet from manning to maintenance, and from training to warfighting. Operational readiness is our job and every one of us has a role. Nobody sits the bench.

5. Everyone must pull together. And in this new environment of coronavirus, we are all learning, adapting, and improving by the hour. There is no better example of this than USS THEODORE ROOSEVELT staring down an invisible enemy dedicated in their efforts making phenomenal progress, and providing lessons for the Navy and beyond.

6. America. Has. A. Great. Navy. Our nation counts on you and so do I. Never more proud to be your CNO.

7. Released by Admiral Mike Gilday, Chief of Naval Operations.//

BT
#0001
NNNN
UNCLASSIFIED//



As of April 8, 2020

Navy Personnel

Active Duty: 339,448

- Officers: 54,830
- Enlisted: 280,205
- Midshipmen: 4,413

Ready Reserve: 103,395 as of Jan 2020

- Selected Reserves: 49,942
- Individual Ready Reserve: 48,815

Reserves Currently Mobilized: 3,077 as of April

Navy Department Civilian Employees: 282,121

Ships and Submarines

Deployable Battle Force Ships: 296

- Deployed Battle Force Across the Fleet Including Forward Deployed Submarines: 10
- Deployed Ships Underway: 62
- Ships Underway: 88
- Local Ops / Training: 26

Aircraft Carriers Underway:

USS Dwight D. Eisenhower (CVN 69) - 5th Fleet

USS Harry S. Truman (CVN 75) - 6th Fleet

USS Gerald R. Ford (CVN 78) - West Atlantic

Amphibious Assault Ships Underway:

USS Bataan (LHD 5) - 5th Fleet

USS Makin Island (LHD 8) - Pacific

Courtesy: https://www.navy.mil/navydata/nav_legacy.asp?id=146

Snapshots from Hollywood:

“The Hunt for Red October”

By CAPT Mike Sherman, USN Ret.

Most of you know what the old NAVINFO LA office did...everything and anything that originated in Hollywood and touched the Navy in some way. The legacy of the office goes all the way back to [CDR John Ford](#) and [Frank Capra](#) (Why We Fight series) who filmed WWII for us.



The movie opened in theaters March 2, 1990

We made sure productions and assistance represented the reality of the service, men, women and machines. That meant reading and approving scripts, (I even took a script reading course at the American Film Institute) assisting in filming, and working with Navy planners and schedulers to find appropriate ships, planes, stations and weaponry. And, above all, figuring out a flat hourly rate for an F-14 Tomcat – or even harder,

the day rate we charged Paramount for a Los Angeles-class nuclear-powered submarine ...neither Avis nor Hertz could help there. But we did it. (Write me if you want to know how.)

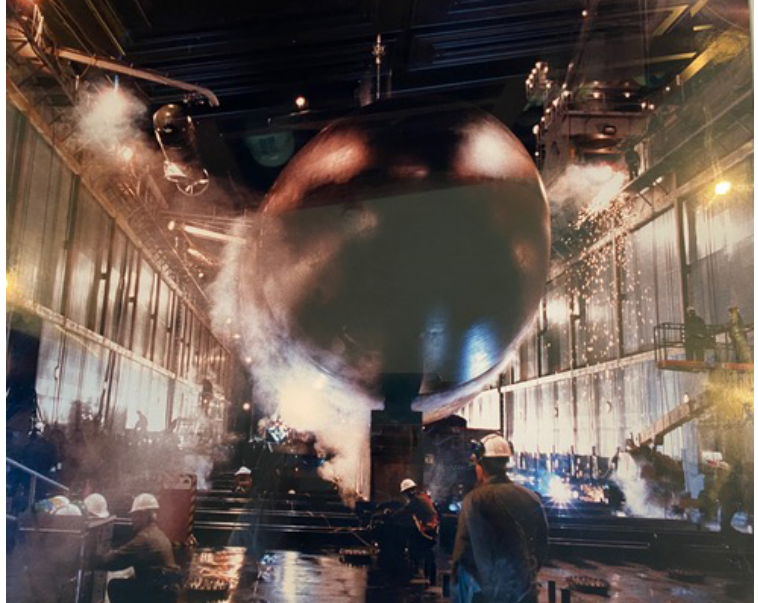
I believe there have been two ground-breaking motion pictures in in the 1980s where assistance from NAVINFO LA helped shape a positive perception of our service: Top Gun and The Hunt for Red October. Top Gun wasn't mine, hence I won't get into that, although here comes Tom Cruise again for the sequel and I'm sure the fight goes on as in, "Lower! Slower! More afterburner! Get a haircut!" So, I thought I'd provide a few Red October vignettes and need to count Steve Honda and Jim Brooks as major partners in these.

The Hunt for Red October was different in that it was based on a national best seller by Tom Clancy and the expectations from the general public were high. They wanted to see these massive subs doing their underwater ballet in real time (e.g., "Crazy Ivan"). Special effects in those days (SFX to us Hollywood types) were in their infancy and getting the subs to look real in many scenes was difficult. The models never were submerged -- they used smoke to simulate the water effect. I often regret the film industry didn't have today's CGI capabilities: we could have made those scenes much more believable - although they were pretty good.

Our first challenge was reading the script, breaking it down scene by scene and then explaining what could not be done. After all, it was our most secretive branch of the service - attack subs, boomers, nuclear reactors. First and foremost, to my mind, was achieving an acceptable level of security while showing these incredible ships and people who manned our submarine forces. As you might suspect, John McTiernan, director, wanted to film subs. After all, that's what the movie was about. To see them up close and personal, COMSUBRON 11 invited the production company to dinner at the Naval Base Point Loma. After dinner they allowed us to walk to the drydock where an attack sub (same as the movie's USS Dallas) sat in all its splendor. "I want that shot," McTiernan said as we walked in. "No can do," said the Navy. "Maybe," I said.

After seeing that ship “on the blocks” I had to agree with McTiernan that it was an incredible sight, one I had never seen.

So, my next call was to Asst. DCNO for Undersea Warfare. After explaining what was needed, they said, “No.” Ok, I said, then what the public will see are “a few little fake subs trailing bubbles being filmed in a bathtub. They’ll never know what incredible ships these are!” Yes, I added a little hyperbole, but the situation warranted it. After a few back-and-forths, they agreed, and the shot was set up. The studio later gave us all a huge photo of that shot to be framed, which I still have. It’s included here; note the Hollywood touches including lots of people, hard hats, sparks and a fake DSRV to be used later in the movie. The capper was later in the year when we received a nice note from VADM D.L. Cooper that said in part, “I commend you for your excellent coordination between the studio and the U.S. Navy. Your oversight has helped ensure the correct representation of the U.S. Submarine Force.” I still have that note and I brush it off every once in a while, to remind myself who I used to be.



It was on that same scouting trip that I noted one of the assistant producers wearing red tennis shoes. I made some snide remark like “who in the heck wears red tennis shoes?” Cut to the movie. In the first scene where we meet Seaman Jones (“Jonesy” the sonar operator, aka Courtney B. Vance), as the camera pans to him with his feet on the bulkhead. Note the tennis shoes he has on. Arrgghh! Be careful what you say around guys who make movies.

Making the scripts factual and ensuring that our people’s professionalism is spot-on are both equally important. There are some allowances, of course, after all, it is Hollywood!

Here’s a great example. There’s a scene when the Chief of the Boat (Red October’s screenwriter Larry Ferguson actually played the role of COB in the movie) starts to tell a story on Jonesy about his broadcasting a sonata or something out to the fleet on sonar. That initially was a very dirty story with hard language. I really took exception to that...you all know I’m not a prude, but it was even too rich for me and something I didn’t think a senior chief would say. Fortunately, Larry agreed, and he changed it onsite. Nice to have the script writer in the cast.

But it’s not all romantic. Jim and I were behind the cameras at sea, under the sea and in the air for the entire time in helos, rafts, ships and on set. Try hovering a few meters over a sub for two days or more, at sea, filming the stunt man being dropped into the sea. While the Navy hovers over subs head to tail, the director wanted it the other way. That meant the pilot and copilot had to change their normal procedures. This caused the fire warning light to keep coming on because the hot gases from the engines were blowing across the tail sensor. “I don’t think we’re on fire,” the pilot kept assuring me. That’s a significant blood pressure test. Or more fun and games on another helo, coming in from an FFG off Puget Sound, as the helo’s engines started trying to eat themselves up - and making it to the runway just as one of them does just that.

Hey, I was SWO for a reason!

Ultimately, taking the producer, director and actors out to sea on a sub seemed a reasonable idea. [CDR Tom Fargo](#) (yep, that's the same one we also knew as CINCPAC) welcomed us aboard USS Salt Lake City (SSN-716) and installed actor Scott Glenn as (honorary) commander in preparation for his part as CDR Bart Mancuso, CO of USS Dallas. We didn't know, but the ship had scripted the visit even better than most movies. We dove and surfaced, simulated sonar searches and wartime scenarios, manned the helm, and even did cold shots from the forward tubes...exciting!

But the topper came later in the evening. While at chow in the wardroom, the "Bat Phone" rang and CDR Fargo handed it to Glenn. He listened and then asked Tom, "What should I do?" CDR Fargo said, "Say, 'Make it so.'" He did and all hell broke loose! The ship went to battle stations, we raced to the conn, dove deeper, attacked an adversary, shot (fake) torpedoes, sank it (with accompanying sound effects of a ship sinking) and wiped the sweat off Scott Glenn, who was sure he had done something terribly wrong. The whole crew should have received an Academy Award. Glenn based his performance of Mancuso on CDR Fargo, giving orders in a calm even voice, even in tense situations, years later saying, "Whatever good happened in the performance, basically I owe to now Admiral Fargo, thank you sir."

Well, the movie went on to be a huge success. Made for \$30 million, it grossed over \$200 million worldwide (\$17 million opening weekend) and must still be making money...it was on HBO the other night. The movie was so successful that many theatres had to put on a midnight showing. And yes, that's me watching the helo depart for the sub. McTiernan shot it without my knowledge and it was a fun surprise watching the "dailies" the next day. Today I see a youngish Captain with brown hair staring down at the flight deck quietly imploring the damned helo to launch because the cameras were rolling! I did get into it as well.

Obviously, a lot of the movie's success can be attributed to having such incredible actors in the film. With Sir Sean Connery leading the team, we had an exceptional cast with Scott Glenn, Alec Baldwin, James Earl Jones, Sam Neil and Courtney B. Vance, among others. You may not know, but Klaus Maria Brandauer (Out of Africa) was originally cast as Captain Marko Ramius, but he broke his leg prior to filming. So, Paramount faxed the script to 007. He initially turned the role down because he thought the plot was unrealistic for the post-Cold War era. The fax neglected to include the foreword, which explained that the movie was historical. Once he received the foreword, Connery accepted the role. And the rest is history. There's no doubt that without him the movie would not have been as amazing as it is. Standing behind the camera watching him collect his thoughts and making the script come to life was unforgettable.

Such memories were repeated hundreds of times as my staff and I worked on many other films for either TV, theater, or even a Cher video (more next time - or better yet, ask Steve Honda). The mid-80s were a



very good time for the Navy with assistance being provided to many productions. No matter where we went from there, we all earned the nickname "Hollywood" which I was never sure was an honor or a put-down. It was fun hob-knobbing with some of the glitterati and pretending we knew a few. But it all comes

Danny Glover and Mike Sherman – Two Bay Area Boys - during filming of "Flight of the Intruder".

back in to focus when the real stuff hits the fan. Nothing like a quick trip from the Paramount lot to Saudi Arabia to bring you back to earth.

Pro Tips:

- Taking the AFI script course was really helpful...and fun.

- It also would have been helpful if we (CHINFO) had made it clear to the ADCNOs that the command existed and would help them in telling their stories. Maybe as you start working on a movie, an advisory could come out alerting “the powers that be” that the production was underway and that some assistance might be requested outside of the units that directly involved ...something always turns up out of the blue. Their assistance was always invaluable. I remember when my old boss in the Philippines, RADM Huntington Hardisty, took over OP-05. We wanted to launch real torpedo bombers off the carrier USS Lexington (CV-16), standing in for USS Enterprise (CV-6) for War and Remembrance. Fortunately, the CV’s skipper had served with Hardisty. We both got on a call with him and promised that if someone went into the water...we’d go in after them! He let us do it.
- Before we went into meetings with the producer and director, I always rented/watched a number of their movies to see what they had done previously. It was essential that you knew who you were working with. It also was flattering to them and helpful to us as they discussed their previous productions.
- Make sure you understand what the production needs from the start and what your limits are. I’m sure the Top Gun guys are having fits over what the planes can and can’t do for the film!
- Don’t ask an actor to do something you haven’t done as well...we did helo training in the water with the actors as well as visiting commands with them as orientation.
- Ensure you know all the rules AND that the command you visit/work with understands them as well so there’s no pushback. For instance, we didn’t really work on Glory but Freddie Fields, the producer, and I had been working on a SEAL movie idea and he came to me for assistance. The CO of the Army command on the east coast wouldn’t let his soldiers appear in the movie. Freddie asked for help and I was able to advise the CO of the DOD rules that they could take leave and appear and get paid...he didn’t know that and approved it willingly. Plus, I was able to guarantee that Freddie was a man of integrity and trustworthy and the soldiers would have a great time — Freddie ended up with a lot of the African American soldiers appearing in the film. Three Oscars and Freddie’s eternal gratitude!

Here’s a list of some of the other productions we worked on:

Supercarrier – ABC-TV movie and series

War and Remembrance – ABC-TV Miniseries

Flight of the Intruder

Heroes of the Storm – ABC-TV Movie of the Week

The Prince of Tides

Criss Cross – Goldie Hawn

A Few Good Men – pre-production

Navy Seals

Family of Spies – TV Miniseries

Cher Video – If I Could Turn Back Time 1989

Highway to Heaven – TV Series

Glory



Mike Sherman relaxing on deck with director John Milius and Brad Johnson – “Flight of the Intruder”

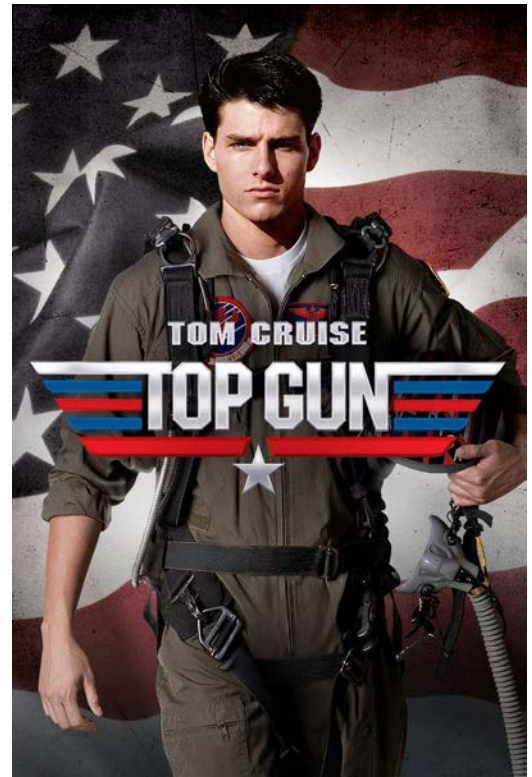
Hollywood Vignettes

By CDR David “Matt” Dillon, USN (Ret.)

Top Gun

I reported to NAVINFO L.A. toward the end of filming for *Top Gun*. I had the privilege of escorting SECNAV John Lehman to visit the producers and view some dogfight footage still being edited at Paramount. After the screening, we had lunch and were taken on a guided tour of the lot by one of the oldest security guards at Paramount. He would point out where certain stars of the golden ages did whatever they did.

We visited the set of *Cheers*, met the cast and watched a rehearsal. We also went on the dormant *Star Trek* set, where I made a point of sitting in Captain Kirk’s chair. I met Tom Cruise while he was hanging from a parachute rig (the scene was never used) and watched the filming of the ejection accident that killed Goose. When the film premiered in San Diego, the theatre was full of NAS Miramar aviators and they were energized about the whole film. My principal job with *Top Gun* was signing the invoices for airplane services. LT Sandy Stairs did most of the work over the course of the filming. I remember that we charged Paramount \$7,600 per hour for an F-14.



Flight of the Intruder



In the initial planning for this film, the producers asked us to set up an orientation visit to NAS Whidbey Island so the screenwriter could get a feel for the A-6 Intruder community. One of our lieutenants arranged the trip and accompanied him. The squadron offered to taxi him around. I got a call that afternoon that the familiarization visit was to include strapping the writer into a cockpit and taxiing around the airfield. Instead, the pilot took off and flew him all around the area. None of that had been pre-arranged up the chain of command. After the “fighter jocks” had their *Top Gun*, the “attack jocks” really wanted their movie made. I don’t think we ever told CHINFO about the unauthorized embark.

Star Trek IV

The Navy had a small part in this film, but there was a major problem with the original script. It had Chekov and Uhura sneaking onto a naval base (supposedly NAS Alameda), sneaking onto an aircraft carrier (supposedly USS Enterprise), then entering the reactor compartment to suck up some radiation and jump-start the Star Fleet USS Enterprise.

I initially said, “no way,” but we worked out a compromise to keep the story going. I said, “Beam them aboard.” My thinking was that we were the 20th Century Navy, but they were from the 23rd Century. So, we shouldn’t be embarrassed if somebody from the future used their technology to get past our contemporary security.

In the shooting script, the fading Star Fleet Enterprise had only enough power to beam Uhura out of the aircraft carrier Enterprise. Checkov was left behind and captured.

War and Remembrance

This ABC mini-series was my biggest project. They filmed one scene using USS New Jersey as a cruiser (USS Baltimore?) for a meeting of FDR, Nimitz and MacArthur. Standing around on the main deck beside Turret One talking with Ralph Bellamy (who played FDR) was great. He was very friendly and talked about the old days in Hollywood. To me, talking to Bellamy was like talking to FDR, since I had seen him playing FDR so many times. When the day’s filming was done, the actor playing MacArthur talked to me before leaving the ship. I asked if he would be back for more filming. After a brief pause, he said, “I shall not return.” Well ... I thought it was funny.



“Matt” Dillon writes... This is my favorite picture from my time in the Navy. It’s me and a couple US EOD techs on the Suez Canal in 1974 (Operation Nimibus Star) looking over a 2,000-pound German mine from World War II. Egyptian police divers had dredged it up from the canal the day before. When our guys counter-charged the mine that afternoon in the Great Bitter Lake, it went off high order.

During the Hawaii filming, they needed a ship to make high-speed runs toward the submarine (ex-USS Bowfin) off the west coast of Oahu to simulate a gun attack. The first effort involved me being taken by Zodiac boat out to a frigate (FF) we saw nearby, boarding and asking if they would do the simulation. The CO said OK, but since they were testing their towed array sonar tail, the ship couldn’t do more than 5 knots. That didn’t work.

A couple days later, Dale Patterson (retired and working as the production’s Navy liaison) and I met with the skipper of USS Goldsborough (DDG-20) pierside at Pearl Harbor. (To this day, I don’t remember how we focused on him). We pitched the idea of Goldsborough using its next independent training day at sea to serve as our Japanese destroyer and “attack” the submarine. The skipper readily agreed. (We must have been especially persuasive that day.)

Within a day or two, Goldsborough put out to sea with its hull numbers painted over and

rendezvoused with us off Makaha. I again went out in a Zodiac and boarded the ship. While Dale and I communicated via walkie-talkie, the CO conned several high-speed runs on the submarine, while a number of crewmembers, dressed in white coveralls, ran around on the main deck to simulate Japanese sailors doing something. To make it look more exciting, the skipper called his chief engineer up to the bridge and told him to purposely “make black smoke.” The engineer looked skeptical but did as he was told. (Engineers on oil-fired ships tried to avoid putting out black smoke.)

The filming went great and the director was very pleased. The next morning, I got a call in my hotel room from Army Archerd, the famous and revered columnist for *Daily Variety*. He asked how the filming was going. I was surprised to get his call, but I think I gave a good accounting of what was going on.

Only later did I realize how he found out about what we were doing. It turned out the Goldsborough's CO grew up in Hollywood next door to Archerd. No wonder the captain was so eager to be involved in the filming. He must have called Archerd. Helping out with the filming never harmed the skipper's career. He went on to earn four stars and serve as CNO and Chairman of the Joint Chiefs. His name is Mike Mullen.

Other Vignettes

There are other great memories of my time in Hollywood, but I can't put them in print. Though true, nobody would believe them.

Five Questions with Duke Smith

By Captain Duke Smith, USN (Ret.)

Q1. How did it happen you became a 1650?

Growing up in Pensacola I was comfortable stringing words together to express complete sentences. That ability helped me make decent grades in English Composition and helped me tremendously in my professional life. In junior high school I expressed a desire to one day join the Navy, but my mother suppressed that idea because she felt I needed to go to college first. She was also concerned about the Navy's historic unequal treatment of people like me. After graduating from Bethune-Cookman College in 1970 I was summoned that summer to the Armed Forces Examination and Entrance Station at Gunter Air Force Base, Montgomery, Alabama. I passed the physical and they said to expect a "Greetings" letter from "Uncle Sam" in a couple of weeks. The very next day I saw the Naval Reserve recruiter at Naval Air Station Ellyson Field in Pensacola, Florida. By the skin of my teeth I was able to enlist into the Naval Reserve 2X6 Program before the summer was over. Afterward, I felt unmeasurable relief because the year before, my oldest brother was drafted immediately after he graduated from college. With nine months left on his service obligation, he was sent to Vietnam as an Army bandsman. Our Dad was drafted and served as a stevedore on Omaha Beach during WW-II. I was not the least bit interested in following in their paths.

After graduation, I entered a graduate program in social work at Florida State University, and as a Naval Reservist, I attended weekly drills at the Naval Reserve Center in Tallahassee. I also drilled at Naval Reserve Centers in Jacksonville and Gainesville, Florida, while conducting graduate field work at the Mental Health Clinic in Jacksonville, and at the Veterans Administration Hospital in Gainesville. I even put my studies on hold to go to a two-week boot camp at Naval Training Center Great Lakes. Immediately afterward, I commenced "afloat training" at Naval Base Charleston. I was assigned to USS *Shrike*, a reserve minesweeper in the "yard" for a regular overhaul. The most challenging task we reservists had was counting everything on that ship -- every nut, washer, and bolt. After that experience it was great to get back into a classroom. Well into my second year of graduate study, I stopped an African American Navy lieutenant in dress blues walking across the campus. I discovered he was administering the Officer Candidate School Entrance Examination, which I took and passed.

I headed to OCS shortly after completing my graduate studies. Between the technical coursework and the physical training at OCS, my classmates and I were asked to write autobiographical sketches. When the

instructor returned my submission, he said I had written the best one in the class. Of course, I was elated with his response because the rigors of OCS were making me realize that I would be better at writing about ships, than driving them. Weeks before commissioning in 1972 I wrote on my "Dream Sheet" -- *Public Affairs, Human Resources, Orlando, Florida, and Hawaii*. As a newly commissioned 1105 ensign, I joyfully ended up as the assistant public affairs officer at Naval Training Center Orlando, working for LT Jim Harnes and later LT Jerry Ryan. I provided oversight over the base civilian enterprise newspaper and its staff, and I assisted with a burgeoning community relations program that included coordination of 33 Navy Recruiting Command Educator Orientation Visits. I also drafted itineraries for all VIPs who visited the base in lovely, sunny Central Florida, including the visit of then Chief of Information (CHINFO), RADM Bill Thompson. He served as reviewing official at an NTC Orlando Recruit Training Command graduation and as Grand Marshal of the Magic Kingdom Parade at Walt Disney World. It was under Lt. Ryan that I successfully made a designator change to 1655. A few years later I augmented into the Regular Navy as a 1650.

Q2. What would you say was your most formative assignment?

The Navy News Desk was without a doubt my most formative assignment. After media relations took a back seat at NTC Orlando and again when I ran the public affairs office at Navy Recruiting District Detroit, my foremost professional need was getting formal media relations training. My time learning from more seasoned leaders and action officers in CHINFO's Public Information Division was like new-found money to me. Commanders Bob Lewis, Jim Matthews and Milt Baker, LCDR Doug McCurrach and LT Connie Haney helped me tremendously with my professional growth. I owe a great deal to them because on day one I was thrust into responding to the needs of the Pentagon Press Corps and from media outside the Beltway. They guided me and I loved it. Over time, working on issues such as the Navy's increased operations in the Indian Ocean; the decision-making surrounding women at sea; sailors on welfare and their compensation needs; the controversial F/A-18 aircraft; selection of the East Coast Trident submarine site; disposition of the nuclear submarine USS *Nautilus*; foreign military sales and training; the alleged plot to steal the nuclear submarine USS *Tang*; and, settlement of shipbuilding claims against the Navy broadened my skills and abilities tremendously. I remained on the Desk for three years and during that time I was rewarded richly by my selection as Head, Navy News Desk. Much of my success in that capacity was attributed to LT Ronal Morse, Sheila Graham, Eric Willenbrock, Ken Satterfield, Steve Honda, Jeffrey Smallwood, Michael Thurwanger, and Christine Zebrowski.

Q3. Who were your mentors and what lesson did you learn from them?

I would consider my first bosses at NTC Orlando, Jim Harnes and Jerry Ryan, as mentors because of what I learned from them as they executed their responsibilities. We also had a lot of fun working with the folks at Walt Disney World, Circus World, Sea World and with others in the Orlando community. In CHINFO, LCDR



Captain Duke Smith at his retirement reception in 1997 at the Washington Navy Yard talking with RADM David M. Cooney, USN (Ret.)

Gordon Peterson was a true professional, a good neighbor, and a fellow Metro bus rider to and from the Pentagon. I was amazed at how "Gordo's" thought process would fill endless sheets of yellow legal pad paper. He was very supportive of me in my time on the News Desk and was a groomsman in my wedding.

My best mentor was RADM David M. Cooney, who was CHINFO. He ordered me to the News Desk for my first Pentagon tour. He gave me opportunities to get my sea legs aboard two new amphibious assault ships: USS *Tarawa* and her sister ship USS *Nassau*. He made it possible for me to ride USS *Tarawa* on her initial forward deployment to the Western Pacific. That allowed me to organize press conferences in Bangkok, Thailand; Singapore; Pearl Harbor, and White Beach, Okinawa. The

experience also allowed me to understand and appreciate how the ship's crew worked in tandem with the embarked U.S. Marine Battalion Landing Team as they executed their joint mission. Had I not been on USS *Tarawa*, I would not remember being awakened before reveille by the Marines jogging loudly on the flight deck. I also would not have witnessed the initial deployment of U.S. Marine Corps Harrier jets to the Western Pacific. I would not have become a *Shellback* as early as I did. Nor would I have awakened the ship's journalist in the middle of the night to have him photograph Grace "Tarawa" Tran, who had just been born on the ship. Her family was part of a 442 Vietnamese "boat people" contingent that was rescued from the South China Sea, transferred to USS *Tarawa* for care, and later transferred to Thailand.

The following year, RADM Cooney gave me another vote of confidence by sending me to augment CINCLANFLT Public Affairs' Joint Information Bureau aboard USS *Nassau*. On a 35-day Goodwill Mission we visited Nassau, Bahamas; Bridgetown, Barbados; Fort-de-France, Martinique; Georgetown, St. Vincent; and La Guairá and Caracas, Venezuela. As CAPT Larry Hamilton's deputy, I ran the JIB that managed more than 20,000 visitors and 300 media representatives, including a press conference by ADM Harry Train, CINCLANTFLT. The same U.S. Marine Corps Harrier detachment that was embarked aboard USS *Tarawa* a year earlier embarked onboard USS *Nassau* for the brief deployment.

Q4. What was your toughest challenge as a Navy PAO? Your most satisfying assignment or project?

My toughest challenge by far was as public affairs officer aboard USS *Iowa*. It was often referred to as a "Show Ship". That description resulted from us always showing the ship to someone or some group, or because the ship was being used as a test bed for one thing or another. We were often quite busy at sea and in port. The heat on the Public Affairs Division was turned up tremendously by Iowa's commanding officers, CAPT Gerald Gneckow and CAPT Larry Seaquist, especially when we made overseas port visits as we welcomed thousands of guests and hundreds of media; however, we experienced a lot of exciting times underway on USS *Iowa*. On one underway period, I remember well the waves in the North Atlantic that covered her fo'c'sle. As she continued North, we also saw the Northern Lights above the Arctic Circle, and we all earned the right to become *Blue Noses*. At that latitude, we were never alone with Russian Bear aircraft, often within eyesight.

On our transit south to Le Havre, France, we had to anchor overnight in the English Channel before we could go pier side. You have not had fun at sea if you could not play volleyball on the "fantail" of a battleship as it tossed at anchor in the English Channel. The balls that went overboard were tracked down by a sailor in a small boat that often appeared as a speck on the horizon. None of the balls were lost at sea as I recall.

We then visited Aarhus and Copenhagen, Denmark, and traveled the scenic Oslo Fjord to Oslo, Norway. We conducted Baltic Sea Operations with allies, while Soviet and East German ships monitored our every move, including a robust firepower display that ended with 16-inch and 5-inch guns being fired simultaneously. The sound from the guns was ear-splitting and bone-rattling! At the end of the exercise we visited Kiel, Federal Republic of Germany, (FRG), then we returned to Norfolk.

On another high-visibility underway period, we stopped at Colombia, Panama, and transited the Panama Canal during a nearly six-hour venture. Then we visited Costa Rica, El Salvador, and Guatemala bordered on the Pacific Ocean. After returning through the Canal, we stopped briefly at Port Everglades, Florida, then we headed for gunfire exercises at the Naval Training Range at Vieques, Puerto Rico. We ended up in St. Thomas, Virgin Islands, for some satisfying island liberty.

On July 4, 1986, USS *Iowa* moved slowly up the Hudson River after entering New York Harbor on Liberty Weekend for the International Naval Review. President Ronald Reagan, First Lady Nancy Reagan, U.S. government and military officials, distinguished guests, and a gaggle of media were embarked for the

transit. Afterward, we anchored in the harbor and brought guests aboard for a “steel beach” barbeque and an evening performance by the *Beach Boys*. Two months later we visited Portsmouth, UK, and Bremerhaven, FRG, then we returned to Norfolk. On the next day, Midshipman First Class David Robinson posed for a *Sports Illustrated* Special Issue College Basketball 1986-87 cover photo with USS *Iowa*’s superstructure as the backdrop.

On a visit to Newport, Rhode Island, the Naval War College closed down for a day. For those students, staff members and their families who wanted to take a daylight transit aboard USS *Iowa* to Staten Island, New York, they gladly reported aboard. At other times, we treated our dependents and close friends with daylight cruises up or down the York River in Virginia in conjunction with USS *Iowa*’s operational missions.

Please forgive me for pushing the envelope, but I included two rather than one of my most satisfying assignments. They were as “Flag PA0” for RADMs Bob Kirksey, Thomas Brown and Huntington Hardisty in their roles as Commander, Carrier Strike Force 77 (CTF-77) based at Naval Air Station Cubi Point, Republic of the Philippines (RP). The other assignment was as deputy public affairs officer of the United States Transportation Command, Scott Air Force Base, Illinois. The CTF-77 staff’s primary mission throughout the Western Pacific and Indian Oceans was to train with our allies and show our nation’s resolve as required by higher authority. During my 13-month tour on the staff, I directed public affairs efforts of six carrier battle groups operating at various times in the Western Pacific and Indian Oceans. The CTF-77 Staff was considered “Seventh Fleet’s Ace,” always ready to take station when the question, “Where are the carriers?” was asked.



CNO Admiral Thomas B. Hayward presents the Navy Commendation Medal to LCDR Charles D. Smith at CTF-77 HQ. His award was earned for duty as Head, Navy News Desk, in

The CTF staff, embarked at various times in USS *Kitty Hawk*, USS *Midway*, and USS *Coral Sea*, visited Fremantle and Perth, Western Australia; Diego Garcia; Pattaya Beach, Thailand; Pusan, Republic of Korea; and Atsugi, Yokosuka, and Okinawa, Japan, but not in that order. We went to Hong Kong three times on three different carriers, all within six months. On those visits, we went broke saving money as we shopped primarily at the China Fleet Club. My time on the CTF-77 staff was exciting and I was honored to brief the Dallas Cowboys Cheerleaders at Clark Air Base, RP, before they headed for a Christmas visit to a battle group operating in the Arabian Sea. Somebody had to do it, so the mission shockingly fell to me.

During Readiness Exercise 82, I was persistent in getting RADM Hardisty’s approval to have a photograph taken of a two-carrier, 11-ship battle group formation while the ships operated in the Philippine Sea. The reward for my “great idea” was that I had to accompany the staff surface operations officer and the photographer in the helicopter for the hour-long event. Thankfully, the time was well spent, and the photography was used in the commemoration of the Battle of Midway’s 40th anniversary celebration.

After two years of battleship duty, I didn’t know what I was about to get into in the Fall of 1987, at a brand-new unified

command, the United States Transportation Command. I served under a great Air Force dual-hat boss, COL Rick Fuller, who allowed me to lead our purple-suited staff as we built the command’s first public affairs office from the ground up. The command was the shiny new object that was quickly drawn into meeting

the wartime transportation needs for Operation Desert Shield and Operation Desert Storm. Nevertheless, life on and off the base was quite different and was a severe contrast to the waterfront. On any given day, a quarter-mile long line of cars entering the base was considered a “traffic jam.” One time a Navy chief petty officer on the staff jokingly told me he walked a few blocks to the base exchange for his daily lunch. He did that just so he could return the salutes of confused Airmen along the way. Another memorable time was one early Saturday morning when my wife Willa and I were awakened by a loud hissing sound outside our open bedroom window. I looked out the window to see cars moving slowly with their drivers looking up toward our house. I craned my neck upward to see what was up and behold, an Air Force neighbor was about to land his hot-air balloon on our roof. Luckily that did not happen, but it certainly broke the morning quiet.

Willa thrived in her first venture as a Navy wife and happily joined the Scott AFB Officers Wives Club. She also sang the part of Geneva Lee Browne in the Club’s rendition of the play *The 1940s Radio Hour*. She was spectacular of course!

St. Louis was only 17 miles away from our home, so a variety of dining and entertainment choices were readily available and used often. We also became fans of the St. Louis Cardinals baseball team and frequently saw them play. We only saw one exhibition game of the Cardinals football team that later left for Arizona, and one was just enough. Willa and I thoroughly enjoyed our three years of “Scott Corn Patch” duty, but a new job as public affairs detailer and community manager drew us back to D.C.



LCDR Duke Smith on a visit to CINCUSNAVEUR HQs in London in 1986.

Q5. Where are you today and what’s next? Personal/family details?

After retiring from the Navy nearly 23 years ago, I was employed by the National Capital Chapter of the Red Cross, the United Negro College Fund, Low + Associates - a marketing communications firm, and as a contractor in the office of the Chief of U. S. Army Public Affairs. Willa and I remain in Northern Virginia, but we visit family in Pensacola often, especially my nearly 98-year old mother, whose counsel we continue to enjoy. Willa and I stay busy supporting our respective non-profit boards, and I serve as a leader in my local college alumni association.

I serve on the Deacon Leadership Team at my church, and I encourage our members to support a District of Columbia homeless shelter called Veterans on the Rise, Inc. I conceived and coordinate my church’s Veterans Recognition Sunday observance, now in its 18th year, and Veterans History Project interviews of our church’s veterans for the Library of Congress archives. Three years ago, Willa and I were honored to publish a 160-page coffee table book that chronicled our pastor’s 25 years of service to our church.

Willa and I are truly blessed. We push hard to stay healthy, and I keep one eye open on the movements in the stock market.

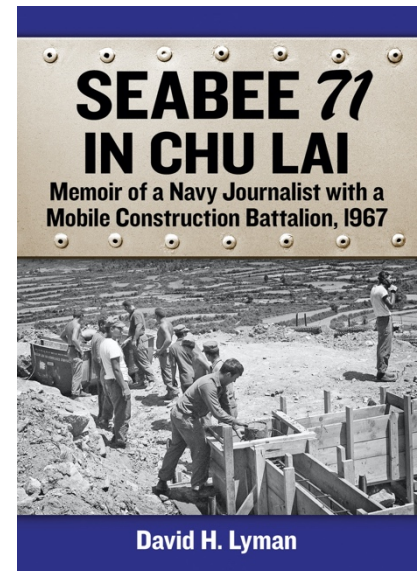
Book Review

Seabee71 In Chu Lai by David H. Lyman

Review by CDR Joe Navratil, USN (Ret.)

When I was a brand new PAO at the Navy Office of Information in 1995, some of the Vietnam generation were still in uniform, including CHINFO himself. I figured I would eventually get around to asking them what it was like because I had long been fascinated by bridging my chosen career in Public Affairs with my passion for learning more about the Vietnam War. I was born about ten years late for that conflict and wondered what it would have been like to serve there as a PAO or photojournalist. I never did ask because the business of the day, every day, pushed any conversation deeper into the pile. Fortunately, David H. Lyman's memoir *Seabee71 In Chu Lai* answers a lot of those questions.

Lyman joined the Naval Reserves "primarily to avoid the draft and stay out of a foxhole in Vietnam" after studying journalism for three years at Boston University. He deployed in 1967 as a JO3 with Mobile Construction Battalion (MCB) 71, out of Davisville, Rhode Island. Lyman "was curious to see what all of the fuss was about, and I wanted to write about and photograph what I would experience there." The Seabees were tasked with building "things, real things, like metal Quonset huts and stick-built barracks. They laid down aluminum slab matting to create runways, mixed and poured concrete for foundations, laid down asphalt roads."



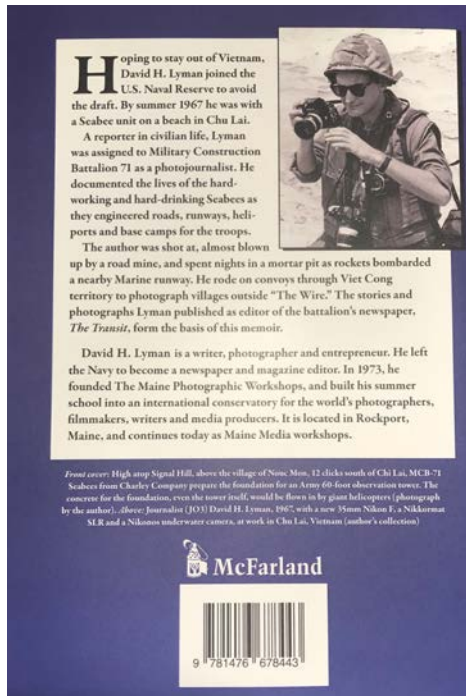
Lyman recounts his enlistment, MCB71's pre-deployment training, his tour, and return. He traveled around extensively to collect ideas and write articles about what the unit was doing there, winning awards for his monthly newspaper *The Transit*. He says, "For me (off-base) expeditions were my own personal National Geographic assignment."

1967 was a bellwether year for the United States with the Summer of Love and growing war protests. Lyman heard none of it, insulated from what was happening back home due to the sanitized news in Vietnam. *The Transit* was intended primarily for family members back home and the articles were positive, having to go through a Marine PAO censor in Danang. He remembers, "The military held its journalists on a tight leash. We were not real journalists. We were more like Public Relations flunkies..."

The book is a compelling, chronological retelling of his memories, supplemented by still-living shipmates and their family members. Lyman reprints many articles in this memoir, with black and white photos that remind one a bit of the legendary movie about WWII Navy Public Affairs, *Don't Go Near the Water*.

It's worth noting here that some people reading this may not remember life before the internet, FaceTiming on your cell phone from half a world away, and 24x7 news coverage. Lyman's days in Vietnam consisted of a transistor radio, picking up what is now Armed Forces Radio from Saigon 600 miles away, movie calls, occasional USO Shows, and letters from home. To produce *The Transit*, Lyman flew to Tokyo (a major perk) and typeset the newspaper the old-fashioned way – by hand. Lyman states "The kids today have no idea how difficult it was to do things back then."

Some of the best parts of the book that we old PAOs, JOs, PHs (and, yes, MCs) should enjoy are the articles that Lyman and others wrote, as well as his times with fellow Seabees training, building, and carousing.



So was Lyman scared during his tour, even as a photojournalist? He admits, "There was a level of fear I experienced the entire time I was in Vietnam, sometimes more intensely than others." At the same time, "In my seven months in Vietnam, I never saw a dead Vietnamese, VC, ARVN, or civilian." Still, "I was doing my 'service' to my country." Although the unit lost only one member during the tour (from a concussion sustained during a basketball game on base), Lyman experienced some nervy moments that once led him to shoot his pistol at the enemy and walked numerous times through Danang by himself.

He wanted to go deer hunting in Vermont when he returned but discovered that he'd tired of killing. He still hunts, "but now only with my cameras." He became a newspaper and magazine editor and created what is now Maine Media workshops.

Seabee71 In Chu Lai by David H. Lyman is published by McFarland and is available at www.Seabee71.com, as well as Amazon, Barnes and Noble, or the publisher.

Lyman took on the Seabee's Can-Do spirit in country by commandeering plywood and tools in order to build his own desk, counters and drafting table, where he would lay out the battalion's monthly newspaper. He later built his own bunk and slept in his office.



Joe Navratil retired as a 1650 in 2007 and now serves as Director of Communication for the U.S. Forest Service's Pacific Southwest Region in Vallejo, CA. He is (finally) at work on his first novel.



Pioneers to Practitioners:

Public Affairs for a DoD Tech Start Up

By LCDR Arlo Abrahamson, APR, USN

Public Affairs Officer, DoD Joint Artificial Intelligence Center

What is it like to manage public communications in a chaotic, startup environment in the Department of Defense? It requires persistence and patience. It requires clarity of thought while working through organizational growing pains. Above all else, it requires vision.

In July 2019, after a year of graduate studies at the Naval War College, I reported to the DoD Joint Artificial Intelligence Center, known in Pentagon circles as the JAIC (or JAKE), as the organization's first Public Affairs Officer. Led by a 3-Star Air Force General, the JAIC was established in early 2019 by the Secretary of Defense to serve as a tech startup center of innovation to develop and field Artificial Intelligence applications for the U.S. Military. So, what does that actually mean?

Let me begin by providing a brief background of what Artificial Intelligence means for the Department of Defense. Artificial Intelligence simply refers to the "ability of machines to perform tasks that normally require human intelligence".(1) Rest easy, the Department is not trying to replace humans with machines, it's trying to enable people with the assistance of smart machines. Much like the advent of electricity in the early 20th century, Artificial Intelligence is considered a transformative general-purpose technology. The applications and potential for Artificial Intelligence in the U.S. military range from back office functions to front line operations. Leaders across the national security community believe Artificial Intelligence will change the character of war – meaning how we fight in future conflicts.



LCDR Arlo Abrahamson

More broadly, Artificial Intelligence for military applications will challenge the geostrategic landscape. America's strategic competitors view Artificial Intelligence as a means to close the technological gap with the United States. This is why the Department of Defense Artificial Intelligence Strategy highlights the importance of Artificial Intelligence to maintain a competitive military advantage.(2) Developing a strategy is the easy part of this equation. The Department is wrestling with how it will make the monumental shift from a hardware-centric organization to software-centric force of the future. This is a multi-general effort that will require building a culture in the Department of Defense that embraces technological innovations from a strategic, operational, and philosophical perspective.

Communication is the nexus of these efforts and a key driver for building an AI ready force and adopting emerging technology at scale. Unlike technological innovations of the past, the U.S. military's success in adopting Artificial Intelligence will come primarily from private sector partnerships with industry, academia, and engagement with key technology influencers in the media. The support of these

¹ Shanahan, Jack, Lt. Gen. USAF, Director, DoD Joint AI Center, Policy Speech on Artificial Intelligence, U.S. Naval War College, Dec, 2019.

² U.S. Department of Defense, Summary of the 2018 DoD Strategy for Artificial Intelligence, Dec, 2018.
<https://media.defense.gov/2019/Feb/12/2002088963/-1/-1/1/SUMMARY-OF-DOD-AI-STRATEGY.PDF>

constituencies, along with Congress and the American public, requires a comprehensive communication strategy that harnesses the full breadth of organizational resources to engage with key publics. With almost a year in my post, there are four key pillars of practice that have guided our growth as a public affairs team.

1. Cross Functional Collaboration: Most start-up organizations care little about organizational charts. They operate in a flattened cross-functional environment that promotes cooperation across many lines of effort. Embedded in our larger directorate is a team of technical, strategy, policy, legal, legislative affairs, industry outreach, international engagement, and public affairs professionals. This team works and solves problems together and we create opportunities for each other. The result is a more comprehensive approach to each line of effort that is supported by the expertise of the entire team.

2. Integrated Communications: Developing an integrated communications approach comes with an understanding that everything relates to everything. A key part of the JAIC's communication strategy is aligning messaging across a broad portfolio of engagement. The key messages that we discuss with a Silicon Valley company during an industry engagement must be aligned with the public policy remarks that my Director delivers at a defense policy think tank, the press interviews that we conduct with media stakeholders, and when our international engagement team conducts exchanges with allies and partners. Through the lens of integrated communications, every messaging opportunity is examined holistically. The Public Affairs Officer is the keeper of the message, but there are many messengers. Harnessing and aligning organizational messaging is key.

3. Organizational Agility: Organizations that communicate successfully thrive in agile environments. A tech start-up personifies agility. Our Director, much like a CEO in a private sector tech company, expects and empowers each line of effort to work through problems, employ creativity, and make decisions with minimal oversight. While expectations of performance are high, leaders understand that we can't thrive in a zero-defect environment. Instead, we are expected to employ high-velocity learning and improve processes. This has enabled our team to communicate at the speed of operations, try new approaches, and refine our communication strategy.

4. Measurements and Assessment: Start-up organizations survive and thrive on results. In the commercial tech world, start-ups that don't deliver results fail quickly. When we developed our inaugural communication strategy, we understood that assessing our work would be an important aspect of validating success and understanding areas for improvement. We utilized a survey company to measure knowledge and attitudes of Artificial Intelligence adoption along with our own measurements of the frequency, tone, and salience of our key messages in the media landscape. A thorough assessment of our work provided us a vision for our future and credibility in a dynamic organization defined by passionate innovators. There is no substitute for communication measurement and assessment to substantiate results and enable professional growth.

What does the future hold for the JAIC and its public affairs team? Change. More chaos. More learning. Most importantly, delivering results. The speed of the JAIC's operations is commensurate with the demands of our military and its vision to modernize to meet the challenges of the 21st Century. We have a lot riding on our efforts. We can't afford to slow down.

LCDR Arlo Abrahamson hails from San Diego, Calif, and enlisted in the Navy in 1992. Abrahamson earned a BAs in Journalism and Political Science from Chaminade University of Honolulu. He also holds a MA in Mass Communication and Media Studies from San Diego State University and a Masters in Defense and Strategic Studies from the Naval War College.



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

Find USNPAA on...

the web at <http://www.usnpaa.org>

Facebook at <https://www.facebook.com/groups/usnpaa>



6119 Larstan Drive
Alexandria, VA 22312