



NATIONAL MUSEUM
OF THE UNITED STATES AIR FORCE®
Wings & Things Guest Lecture Series

20 Years as an Air Force Photojournalist

Six-time “Military Photographer of the Year” Master Sgt. Jeremy T. Lock discusses how he became a photojournalist in the Air Force and where it has taken him, what military photojournalists do, his latest projects and where photojournalism is going in the future.

How’s everybody doing tonight? Good, all right, we are going to see lots of pictures, it’s a big honor, huge honor to actually come home and be asked to speak at the Air Force Museum. I am a graduate of Beavercreek High School, graduated in ‘89 and it’s just nice to come home and share something that I love. It’s such a huge honor what I do. One of the things that I love to do, didn’t know I was going to love to do it, but ended up loving to do is to actually have the opportunity to take pictures of the proud and brave men and women that serve our country. So it’s a huge honor placed on us to do that. I started out trying to find my way through life with graduating from Beavercreek and then I went to Wright State University for a while. Well, that didn’t work out too well; they kind of politely asked me to leave.

So I was like, well, what am I going to do. I started working in construction a little bit. Some of the guys I was working with, you know, kind of had to go back into jail on the weekends. What do I do? Well I had to find something. My dad, a retired lieutenant colonel now. My mom was a nurse, and I felt that I probably do the best of both roles, and so I wanted to take my hand and join the military, join the Air Force, I wanted to do four years, and four years only, get a good trade, get out. That didn’t work out too well either. I wanted to be an x-ray technician; went in, talked to the recruiter, oh yeah, sure, sure you’ll get that.

All right, all right. So I remember talking to my dad about it and I am like, “Yeah, they’re giving me something, secret clearances, and he goes, ‘Well, maybe you can be, you know, doing something in the hospital on important people.’” Yeah, right, dad. I ended up becoming an imagery processor. What I started out doing in the spare is I processed and printed imagery from the U2 Spy Plane to the satellite imagery that we have. Loved it, loved it, loved it, I thought I was making an impact. The images were going and being used for Bosnia. The presidents were looking at them, Seals were looking at them, you know, for intel and stuff, I mean it’s really important. I loved it.

However – that was when I was stationed in England – I transitioned to California, Vandenberg Air Force Base, and now I’m working in dark room processing and printing. All these photographers coming in and going, yeah, God, we were just over in Africa, it was amazing, here ... you know, develop my film, great. What happened was I started wanting to do what they were doing. So I started picking up the camera, took interest, really studied in the craft and found mentors that really took an interest in what I was doing and then I transitioned into photography. From there I went to ... I got the opportunity to go to attend Syracuse University. Our career field sends five people from each service every year to Syracuse University to study

photojournalism. Amazing, amazing opportunity. I fell in love with it and it just prospered and grew.

One of the things that I really like to do when I am in there is I take a look at the world and we all take pictures. Everybody is a photographer now. When I try to see and bring something to the viewers, something different, I can walk into a room and I can take a picture just like this, maybe look at the person next to you, can you see that shadow that's running across their face, can you see that expression that's on their face? It's really starting to learn and study people. So that's when my photography kind of grew and took off. Tonight I'm going to show you 20 years pretty much of work, then we will stop and we will talk about what's going through my mind through some of these. I am going to show you stuff from Iraq and Afghanistan. I am going to show you stuff from humanitarian missions that I was in and at the end I will just kind of show you some of my favorite shots.

But what photojournalists are in the military? Why are we in the military? Why do we have photographers in the military? Like I said in my opening, it's big, it's an honor, I have to capture. We get to document history as it is unfolding in front of our eyes. That imagery is there to let the on-field battlefield commanders know how their troops are doing, it's to let the president know, you know, and all the joint chiefs of staff know what's going on over there, and it's also for the local media and stuff to let them know. So really getting into Iraq and Afghanistan, one of the things that you have to do is we train all this time to get over there and work. With that, a typical day is I get assigned to go over to Iraq and they are going to tell, you know what Mosul is going to be your district, your area. So now here's a goofy Air Force guy coming in, you know, looking like Gomer Pyle with a hat and helmet and carrying cameras and stuff and I have to go knocking on doors. Who's doing things? Who's seeing the action? Who's doing something amazing today?

So you go out there and you capture these images of these soldiers going out and doing their missions. Well, they go out and do their missions and then they come home and then they rest. After that, we're busy working our images, captioning them and then sending them out. On an average shoot, you go out and shoot couple hundred or so photos and you pick your best 10 to 15 images and then you will send those up, whatever tells the story that happened that day. So we'll go to a little bit of Iraq and Afghanistan.

That image right there was the last ... how we got Bin Laden; the time before we got him was in Tora Bora, Afghanistan. It was the last known place that we had; we just shot a JDAM missile into a cave and we were up there exploring. The helicopters are landing half on the mountain, half off and we're trying to find him.

That photo actually generated ... the child was alive ... that photo actually generated a lot of humanitarian aid to that family and in that village, people that desperately needed it. Photos can change the world. One photo can change the world. It's very powerful.

One of the things that I like to do is I like to go out and fail. I like to try to set myself up for failures. I have to go out there, it's dark time. I have to come back with an image, so I will try anything and everything. That means leaving the camera exposure on, you know, there is no

light out there, leaving it on for 30 seconds, I will try that, but it's being able to make those mistakes that can bring you great photos.

I just wanted to tell you pretty much what a typical mission is. You are going out and you are just patrolling around, knocking on the doors, meeting the locals, kind of searching for bad guys or waiting for the bad guys to attack you ... you know, we see the movies a lot and we see what firefights looks like, they're all movied up and you're seeing boom, boom, boom, boom and this is going on and this going. This honestly is what a fire fight looks like. The dirt that has been strafed up there are the bullets that are being fired at us. This is right after we got outside the front gate, we did a traffic patrol stop, and the reason why I'm bringing this up is, as a young photographer when I was out there, I was always trying to, God, I got to get those war shots, those war shots, I need this kind of stuff. We just glanced right over this photo. To truly capture war, to truly capture war, is to capture it on the face of the Soldier, Airman or Marine next to you. That hit me hard, so you are always looking for that. And that was the result of the firefight.

You know, a lot of times, you know, I have had people ask me, you know, are you scared when you go out there, you know, what do you carry, what are you doing? When I go out, I am literally, you know, I have all the body armor and everything on, but I carry a 9mm pistol and I have two cameras, one with a wide angle and one with a long lens. People are like "Why don't you carry another gun?" And I thought "Well honestly my job is not to fight. My job is to capture those who are out there fighting or what's going on." However, something happens there is probably going to be a gun next to me or around me that and I have been trained to pick up and fight. Thank God, that hasn't happened but one of the biggest things that kind of scare you over there is, I never worried when I was out there documenting what was going on. It was always the night before for me that always stuck in my mind because you just went to an intel brief, you getting ready to go do a raid and oh by the way, now they got a little pressure plate that's this big that can blow you up. So now I am thinking, I have to get out there and I have to work but I am working like this a lot of times, you know, using peripheral vision, I am working like this and now I have got to watch out for these little pressure plates.

One of things too when we are out there walking the streets, or whatever, at first the guys sit there and they get, they want to put somebody on you because they don't trust you, you know, you are constantly proving yourself that you can be out there working with the Marines, the Army, the Air Force, doing their job, and it's just got, you know, you are saying, no, I can take care of myself and you got to prove that, and always say, look, I am not going to go any further than the front guy, I am sure as heck not going any further than the back guy. So I am working, I am working in between those guys on the patrols, trying to capture what they are doing, and I could go out there and just capture every shot, boom, boom, boom, and it will all look the same, a patrol is a patrol is a patrol. You are just meeting different. So my challenge is to try to show something different. Try to show that if you were the viewer, if you were not there or if you were there, that you wouldn't see what you are seeing. We are seeing a 50mm kind of perspective, so I want to shoot high angles, I want to shoot low angles. I want to shoot the little mirror reflection of the soldiers. The whole time I am looking for moments, I am looking for moments of a soldier who is dead tired or that time they are having fun or they compare and

contrast, they are saying something different, but always watching how people are interacting to our soldiers and Airmen.

Car bombs ... there is lot of things that happen when we were out there. It was usually car bombs, it was usually firefights. We do raids ... can you hold here for a second? We do raids and there is a hospital kind of work going on. This is one of those scary nights. We were out on the night patrol, we got hit and I remember hunkering down and this is the first time I went out where there was myself and two other Americans, all the rest were Iraqi, you know, friendly guys, Iraqi Army and all of sudden a firefight happened and I am laying face down in the field and I am looking, where is everybody? I have one Iraqi Army guy over here and everybody else is gone next to this building, like oh my God, oh my God what do I do? What do I do? Jump up and run. When these things happen, these car bombs and things like that that I'm in, I don't remember, they happen like this, I also remember is how fast I run.

But this night, this guy got shot, and this is one of those times where I had to put down my camera and help stick my finger in bullet holes and put pressure because we were under attack and the Iraqis were so new they didn't really know what to do and my sergeant was sitting there working on this guy, said, stop, I am not doing anything, I work on this guy, you go out and make sure you know, we are safe. Guy ended up living and he was a Iraqi policeman who just had a 3-month-old baby girl, so it was really nice that he ended up living.

Hold here too ... You know I show these because I want to show how dangerous it is over there, at any given moment something can happen. This was one of those days where we were driving around, I was with a new group of guys and they came up and they wouldn't let me out. I outranked the guy but he just wouldn't let me out of the car, and to do the job, those guys were getting out and doing, you know, he was protecting me, and I was just getting so mad at him. It was at this point where, I was like, you know what, that's it, I'm going to pull rank on him. And we pulled rank. We pulled up to this one place where the Iraqi Police Department did ... were doing security check. At that point, right before I was going to say something like, you know what, if you guys want to get out and go document those guys, you know, you are fine, go ahead and do it. I am like, we are here to document really you guys, you know on thing ... About a minute later a huge car bomb went off right in front of our eyes, and then we are stuck, because we can't leave the scene. This is them literally right after it happens, and I just remember our gunner. He said in a southern kind of, hickish kind of voice, he is like, "They are shooting at us, they are shooting at us," and he is a gunner, and you know, the sergeant is like "Well, shoot back at them," you know. But this was a bad day, you know, and then you will see the progression of it. There was a guy that they ... in the next couple of images there is a guy that the Americans knew, this was ... they called him street sweeper Bob, he is a nice guy always out, took the burn of the hit, we finally got up to him and gave him medical care and all is he could do was reach out to say, thank you, thank you, thank you. Our brave men and women do amazing things over there every day, every day, and if we are not over there documenting what they are doing, it's like that tree that falls in the forest, right. We are not around to see it, we don't hear it, we don't speak it.

So in the military another thing we do is we do humanitarian. Our main job is for, you know, documenting the wars. When we are not documenting the wars, when war is not going on, we

are documenting exercises. I am one of the those guys who, you know, training and exercises, God, I hate it. CPR, I got to take CPR training, because for those of you in the military, there are annual trainings that come up all the time, all the time you are just tired, you don't want to take those, its here it is again and we tell you, when you are in the war situation or something happens, it clicks like that and you're like where did I get that from? But it's from those years of training; it all makes sense.

But again when we are not doing that stuff, we are doing humanitarian stuff. We are out helping the world, you know, showing that America is out there helping sometimes the less fortunate. So, well, I was out watching my son's soccer game and I was working at Combat Camera, which is an amazing organization, and I was working with them and I was on call. Tsunami just happened, I was just about an hour away, got a phone call right before my son is kicking off and they're going hey, need you here in two hours for you are going to Japan for the tsunami.

Now with war and some of the other things that you will see, Haiti, where I was for the earthquakes. There is a lot of death and destruction here and there. Haiti, which I will talk about, was really bad. Japan, I was with a new videographer, and he wasn't ... he'd never seen anything like this, I was kind of mentally preparing for him, this was possible, what you might see, we might see. We got into Japan and it was the weirdest and most eeriest thing. The worst devastation I had ever seen, ever seen, but there was no life, no people. That was one of our jobs as we were working with the Virginia Task Force, I think, going out search and rescue, looking for people. No signs of life, you can't see cats, birds, fish, you didn't see anything. And I guess, you know, I was asking, I was like, man, this is really weird, supposedly I mean it sucked everybody back out. So this is kind of little short story on what we did over there.

I mean that's a neighborhood. Found the clock and it was very close to the time that it happened, laying on the ground. The Japan ... the Japanese, different culture than the people in Haiti. People in Haiti are poor and don't have a lot. There are some hectic situations over in Haiti. Japan, everybody was prim, proper, you know, just you know, they would wait in line for water. And they were just trying to mourn and rebuild, get on with their lives. You know, that's a living room of somebody's house.

A water line, people trying to get fresh water.

I always felt this stuff happened in tropical places.

That was a neighborhood.

Now we got into Haiti, it happened a little bit before and Haiti was another one of those situations where I was on call and they sent camera, they sent team of six out, two on a team, we happened to be the first boots on the ground, you know, our job is to see what's going on over there, document the disaster but then also what is the military doing, what are we doing to help these people? And what we were doing was flying in tons of aid and we were, you know, doing a lot of medical, you know, helping save lives, limbs and everything. And we were also doing search and rescue. A lot of times they will send us out, they will put us up in an aircraft, first we

will get some aerial shots so that we can send that out and hey, do you see this, this is what's going on.

This is the masses of people, just remember this because these are masses of people that were coming out that were being affected, and didn't have a place and they were coming to food lines. This is a food line that was happening that we are taking care of, more and more people heard about it, so more and more people showed up. So literally our guys were holding them back before, then we got overrun and I have to say, this next frame, I think it's the next one, yes, this one was the scariest I have ever been. And what happened was we got overrun, I am fine with an enemy that's down the way or you know, who your enemy is, you know, these ... they are friendly people, they are friendly people but they are a mob mentality and it scares me and you know, they are just being pushed from the back and what happened was, as we got overrun, I had to dive under the truck and roll and then get back up into the Humvee.

But again I have to document this and it's unfolding right in front of my eyes; they need to know how to ... what's happening. These photos here helped set up the next food line that they went to, they had a better system where they kind of blocked the trucks and then they bring people in a couple at a time. Again it's always about the soldier or Airmen, who are we helping? These people. Why are we helping? Again another ... that's that crowd that just overran us.

Another one of the deployments that we do is another humanitarian and that's going over to Africa or down into the Caribbean or something like that where you are actually helping rebuild countries. You are building schools, you are teaching medical, you are teaching, you know, the African soldiers in this case, the African soldiers how to train and fight, you know, building these relationships. This was a pretty much a 6-month appointment where I was in Djibouti, Africa. I have to say, it's probably the worst place I have ever been in my life. But I came out with some amazing stuff.

Hold here for a second. You have to be ready in my job to recognize a good situation. I am sitting down eating lunch, you know, kind of finished my job, kind of just sitting down in the car and eating my lunch. Let me tell you what, the best photos ever, ever to take in the military are when Marines are bored. When Marines are bored they do the craziest things. So next thing I know, I am sitting there in the Jeep, I am just eating, I see them gather around and one is beat boxing and next thing I know is I am seeing somebody dancing, I like, I got to get over and check this out. Then all of a sudden they start kicking the ground, I mean this is hard rock Djibouti and they are kicking the ground and the next thing I know this guy gets down and starts break dancing. Being able to recognize a great situation when it's in there in front of your face and then trying to show to you guys to make that difference, show you something that you haven't seen before, a view, a fresh look at a common place.

While I was there we got to document ... one of our jobs was to document the African Union Summit. So again, you know, it's not all, what I like to say, who are out in the field running around, you know, I have to shoot the grip-and-grins too. But you're always looking for that powerful image that says everything. It's a simple image, but over there, when their African Union Summit, black hand and white hand shaking is very powerful.

We are training the Kenyans over there.

Always trying to put that face on the people you are working with, looking for the little details that add to a story.

And over there, they gave the soldiers, or Airmen, everybody over there who wanted the opportunity to go out and do a 10-day desert survival taught by the French Foreign Legion and this is kind of like a little series from that, so we just kind of rode around in a truck and followed them for 10 days through the desert. It was amazing. It was very demanding. Again another situation that's I literally was sitting down eating lunch and all of a sudden this dust tornado kicked up ... you need to eat lunch more often, that's the key, but we're sitting – I am sitting down and all the sudden this dust tornado picks up through the French camp and goes through and then these guys are chasing down pictures and I am running while I am shooting this towards it and here I thought I had the wrong lens on and it turned out that's a great, great shot. We always pray to the photo gods too, always pray.

One of the first females, Karen Davis, who made it through the course. One of her male counterparts that didn't. You know, why you're over there, again it's painting that picture to the public who these people are. I need to make you guys care, my viewers care, for these people.

A whole bunch of school kids wanted to see what the Americans were doing.

This was another crazy situation. Right outside the gate, probably about 2-5 miles away, there was a big trash dump, and you know, you smell it all the time, and you know, I heard stories about it, I wanted to get out there, and so I was able to get out there and spent a couple of days out there and you are walking along this garbage and there's people living out there and they're eating out there and this was the big orange truck would literally beep the horn as they start coming in. Even the animals knew that this was from the richest hotel in Djibouti and everybody comes running for it. If you walk around half this stuff is on fire, there's needles, I mean just craziness. These kids live in it.

So one of the things I do ... hold here for a second ... one of the things I really tried to do is when I am not documenting, I have a going-to-be 17 and going-to-be 14-year-old boys. I always come home and I always show them my photos. I always, always show them whether they are good photos, whether they are bad photos. The reason I do this is, well, they are like, aren't you over in Iraq, all the Iraqis or Muslims are bad or ... you know, things that they hear, well, sometimes I think the American public thinks that we all have 2.5 kids, we all have white picket fence and all our kids have Playstations and Game Boys, and I bring these things home to show them, hey there are several people out there that are less fortunate than you, but I also bring home these images to show them too, you know, that there are good and bad people all over the world. You know, you have great people over in Iraq and Afghanistan, great people in Africa, great people all over the place. We have bad people here in Dayton sometimes, you know, we have bad people in Florida, you know. It just makes you look at the world in a different light.

I can't drink very well tonight ... All right. These next images are just kind of some of my favorites that I have taken over the last 10-15 years. I kind of want to get into what do we do, we

are photographers, in the Air Force, we are Air Force photographers. I work for the Public Affairs Agency. We just again had another merger where I have to also be a writer as well. The job of public affairs is again our main job is to advise and help out our base commanders and inform the public. It's not always going out and taking photos, you know, I might have to do comm rel and I might have to take people on a bus tour or I might have to write a story now. So there are lots of facets to our job. One of the beautiful things is most of my career I was stationed at Combat Camera in Charleston, South Carolina, an amazing, amazing group of people, an amazing organization, and our main job was to go out and provide historical documentation. We were the eyes and ears of the Joint Chiefs of Staff, the Pentagon and the president and on-scene battlefield commanders.

With that being said, there is a lot of different things that we do ... the next couple of images are going to show you where at Combat Camera, I will have to, I became an aerial photographer. Since I was at Combat Camera, there was a such a big demand for it, they just opened up two more units, one in ... the second I believe it is in Hill, and the third is in San Antonio, Texas, and we have a Reserve unit that's in March, California. So these guys are getting trained up, it is constant training and one of the things that we do is pick a few guys that can pass the physical and then you are sent to altitude chamber, you are sent to survival school, you are treated as your air crew. So we are air crew, so if something happens maybe in the back of, you know, back of the C-17, I can help out, I am not going to land a plane or anything, but you know, I can help out. So that was one of the perks of also being at Combat Camera is I was a paid flyer, you know.

We are flying into a really bad storm on this one, down the ... its like 2 months ago I shot this, down off the coast of Florida and I never in my life seen a ... we were in the refuelers and I have never in my life had a pilot turn back and go, you might buckle in and he is going like this ... scared me, scared me, thank God we didn't hit any turbulence or anything.

You know, with aerial photography, I mean a plane is a plane is a plane, I think what makes aerial photography is the background. This is that same flight into the storm and this is a C-17 that was coming up to refuel.

On this shot, this is an AC-130 gunship. It was such a privilege and honor to fly in this, and we got it scheduled so we could fly at night. I am flying in another one in front of it and they lowered the ramps, so I am harnessed in, I am laying on the ramp shooting these photos as we we're panning, didn't know if they were going to ever come out or not, next thing I know is I see a flash and I turn around and literally the whole crew is standing behind me shooting and taking pictures, I am like what's going on. They had never had that door open, they had never seen the back of their own plane, like that's got cameras, just ask him.

This was a couple of weeks ago, up in Air Force Week in New York City. My job was to try to do something a little bit different. And so that's why you are out there, you are trying to think of little things to do differently. When we came up with "101 Faces," let's just get these guys who are coming into Air Force Week and who are these characters. This guy was amazing, he came in and just was so thankful and appreciative and just came up and gave me a big hug and like, nuzzled himself into my chest and you should have seen him, holding me for the longest time, but he is like, I can't thank you guys, I can't thank you guys enough and he was just holding me.

My friends are looking at me. I am like “Okay, it’s good.” You know, it’s the interesting characters that you meet that really inspire and make my day when I get the photograph, and these are just a couple. We came to find out this guy was in the Indian Air Force, served 30 years. You literally have one minute with these people. It was one minute with these people, just to bring something out of them. He was mad at me because I made him wait a little bit, you got all up in his get up and then he had to stand there and wait for a while.

Again, I think when you’re looking at photographs, the thing that you truly go to. There’s three things that you go to in photographs, you go to eyes, you go to the white space or you go to text, words. We try to make you go to eyes all the time. That’s what sucks and brings you in.

You know, President Ford’s funeral that we shot. How do you show where you are at? You know, you can’t get him. So you think of new ideas, you are constantly out there trying to, to think of ways to show you something.

Grip-and-grins ... I have to show retirements, you know, its being able to be there and stay late, get there early, stay late, as we say in the business, things happen.

Local circus comes to town ... I’m constantly trying to get out there and improve my craft, whether it’s a civilian shoot like this, because military people are going to it, and then I try to bring that back to my base and unit as a story. Ultimately, if you are not out there shooting, you are not getting better, so I am constantly out there trying to shoot and look for stories.

Local swim meet, and I go see what these guys are doing. I just got back from a recent trip. I spent three weeks over Mongolia living with the herders. I was covering a story on American Air Force lieutenant colonel who is a veterinarian, and he is trying to help them with their produce and meat. Who are the herders? So I did a little portrait set-up and we got some neat portraits of these guys. I didn’t tell them how to pose or anything, just get in there and take the pictures of who they are.

I think my record on underwater shooting is probably one in a million, so hard for me. Again, just trying to show you something different. What do you think about seeing the dust kick up from the sandal, you know, getting down at that angle?

Well, hold right here. One of the things I really try to do and for those who are really interested in photography, one of the things I really tried to do is I try to pick up a project. I think projects are very important. Military sends me out, I have to cover this event or this exercise, I literally have that day or a week, real quick to capture it and if I come back and I didn’t get what I needed I can’t go back. Having a project is amazing. I just wrapped up a little while ago, I just wrapped up a two-year documentary on a friend of mine named Carrie Whitehead. She’s a master sergeant in the Air Force who had breast cancer. It’s called Carrie’s War and you can find it on carrieswar.org, but she did amazingly, two years I lived practically with this woman, going through what she was going through. Come to find out that she just had it metastasized into her hip, so we are going to probably pick up that story again, but the important part of it is picking up and having a project.

I have documented things from the Civil War re-enactors where I have a year long project or I am just out there working and its something that I enjoy. I am going to take better photos or things that I enjoy and I am going to work and learn and try things. I did NASCAR. I've just done a lot of projects that keep me where I go to somebody who I trust, a nice editor, who I admire and I look up to and I go and get constant feedback on how to improve my skills. This is an ongoing project called Burning Man. I don't know if you guys know of it but it's a big kind of weird hippy arts festival out in the Arizona desert, Nevada desert, and I just come and I set up a little photo booth. This is not typical my style because there are some heavy dodging and burning, there is some heavy manipulation to these. It's an arts festival so that's what I wanted to do was just kind of make it arts and these are some of the characters. It's a four-year project I am trying to work on. And it's fun, you know, I have a good time doing it.

I have one of the best jobs in the world. I really do and I meant what I said in that opening video where I truly am blessed, where I actually get to live ... if I want to go fly in an F-15 one day I can do that, if I want to go ride in the tank down Ramadi Street in Iraq I can do that. I am truly blessed, and as photographers we are truly blessed to actually be able to pick up a camera and get that person that we're working with, and not only, I would say, not only do I get to live my life but I get to live my life vicariously through the people I am working with. You know, it's an amazing opportunity.

One of the things I just want to show real quick after this is I want to show what's going on with photography now, what can we expect in the military now? Well, you know, when we went out in teams, it was usually a videographer and a photographer. Occasionally if we are lucky, we get a writer that might come out with us, things are changing with technology. I work at Airman Magazine right now where you know, a little over a year ago they just quit printing the magazine and now it's all online. Well, being online ... in the magazine, you are printing 4 or 5 photos for a story and then you move on to the next story. Now we are trying to bring a whole bunch of different things. Now I am expected to go out and shoot video as well. So what we are trying to do is bring this ... what you are going to see coming up is a lot of interactiveness with what we are doing. So you are able to now touch and move and dive into what's going on, you are able to hear sounds with the photos, you are able to see video, moving video. So I just want to kind of show you couple of teasers from Airman Magazine to kind of just give you an idea of where you are going to actually see a lot of photography in the military going, even if it is at your local base. So this is just kind of like what our first cover issue was.

[Plays video]

You know, just a neat kind of interactive thing that you are getting sound, you are getting to feel it, you know, pretty soon you are going to scratch and sniff on these computers. It's just neat stuff.

Here's our latest one, again we are constantly pushing the boundaries. We are trying different things. Trying to get out there and do neat things

[Plays video]

So that's kind of where we are going in the future and it gives us, the viewer, an avenue to get in there and play a little bit more with what we are bringing to the viewer.