

Good evening, FANs and greetings once again from Artemus Central! On May 19, our in-person FANs Luncheon finally came back after a couple of nasty COVID-induced postponements. Not to be undone, though, we did our best by Zooming with you all and having some pretty wonderful guest speakers! But last Thursday's event was a true joy for us because we were fortunate to host about 28 FANs in Tysons Corner's URBANSPACE. Our guest speaker, Mr. Joe Lambert was superb as he told stories of his work, the people with whom he met, and the fascinating intelligence-related projects that he completed during his tenure at CIA. To all of you who joined us, we thank you for taking the time to be with us. And to those who were unable to be with us, well...we surely did miss you and really hope that you'll be at our next event. Here are some photos from our luncheon:



**It was a GREAT
time and we so
enjoyed seeing
you all again!**

America Must Turn Up the Heat on Putin

contributed by FAN, Lincoln Bloomfield

Almost three months into Russian president Vladimir Putin's catastrophic misuse of authoritarian power, two forces are at war in eastern Ukraine. One is fighting for the survival of its citizens and country. The other is carrying out what U.S. secretary of defense Lloyd Austin has termed "a war of choice to indulge the ambitions of one man."

Russia has issued ominous threats, cut off gas supplies to Poland and Bulgaria, and warned the United States not to ship heavy weapons to Ukraine. Whether Putin believes he can permanently hold Ukrainian territory or is looking for a face-saving way to obscure from his citizens the full extent of his military's failures, is hard to know. Either way, Ukraine's valiant efforts to blunt this barbaric assault provide no guarantee that the conflict will end well.

New U.S. and allied policy actions to persuade Russia to end its invasion will be more reliably supported by their citizens today than weeks or months from now. That is because there is a "half-life" to any major crisis, a transitory moment when the collective adrenaline of democracies surges as people recognize the gravity of the situation. They will tolerate sacrifices, but not indefinitely. A wait-and-see approach makes more likely a frozen conflict where Russia won't remove its forces from Ukrainian territory, Ukrainian fighters won't stop attacking them, infrastructure won't be rebuilt, and refugees won't return. Needed now are fresh policy levers to influence Putin's decision calculus. Here are five.

First, a million phone calls a day. NATO should provide cellphones and random household phone numbers in Russia to Russian-speaking Ukrainian refugees, who can offer help to Russian citizens seeking word about the fate of Russian soldiers in Ukraine. Whether conversations are sympathetic or turn unpleasant, the objective is to pierce Putin's propaganda bubble and reach millions of average Russians with a tidal wave of reality.

Second, transatlantic reparations initiative. Just as President Joe Biden has sought legislation from Congress enabling the confiscation of oligarch assets to help pay the costs of supporting Ukrainian refugees and eventually rebuilding Ukraine, a Russian assets confiscation initiative should be legislated alliance-wide. A growing tally, updated daily, should advertise the damage caused by Russia's invasion and the Russian assets confiscated.

Third, pursue temporary suspension of Russia's veto at the UN Security Council. Experts will warn that there is no mechanism for changing the existing status of the Permanent Five Security Council members, and trying to do so would inflame arguments over the current distribution of privileges

among the world's powers. The United States and Europe should nevertheless make the effort at the UN General Assembly, obliging every government either to agree to impose this temporary penalty or explain why the Putin regime, while massively violating the UN Charter, should retain its veto power over

the world's sole mechanism for addressing threats to international peace and security.

Fourth, threaten "colored revolutions" if Russia does not withdraw soon. Putin has waged disinformation and deceptive social media campaigns in the United States and Europe to stir political division and unrest in the West. Not unlike the authoritarians of Beijing and Tehran battling the contagion of democratic aspirations in Hong Kong, Syria, and Iraq, Putin's soldiers and security services have used bullets, bombs, and poison to try and exterminate demands for freedom and opportunity at home and in the near abroad. Regimes in Belarus and Kazakhstan are clearly on thin ice, and Putin could ill afford a concerted Western effort to give him a taste of his own medicine.

Fifth, extend a hopeful vision for the Russian people. While Ukrainians may hold lasting grudges against



Russians, Putin alone is responsible for this war. The Biden administration should make clear that the West holds no animus toward the Russian people, respects their great heritage, and is eager to move beyond the post-Soviet era and reimagine the political-economic-security architecture of Europe including Russia—but only after current sanctions are lifted. There is no need to state the obvious, that such a future with Putin is a non-starter. If he remains in power for a while, Russia will continue to suffer the consequences of his actions. But that is for the Russian people alone to determine.

Allied assistance to Ukraine's forces remains crucial, but Vladimir Putin is thus far undeterred by the attrition of his army's combat power. It is necessary to make clear that perpetuating this operation rather than ending it will unleash an array of pressures he should fervently wish to avoid. The Ukrainian people have heroically denied Putin's bid to subjugate their country; the time is now to build on their noble sacrifice and force Putin to accept a diplomatic off-ramp.

Lincoln Bloomfield, Jr., a former national security official, is Chairman Emeritus of the Stimson Center.

Incaendium Initiative Corporation: Fighting Fires with Acoustic Waves

contributed by FAN, XXXXXXXXXXXX

In 2021, over 58,000 wildfires burned or impacted over 7.1 million acres within the United States. Property damage from wildfires has cost over \$5.1B in the last decade. The loss from these fires in human and animal lives is incalculable. The devastation to natural ecosystems threatens the existence of the entire global community. To date, the existing firefighting technologies are unable to contain these blazes. New technologies are needed in this fight for our planet's survival. Incaendium Initiative Corporation (IIC) has answered this desperate call with their revolutionary sound wave fire suppression technology. The principle is simple; acoustic waves vibrate air molecules too fast for the flame to adhere to a fuel source.

The use of acoustic waves to extinguish small, contained flame source, controlled fires has been demonstrated by DARPA and others. However, the tested systems were not designed to address the hostile complexities of a wildfire environment. An acoustic fire-suppression system designed to

extinguish large, uncontrolled flames in remote and distant locations has not been developed. That was until the IIC Team created a patent-protected technology based on high-intensity, high-efficiency acoustic waves¹. The core of the IIC wildfire suppression system extinguishes fires without water or incendiary means. The IIC system is 24/7 functional. This new IIC advanced technological



solution provides firefighters with a much-needed tool to combat wildfires. Within IIC proprietary technology, our Infrasonic Cannon delivers acoustic waves that disrupt and defeat a fire's ability to burn. Hardened for extreme environments, yet surprisingly lightweight, the IIC wildfire solution is an extremely efficient tool that provides for multiple deployment strategies.

The IIC acoustic fire suppression system does not leave an environmental-damaging footprint. IIC's Development Team comprises seasoned technologists led by NASA engineers, refocusing effort on this critical terrestrial-based need. This team brings more than a century's worth of combined education, training, and experience in the development of otherworld harsh environment technologies. These NASA scientists have created technology to function within the suffocating extremes on the surface of Venus, to the most frigid Siberian landscape. Members of the IIC team have created over 21 patents and applications. They possess decades of experience in patent drafting, commercial, and government procurement, and contract negotiations. IIC's executive management holds decades of experience in finance, operations, and personnel resource matters.

IIC systems are developed to be used in tandem with existing technologies enabling 24/7 wildfire suppression. Beyond wildfire suppression, vehicles equipped with IIC's environmental hardened fire suppression technology can be used for search and rescue, delivery of remote sensors, and

communications devices within an active wildfire. Endangered structures can be equipped to defend themselves with the IIC “Acoustic Bubble” of inaudible sound waves. Smaller IIC systems are deployable on autonomous vehicles (ground and aerial) to form fire breaks to slow the progress of wildfire growth.

The initial product is a small unit designed to be mounted as a peripheral on Class 3 or smaller UAV for wildfire suppression at up to 100 yards or within a handheld device for urban firefighting. This system is intended to be remotely operated from a UAV/UGV/ UAS/Robotic system or mounted on rescue vehicles. Stand-mounted versions will encapsulate controlled burns within a wall of acoustic waves. IIC devices with increased scale can be used to protect large buildings and properties. Reduced power devices can be used to automate fire suppression of electrical charging stations and within buildings or vehicles. Combined with IIC’s thermal protection technology, an adaptation from prior Venus lander development, units can be dropped into wildfires to form fire-free zones.

Further development of these systems will allow for several non-lethal military applications. The acoustic cannon emits high intensity infrasonic waves that can dynamically vary in frequency and amplitude for the specific mission requirements. These waves produce an intense acoustic field over a substantial distance, allowing for IED and mine detonation or non-lethal crowd dispersion. The fire suppression technology can be scaled to operate within vehicles and buildings, allowing for extremely rapid response (<1/20th of a second) to suppress fires without concern of the fire suppressor creating damage to electronics, documents, infrastructure, or harming personnel.

For further information, please email Geoff Bruder (geoff@incaenduminitiative.com) or Michael Thomas (michael@incaenduminitiative.com) or visit our website at www.IncaendumInitiative.com.

How a Magazine Called ‘Amerika’ Helped Win the Cold War

contributed by FAN, Scotty Skotzko

For decades, the U.S. government battled Soviets on their own turf. Their weapon of choice: A glossy magazine extolling the glories of life in America. Guess what? It worked.

The September 1992 issue of the glossy Amerika was very much a newsmagazine of its moment. It dissected the resurgent American popularity of Malcolm X ahead of the release of the Spike Lee biopic starring Denzel Washington. It excerpted “Earth in the Balance,” the save-the-environment manifesto written by then-Senator Al Gore, who was running for Vice President alongside Bill Clinton. And it profiled a



couple of average Americans, a Baltimore judge and an entrepreneurial Missouri hairstylist. But in another way, this edition of the magazine was something radical, even, you could argue, confrontational.

The whole issue forswore the usual Russian text to publish — for the first time — in Ukrainian. Distributed at newsstands throughout the freshly independent country, it retailed a high-gloss version of American life to a nation that had until recently been under the thumb of the Soviet Union. The issue didn’t offer a direct political message to its Ukrainian readers, but the subtext could not have been more clear: “The West is your friend, and you’ll like what you find there.”

It was the latest stratagem in the near half-century publishing history of a magazine that — although now largely forgotten and rarely seen by actual Americans — played an underappreciated role in piercing the Iron Curtain and pushing through Western influences. Amerika — published primarily in Russian, printed

Cold War superpowers occupies center stage in our national security conversation, and it looks vastly different: Russian hackers interfere directly with American politics and media, and an American-built tech platform like Twitter can instantly spread the inspiring anti-Putin speeches of Ukrainian President Volodymyr Zelenskyy to a global audience.

But the indirect, “soft power” pitch of Amerika speaks of a different era when citizens rarely encountered each other in

person, never mind having hip-pocket access to their social media posts. Though the U.S. was allowed to print just 50,000 Russian copies a month for most of its



run, the magazine helped shape Soviets’ views of the supposed arch-enemy in subtle but meaningful ways.

The U.S. government’s first crack at Amerika came in 1945, when the Cold War was replacing World War II as the great international conflict. Averell Harriman, then the ambassador to Moscow, argued for permission to distribute an illustrated magazine about the U.S. — in the belief that displaying America’s virtues was better than attacking the Soviet system. The result, Amerika, modeled itself on LIFE magazine, the oversize, picture-heavy glossy that was an American newsstand hit throughout the mid-20th Century. Often referred to as America Illustrated for U.S. audiences, Amerika was, Time magazine reported, “hot stuff. (The Russians) liked its eye-filling pictures of Arizona deserts, TVA dams, the white steeples of a Connecticut town, Radio City...” And Russian women, whipping up their own clothes at home, would copy the styles they saw in its pages, according to veteran U.S. Foreign Service officer Yale Richmond, who briefly outlines the origin story in his 2010 book, “Cultural Exchange and the Cold War: Raising the Iron Curtain.”

Thumbing through some of those early issues, you see all the determination to present American capitalism as a real system that raises the standard of living for the common person. On display in big, bold photographs are the discount bounty of a supermarket, oil derrick workers beaming as they take a lunch break, a modernist home showcasing accessible domestic style, fireworks and a Ferris wheel for entertainment, and not just waves but

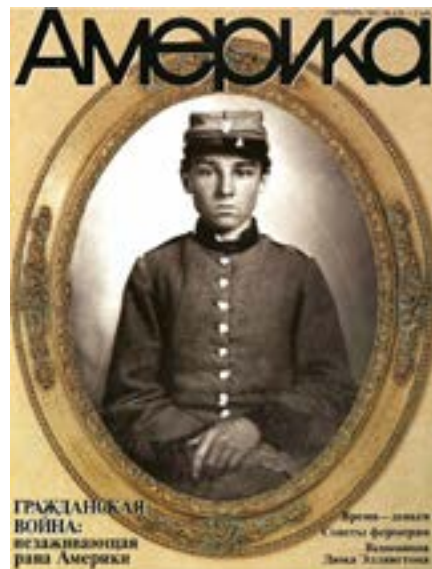
amber oceans of grain. All that, plus some diagrams of how American football plays work.

A Time article from 1949 as Amerika prepared its first Czech-language edition claims — without attribution — that the propaganda periodical’s 50,000 Russian-language copies had a pass-along rate that meant 1 million Soviets were reading each one.

Maybe that figure itself is propaganda fed to a magazine reporter, but “the magazine’s success... was too much for the Soviet authorities,” Richmond wrote, and Soviets kept returning allegedly unsold copies (which went for the prestige price of 10 rubles, or \$1.23) to the U.S. embassy. So in 1952, he says, the U.S. “reluctantly discontinued” the magazine. This came even as The New York Times editorialized against the cessation because Amerika gave Russians “a glimpse of American life and American aims in refutation of Soviet lies,” according to a 2010 article in American Diplomacy magazine entitled, “The Full-Format American Dream: Amerika as a key tool of Cold War public diplomacy.”

Amerika roared back to life under a new U.S.-Soviet cultural exchange agreement in 1956, and in this iteration, it regained the power it had held earlier and earned added respect for the sophistication

of its visual presentation. In the process, it became a touchstone for young American Foreign Service workers.



Today, “the tools are new. But the aim isn’t new because very much in the Soviet era, there was an attempt at outreach directly, people

to people,” says Rose Gottemoeller, a former U.S. diplomat working in the Soviet Union who became Deputy Secretary General of NATO from 2016 to 2019. “Amerika magazine grew out of those efforts to speak directly to the Soviet people.”

Gottemoeller recalls early in her career visiting libraries in the Soviet satellite republics and seeing copies of the magazine frayed from heavy readership

— part of a considerable body of evidence refuting the official USSR line that Amerika just wasn't popular. At the time, the magazine's publisher, the U.S. Information Agency, also put on traveling exhibitions with displays about life in America, which Gottemoeller helped produce, including staffing an exhibition on American photography in Kyiv in 1976. Diplomats would take the returned, allegedly unsold copies of Amerika to give away at such shows. "They went out the door like hotcakes," Gottemoeller recalls. The peek at a country people would likely never visit was a draw, of course, but the formatting itself helped make the case, she says.

"It was high, high quality compared to Soviet publishing at the time. If you got Soviet magazines, they didn't have pretty, glossy, color pictures in them. And they were grainy looking and not printed on high-quality paper," Gottemoeller says. "So one of the reasons they were so wildly popular is they embodied in some way for a Soviet audience the glamor and the richness of the West." Those with more detached viewpoints reached similar conclusions.

"Amerika was a minor expense, but a major success, in the cold war of ideas," concluded Richmond in "Cultural Exchange and the Cold War." He, too, noted the "dog-eared copies" Americans witnessed when visiting Soviet homes — a phenomenon that led the USIA to use heavier stock and thicker staples — and "the extreme measures taken by the Soviet authorities to limit its distribution."

About those "extreme measures": In researching his 2007 book "The American Mission and the 'Evil Empire'," Rutgers historian David Foglesong found evidence in a Soviet archive dating to the late 1950s, the Nikita Khrushchev era, that the Soviet government was wary of the magazine's potential impact in the hinterlands, entrusting it mostly to the urban elites and Communist Party members.

"They specifically prohibited distribution in the Baltic states, and in other peripheral areas of the Soviet

Union... where the loyalty of people was already questionable," Foglesong says.

Amerika was, in a sense, the good cop in U.S. public diplomacy efforts. Direct critiques of the USSR came from some of the government's Radio Liberty and Radio Free Europe broadcasts beamed across the Iron Curtain. But Amerika — along with the exhibitions program Gottemoeller referenced — presented a relentlessly upbeat view of life in the states.

The positive tone of the stories "was something the Soviet government and the Communist Party hated," says Michael Hurley, who retired from the State Department in 2015 after 30 years, including three stints in the U.S. Embassy in Moscow. "The articles were, I like to say, USA propaganda-lite." Bobby Fischer made an Amerika cover in March 1972, months ahead of him defeating Boris Spassky to beat the Soviets at their game and become the first American world chess champion.

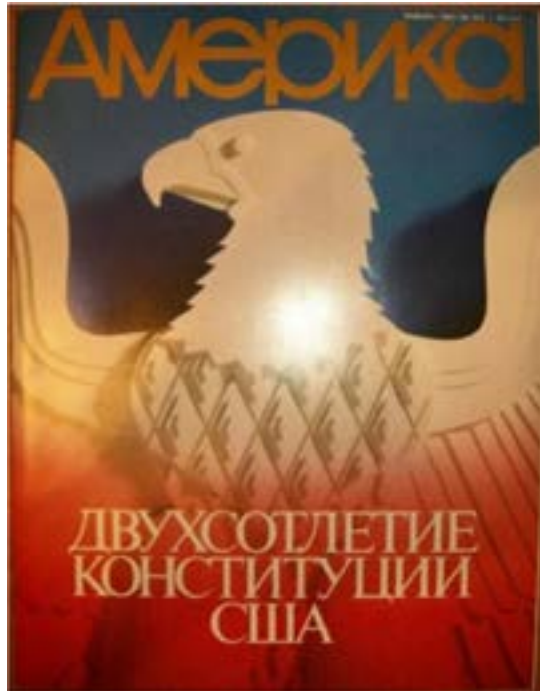
Other cultural coverage featured dancers, classical musicians and writers, evidence that the U.S. was not a land of rubes.

"This was always very important to me as a public affairs officer, to demonstrate to Russians and to Soviets that we do have a culture," says Hurley, one that went beyond "rock and roll, hamburgers and jeans."

But for all the text in the articles — some by freelancers, much of it translated and reprinted from U.S. magazines — the splashy photos, many taken by top photographers, were key to the enterprise. The photo spreads were a more convincing depiction of life in

America than any written article could be.

"We had graphic designers and photo editors who were among the best out there," says Howard Cincotta, a writer and editor for the magazine from 1975 to 1980. Soviet readers "didn't necessarily believe what we might write in Amerika, but photographs were something else. They didn't lie." Elio Battaglia became the magazine's photo editor in the late 1960s, and he says that even though it was a politically motivated government publication, he found it a much freer environment to work in than his previous job at National Geographic.



"It was an excellent magazine," he says. "John Jacobs, who was the editor, just injected so much life. He gave us free range to illustrate and allowed us to use full pages, just like Life magazine was." Much of the material was borrowed via an appeal to the creator's patriotism: He became friends with the fashion photographer Richard Avedon this way, Battaglia says. David Attie, a New York photographer who had the same teacher and mentor as Avedon, also worked frequently for Amerika, including doing the Fischer and "Sesame Street" shoots. "It was what some would call propaganda," Battaglia allowed. "But, you know, propaganda simply means diffusing the kind of truth that you believe in."

George Clack would be Amerika's final editor, and the demise still seems to gnaw at him. Although the magazine eventually shrank its oversize format to one more like Time magazine's, its distribution allowance had grown to 250,000 by the time Clack joined, in 1989.

This was during the glasnost era, the opening up under the final Soviet leader Mikhail Gorbachev — a man who as "a young party secretary in Stavropol," Yale Richmond noted, was on the U.S. Embassy's mailing list to receive copies of Amerika.

The magazine kept kicking past the end of the USSR and the Cold War and the arrival of its Ukrainian edition — until USIA budget cuts finally put the magazine to bed for good in 1994. Clack says he argued strongly against the shutdown. "The modern word would be 'brand.' We had a huge brand," he says. "But people in the United States didn't really understand the historical efforts that had been made."

The poet Brodsky did, Clack learned when he interviewed the man. "He told me a number of things about the magazine as a young man in Saint Petersburg," Clack says. "One of the most amazing things he says to me was, 'Amerika gave us the truth and the illusion of America.' For Brodsky, the illusion of America — that there was such a place as America — was just as important as the truth."

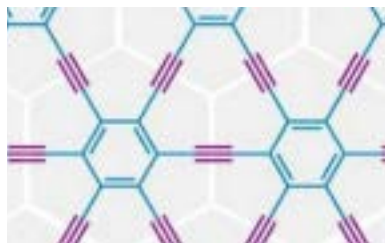
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Thanks for reading! We hope that you found this issue to be interesting and informative. See you again in a couple of weeks.