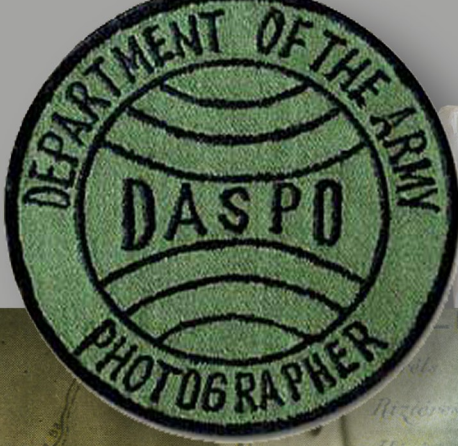


Capa under fire  
page 3

Kodachrome Dead  
page 9



Photographer: Dick Durrance | Photo Illustration: Roger Hawkins | Subject: Chuck Abbott | Map: French Colonial | Mask: Kingdom of Champa



## Mail Call



### Low barometer, high ground

We were blessed. We are on higher ground, the water made its way to the bayou without backing up. We never lost water. We lost electric for a couple of days. Trash just came

because of fences (I had replaced mine after Rita).

Ted, thanks for the call. I got your message after the storm Our school had some serious damage. School is out all week. I will go in Friday. Several of the Marketing deadlines were Monday. The blessing was that I got to stay home and take care of matters at home. We had some chimney damage, security system had to be reset and downed tree branches and that was it. During Rita I lost part of my fence, so I replaced a section with new posts. Most of these fences are 18-25 years old so the posts have been compromised.



*Had these George Jolliff (left) and Ed Hawes gone over to the “dark side?” How else can you explain the VIP treatment from Air America?*

today and pick up a lot, but it will be weeks before they get all the debris picked up in our area and we are in a location of Houston that received less damage. I didn't reach my deductible (\$2,000), but some of the neighbors are going to be in access of \$4000, mostly

My neighbors are have to spend \$18-20/ft. During Rita it was \$12 and I thought that was too high, so I did my fence myself for \$4/ft.

The event I wanted us to meet is coming up October 10th-12th.



See website: <http://www.gruenemusicandwinefest.org/>

Looks like you are going to be out of pocket then and we will be celebrating my son's 24th birthday.

Tell all our friends hello and I would love to be joining you all.

*Your friend,  
— George Jolliff*

### Primo Primeau

It was really good to hear from you. That was a very informative email.

Like you I really miss the travel. Mine was all in the States. But it



*Joe had sand in his face, sand in his camera, sand in his hair, and sand in his . . . Vietnam was a sandy place when you spent that much time on the beach.*

was several big trips each year. I was on the road for 12 years with UND and spent many nights stuck in a little motel up North.

Why did you have to have your

knee replaced? Was it an injury or did it just wear out? I'm glad you have recovered so well.

We were in a severe drought here last year and at first this year. It was so dry that most of the State banned all outdoor burning. That included charcoal grills. Gas grills were OK. Since last month we have caught up and just passed the average precipitation for the year. So everything is turning green again. I hope your area gets so wet soon. Although not like the Northern Mid West. The Mississippi is almost 2 States wide now. I think I'd rather be short of water than flooded.

I just love having a garden. However, since I've been up here (1992) I have not had the time. Even when we lived in Army quarters we had a small plot.

We have been busy working on the house doing an update of most systems and putting in wood floors and repainting everything. I needed some contractors for plumbing and electrical and drywall downstairs. MAN, that was hectic. Trying to get everyone scheduled to be here in the right sequence. Finally got them done now we can finish painting the basement.

Ted do you remember our discussions about words to use in our captions? I was thinking about the time when I used BRUNT and you used BLUNT of the attack. Funny how small things can pop up sometimes.

We'll take care and don't drive yourself crazy.

*— Sandman Joe  
Joseph T. Primeau  
Minot North Dakota*



### Ted was everywhere, but was he here?



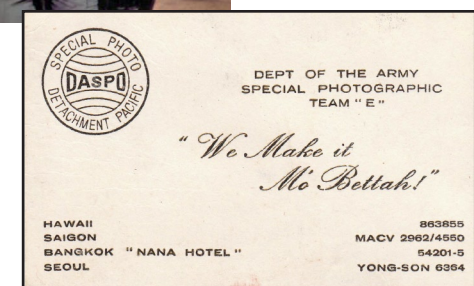
*It might be the blow to the head, but I don't remember being here. —Ted*



Great to get the new newsletter.

Please let Paul know that I want a hat and I will send my dues to John.

I am sending the attached picture. I had this with me at the reunion, but no one seems to see what I did.

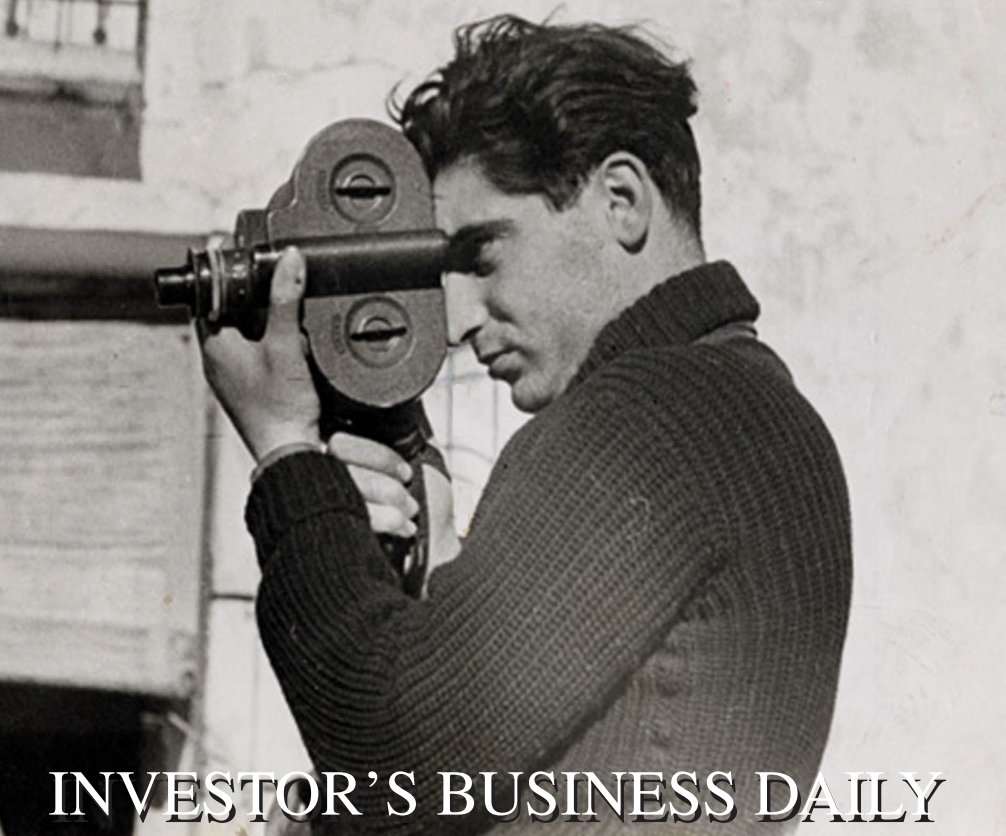


This came out of the *Army Communicator*, a story on Army, Signal Corps Photographers in history. I still say this is Ted in Vietnam. I just added the DASPO business card for the heck of it.

*— Duke Smith*

*Continued on page 5*





INVESTOR'S BUSINESS DAILY

## Robert Capa's Shots Under Fire

BY SCOTT STODDARD

*To me war is like  
an aging actress—  
more and more  
dangerous and less  
and less photogenic.*

*—Robert Capa*

At age 17, Endre Friedmann fled the anti-Semitism and repression of his native Hungary with a train ticket to Berlin and hopes for a better future.

It was 1931, amid the Great Depression, and Friedmann soon found himself hungry and struggling to pay the rent in a country where he didn't speak German and the unemployment rate was 30%.

Desperate for work, he decided on a profession that required no language skills: photography.

Thus began the transformation of a humble tailor's son into the courageous Robert Capa, a pioneer of modern war photography whose work spanned five conflicts and whose personal life bore the hallmarks of a Hollywood movie: adventure, fun and romance.

"If you want to describe a life arc, you couldn't do better than Robert Capa," Dirck Halstead, a former White House photographer for Time magazine who was inspired by Capa's life and work, told IBD.

Capa — then still Friedmann — started out in the darkroom of German photo agency Dephot. His break came in 1932, when he covered exiled Russian revolutionary leader Leon Trotsky at a speech in Copenhagen, Denmark. Capa's close-up photos captured Trotsky's oratorical power and won praise.

The trip also revealed the resourcefulness and humor that would help the photographer out of tight spots and draw plenty of friends and lovers, among them Ingrid Bergman.

### Fast Talker

"My departure was a comedy," he said in "Capa: A Biography" by Richard Whelan. "I got an old passport and no visa. They bought me a first-class ticket and I traveled stylish like a minister. When the conductor came to inspect the passport and visa — I took out a menu card from a restaurant and gave it to him among many other important-looking papers — and he was baffled at first — but I talked faster and more than any first-class passenger he ever had and he nodded finally and passed on."

But in 1933, with Adolf Hitler having taken power, Friedmann left Germany, this time to Paris. He struggled to stand out among a horde of freelance photographers, many of them emigres from Hungary and elsewhere in Europe. Work was irregular and the pay low.

So he hatched a scheme with his girlfriend and fellow photographer Gerda Taro to create a famous, wealthy, successful — and fictitious — American photographer named Robert Capa, an appellation that sounded like the name of Hollywood director Frank Capra. The pair hoped it would help them win assignments and more money.

Friedmann would take the pictures, but Capa would get the credit.

"The trick worked well at first — or so the story goes," Whelan wrote, adding that Taro persuaded Parisian editors to pay three times the going rate for Capa's photos.

In 1936, Capa was assigned by Vu magazine to cover the Spanish Civil War, which pitted forces loyal to the government against insurgents led by Francisco Franco. Many of Capa's photos focused on the human aspect of war — children playing on barricades, frightened refugees, the faces of soldiers.

To take the most dramatic pictures, Capa balanced aggressiveness with sensitivity toward his subjects, Whelan wrote.

"He was smart. He had a brain, a heart. You have to feel pictures if you're going to be covering human beings," said John Morris, a longtime friend of Capa and his photo editor at Life magazine. "He just instinctively had a rapport with people of all kinds."

Capa gained worldwide fame for his photograph of a Loyalist soldier falling backward on the battlefield at the moment he was struck in the head by a bullet and killed.

The "Falling Soldier" photo helped Capa win contracts with magazines such as Life and Collier's, giving him money to pursue his other pastimes: wining, dining and playing poker with fellow correspondents such as Ernest Hemingway, John Steinbeck and Irwin Shaw, plus luminaries like Humphrey Bogart and John Huston.

"He was always good for laughs,"

Morris said. "Even though he covered the most serious thing in the world, which was war, he tried to make up for it by having a good time when he wasn't covering the war."

Between assignments and poker games, Capa dated a number of women and even several at once — but never married. His best-known affair was with Ingrid Bergman, whom he met in Paris after the war.

His passion for women and good times was matched by his zeal for adventure. He often risked his life in accordance with his motto: "If your pictures aren't good enough, you're not close enough."

He carried his axiom all over the globe. He covered Japan's invasion of China in 1938 and later the Allied campaign in North Africa and Italy.

After Capa spent a few weeks with troops fighting in the mountains north of Naples, Army Maj. Gen. Matthew Ridgway wrote a letter to the editors of Life, saying, "Mr. Capa, by reason of his professional competence, genial personality and cheerful sharing of all dangers and hardships has come to be considered a member of the Division."

On D-Day — June 6, 1944, when the Allies invaded France — Capa was the only photographer to go ashore with the troops at Omaha Beach, scene of the heaviest fighting along the Normandy coast.

In a blotch on history, a darkroom technician ruined most of the photos in his haste to develop them in time for Life magazine's deadline. The frames that survived included blurry images of troops wading ashore as bullets whizzed by.

"The worst experience of my life professionally was handling his work on D-Day" when the photos were found destroyed, Morris said. "I ran back and we discovered there were 11 frames that could be printed. Those were the pictures that made history."

In 1947, Capa co-founded Magnum photos with Henri Cartier Bresson, William Vandivert, David Seymour and George Rodger to give freelance photographers more control over their work. Capa went on to cover the 1948 Arab-Israeli War, in which he suffered a leg wound, and France's fight in Vietnam that ended at Dien Bien Phu in 1954



## Violent End

That French disaster also hit Capa. On May 25, 1954, as he traveled with a French regiment, he jumped out of a jeep to photograph the advancing troops. Minutes later he stepped on a mine, shattering his left leg and opening a chest wound.

Medics rushed him to a hospital, where he was pronounced dead on arrival. He was 40 years old and had died holding his Contax camera in his left hand.

The next year, the Overseas Press Club established the Robert Capa Gold Medal, given each year to the photographer who provides the "best published photographic reporting from abroad, requiring exceptional courage and enterprise."

Capa's brother, Cornell, established the International Fund for Concerned Photography and the International Center of Photography. Cornell, himself a photographer, worked for Life and Magnum. He died in May at 90. "The world of photography and the world of journalism owe a great deal to the Capa brothers," Morris said.



Capa's last frame in Vietnam



And the camera that took it.



Shady deal spotted by the man in shades

Bryan Grigsby sent me this from E-bay....Look at where you can purchase it from:

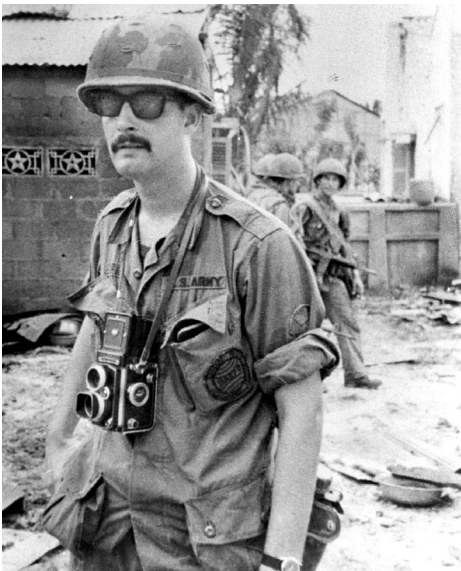


US \$10.98

Shipping costs:  
US \$2.98

Other (see description)  
Service to United States  
(more services) Ships to: World-wide

Item location:  
Central Highlands, Vietnam



Guess what Bryan, they are selling Bryan Grigsby reproduction shades and the mustache too!

— Ted



Nana Hot!

Joel Shanus sent me shots of places we should recognize: Incidentally the Nana Hotel hasn't changed much and some of the same staff still works in the front office. The other hotel has been torn down and new hotel has taken it's place.



*A slightly more upscale experience*



*For a good time, Google the Nana Hotel in Bangkok. Oh my!*



*Food provides half the charm of Thailand. Some satay with peanut sauce, some savory Thai curry over jasmine rice, a Thai coffee an FBI (Fried Banana Ice Cream) and you are ready for the patter of little feet —running up and down your back.*

Gone fishing?

I recently talked to Ken Powell AKA Slick.....



*Slick and canine friend.*

Ken Mentioned that Steve Pacquette's Ex wife had stopped by his house sometime after Steve had



*Steve Pacquette looks looks air sick.*

gotten out of DASPO. She said last she had heard was that Steve bought a fishing boat in Oregon and was going to try that as a career. I am sure that he's thinking of that or jumping off the third floor into the pool at the Fortuna hotel.

— Ted

Long Johns fashion show or DASPO football team?



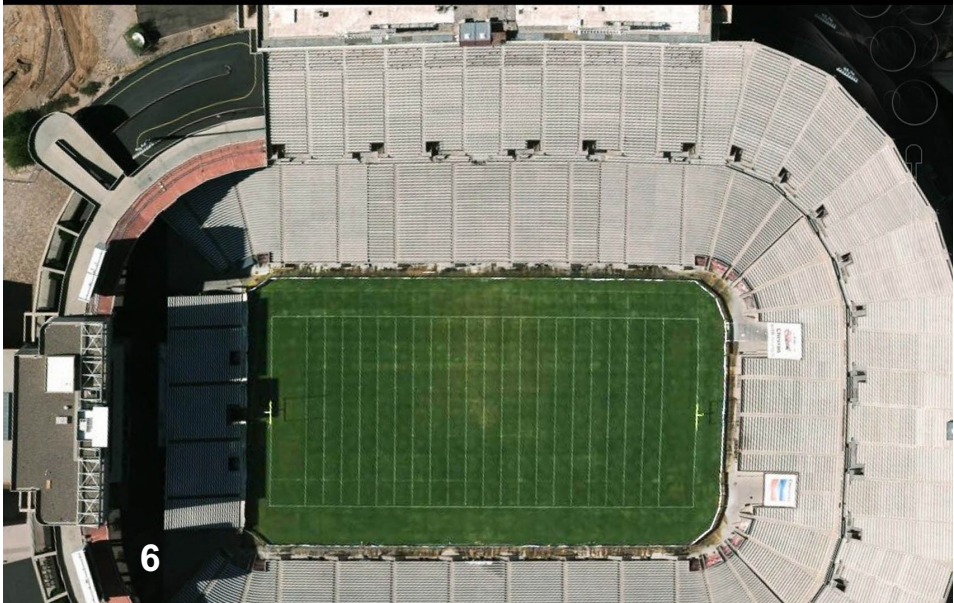
Play fill in the roster

1 — ? 2 — ? 3 — ? 4 — John Eilers 5 — Jim Eagan

1 — Ken Powell 2 — ? 3 — Capt. Graver 4 — ?

1 — Eddie Walsh 2 — ? 3 — Carl Hansen 4 — ?

Does anyone remember our team????????????



*Continued on page 7*



### Tracker Dog Ted

I have been looking on the Net for fellow DASPO members for a long time I know a lot of others has been doing this as well.

I finally tracked down John Eilers one of the company clerks who was just as much a member of the unit as anyone else. Johns E-mail is johneilers@comcast.net phone is 360 580-2193.

John has been living in the Olympia Washington area for over 30 years. Bryan Grisby mentioned to me about how John and Rick would horse around in the Barracks and how they were two big bulls throwing each other around. All of us got out of their way.

— Ted

### Pioneering 3D cinema? Not!



Last newsletter I sent out a picture of Jerry Hains and Lee Swain shooting dueling Arri 16mm cameras. No one had explanation for the shoot? I Contacted Lee Swain and this is what I could piece together.

Someone high up the foodchain wanted an AB comparison of film emulsions shot of the same subject shot under the same conditions. Never mind that the lenses don't match.

— Ted

### DASPO hat at ICCA Vegas?

Ted, I recently spoke at the International Combat Camera Conference in Las Vegas. I flew our colors in the form of a DASPO hat while making my presentation.

In addition to Vietnam I recounted leading a DASPO film team in DC. Time has erased the memory of exactly who was on the team. I do remember filming an old ice ware-



*Photo mosaic of Resurrection City on the National Mall from the top of the Washington Monument.*

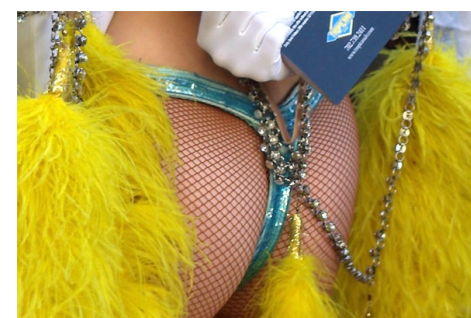
house that had been set on fire by a mob. The cork insulation in the walls was several feet thick and burned in spite of fire fighters best efforts. We got a great shot of helicopters overhead that were distorted by the rising heat. We also had a Nagra short out and emit some white smoke from its insides. Perhaps our best shot of the day was from the top of a Telephone building next to a TV shop. We filmed a bucket brigade of looters moving electronics from the shop to their car.

Fun while it lasted, but then it was on to Vietnam with the 221st

-- Roger Hawkins



*Captain Hawkins compares the merits of being first or last off a LRRP chopper.*



*While the photographer lined up folks for a group shot in Vegas, I brought up the rear while shooting this crucial lens test.*



*Ah yes, back in the day. Capt. Bill Ruth of the 221st sent a picture of me which I had never seen before.*

### Does VA stand for Vague Acquaintance? Help Harry or anyone.

Greetings from SP5 George Stephenson. Remember me? I've been receiving the DASPO newsletters from time to time and often think about our members and how they are fairing these days.

I recently applied for some veteran's benefits and to my surprise, my 214 form doesn't list my Vietnam service record. I went down to the local VA office and they applied for my records in detail but none of them indicated service in the Republic of South Vietnam. I spent a total of nine months there on 3 different occasions. Apparently, the problem is that we were on TDY orders and not assigned to a permanent in-country post.

So now my only option is to contact CO's or or NCO'S under whom or for whom I served and request letters of affirmation of duty in RVN. I've tried to locate Major Valen our last CO or Capt. Mike Sheets, who was CO of DASPO during my first stint in Vietnam. Would you by any chance have an address or contact number for either of them or perhaps Capt. Mahan who was my in country CO? I would appreciate any help you could offer.

I hope this finds you well. I am still working as a cinematographer, currently residing and working in New Mexico.

*Fraternally,*  
— George Stephenson



**I am sorry to inform you that David Cronn has passed away. We were informed by his wife that he passed away late this past winter. On behalf of all DASPO Mrs. Cronn was sent a condolence letter. Dave served with DASPO on two occasions first was the Dominican Republic revolt and then with DASPO in Vietnam. Dave was TDY from APC in NY. Dave went directly to Vietnam and did not stop in Hawaii to report to DASPO and when his TDY was finished he went back to the APC. Dave had retired from a Monroe Michigan newspaper where he worked as it's still photographer. I met Dave for lunch one day when I lived in Michigan he told me he was the first recipient of the DASPO award. I know he served under Carl Conn and worked with Tom Schiro in the Dominican Republic.**

—Ted





Digital age threatens photo film classic

KODACHROME  
TRANSPARENCY  
PROCESSED BY KODAK

**By Ben Dobbin**  
ASSOCIATED PRESS  
Monday, September 22, 2008

ROCHESTER, N.Y. — It is an elaborately crafted photographic film, extolled for its sharpness, vivid colors and archival durability. Yet die-hard fan Alex Webb is convinced the digital age soon will take his Kodachrome away.

“Part of me feels like, boy, if only I’d been born 20 years earlier,” says the 56-year-old photographer, whose work has appeared in National Geographic. “I wish they would keep making it forever. I still have a lot of pictures to take in my life.”

Only one commercial lab in the world, Dwayne’s Photo in Parsons, Kan., still develops Kodachrome, a once-ubiquitous brand that has freeze-framed the world in rich but authentic hues since it was introduced in the Great Depression.

Eastman Kodak Co. now makes the slide and motion-picture film in just one 35mm format, and production runs — in which a master sheet nearly a mile long is cut up into more than 20,000 rolls — fall at least a year apart.

Kodak won’t say when the last one occurred nor hint at Kodachrome’s prospects. Kodachrome stocks currently on sale have a 2009 expiration date. If the machines aren’t fired up again, the company might sell out the remaining supplies, and that would be the end.

“It’s a low-volume product; all volumes (of color film) are down,” says spokesman Chris Veronda.



For decades, Kodachrome was the standard choice for professional color photography and avant-garde filmmaking. It’s the only film to have a state park named after it: photogenic Kodachrome Basin State Park in the red-rock canyons of Utah.

During its mass-market heyday in the 1960s and ‘70s, countless snapshooters put friendships in peril every time they hauled out a carousel projector and trays of slides to replay a family vacation.

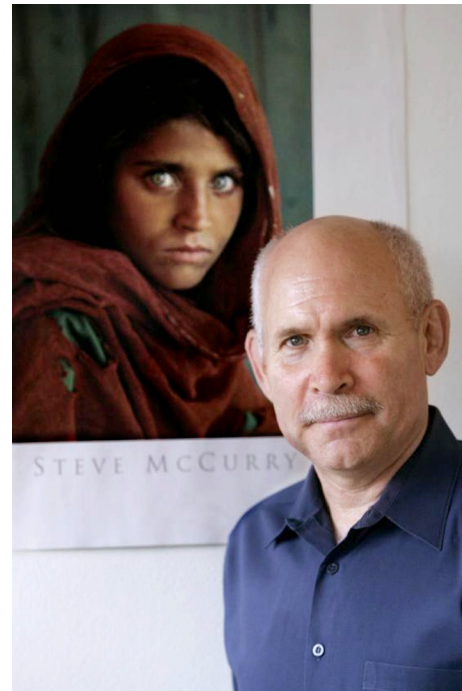
But the landmark color-transparency created by Leopold Godowsky Jr. and Leopold Mannes went into a tailspin a generation ago. It was eclipsed by video, easy-to-process color negative films and a preference for hand-sized prints.

Nowadays, Kodachrome is confined to a small global market of devotees who wouldn’t settle for anything else. Before long, industry watchers say, Kodak might stop serving that steadily shrinking niche as it bets its future on electronic imaging.

The digital revolution is undermining all varieties of film, even one that produced spectacular images: the giant Hindenburg zeppelin dissolving in a red-orange fireball in 1936; Edmund Hillary’s dreamy snapshot of his Sherpa climbing partner atop Everest in 1953; and, most iconic of all, Abraham Zapruder’s 8-millimeter reel of President Kennedy’s assassination in 1963.

Steve McCurry’s haunting portrait of an Afghan refugee girl with piercing gray-green eyes that landed on the cover of National

Geographic in 1985 is considered one of the finest illustrations of the film’s subtle rendering of light, contrast and color harmony.



“You just look at it and think, this is better than life,” says McCurry, who has relied heavily on Kodachrome for all but the last two years of a 33-year career.

Collectors of airplane and train images value its unsurpassed fade resistance. Dentists, plastic surgeons and ophthalmologists still rely on its clarity and unique palette, especially for multiyear studies.

“Different eye diseases can have different colors,” says Thomas Link, an ophthalmic photographer at Minnesota’s Mayo Clinic who shoots 10 to 15 rolls of Kodachrome a week to help doctors diagnose and treat illnesses. “Even now, we will go back and look through images taken 30 years ago for research purposes.”

If Kodachrome should vanish,

“we’d either change to a different type of film or do it digitally,” Link says, but long-term studies that hinge on image consistency might suffer.

Alarm bells have been ringing since Kodak exited the film-processing business in 1988. One by one, its Kodachrome home-movie and still-film formats have been discontinued.

Dwayne’s, the Kodak subcontractor in Kansas that has had the market to itself since a Kodachrome lab in Tokyo closed in December, still processes tens of thousands of rolls annually but admits sales are sliding.

“If Kodak doesn’t feel it’s economical, they might stop making the film itself,” says owner Grant Steinle. And “if film volumes become so small that we’re unable to economically process it, then we might stop.”

Unlike any other color film, Kodachrome is purely black and white when exposed. The three primary colors that mix to form the spectrum are added in three development steps rather than built into its micrometer-thin emulsion layers.

There’s a high price: Dwayne’s charges \$8.45 per roll plus \$9 for development. That’s at least 50 percent more than color negative film.

As slide-film sales began to plummet in the 1980s, the limited number of independent photo-finishers willing to make use of Kodak’s exacting color-diffusion development formulas fell away. Customers evaporated when it

became much harder to get Kodachrome processed quickly.

Ektachrome — another line of Kodak slide films — and similar products from Fuji, Konica and Agfa were well within the capabilities of all processors and took over the market as they improved in quality.

McCurry is turning to digital cameras as the technology gap closes.

“I like to shoot in extremely low light, inside of a home, a mosque, a covered bazaar,” he says. “To stop movement, it’s just absolutely impossible to do that with Kodachrome or with practically any film.”

Yet aficionados like Webb remain bewitched by Kodachrome’s “vibrant but not oversaturated colors.”

“It has an emotional punchiness that really always seemed right for me,” he said.

Digital boasts “remarkable clarity,” he says, but “it’s almost too clear and doesn’t seem to have depth and texture the way film does.”







This is the last page of the magazine but not the end of the journey. Don't let the sign above fool you. I promise that which follows is absolutely and unequivocally true.

Now I get to hang my feet over the side and drag them in the water while I bask in the sun and let someone else row for a while.

It's been an honor being the President of such a group. It's been fun to work for you guys and try to make sure we have some kind of legacy. The next newsletter will be written by someone else who will take our group to a new level with new ideas.

— *Ted Acheson*



And by the way, there is still room aboard ship if you want to join the pirates of the Caribbean—DASPO style. Contact Steve Dorsey at:  
1 800 819-3902 ext 82600