

HISTORY OF THE US ARMY VISUAL INFORMATION CENTER, 1918-1993

PREFACE: THE FORERUNNERS

Historically, the US Army was conservative in using visual information as a military tool. Still photography, the original medium, got a slow start. Although developed in the 1800's and used in the Crimean War, the first US military photography was done by civilians like Matthew Brady.

In 1880 Sergeant George W. Rice became the Army's first military photographer. The Signal Corps, which then also served as the US National Weather Service, sent him to cover an early scientific Arctic expedition in 1881 as part of the international First Polar Year. He completed the job. However, Navy ships were two years late retrieving the 25 Arctic explorers because of ice packs. Sergeant Rice was among the 18 members who starved to death. His photography was saved. It describes the expedition with images that told more than words.

Soon, the Army began accumulating photographs and using military photographers---especially in various Army headquarters locations in Washington, DC. Army leaders soon recognized that photography was a new Army tool that had to be organized, managed, and exploited.

USAVIC: INTRODUCTION

Throughout Army history, one single identifiable organization has been the focal point and nucleus of Army visual information operations. Despite being renamed, reorganized, and consolidated many times over the decades, that organization has survived as the Army's primary visual information organization. It is now known as the **U.S. Army Visual Information Center**.

The beginning of today's USAVIC traces back to 1918, when the **Signal Corps Photographic Laboratory** moved into temporary buildings at the area which is now Fort McNair. At one time the post included the Old Washington Barracks and later became the US Army War College.

By 1920 the **Army War College Signal Corps Photographic Lab** had still and motion picture activities. It had handled millions

of feet of WWI silent film and thousands of photographs. By 1925 all Signal Corps photo processing facilities were consolidated there during the post-War drawdown.

When sound motion picture technology came, the Army saw the potential of "talkies" as a powerful mass training tool. Selected War College "photographic officers" went to Hollywood to study at the Academy of Motion Picture Arts and Sciences--then returned to the War College Signal Corps Photo Laboratory for training, experience, and command of photographic operations. The Laboratory soon got the mission of operating a photographic library which included negatives of Matthew Brady, the Arctic explorations, the Indian Wars, and WWI.

By 1942 the War College Photo Laboratory work force had grown to 167 officers, 56 enlisted and 106 civilians who handled motion picture and still photography for the Chief Signal Officer.

WARTIME: THE ORGANIZATION SPLITS

Wartime brought big changes. Because of limited space at the War College Lab, huge shipments of still photos from the battlefields, and massive requirements for training films, the Army split the Lab's motion and still picture functions into two organizations.

The motion picture organization quickly became a giant. The Army bought Paramount Pictures' studio complex in Long Island, NY and moved Army motion picture elements there. This became the Signal Corps Photographic Center (later Army Pictorial Center). By the end of the War, that "splinter" of the War College Photo lab grew to a work force of 1,200 military and civilian personnel.

ARMY PICTORIAL SERVICES DIVISION: WWII EXPANSION

Meanwhile the War College Still Photo Lab planned to make a big move. As the new "Pentagon" office building neared completion, the War College Still Photo Lab merged with the Still Photo Library and command elements to form the **Army Pictorial Services Division**, Office of the Chief Signal Officer. The Division gradually moved into especially designed rooms on the Pentagon's fifth floor, completing the move on 3 Feb 1943. BG W.H. Harrison was the Chief of Army Pictorial Service.

Photo work was carried out at the Pentagon and at the old War College facility.

But the Army Pictorial Services Division included more than still photography and a photo library. Pentagon operations required facilities to use still and motion imagery in briefings.

Thus, the Army Pictorial Services Division also acquired the 300-seat Pentagon Auditorium, four small motion picture screening rooms, a motion picture film library, and a complete film inspection and editing facility.

The Pictorial Services Division's Pentagon lab printed more than 100,000 black and white prints a month at the height of WWII, plus hundreds of lantern slides. Film shipments to the Pentagon lab were flown in from battlefields in Africa, Europe, and the Pacific. Besides photos taken by Army combat photographers, they processed wartime photos taken by famous photographers like Margaret Burke White, portraitist Yausses Karsh, and Vogue magazine photographer Horst P. Horst---a draftee. They processed three-color separation negatives which for the first time in history were transmitted across the ocean so the public could see President Truman, Prime Minister Atlee and Joseph Stalin at the Potsdam Conference. The 21-minute transmission went to the Army Communications Office on the Pentagon fifth floor; then down the hallway to the lab for printing and distribution.

The Pentagon movie editing facilities were regularly used by big name Hollywood talent who enlisted their services for the Army during WWII. It wasn't unusual during the war years to see COL Darryl F. Zanuck---he and his Signal Corps combat photo team just back from North Africa--walking down the "A" ring past the photo lab with a cigar in his mouth. Down the hallway, COL Frank Capra took work breaks to chat with other Signal officers near a window across from the photo lab. Capra used the "Movieola" editor for scenes for his famous "Why We Fight" film series for the Army.

POST-WWII EXPANSION: JOINT MISSION

The Army's growing library of photo records, plus the need for centralized management, prompted a reorganization after WWII. By General Orders dated September, 1946, the Signal Corps (still) Photographic Library was made part of the photo lab of the Army Pictorial Services Division's Still Picture Branch. This provided faster service to the Pentagon briefers, action officers, and public information officers who ordered slides and prints from the Library. A color lab was installed. A Signal Corps still photo team worked from the 17th Signal Service Company at Ft. Myer to document important military events in the Nation's Capital. The Library was also used as a reference by Life magazine, by General "Blackjack" Pershing, by Service officials, by publishers, and in later years by personalities like Bob Hope and James Jones who needed historical photos for their books.

After the "War Department" evolved into the Department of Defense in 1947, with James Forrestal as the first Secretary of Defense, the US Army Pictorial Services Division began their "Joint" mission of supporting the Secretary of Defense as well as the Department of Army.

US ARMY PHOTOGRAPHIC AGENCY

Through the Korean War and into the 50's, the Division's structure strengthened. Motion picture coverage in the DC area was added to the Division's missions. Sergeant Chuck Beresford (who later would become a Pictorial Officer and later the senior VI policy official on the Army Staff) and Sergeant Lloyd Carter were the crew. They were the predecessors of the future DA Special Photo Teams. After an inter-agency contest to change the Division's name, it was renamed the **US Army Photographic Agency** by General Orders dated 1 April 1956. In 1962, the Army Photographic Agency got a TV capability in the Pentagon, complete with studio, editing suite, and recording equipment. In 1963 the Agency redesigned the Pentagon Auditorium steps to accommodate President Kennedy, who had an old back injury.

APC CLOSES: TOBYHANNA JOINS AGENCY

The Agency grew larger two years after Army Pictorial Center at Long Island shut down as an economy measure in June 1970. It left a great history, producing 300 training films a year at its peak and winning 2 "Oscars." APC assets scattered to places like Aberdeen Proving Ground, White Sands Proving Ground, and Redstone Arsenal. Its film vaults went to Tobyhanna Army Depot, PA, which had served as a major repository. Later, the Tobyhanna motion picture and tape depository was transferred to the US Army Photographic Agency.

US ARMY AUDIOVISUAL AGENCY

To better describe the Agency's full range of still, motion picture, TV, graphics, combat photography and presentation services, the Agency was redesignated the **US Army Audiovisual Agency** in November 1972.

After the Vietnam conflict ended, the Agency handled audiovisual requirements for the high-priority Volunteer Army Recruiting (VOLAR) project. Agency personnel traveled around the country documenting the "new Army" look in military living

quarters and the improved life style. Coverage went into 3-screen, multi-media presentations and motion picture briefings for use by General Westmoreland and the DA Staff.

USAAVA DOWNSIZES TO "ACTIVITY"

Then the time came for the Agency to take its hits as the military establishment downsized. In May 1974, the Agency went under the Military District of Washington and was redesignated the **US Army Audiovisual Activity**. It was a "consolidation" which placed some smaller photo units under Agency control, but which took much away from the Agency. Agency managers worked day and night writing impact statements to stop the action--unsuccessfully. The organization was split into a Pentagon Directorate and an MDW Directorate. The same year, the organization lost its Tobyhanna film and tape depository to TRADOC, and in May 1974, Forces Command was given command of the three DASPO units located in Fort Bragg, Fort Shafter, Hawaii, and Fort Clayton, Panama. Those units were consolidated into one, with all personnel relocated to Fort Bragg. The name was changed from DASPO to Army Special Operations Pictorial Detachment.

One bright spot during these days was in the graphics area. Many graphics shops in the National Capital Region were closed down, and their top artists came to the Agency. Graphics managers like Phil Braunstein and artists like Joseph Pisani and others designed permanent Pentagon exhibits in the Pentagon, including the ANZUS Corridor, the MacArthur Corridor, and the George Marshall Corridor. The Agency photo, TV, and motion picture coverage for the Nation's 1976 Bi-Centennial in the Capital was immense and received high acclaim.

US ARMY AUDIOVISUAL CENTER: GROWTH AS FOA OF DA

Then the dark days ended. Under General orders dated 1975, OSD had mandated a complete consolidation of audiovisual activities in the National Capital Region with USAAVA taking over assets of scattered AV satellites around the Washington area. By 1979, USAAVA was a widespread organization of 253 military and civilian personnel. USAAVA facilities modernized. In orders dated 1978, the audiovisual functions which had been assigned to MDW reverted back to US Army Audiovisual Center. USAAVC was designated as a field operating agency of HQDA DCSOPs. A

the Joint mission of replicating and distributing productions for the Services, reclaiming its former subordinate unit at Tobyhanna Army Depot to do the job. That organization is today's Joint Visual Information Activity-Tobyhanna. Additionally, the Center's support in the National Capital Region was designated as a Joint mission, as was its Combat Pictorial Detachment mission. USAAVC also was already providing technical support for the Office of Secretary of Defense Public Affairs press briefings.

During that busy period in the early 80's, USAAVC covered the Reagan inauguration, the arrival of American hostages from Iran, General Omar Bradley's funeral, and worldwide Joint exercises. Combat Pictorial Detachment became a quickly deployable combat camera unit again, and covered the Grenada operation and other Central and South American events. CPD had become virtually the only combat documentation unit in the Army; the "Army of Excellence" program by 1986 had deleted pictorial assets from all Division and Corps tactical units.

US ARMY VISUAL INFORMATION CENTER: PART OF THE IMA

Then in 1985 came Army Information Management and its profound impact on Army visual information and USAAVC. As the Army watched technology leap forward, decision makers combined several functional areas involving processing, storage, and transmission of information: automation, communication, visual information, printing/publishing, records management, and library functions were placed in the Information Mission Area to make technology a better information tool for decision makers and soldiers. Staff and policy management at DA level were placed under the Assistant Chief of Staff for Information Management--later the DISC4 at Secretariat level. Operationally, the responsibility for IM went to US Army Communications Command, which became US Army Information Systems Command. USAAVC--an operational organization--was transferred from HQDA DCSOPS purview to Information Systems Command. Its Army AV Management Office, with a policy development mission, was split off and transferred to the DA Staff. Its operational Army-wide Programs Management function went too, until HQ USAISC was ready to manage those programs a few years later.

USAAVC soon became the U.S. Army Visual Information Center--**USAVIC**. COL James T. Van Orden, his Staff, and their successors saw their assignment to the IMA as an opportunity to bring visual information into the 21st Century and make it a faster, better

tool for the Army. While technology had gone from vacuum tubes to transistors to semiconductors to digital systems, visual information was still using equipment like that of WWII. Even its "modern" TV cameras, used by its Combat Pictorial Detachment, were bulky and dangerously unsuited for the battlefield. And the biggest problem of all was that visual information didn't have the immediacy that commanders needed. Images--especially those from the battlefield--still had to be processed and hand-carried. Just getting to the battlefield took a major effort for CPD--which was a TDA unit, not easily deployed with troops. Four successive USAVIC Commanders pushed Army leadership to make CPD a TO&E Combat Camera company supported by state-of-the-art technology.

USAVIC tried to make up for lost time in spite of quickly diminishing resources.

Soon, USAVIC became the Army's leader in use of computer graphics, with a sophisticated system in the Army Operations Center. It used computer graphics to prepare briefings and camera ready art for DA publications like the Army Posture Statement. USAVIC had long before executed Army management of the Defense Automated VI System--a DoD databank of all military motion picture and video productions. It received and managed all pictorial record materials from all Army MACOM's--but manually. USAVIC's Electronic Media Division was into microwave transmission of live TV, as well as operation of a CCTV system in the Pentagon.

In 1986, USAVIC, in coordination with the Army VI Management Office, instituted half-inch VHS as the standard videotape for distribution, replacing the more expensive 3/4-inch videotapes and saving millions in mailing costs.

In that same year, USAVIC evaluated demonstrations of "still video" cameras and saw the systems as a means of electronically recording images that could be transmitted immediately from foxhole to the Pentagon. The next year, Combat Pictorial Detachment Commander, MAJ Peter Theodore, tested prototype still video cameras during a Joint exercise. Another CPD Commander, CPT Pam Brady, tested compact half-inch video cameras to replace heavier ones being used by CPD soldiers. A subsequent CPD Commander, CPT Roy Messersmith, used those cameras and experimented with 8mm video systems--testing equipment in furnace-like Saudi Arabian environments, and a few weeks later in

champagne bottle was opened to celebrate the Center's reincarnation.

In a related action, an Army-wide Audiovisual Management office was created and AV staff support functions were assigned to USAAVC. The Management Office was to manage all Army-wide functional operations of AV activities. In 1979, Martha A. Dutcher--a Navy veteran who had later served as a civilian lab technician at the Agency, became Chief of the Management office.

DASPO RETURNS: CPD CREATED

Then the former DASPO elements were returned to USAAVC in April 1980. At Fort Bragg and later at Fort Gillem, the combat photographers hadn't been used to the best advantage. They had distinguished themselves as the first recipients of the Humanitarian Service Medal for their documentation of the resettlement program for homeless Vietnamese refugees, but they seldom had been deployed. The April 1980 General Orders changed the name of Army Special Pictorial Detachment to Combat Pictorial Detachment. They relocated to Fort Meade, close to USAAVC's supporting facilities at the Pentagon and near major airports.

But USAAVC took a major loss in 1980. In October, the Still Photographic Library which had been part of the organization since early WWII was transferred to the newly organized Defense Audiovisual Agency (DAVA). Under the new DoD reorganization, eight other AV facilities and depositories of the Services were consolidated under DAVA. At the time, the USAAVC Still Library had 16 employees handling about 300 written inquiries and over 400 walk-in requests a month. It had over 1.5 million photos and negatives on file, including 120,000 color negatives dating back to WWII.

Although DAVA was disestablished later, responsibility for the management of all DoD record still documentation was assigned by DoD to Navy as a Joint mission. The Air Force drew as a Joint mission the operation of the DoD Motion Media Records Center at Norton AFB, CA.

USAAVA, however, picked up its share of additional Joint missions after the demise of DAVA. USAAVA absorbed the Joint mission of contracting out entire productions for the Services; to do it, USAAVC formed Joint Visual Information Service-Washington, now located in Alexandria. USAAVC also was assigned

-50 degree conditions in an Alaska exercise. CPD acquired night vision lenses and adapted them to their 8mm video cameras. By then, CPD had a full fledged Airborne team and needed tough, light, reliable systems for battlefield imagery. At the Army Operations Center in the Pentagon, that imagery would be seen on a one-of-a-kind multi-screen automated display system operated around the clock by soldiers from USAVIC's Graphic Media Division--which was evolving into the field of electronic imaging under Division Chief, Lenn Lamoureux.

While COL Robert Kelley commanded USAVIC, his staff conducted research into leading-edge, digitized imagery technology in 1989. COL Kelley and his staff briefed USAISC and Signal Symposium attendees on the emerging technology which could permit top-quality images to be transmitted up and down the chain of command as rapidly as alphanumeric information. Funding constraints prevented USAVIC from fully equipping itself with the new technology. But DoD and the other Services took note of the research and began acquisitions.

ARMY-WIDE PROGRAMS RETURN: VI MANAGERS MEET

In 1989, following decisions at HQDA DISC4 and HQ USAISC, responsibility for administering three Army-wide VI programs was turned over to USAVIC. The programs included the DA VI Production and Distribution Program, the Army VI Activities Authorization Program, and the Army Documentation Program. The Army Programs Management Office was established to perform the function, which involved close coordination with the DISC4 Army VI Management Directorate that was located next door. With Paula Mokulis as Chief, the Office maintained close contact with all Army MACOM VI managers.

As a sidelight, Ms. Mokulis organized the 1992 Worldwide Army VI Managers' Workshop and Conference, hosted by USAVIC in coordination with the DISC4 Army VI Management Directorate. The event was a resumption of worldwide Army AV/VI conferences that had been held annually for many years, but which had halted in recent years. It was virtually the only forum for VI managers to learn new policies and procedures and to discuss issues.

COMBAT CAMERA HISTORY: JUST CAUSE

It took Operation Just Cause to convince the Nation's military leadership how VI could be a real-time decision tool in the hands of combat camera personnel during a crisis.

USAVIC CPD soldiers led by their Commander, CPT Stanley D. Johnson, were in Panama as part of a Joint operation before Just Cause began. A CPD photographer, SSG Timothy McDaniels, was killed in a helicopter crash while documenting transportation routes. When the situation in Panama reached crisis stage and Operation Just Cause was initiated, CPD's soldiers with still video cameras were beside combat infantrymen throughout the battle activities. They transmitted imagery through electronic circuits directly to the Pentagon, where a Joint Combat Camera Center had been established, manned in part by USAVIC soldiers. The still video images were rushed to the waiting Joint Chiefs of Staff, as well as to the Army Operations Center.

For the first time in military history, images were transmitted directly from the battlefield to the National leadership in decision information. On Christmas Eve, the Chairman of the JCS, GEN Colin Powell, and the Commander-in-Chief, President George Bush, studied the still video images as they arrived.

Decision makers also received combat imagery shot by CPD COMCAM soldiers with compact 8mm video cameras--some of which recorded enemy soldiers moving in the darkness. Along with the videotapes which were rushed to Washington from Panama, film-based images also came in. Videotapes and film were processed around the clock by USAVIC's Television Division and Photographic Services Division--then rushed to decision makers. One of the last Just Cause images shot by a CPD COMCAM soldier showed Noreiga loading onto an aircraft after his apprehension. It became the most famous photo of the war.

DESERT SHIELD/DESERT STORM

Just as USAVIC elements finished the videotape and photographic after-action requirements for Just Cause, the Southwest Asia crisis began to build up and CPD COMCAM teams shipped out under the leadership of CPT Frank Phillips and began video and still documentation of US troops and materiel arriving

in Saudi Arabia. At the Pentagon, the Joint Combat Camera Center was again reinforced by USAVIC soldiers.

As Desert Shield became Desert Storm and battle began, virtually all available COMCAM teams were deployed. But Central Command needed more COMCAM soldiers. As a result, HQDA decided to ship VI soldiers and officers from CONUS installations through USAVIC to be trained, equipped, and armed before deploying directly to SWA as COMCAM soldiers. That task, added to the sudden glut of electronic, videotape, and film documentation from SWA, taxed the understrengthed USAVIC to the maximum. Under the Command of COL Robert Ness, Operations Officer, MAJ Ruth LaFontaine--herself a former CPD Commander--coordinated the deployment and support functions. Four USAVIC officers--CPT Phillips, CPT Cyrus Gwynn, CPT Dave Mallard and CPT Vic Beresford (son of Chuck Beresford) were COMCAM officers in SWA. At USAVIC's Joint Visual Information Activity at Tobyhanna, the staff of Mr. Charles Kohler rushed hundreds of training videotapes to Saudi Arabia to train Reserve units which had been deployed there.

It was reported that when the SWA conflict started, one of the first questions asked by senior JCS leadership--remembering the still video images transmitted during Just Cause--was "Where are my images?" JCCC force-fed film, electronic images, and videotape to USAVIC Photographic Services and Television Divisions for immediate, large scale processing and duplication for all the Services. The Center handled the largest daily workload since WWII. Dozens of video reports were produced in TV Division. Besides reinforcing the JCCC, USAVIC formed an Army Combat Camera Center to handle the input. At COL Ness' direction, a VI Automation Task Force of "computer-smart" VI soldiers was set up to become experts in electronic imagery. Headquarters, USAISC, reinforced USAVIC capabilities by funding new replacement systems to absorb increased missions. USAVIC's final Desert Storm commitment was coverage of the Victory Parades in Washington, DC, and in New York City. It was all over but filing the images.

The fact that this limited war generated such massive VI requirements was proof of the value that military decision makers placed on Combat Camera and VI.

As part of the Army VI Steering Committee chaired by HQDA DISC4, USAVIC's strong management force was a major participant

in fielding updated VI policy and procedure documents: AR 25-1 and DA Pam 25-91. USAVIC management and COMCAM veterans from three wars went to Lowry AFB to assist in writing TM 24-40, Tactical VI Doctrine. In conjunction with Television-Audio Support Activity, USAVIC oversaw completion of new state-of-the-art conference room presentation systems for Secretary of Army and other DA Staffs.

BACK TO "NORMAL OPERATIONS": INAUGURAL, CIVIL EMERGENCIES, SOMALIA

LTC Peter Theodore, a past USAVIC CPD Commander and Operations officer, took Command of the Center's military-civilian work force on 30 April 92 at the height of the Army's post-Cold War drawdown. A series of Center briefings to principals and strong support from Headquarters, Information Systems Command and HQDA enabled USAVIC to avoid a reduction-in-force and maintain enough personnel to continue its Joint and Army support missions, expand its automation and electronic imaging capabilities, and acquire state-of-the-art COMCAM systems at CPD.

The Center's new Electronic Imaging and Graphics Services Division under its Chief, Jim Cox, popularized digital imagery with the DA Staff and established the capability to exchange top-quality digital still images with other Army Electronic Multimedia Imaging Centers and the DoD Still Media Records Center. Television Division, headed by Roy Smith, acquired new studio cameras, a new switcher, and a D-2 digital video recording system. It also upgraded the Pentagon Auditorium and effected the design for the first major renovation of the facility since the Pentagon was built. Photo Services Division, led by Cal Douglas, acquired new fast-response photo processing and copier systems. Assignment photographers covered major events throughout the National Capital Region, and Russ Roederer took portraits of new Secretary of Defense Les Aspin, the Army Chief of Staff and Vice Chief of Staff, the Commandant of the Marine Corps, Secretary of the Army, and the Secretary of Navy, among others. At Tobyhanna, Charles Kohler's work force completed a series of major automation improvements that automated the input, processing, and worldwide distribution of motion picture, video, and IVD productions worldwide for the Army, Navy, and Marine Corps. JVIA-Washington, led by MAJ James Toth and staffed by veteran producer-director project officers, continued to contract out top-quality productions for the multiple Services and DoD organizations.

USAVIC was a major participant with the Armed Forces Inaugural Committee, covering the Inauguration of President Clinton. Besides the Inauguration, Combat Pictorial Detachment tested a prototype compressed-video transmission system which linked a tactical exercise site live with the Office of the Chief of Staff. CPD COMCAM soldiers covered the Los Angeles Riots, Hurricane Andrew relief operations in Florida, and other emergencies and exercises like Ocean Venture. CPD COMCAM teams again came under fire during relief operations in Somalia.

In 1993, a long-time USAVIC objective was achieved when HQDA approved formation of a TO&E COMCAM company, the 55th Signal COMCAM Company, from Combat Pictorial Detachment. The unit was assigned to USAVIC and was activated in ceremonies at its Fort Meade Headquarters on 17 November 1993, with MAJ Michael Edrington as Commander. The new unit was to grow in strength from 37 to 81 soldiers.

The 55th "Double Nickle" immediately initiated a major initiative to successfully stand up: a building was located and refurbished to become the unit's new headquarters. Another barracks was identified, with rooms painted, carpeted, and furnished for the incoming COMCAM soldiers. Arms room and motor pool accommodations were set up, and new weapons arrived to replace the old .45's. With USAISC support, new, "standard" video, still, transmission, and graphics/electronic imaging systems were ordered. A major training program began to make 25P's and 25S's into the new 25V and to further upgrade the proficiency of the 55th's incoming COMCAM soldiers.

Simultaneously, the 55th immediately responded to numerous operational missions during its first months. Most notable was Exercise AGILE PROVIDER, where for the first time in recent history, Army--specifically MAJ Edrington as well as his teams--was the lead for the large scale joint exercise; the first exercise of the newly created unified command, ACOM. A short time later, 55th teams deployed to Haiti with its commander having oversight over Joint COMCAM coverage of all operations.

Other USAVIC elements such as Electronic Imaging/Graphics Services Division, Television Division, and Photo Division received new systems that boosted their productivity and exploited their creativity. With those capabilities, they were able to handle requirements with a responsiveness and quality standard never before possible.

In May 1994, LT Peter Theodore retired, leaving the Deputy, Mr. Ralph K. Anderson, as USAVIC's Acting Director until the arrival of USAVIC's new Commander, LTC Billy Conner.

During this time frame, USAVIC's Joint Visual Information Activity-Tobyhanna took over their additional mission of distributing productions for the United States Air Force. With that mission, JVIA-T was distributing productions and other VI products---including interactive videodiscs and CD's---for all Services and DoD. Ten personnel spaces came with the mission.

Meanwhile, in Alexandria at Joint Visual Information-Washington, USMC increased their contracted productions significantly---even assigning two qualified Marine Corps warrant officers to JVIA-W to assist as liaison and project officers.

Meanwhile, a new Pentagon organization, the Pentagon Single Agency Manager (SAM) for information technology was created to consolidate information services in the building. USAVIC, already having the joint NCR VI support mission, was a major player in forming the "SAM" and went under the SAM's operational control in October 1994--retaining all its current joint and Army missions while taking on some new Pentagon requirements. Those included reimbursable support to the Navy and Air Force Staffs in the Pentagon when requested.

USAVIC at that time was providing some form of direct VI support to every soldier, sailor, airman, Marine, and civilian in the US Military Establishment.

Shortly after joining the SAM, which was Directed by BG Nabors initially, USAVIC soon earned a reputation with its new headquarters of being an exemplary customer-oriented organization, drawing praise from top level decision makers.

During 1995, MAJ Ralph Harris assumed command of the 55th Signal Company (COMCAM). Immediately after he took over the unit, the Bosnia situation required the presence of US troops, and the new Commander was in Europe planning deployment. Shortly, more than half the company was supporting US and Allied forces. They made major breakthroughs. After getting some technical help from HQ ISC, the 55th COMCAM soldiers were able to transmit still imagery through tactical communications systems for the first time. This made COMCAM support available to every level in the Chain of Command. They also were able to send imagery through the internet.

With USAVIC's 75th year behind it, soldiers and civilians continued to achieve the major goal expressed in the organization's current motto: providing "Today's Images for Tomorrow's Decisions.

HISTORICAL LIST
of
COMMANDERS OF U.S. ARMY VISUAL INFORMATION CENTER (USAVIC)

Lieutenant Colonel Billy E. Conner	9/1994-Present
Mr. Ralph K. Anderson, Acting Director	5/1994-9/1994
Lieutenant Colonel Peter C. Theodore	4/1992-5/1994
Colonel Robert L. Ness, Jr.	8/1990-4/1992
Colonel Robert L. Kelley	1986-8/1990
Colonel James T. Van Orden, Jr.	1981-1986
Lieutenant Colonel Melvin W. Russell	1977-1981
Lieutenant Colonel Richard A. Baun	1975-1977
Colonel Warren R. Colville	1970-1975
Lieutenant Colonel Jon DelVitto	1968-1970
Lieutenant Colonel Walter T. Halloran	1967-1968
Lieutenant Colonel Arthur A. Jones	1964-1967
Major Robert E. Vaughn, Jr.	1963-1964
Lieutenant Colonel Victor Blocker, Jr.	1961-1963
Major Frederick B. Plunket	1960-1961
Major Loren P. Fitzgerald	1956-1960
Captain Tracey	1955-1956
Captain Porter	1953-1955
Major Marshall A. Berard	1950-1953
Captain E. C. White	1945-1950
Lieutenant Colonel W. W. Lindsay	1943-1945
Lieutenant Colonel Roland C. Barrett	1940-1943
Major Melvin E. Gillette	1939-1940
Major William W. Jervey	and
Captain Alonzo P. Fox	earlier

NOTE TO READER: The following history was compiled/written circa 1984 by Edith Devereux, who retired at about that time after serving as a film editor at the Center. It's the most comprehensive one you'll find. At about '89, Deputy R. K. Anderson (me) condensed this one into a shorter version but kept it up to date (as of March '95). For the most complete history, combine the two.

As a sideline, the reader may wish to know a few things about a few past commanders; a few are listed here, beginning with the Commander last named in the following history and going backward:

COL Van Orden, now deceased, was himself a veteran Army pictorial officer, serving previously in the 221st Signal Company (photo) in Vietnam. While Commander, he established the position of Deputy and hired Martha A. Dutcher, who as a GML4 was the first woman to reach that top grade for AV civilians; a Navy vet, she began her civil service career as a darkroom technician in the Center's photo lab. She was also Deputy Functional Chief's Representative for the Audiovisual Field in the Army Career Program 22.

LTC Mel Russell, the Commander who preceded COL Van Orden, who later retire and enter Civil Service and eventually served at AFIS as Director, AFRTS.

LTC Dick Baun commanded the unit at its lowest point in recent history, during the drawdown after Vietnam. At one point it was the US Army Audiovisual Activity. After retiring, he resumed AV work at a university.

COL Warren Colville, also named in a separate listing of USAVIC commanders. COL Colville came "up through the ranks" in Army photography, at one time shooting aerial photos with a hand-held camera while straddling the bomb bays of a B-26 bomber. While at USAVIC, as the Vietnam war wound down, he ran the Army DASPO teams stationed in Vietnam from his office at the Pentagon.

As of this writing, 14 March 95, the Center is staffed as follows:

Commander: LTC Billy Conner

Deputy Cdr: Ralph K. Anderson

SGM: SGM Boyd

Operations Officer: Maj Stephen Zimmerman

Requirements Officer: Tom Culverwell

Cdr 55th Sig Company (COMCAM): MAJ Michael Edrington

Chief, Electronic Imaging/Graphics Services Division: Jim Cox, GM14

Chief, Television Division vacant (Roy Smith, GM14, just left for AFIS DVIC)

Chief, Photo Svcs Div: Calvin Douglas, GM14

Chief, JVIA-W: MAJ Jim Toth

Chief, JVIA-T: Charles Kohler, GM13

Chief, Armywide Programs Management Office: Paula Mokulis, GM13

JVIA-W Contracting Officer: (Acting) Barbara Coleman

This pictorial history of the U.S. Army Audiovisual Center covers the period from 1918 to 1984 and is dedicated to past, present and future members of the U.S. Army Audiovisual Center.

A HISTORY
of the
U.S. Army Visual Information Center

Forty-one years ago the U.S. Army Visual Information Center moved to its newly completed photographic facility in the Pentagon Building. But the history of the Center goes back further than that eventful day of February 3, 1943.

Its beginning really goes back 66 years to 1918, when the Signal Corps Photographic Laboratory was operating out of temporary frame buildings scattered around the Old Washington Barracks, later known as the U.S. Army War College and now as Fort Lesley J. McNair.

The Signal Corps had done photographic work as early as 1861, as the result of a contract with Matthew Brady to provide photographic services to the Office of the Chief Signal Officer. Most photography services before 1918 had been done by civilian photographers. At the break of World War I, the Signal Corps Photographic military photographers needed everything - cameras, processing labs, space and a lot of film: the photographic lab was starting from scratch. Some of the original members of 1918 Photographic Laboratory crew were Rosalie Allen (librarian), Mr. John Smith (photographer) and Roland Barrett (photographer-lab technician).

By 1920 the Still and Motion Picture Activities of the Signal Corps Laboratory were in place in a new two-story, red brick building on the grounds of the Washington Barracks. Alongside the new photo laboratory a large fireproof, reinforced concrete building was constructed to store high-^{WWI}, most of the war photography was stored in old record files and the majority of the war-trained photographers and laboratory technicians vanished into civilian life, leaving a small staff in Washington-- only a few cameramen were left to cover each Corps area.

Between WWI and WWII, Army photography was taking a back seat in fund appropriations. By 1926 interest was down to nothing. However, the introduction of sound to films renewed interest in Army field photography and the use of training films for the Army. Photography came back to life and, in 1928, the War Department designated the Signal Corps as the producer of training films.

Graduates from Signal Corps photography schools were sent to field photo units for further training. One of those photographic training facilities was the Signal Corps Photographic Laboratory at the Army War College.

While the demand for Army photographic coverage increased, there was essentially no still photographic library. The photographic facility's still photo library before WWII consisted mostly of portrait files of military officials and high level civilians in the War Department. The few historical pictures the library maintained were filed alphabetically in cabinet drawers. There were not enough "subjects" then to have individual subject books.

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The Office of the Chief Signal Officer, Photographic Division, was now responsible for the complete Civil war Photographic Collection of Matthew Brady. The Brady "wet plate" glass negatives were stored by the Army War College Laboratory, and his photographs were held at the Still Picture Branch at the Munitions Building. The Photographic Division--forerunner of the Army Pictorial Service Division--was established in 1917, toward the end of WWI.

The Signal Corps Photographic Library also held the "Red Book" of the Greely Expedition "Fartherest North in 1881". Signal Corps photographers had accompanied Lieutenant Adolphus W. Greely (leader of the expedition) through many hardships--Sergeant George W. Rice, Signal Corps photographer, had lost his life--but information about the expedition remained very sketchy and some photographs of the expedition which were lost for a long period of time remained unidentifiable. Realizing the great need for caption information, Alice Kuhn (Chief of the Still Picture Branch) sat down with General Greely (former Chief Signal Corps Officer) who was 90 years old at the time, and together, they chronicled all his photographs.

Many old veterans of the Indian Wars also stopped by the Munitions Building Office to donate the war pictures they had and to help identify many of the uncaptioned prints of the Signal Corps. The year was 1928; Lieutenant Colonel Walter E. Prosser was Chief of the Signal Corps Photographic Division, Munitions Building, and Captain Alonzo P. Fox was Commanding Officer of the Photographic Laboratory at the War College.

Around 1929 there was a great demand for WWI photographs. The Photographic Division sold 6X8 inch (black and white) glossy prints to the public for 15 cents each, with larger sizes costing more.

Working conditions at the Munitions Building Office were extremely overcrowded and, at the time, there was only a hand-printed catalog with which to research the many photographs. Photograph were stored in file cases lining the office space. Many photographs remained unidentified and uncaptioned. Employees of the Photographic Division would take the photographs to the adjoining office of the Cavalry, Infantry, Field and Coast Artillery to try to get prints identified.

During the 1930's not much money was being spent on new photographic equipment. The country was preoccupied with the great depression, and the War Department had cut back on all spending. Around this time, photographic officers at the War College were going to Hollywood to receive their photographic training. Most of the past and future Signal Corps Photographic commanding officers (Melvin E. Gillette, Frederick W. Hoorn, Charles S. Stodter, Richard T. Schlosberg and William W. Jersey) were alumni of the Academy of Motion Picture Arts and Sciences of Hollywood, California.

By the late 1930's the Photo Lab was outgrowing its facilities. With WWI threatening, the Photo Lab was handling three to four hundred passport and identification photographs a day. Unable to keep up with this demand, an additional, temporary photo lab was set up in the old Munitions Building (which was built as a WWI temporary structure) located on

Constitution Avenue in Washington, D.C. where the Office of Chief Signal Officer, Photographic Division was already located. Negatives and photographs from the War College were delivered there daily, by military couriers.

Mr. John Smith, who was a member of the original still photo lab crew in 1918, had become the chief of the printing lab. With WWII about to break out, the Signal Corps Photographic Laboratory needed newer photographic equipment, facilities and more personnel. The War Department was gearing up, as was the Photo Lab, and plans for the building of the Pentagon was underway. The Signal Corps Photo Lab was hiring as many photographers and lab technicians as it could get. Their average starting salary was \$1,400 a year.

In late 1941 Major General Dawson Olmstead was appointed Chief Signal Officer. There had been 14 Signal Officers before him, the first being Major Albert Myer, in 1860. It was the knowledge and foresight of Major Myer that led to the founding of the U.S. Army Signal Corps.

During 1942 the War College Photo Lab continued to grow. Employment, including Still and Motion Picture Branches, consisted of 16 officers, 56 enlisted and 106 civilians, totaling 178 employees. This happened before the photo Lab split off, transferring Motion Pictures to Astoria, Long Island. Meanwhile, Major Melvin Gillette, Office in Charge of the War College Photographic Installation, went to Fort Monmouth, New Jersey, to establish a large consolidated motion picture unit. In a short period of time, the heavy workload and large staff made the frame warehouse there unsafe for photographic use.

Meanwhile, Paramount Pictures put their large studio in Astoria, Long Island, New York, where some of the first Hollywood silent movies were made, on the market. Lieutenant Colonel Gillette (recently promoted) lost no time acquiring the Astoria location, moving personnel there from Fort Monmouth and the Army War College. The Paramount Studios, which covered several square blocks, were build in 1920 at an enormous cost.

By October 1941 the Army Signal Corps Photographic Center (SPC) was established in the newly-acquired facility in Astoria. Colonel Melvin E. Gillette assumed command of the New York facility. This left the Signal Corps Photographic Lab (SCPL) in Washington free to concentrate on still photography. Colonel Richard T. Schlosberg was Chief of the Army Pictorial Services Division in 1938, to be succeeded later (at the Pentagon) by Lieutenant Colonel S. Stodter, Lieutenant Colonel Wallace W. Lindsay and Lieutenant Colonel William W. Jersey.

Remaining motion picture personnel located at the War College facility moved to New York to begin staffing the SCPC, while the Still Photo Lab personnel at the War College began staffing the Pentagon. The Still Photo Library at the Munitions Building would be combined with the Still Photo Lab, and the facility moved to the Pentagon.

By December 1942 several elements of the Army Pictorial Services Division, Office of the Chief Signal Officer (APSD) had moved from the Munitions Building to specially designed rooms on the fifth floor of the Pentagon. Brigadier General W. H. Harrison was the Chief of Army Pictorial Service and Colonel K.B. Lawton assumed command in 1944.

In February 1943 a complete in-house still photographic "sub-laboratory", where the most urgent photographic work would be done, also moved to the Pentagon. The bulk of the photo work was still being handled by SCPL at the War College until 1946, when the photo facility there finally closed.

On moving to the Pentagon, the Army Sub-Lab acquired a 300-seat auditorium, four small screening rooms (each with a 35mm projection booth), a motion picture film library and a complete film inspection and editorial facility.

The photo processing labs were equipped with the latest and best photographic equipment available. The enlarging print rooms had individual working alcoves for each printer, who hand his or her own new "Omega-D" enlarger, the best in its day.

The extra-large Saltzman Precision Enlarger (which took a full room) was tops in its class, blowing up 8X10 inch negatives into sharp 40X60 inch prints.

The Army Pictorial Services Division Staff offices were located adjacent to the new screening rooms. It was here that Hollywood Productions, in which the War Department was involved, were previewed for approval. Army Pictorial Services Division cooperated with private move companies supplying editorial facilities and military expertise for last-minute changes in their productions.

The Army, in those days, was the overall Agency designated to release still and motion pictures since there was not an office, Secretary of Defense (OSD). During this period the Pentagon Photographic Laboratory was know as a "Class Two" activity of the Office, Chief Signal Officer, Army Pictorial Service Division (APSD). This unit worked closely with the staff offices of the War Department, giving close support in significant military news events.

In early 1942 the Still Photographic (Library) Branch completed its first "Subject Book". That subject book was "Pearl Harbor". From that time on library "Subject" books began to increase. There was already a total 156,000 negatives on file and more would be added as the war progressed.

By the time WWII reached its peak, the Pentagon photo facility was printing more than 100,000 black and white prints a month, and producing hundreds of lantern slides and copy negatives. Lieutenant Colonel Roland C. Barrett, Command Officer of the Signal Corps

Photographic Laboratory at the War College since 1940, assumed command at the Pentagon. Major Lindsay replaced him at the War College 1943.

With news events happening so fast--the battle for Corregidor, Siapan and Bouganville--photo lab technicians were constantly on standby alert. Signal Corps photographers were also on hand to record other famous WWII campaigns--The landings on North Africa and the battle for Mt. Cassino, Italy.

During the first week in Jun, 1944, the feeling around the Pentagon was that something big was about to happen--and it did. The "Normandy Invasion" (D-DAY) rocked the world. Photo Lab printers worked all night printing thousands of 8X10 inch prints for release to the press, as one assault wave after another continued landing on the mainland of Europe.

While the war in Europe raged, later that same year a large convoy of ships invaded the Philippine Islands, adding more pressure to the workload of the photo lab.

The Signal Corps was fortunate in that Hollywood photographic talent in civilian motion picture studios enlisted their services for the Corps. It was not unusual during those war years to see Colonel Darryl F. Zanuck walking down "A Ring", past the photo lab, with a big cigar in his mouth. He had already returned from North Africa with a Signal Corps combat photo team. One might also see Colonel Frank Capra standing at a window across from the photo lab, having a conversation with other Signal Corps officers. He had been using the "Moviola" in the Editorial Section to edit scenes for his new "Why We Fight" film series for the Army.

The Signal Corps Photographic laboratory had the honor of having the famous Canadian portraitist, Yausses Karsh use its portrait studio to photograph his test portraits. The War Department also induced the world famous photographer to come to Washington to Photograph General Omar Bradley and other top-notch generals of the War Department. When the famous

fashion photographer for VOGUE magazine, Horst P. Horst, was drafted, the photographic lab snapped him up immediately.

The first Army portrait photographer assigned to the Pentagon was the talented Johan Johansson. General Dave Sarnoff, the famous radio expert from RCA, one said, "The portrait Mr. Johansson made of me was the best I've ever had made."

While doing special photography for the military, Margaret Burke White, the famous woman photographer, would send her film rolls to the Signal Corps Photo Lab for processing. Lab employees would gather around the darkroom, anxiously waiting to get a peek at her negatives. Those were exciting times, working with the cream of the crop.

Commanding Officers during those hectic days of WWII were Lieutenant Colonel Roland Barrett and, later, Lieutenant Colonel W. W. Lindsay. Lieutenant Colonel Barrett began his photographic career with the lab as a photographic printer in 1918.

Alice C. Kuhn, a longtime employee of the Signal Corps Photographic Lab, arrived in 1928, becoming Chief of the Photo (Library) Branch at the Munitions Building. Later she became Chief Administrative Assistant to the Commanding Officer, Army Pictorial Service Division, at the Pentagon. Her son is Bowie Kuhn, the famous baseball commissioner for many years.

Officer-in-Charge of the Still Photo Printing Lab as Captain Frank Gatteri. It was under his command that a color section was established in the Photo Lab for the first time, with Albert Fulco as Chief. The year 1945. Earlier, Esther Wy (photo lab technician), had been experimenting with the new color "Alfa Chemical Kit", put out by Kodak, and her color processing was proving very successful.

During that same year, Captain Gatteri, under secret War Department orders, had to fly to Germany to set a high-priority color photo processing lab. He had only three days to complete the mission. Surrender in Europe was imminent, and President Truman was soon to arrive there. It was the first time three-color-shot separation negatives were ever transmitted across the ocean--the picture was that of President Harry Truman, Prime Minister Clement Atlee and Joseph Stalin at the Potsdam Conference.

The transmission took 21 minutes, seven minutes for each of the three separate color negatives. The photographic operation was a complete success, and letters of commendation poured in. Black and white wire photo transmitting had already been in use since the beginning of WWII. Many of the thousands of invasion photos coming to the lab from the war zone were transmitted through the Army Communications Office on the fifth floor of the Pentagon.

By General Orders dated September 1946, the Signal Photographic Laboratory was redesignated as the Signal Corps Library and Laboratory (SCPL&L), a Class II field installation under control of the Chief Signal Officer, Army Pictorial Service Division, Still Picture Branch (APSD), but officially part of the Photographic Lab--separated from Headquarters, Office of the Chief Signal Officer.

In 1947 the Color Lab continued to expand. Captain Dudley Lee, an ex-OSS officer during the war and a color expert at National Archives, arranged to have the Color Lab use his own color equipment. He later came to work for the photo lab and brought other color experts with him. One of them was Louis Warner, who later became Chief of the Color Lab Branch. Captain E.C. White was the Officer-in-Charge of both the Color and Black and White Photographic Printing Labs, replacing Captain Gatteri. Captain White later became Commanding Officer of Signal Corps Photo Library and Laboratory.

Under the National Security Act of 1947, the War Department was redesignated the Department of the Army. The title of "Secretary of War" was changed to "Secretary of Army" with headquarters to be located in the Pentagon. James Forrestal became the first Secretary of Defense. He took office in September 1947.

The retrenchment following WWII had soon given way to the approaching 1950's the Korean War, placing new requirements on the Photographic Library and Lab. Advancement in photography continued--new color techniques, rapid processing of films and papers and finer, more unusual photographic lenses.

Major Marshall A. Berard, who was a Master Sergeant (later Lieutenant) at the Army War College Photo Lab in 1942, was now Commanding Officer. Mr. Robert Alesandrini was Chief of Black and White Laboratory, replacing John Smith. From the WWII production highs of 100,000 prints a month, black and white print production fell off to 65,000 prints a month--but not for long. The black and white photographic lab went under a crash program to print and dry mount (on linen backing) hundreds of thousands of 8X10 prints to be used for the library "subject books" being compiled by Donna Traxler, Library Historian.

Because of increased demand, dye-transfer color production was also steadily increasing. One of the most popular dye transfer prints made by the lab was a color photograph of President Harry Truman with Princess Elizabeth, made by Frank Hall in 1951. At that particular time the Signal Corps Still Photo Team worked out of the 17th Signal Service Company, South Post, Fort Myer, Virginia. Other widely used agency photographs were portraits of General Omar Bradley, General Dwight D. Eisenhower and President Harry Truman, all made by Oscar Porter, and all on display in the Pentagon corridors today.

In 1953 Captain Porter assumed command of the Signal Corps Photo Library and Laboratory. During this period the photo lab purchased its first large color copy camera.. It was so large it had to be installed on tracks, and took up the space of two rooms. The

camera was located in Corridor 2, "B" right, on the 5th floor of the Pentagon. It was capable of copying all size color prints, and could make duplicate 8X10 color transparencies (a capability the color lab was unable to accomplish before then).

It was during the early 1950's that motion picture coverage was added to the Assignment Section for the first time. Motion picture support in Washington (D.C.) was needed to do location shooting for "The Big Picture" and training films being produced in New York. Sergeant Chuck Beresford and Sergeant Lloyd Carter made up this crew. They were the true predecessors of the new Department of Army Special Photo Team that would come into being years later. The Photographic Library and Laboratory now had a total of 109 civilian and military employees.

In 1955 the Still photo library was upgraded to using fine black leatherette binders, stored in new metal cabinets that were arranged by subject and were easily accessible to many visitors, authors and news people, who found it a ready source of photographs. General John "Blackjack" Pershing had used the facilities of the Pentagon Photographic Library and Laboratory for his "Volumes on World War I".

LIFE magazine used the photographs facilities in its first venture in book publishing. LIFE's "Picture History of World War II," and countless others, found the photo library and lab a boundless source of reference, information and photographs.

As the Signal Corps Photographic Library and Laboratory continued to grow, an inter-agency contest was held to change its name. The name selected was "The U.S. Army Photographic Agency", and became effective with General Orders, dated April 1, 1956.

The Commander of the U.S. Army Photographic Agency was Major Loren P. Fitzgerald. The "Cold War", a new weapon system, missiles, atomic tests--these events and many more--increased the workload in all areas of the Agency, including priority staff briefings and

special purpose films prepared by the Motion Picture Editorial Shop. Ruby C. Clements was Editorial Chief.

Jack Wormke, a member of the Organization since 1922, was Chief, Still Camera Assignment Section. His photographic accomplishments were well documented, going back to the early days of General John Pershing. He also documented the photographic coverage of General Pershing's funeral in 1948.

Increased pictorial coverage on a global basis was necessary and, effective December 1962, the Department of Army Special Photographic Office (DASPO) was established as an activity of the Army Pictorial Center, under the command of the Chief Signal Officer. During the following month a second team was organized.

Both teams had one officer and six enlisted men and were stationed in Long Island, New York. DASPO was set up as a special foreign activity, in order to obtain photographic documentation of the U.S. Army activities in the "Cold War". The photo teams steadily built up the collection of photographic documentation of Army activities, using the media of both still and motion pictures.

Also in 1962 automation was introduced to the Agency for the first time, when the Agency purchased its first roll easels and roll paper processors for black and white prints.

A year later the color lab discontinued making dye-transfer prints, and installed roll paper printers and processors. The Agency had 15 military and 87 civilian employees at the time. Henry Tremont replaced Albert Fulco as Chief of the color Branch. Mr. Fulco became Chief Photographic Officer for Black and White and Color Branches. Albert A. Buguor became Chief of Black and White Photo Lab succeeding Robert Alesandrini.

Although the Army Pictorial Service Division had a "Television (TV) Branch", the Photographic Agency did not. But the age of communications-electronics had approached, and

TV entered the Agency's capability around 1962 (thanks to Colonel Dakin and Colonel Hugh Oppenheimer of TV Branch, APSD, who were the prime movers toward an Agency TV facility).

Lieutenant Colonel Victor Blocker was Agency Commander, John J. O'Brien was the Agency's first TV Unit Chief. The availability of skilled military personnel was his biggest problem. TV had five employees then, and support had to come from other areas of the Agency.

Space was also a problem. The new TV unit operated out of a small closet-like room behind the Pentagon auditorium, with little space to process black and white Kinescope (Kine') recordings. Kine' machines had been set up down the hall in projection room #5, located near the Still Photographic Print Laboratory. The TV studio had been in existence for only a short time and it was already producing Staff presentations and studio briefings, including the monitoring of live commercial broadcasts and public statements for videotaping and later transmittal into the highest offices of the Pentagon.

Besides the Agency TV studio in the Pentagon, the Signal Corps also had a Mobile TV Branch, based at the Army Pictorial Center in New York, documenting a significant military events around the country. TV programs in the Pentagon continued to expand as Dale Grundon succeeded John O'Brien as Agency TV Chief. The Kine' machines finally gave way to an all-videotape system, and black and white was replaced by a color system. Agency TV personnel had now doubled from five to ten employees.

In 1963 the U.S. Army Photographic Agency gave full audiovisual support to President John F. Kennedy when he visited the Agency's auditorium to address senior ranking DoD officials. The Agency arranged to have the steps leading to the stage redesigned to accommodate the President, who had an old back injury. Major Robert Vaughn, Jr. was then commander of the Agency.

The Still Assignment Branch, covering the day-to-day military news events and activities, was shooting about 14 assignments a day. Motion Picture Branch, comprised of five or six enlisted personnel, was covering the National Capital Area and other events around the globe. Presentation Planning Branch (Graphics), headed by Jack Frazier, consisted of three civilians who were doing mostly visual aids, titles, vugraphs and charts. The Agency then had a total of approximately 110 employees.

Recently-installed, automated printing machines in the Photographic Lab had increased its print production to 2,000,000 prints per year, not to mention the thousands of slides and vugraphs. The increased passport activity ran to several hundred thousand a year. The unexpected news events of the 1960's also added to the Agency's large volume of work including the Cuban Missile Crisis, the Vietnam War, President Kennedy's assassination and funeral, natural disasters (such as earthquakes and floods) and riots.

Agency personnel were always on the scene, scattered around the globe performing their audiovisual mission. During the Panama Riots of 1964, DASPO was there filming the story. Lieutenant Colonel Jon DelVitto, a Pentagon Information Officer, flew to Panama to bring back all the visuals and films he could gather to put together a half-hour movie to construct what really had happened there. The Panamanians had chased the DASPO team out of Panama, and were blaming the Americans for the riots.

After four days of constant editing, in the Film Editorial Branch, the finished film was delivered to Lieutenant Colonel DelVitto who flew back to Panama with the completed Agency production to brief the Organization of American States (OAS). The film served its purpose, discredited the Panamanian side of the incident, and proved Communists had instigated the riots. Lieutenant Colonel DelVitto became Commander of the U.S. Army Photographic Agency in 1968.

Under Signal Corps General Orders dated February 28, 1964, the DASPO teams were transferred from the Army Pictorial Center to the U.S. Army Photographic Agency.

Also under General Orders dated February 28, 1964, the Office of the Chief Signal Office was abolished, and was redesignated Office of the Assistant Chief of Staff for Communications and Electronics (to reflect the broad changes in the communication technology and to clarify responsibilities of the Signal Corps).

The last Chief Signal Officer was Major General David Gibbs. Under the same General Orders that abolished the Office of the Chief Signal Office, the Army Pictorial Center in Astoria, New York, was transferred to the control of Army Materiel Command (AMC), but the U.S. Army Photographic Agency (a field operating agency which still provided support to the Pentagon) remained under control of the Chief Communications-Electronics, Audiovisual Communications Division. The Agency's still photographic mission remained much the same, however new audiovisual requirements and communication systems were gradually being added to the support mission.

By 1965 Lieutenant Colonel Arthur A. Jones was Commander, and Major (later promoted to Lieutenant Colonel) Ray Allen was his Executive Officer. The Still Photo Library Records Division was handling more than 30,000 incoming negatives a year. There were already more than 630,000 negatives on file, about 25,000 of which were color.

Effective October 1965, the personnel and property associated with the two Army Special Photo Teams and the New York Production Office of the Army Photographic Agency was redesignated and organized as the U.S. Army Photographic Agency Special Detachment, CONUS. Its duty station was still in New York, its mission being to obtain pictorial coverage in CONUS and overseas, as directed by the Commanding Officer of the U.S. Army Photographic Agency.

For the first time, Agency television cameras went airbone to monitor the National Capital Region, to send information back to Command and Control. Also, during that period, our Mobile Television Detachment sent a camera crew to Vietnam to install and operate low-light television cameras in helicopters for night jungle patrol. Part of the mission of the mobile television unit was to evaluate concepts and equipment for, and demonstrate field application of television form military purposes.

Beginning in 1967 there were demonstrations against the "War in Vietnam". Demonstrators made their first march on the Pentagon as the television camera crews monitored the event from the Pentagon roof tops. For several days camera crews were tired to the point of exhaustion from being on call 24 hours a day. They stayed all night, sleeping on cots while waiting for further developments to take place. Lieutenant Colonel Walter T. Halloran was Commander during this period.

Between 1962 and 1972, more than 40,000 feet of field motion picture footage from Vietnam (and elsewhere) arrived every month at the Agency Editorial Shop. With the Army's emphasis on counter-insurgency, ten to twelve audiovisual briefings a month were being produced for the Headquarters, Department of the Army, DoD and other Commands. Edith S. Devereaux, a longtime employee (since 1942), was Chief of the Motion Picture Editorial Shop during this trying and busy era.

As the Vietnam War escalated, the DASPO Photo Combat Teams found themselves in the middle of some of the most fierce firebase battles of the war. Two dedicated DASPO team combat cameramen were killed while serving in Vietnam, with many other wounded.

In 1968 Lieutenant Colonel Jon DelVitto assumed command of the U.S. Army Photographic Agency. Lieutenant Colonel James Lane was his Executive Officer and Captain Frank Lepore was his Production Officer. During this period, the Still Photo Library Records Division worked overtime on a high-priority photographic research project for General William Westmoreland's

manuscript for a Department of Army report on "The History of Vietnam". Martha A. Dutcher was Chief of the Still Photographic Library Division.

During November 1969 the Pentagon faced another moratorium demonstration against the war in Vietnam. This one was larger than the demonstration in 1967. Agency personnel used airborne TV cameras in two helicopters to provide live coverage to Command and Control, law enforcement officials and the White House.

Lieutenant Robert D. Ward, Photo Officer with the Agency, served as an airborne narrator, orienting the viewers to what the camera was showing. This was the largest demonstration to occur during the Vietnam War. Later (now promoted), Captain Ward served as a DASPO Combat Photo Officer in Vietnam.

One of the main DoD support requirements tasked to the Army Photographic Agency was to continuously document special events and ceremonies in the Pentagon, such as the presentation of a Special Distinguished Service Medal to members of the Apollo 12 Space Crew, the dedication of the Eisenhower Corridor by Mrs. Mamie Eisenhower, and the visit to the Pentagon by President Richard Nixon.

By the year 1970 Colonel Warren R. Colville (who was assigned to the Signal Corps Photographic Library and Laboratory as a Corporal in 1948) assumed command of the Agency. During his command, the Army Pictorial Center in New York closed and full control of DASPO was transferred to the U.S. Army Photographic Agency.

Since the first U.S. combat troops were committed to Vietnam in the early 1960's, and until the conflict finally ended in the 1970's, DASPO continuously documented the longest and most photographed war in U.S. history, covering MEDEVAC operations, counterinsurgency, psywar, pacification and the high point of the war--the TET Offensive--bringing the impact of the Vietnam conflict into everybody's living room.

To round out the Agency's complete audiovisual services, effective November 1971, the "U.S. Army Photographic Agency" was redesignated the "U.S. Army Audiovisual Agency" (USAAVA).

The following year, September 1972, control of Tobyhanna Army Depot motion picture and tape depository was discontinued under Army Materiel Command (AMC). The function, assets and resources were transferred to the Commanding Officer of the U.S. Army Audiovisual Agency, under jurisdiction of the Assistant Chief of Staff for Communication-Electronics.

From January to March 1973, while Major Peter Friend was Commander of DASPO, an audiovisual requirement, "Operation Homecoming" got under way. DASPO sent teams to North Vietnam, South Vietnam, the Philippines and American Samoa prior to (and during) the operation to document the release and exchange of up to 700 American POW's held captive in Vietnam.

Also in 1973 Sergeant First Class John Ryan, DASPO Panama Detachment Chief, receive the Army Commendation Medal for his team's outstanding photographic documentation of the Managua, Nicaragua earthquake, Christmas 1972. Because of the extra efforts by the DASPO teams, their coverage was the first to come out of Managua (ahead of the network coverage).

When the Vietnam conflict had finally ended and the Agency workload was returning to normal, a new Chief of Staff high-priority audiovisual requirement--VOLAR (Volunteer Army Recruiting)--was undertaken by the Agency. Audiovisual personnel traveled to Army camps around the country documenting the unveiling of the "new" look in military living quarters and the improved life style in the "New Army." Agency camera crews recorded personal interviews with soldiers to get "first hand" their comments and attitudes on the latest changes taking place in "Today's Army". Videotapes, still photos, slides and thousands of feet of motion picture were shot for three-screen, multi-media presentations and motion picture briefings for use by General Westmoreland and DCD/DA Staff.

After undergoing a 5% reduction-in-force in the early 1970's, several significant organizational changes affecting the U.S. Army Audiovisual Agency were due to take place.

Effective May 1974, the control of the U.S. Army Audiovisual Agency was assigned to the Military District of Washington (MDW), and redesignated as the U.S. Army Audiovisual Activity. Agency managers worked day and night writing justifications to stop the action, but were unsuccessful. As a result of this reorganization, the Activity was split into two Directorates--the Pentagon Directorate (to support Pentagon audiovisual service) and the Military District of Washington (MDW) Directorate (to provide services outside the Pentagon).

That same year the Army Audiovisual Activity lost control of its film and tape depository in Tobyhanna, Pennsylvania, to Training and Doctrine Command (TRADOC). Under the same orders, dated May 1974, U.S. Forces Command assumed command of all three units of DASPO located in Fort Bragg, North Carolina, Fort Shafter, Hawaii, and Fort Clayton, Panama, (including all resources, equipment and tasking). The three units were then consolidated into one unit, and all personnel relocated to Fort Bragg, with the unit name changed from DASPO (Department of Army Special Photo Office) to ASOPD (Army Special Operations Pictorial Detachment).

As a result of this consolidation, USAAVA was able to acquire many top-notch artists. One of those was Joseph Pisani, who worked very closely with the Military History Office to help design and collect artifacts that went into the structure of Army exhibits of the ANZUS (Australian, New Zealand, U.S. Pact), Douglas MacArthur and George Marshall Corridors, which today are very popular Pentagon tourist attractions.

With the advent of the year 1975, Lieutenant Colonel Richard A. Baun assumed command of USAAVA. During his command the Activity provided services and pictorial coverage of numerous official ceremonies including Medals of Honor, Presidential wreath laying and "Spirit of

"America" performances. Much of 1975 was spent preparing and performing pictorial coverage of the coming 1976 Bi-Centennial celebrations.

This was truly a giant birthday party on a grand scale, with a whole year of events featuring a giant climatic Fourth of July celebration. Colonial pageants, plays and historical reenactments of famous Revolutionary battles (in full colonial dress) took place in Army camps throughout the country; Army field camera units photographed huge birthday cakes, flag-waving parades, parties and picnics to celebrate the 200th birthday of our Nation and the U.S. Army. The complete documentation of these events was requested by the Department of Defense Bi-Centennial Committee, created by President Ford. The Army Bi-Centennial motion picture was produced by Ben Amago of the Motion Picture Editorial Branch, and a copy of the film was sent to the White House.

Also during the 1970's, as in past year, many distinguished visitors used the audiovisual research facilities of the Still Photo Library Division, including (among other celebrities) entertainer Bob Hope, writer James Jones, Senator Ted Kennedy, and many other high-level Government officials. Viola Destefano, Chief of the Library Reference Branch, assisted them in researching and selecting photographs from the Still Photographic Library files.

Under General Orders dated 1975, OSD mandated a complete consolidation of audiovisual activities in the National Capital Region with USAAVA taking over all audiovisual assets, with the area consolidation to be completed by 1979. Because of this consolidation, USAAVA would undergo a terrific expansion program, picking up scattered audiovisual satellites around the Washington area. As a result of this action, by 1979, the USAAVA had become a totally different and more widely spread organization, consisting of a total of 253 military and civilian personnel. As part of the same action, area color and black and white still photographic laboratories consolidated and became "Photographic Services Division" (PSD),

with Philip A. Townes as Chief. He immediately began a program of modernizing and automating the still laboratory facilities of USAAVA.

In 1975 Army Special Operations Pictorial Detachment (ASOPD) was tasked to do a pictorial documentation of "Operation New Life," the program to resettle homeless Vietnamese refugees in this country. ASOPD documented the initial evacuation and delivery of Vietnamese refugees from the Republic of Vietnam, Cambodia and other areas of Southeast Asia to the United States. For their outstanding efforts in this operation, ten members of the ASOPD team were the first military personnel to receive a special Humanitarian Service Medal (HSM) for a humane act during an emergency operation. This medal was declared by the President of the United States, for the first time, and members of the USAAVA ASOPD Team were the first recipients of this special medal. The following year (1976), for logistical purposes, ASOPD Detachment moved from Bragg, North Carolina, to Fort Gillem, Georgia.

Lieutenant Colonel Melvin W. Russell assumed command of USAAVA in 1977. That same year, due to the continuing consolidation of audiovisual activities, personnel from American Forces Information Services joined the USAAVA, consolidating with Motion Picture Editorial, to form a new Production Office. Philip E. Lambdin, from American Forces Information Services, was made Chief Producer/Director of this new division. Personnel of the USAAVA increased to 80 military and 121 civilian employees, and would grow larger as consolidation continued.

A recommendation to establish an Army Audiovisual Center to operate as a field operating agency of Headquarters, Department of Army, Office Deputy Chief of Staff for Operations (HQ DA ODCSOPS) was adopted by orders dated 1978. Audiovisual functions recently assigned to the Military District of Washington (MDW) reverted back to the USAAVC. As an outgrowth of this action, an Army-wide Audiovisual Center Management Office was created, and audiovisual staff support functions were assigned to USAAVC. The Management Office would manage all Army-wide functional operations of audiovisual activities, at the same time

managing some function of USAAVC. George Gallivan was made Chief of the new Army-wide Management Office. Total Center personnel in 1978 increased to 223 military and civilian employees. In 1979 Martha A. Dutcher became Chief of the U.S. Army-wide Audiovisual Management Office. Master Sergeant Thomas Wade became Manager/Administrator, managing the Enlisted Career Program.

With continued changes in the Management Office, James K. Ashcraft became Chief of Plans and Programs Branch in 1980, responsible for Defense Audiovisual Information Systems (DAVIS) and Department of Army Audiovisual Production Programs (DAAPP). Murhl J. Alexander became Chief of Facilities and Equipment Branch, responsible for authorizing and coordinating the facility's equipment program.

Under General Orders issued April 1980, the name of Army Special Pictorial Detachment (ASOPD) was changed to Combat Pictorial Detachment (CPD), and the photo unit transferred to the control of USAAVC from U.S. Army Forces Command (FORSCOM). CPD retained the same pictorial mission, military operations, training and readiness, and coverage of special worldwide events. Major Harry Jenkins replaced Major Rockwell as Commander of CPD.

Past Commanders of CPD (formerly DASPO and ASOPD) were Lieutenant Colonel Frank Lepore, Lieutenant Colonel Herbert Ballinger, Lieutenant Colonel Peter K. Friend and Lieutenant Colonel Richard A. Baun. Past CPD Detachment Commanders were: Major William Vallen (Pacific), Captain Louis F. Porrier III (CONUS, Pacific), Captain Larry Letzer (Panama), Major Earl A. Chisa (CONUS) and Captain Youngblood, who served both at Fort Gillem, Georgia, and Fort Meade, Maryland.

Sergeant First Class Davis Lurch, who had received the Bronze Star and the Purple Heart for his combat photography in Vietnam, was Chief Cameraman on the Enewetak project. Thirty thousand feet of color motion picture footage and to make three separate motion picture film

productions. Military members of this camera crew also received the Humanitarian Service Medal (HSM) for performance of a humane act under unusual circumstances.

That same year, the Center's personnel were tasked to do a pictorial documentation of the "Cuban Refugees Resettlement Operation." Pictorial coverage began from the time the refugees were picked up from incoming boats to the time they were resettled in Fort Chafee, Arkansas, for processing and later release to various parts of the United States.

At the Pentagon, Sergeant First Class Luther Pause, NCO in charge of USAAVC's TV/Motion Picture Branch, provided local area documentation coverage, documenting White House and Congressional ceremonies and maintaining close support with military staff offices for audiovisual requirements. Every year the USAAVC provided audiovisual support for the annual Association of the U.S. Army (AUSA) Convention, held in Washington, D.C.

It was an unhappy occasion for the Center when, effective October 1980, the Still Photographic Library (which had been part of the organization since early WWII) was transferred and placed under control of the Defense Audiovisual Agency (DAVA). Under the new DoD reorganization, eight other audiovisual facilities and depositories, including Army, Navy, Air Force and Marine Corps, were consolidated under this newly-created agency. At the time of this action, the Photographic Still Library had 16 employees handling approximately 300 written inquiries and letters, and over 400 walk-ins and telephone calls a month. The Library also had over one and one-half million photographs and negatives on file, including 120 thousand color negatives dating back to WWII. Jane C. Dickens was Chief of the Still Photo Library during this troublesome time.

The year 1981 brought about many accomplishments for the Center, beginning with President Reagan's inauguration coverage, which involved a total services-wide audiovisual effort. This was a joint operation with camera crews from all the Military Services

participating. Captain Robin E. Fromme, assigned to the Production Office, was the Center's inauguration coordinator.

During that same period, a national (and international) event of great importance was taking place--the Center's camera crews (with Sergeant First Class David Lurch as Director) were tasked to cover the arrival of our American hostages returning from Iran, beginning with the documentation of their arrival and later press conference, held at West Point Military academy. Sergeant First Class Grant Lingle, who was Project Officer, supervised the documentation of the welcoming home activities of the freed hostages.

USAAVC plans were also under way for the complete photographic coverage of General Omar Bradley's funeral. Photographers from all the Military Services covered this most important event, shooting videotape, motion pictures and still photography. The Center's Audiovisual Project Officer for this requirement was Captain Peter B. Sidle.

Also during 1981 the Center was tasked to document the reenactment of the 200th anniversary of the "Battle of Yorktown," which required four days of Army and Navy audiovisual support. Many dignitaries attended the occasion, which featured speeches by President Reagan and French President Francois Mitterrand. The end requirement for the project was a completed motion picture production of the reenactment of the Yorktown Battle, to be made part of the Smithsonian Institute historic pictorial record.

A total effort by the Center was also needed to do pictorial documentation of President Reagan's visit to the Pentagon for a special Medal of Honor ceremony. That same day Center camera crews also covered the Presidential dedication at the opening ceremonies of the newly-completed General Douglas MacArthur Corridor.

Over the years, the USAAVC continued to support the OSAD Public Affairs Office on their weekly press conferences and any other press conferences called by the Secretary of Defense,

Joint Chiefs of Staff, or other high DoD officials, utilizing the resources and facilities of USAAVC. The Center had also given audiovisual support for State Visits by major foreign dignitaries, as well as many presidential visits to the Pentagon. Many times USAAVC Audio Studio facilities, headed by Albin Derecki, have been utilized to transmit (by satellite) to foreign countries, high level briefings and press conferences between the Secretary of Defense Office and Foreign and Defense Ministers of NATO countries.

The Center's Audiovisual Support Center, headed by Thomas Bresnahan, had (over the years) continually supported these same high Government offices, providing conference rooms and audiovisual equipment and film/tape loans.

December 1, 1981, Lieutenant Colonel James T. Van Orden, Jr. assumed command of the U.S. Army Audiovisual Center. During the late 1960's, Lieutenant Colonel Van Orden was a producer of Army training films at the Army Pictorial Center in Astoria, Long Island, New York. Major S. L. Orrison became his Administrative Officer, with Gordon M. Mickens as USA Sergeant Major of the Center, assisting the enlisted personnel with their training needs and any other problems they encountered while assigned to the Center.

Soon after Lieutenant Colonel Van Orden took command, the Center was tasked with an unusual high-priority audiovisual requirement. The weather had been extremely cold, with snow storms and plunging temperatures. With military and civilian personnel aboard, a U.S. Air Florida plane crashed into the Potomac River. From the 15th to the 26th of January, 1982, under adverse conditions and in sub-zero weather, the USAAVC military camera crews, consisting of five men and two women, worked from sun-up to sundown documenting the rescue operations and efforts to pull up sections of the plane, which was carrying military intelligence documents not yet retrieved. This military mission was an outstanding example of the dedication to duty of personnel of the U.S. Army Audiovisual Center. In 1982, soon after this unusual operation, Sergeant First Class Joseph A. Snyder replaced Sergeant Pause (who had retired) as Chief of the TV/Motion Picture Branch (EMD).

The international news events of 1983 were breaking so fast that the Center's audiovisual personnel were spread thin around the world, providing pictorial coverage; in Germany for the annual "Reforger" exercise; in Japan for the first American/Japanese exercise since WWII; in Egypt for "Operation Bright Star"; and in Honduras, working in cooperation with the U.S. personnel and friendly allies documenting the training of local nationals.

During the unprecedeted "invasion" of Grenada (during which commercial news media was excluded for security reasons), the USAAVC was tasked to send members of the Army Combat Pictorial Detachment (CPD) to the area to bring back the story in pictures and words, much to the dismay of the public news media. CPD accomplished its mission, documenting the release (by U.S. Forces) of students from captivity by Communists attempting to take over Grenada. These events and other troubles in Central and South America, pushed USAAVC resources to the limit.

Also in 1983 the Graphic Media Division worked closely with the Secretary of the Army's Office to prepare the audiovisual support for the opening dedications ceremony of the new "Military Women's Corridor" in the Pentagon. The expertise of the Center's personnel went into the design, research and structure of the new corridor. Many outstanding military women attended the dedication, as did Sandra Day O'Connor, Supreme Court Judge, and Elizabeth Dole, Secretary of Transportation.

As the Center entered 1984, progress continued (under Dale Grundon) in the Electronic Media Division when the first mobile field video production van entered the Center's inventory. Equipped with three Ikegami 79E cameras, switchers, lights and an instant tape editing capability, making it possible to document and edit on the scene the latest State visits and ceremonies and to record live, on-the-spot interviews. The mobile field video van will be invaluable during events such as Presidential Inaugurations. In 1983 Major Gareth Nicholson became Production Officer of the Electronics Media Division.

Two major pictorial events were tasked to the Center in 1984. First, the USAAVC personnel, along with support of other Military Services, covered the complete documentation of all aspects surrounding the interment of the Unknown Soldier of the Vietnam Era. Beginning with the ceremonies and transfer (aboard the SS Brewton) of the body from Pearl Harbor, Hawaii, to Travis Air Force Base, California, to the Rotunda in the Capital Building in Washington, D.C., and the final resting place in Arlington National Cemetery.

The second major audiovisual event was the Center's pictorial documentation of the 40th Anniversary of the "Normandy Invasion" (D-Day). The combined efforts of the Military Services, in conjunction with USAAVC personnel, accomplished the pictorial coverage of all aspects of the occasion. Philip Lambdin was USAAVC Producer/Director of this historic WWII event. Although the project had historical significance, much was learned about current effects of tactical procedures on today's modern Army.

During these events the Center's camera crews, laboratory personnel and Preacquisitioning personnel, coordinating with the Management Office, worked around the clock to rush visuals (still and motion) to the waiting Public Affairs Offices for release to publications and news media. Thanks to the tireless efforts and deep dedication of USAAVC personnel, these events were a memorable success. During 1984 Captain David B. Hust, replaced Captain Mary L. Schulze as Officer-in-Charge of the Preacquisitioning. Other personnel included Audrey Green and Specialist 4 Gary Rivas.

With Lieutenant Colonel James T. Van Orden, Jr. commanding, under General Orders #26, dated 25, 1984, the U.S. Army Audiovisual Center (activities, functions and resources) approaches the 1980's and beyond, there are those faithful employees who, even now, are laboring to shape the Center's future into something even greater than that already chronicled on these pages. The Center is especially appreciative of those who have offered

so much in the past, and are still giving of their talent and expertise to accomplish the continuing mission of the Center.

Among the many lab technicians, TV specialist, librarians, artists, camera crew members, documenters, maintenance, clerical and managerial personnel are so many USAAVC employees who deserve more recognition than is possible to give at this time and in this space.

Behind the scenes of the USAAVC, many dedicated "paper pushers" in the Administrative Offices of the Center work under the able direction of the Executive Officer, Major G. A Redding. Irene Carter, the Center's longtime Security Officer, stays busy helping people with their security forms, changing office locks and running down lost equipment. John Elliott is busy controlling funds and begging for more, as the Center's Chief Budget Officer, while Judy Richards takes care of employee's Civilian Personnel problems. These are the kind of employees who pay the bills, turn in the time cards, handle the paychecks, buy new equipment, fix broken pipes, maintain equipment, hire us, promote us, and (finally) retire us.