

Vietnam

221st/SEAPC

"This Unit history is dedicated to the officers and the men of the 221st Signal Company (Pictorial) and the Southeast Asia Pictorial Center (SEAPC) who have faithfully and diligently given of themselves to insure the success of the United States Army worldwide photographic mission. It is offered as a tribute to those soldiers, who, laboring daily at their assigned task, together perfected yet another link in the great Army communication network-a link with inestimable human and historical impact:

the photograph."

FORWARD

The purpose of this photo essay is to honor the men of the 221st Signal Company (pictorial) and SEAPC (Southeast Asia Pictorial Center); the unsung, invisible "heroes" of the largest Army Combat Photographic unit in the Signal Corps' history.

I didn't want them to be forgotten or go unnoticed. The photograph has such an impact on the one who sees it, yet the photographer and his support network often go unnoticed, especially in the military.

By chance I stumbled across the ICCA (International Combat Camera Association) website (www.combatcamera.org) and thought that through it I could bring closure to my own Vietnam experience as well as say thank you to these heroes for a job well done...you made it happen.

Thank you also goes to Roger Hawkins who has vitalized ICCA through his active promotion of participation in it, as well as his enhancement of its website along with editing/ designing "Captions", ICCA's quarterly newsletter.



This photo essay 'e book' was created on an Apple Computer using Aperture Software and converted into a PDF file so it could be uploaded to the ICCA website as a "presentable" story of the 221st/ SEAPC to be available to anyone interested, and downloaded if so desired.

Except for assembling the information which I did with the editorial assistance of my wife Cindy, the photos and unit history, the bulk of material and data were provided by the prior efforts of nameless others who recorded it before me. I apologize for any errors or omissions on my part. I took the data in my possession at face value. It was not my goal to make a perfect product. Hopefully this 'book' will open doors to shed light on where credit is due. This treasure was secured for four decades in a "shoebox" of prints and 35 mm slides without captions, a few magazines, and some notes on the 221st unit history.

William R. Ruth In HISImage





The Republic of South Vietnam.

Note the location of Long Binh, approx 20 miles North of Saigon (renamed Ho Chi Minh City) 5

Approaching gate #2 at Long Binh

Headquarters U.S. Army Long Binh, Vietnam

ie.

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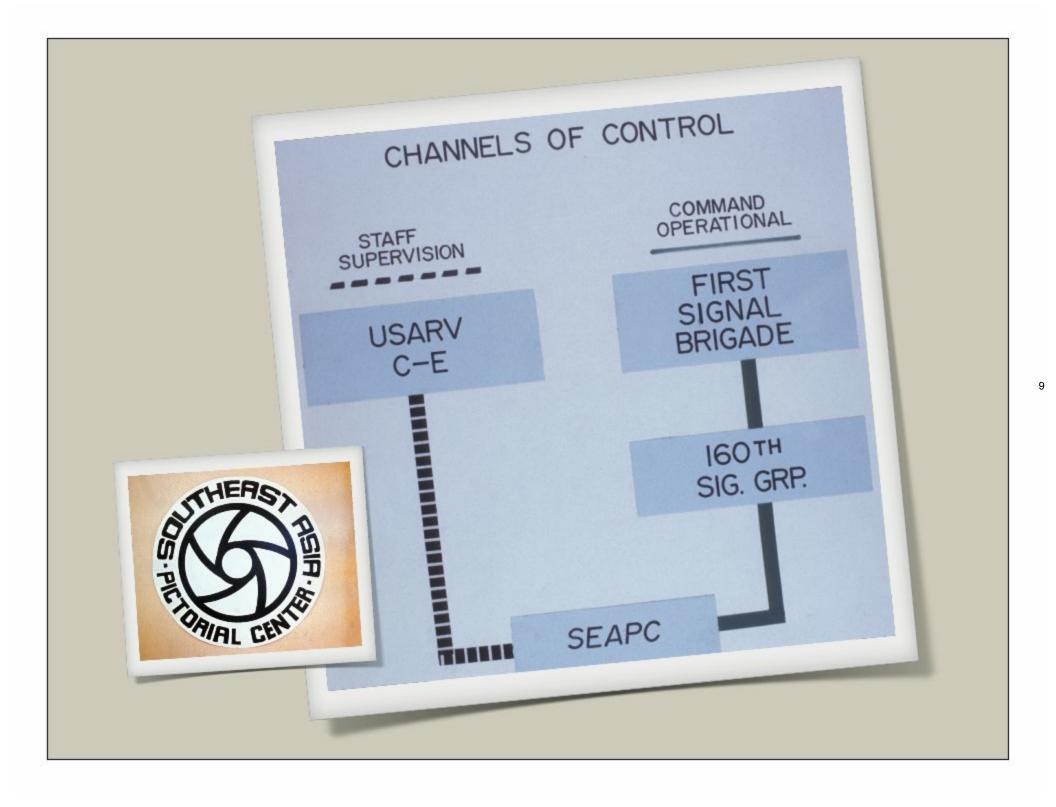
"Holiday Inn East" Long Binh



General's Quarters, Long Binh, Vietnam

Long Binh Post A 'soft assignment?



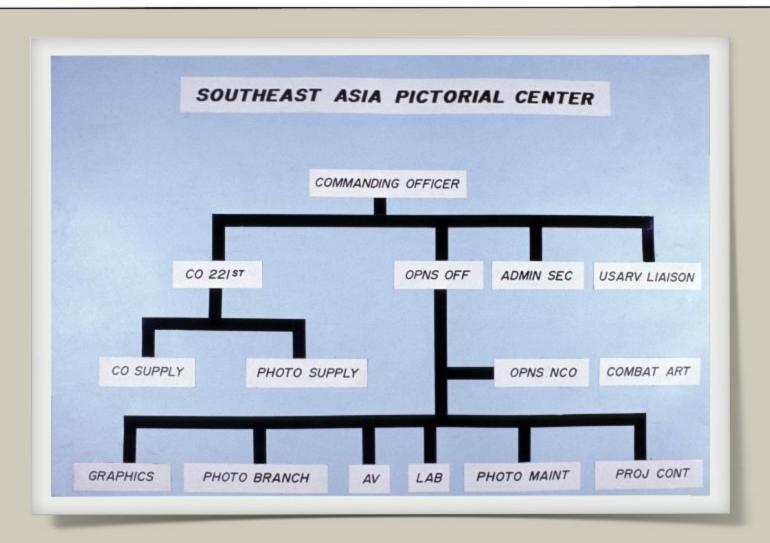


SEAPC/221st occupied an area equivalent to a large city block near the center of Long Binh

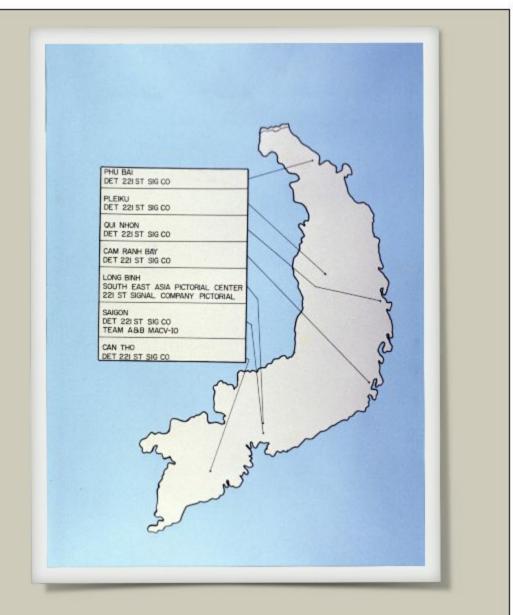


mission:

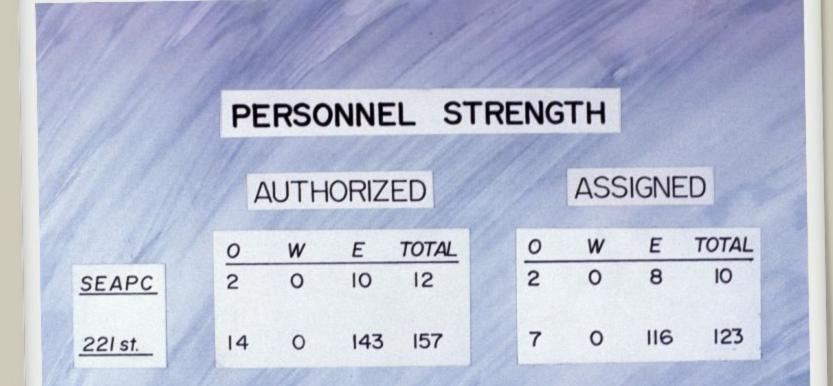
TO DIRECT SUPERVISE AND COORDINATE THE PERFORMANCE OF PHOTOGRAPHIC AND AUDIO-VISUAL FUNCTIONS IN SUPPORT OF U. S. ARMY ELEMENTS AND OTHER MILITARY AND GOVERNMENTAL ACTIVITIES IN SOUTHEAST ASIA.



SEAPC divided its support activities into: Still & motion picture photography; Color and black & white film transparency and print processing; Audiovisual equipment and training film operations; Graphic arts support for Assistant Chief of Staff, Communications-Electronics, USARV, and CG, 1st Signal Brigade; and Camera maintenance. SEAPC provided the Pictorial support necessary for complete analysis and historical documentation of the war effort. Headquartered in Long Binh, the battalion sized unit had seven detachments as follows: Detachment "A" Pleiku. Detachment "B" Cam Ranh Bay Detachment "C" Saigon Detachment "D" Can Tho Detachment "E" Danang Detachment "F" Qui Nhon Detachment "G" Phu Bai The detachments were placed in the most advantageous locations to provide audio-visual and pictorial support throughout the Republic of Vietnam. The determination of location was also based on unit population, accessibility into the area, availability of transportation and necessary support, such as water and power.



The detachments were not intended to be permanent installations and often moved as operational requirements dictated.

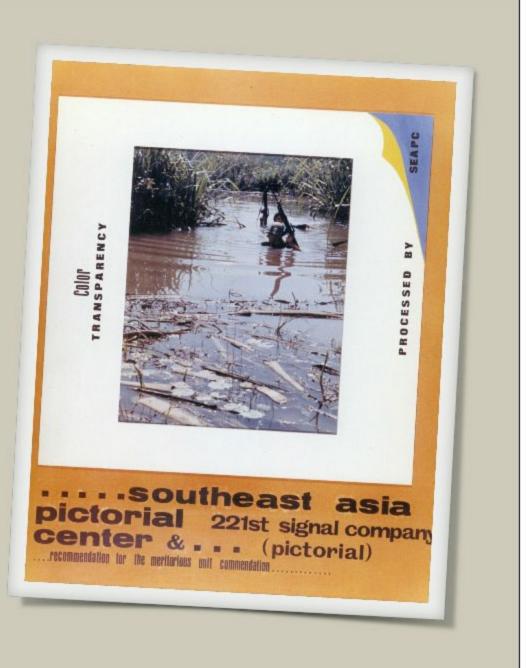


Data for late 1960's - early 1970's

This image, from a composite of skills, exemplifies the integrated talents of the 221st/SEAPC personnel.

"The photograph is a powerful instrument capable of capturing the essence of any action and uniquely able to convey at a glance a startling insight or a world of facts"

"The photographer cannot operate independently but rather works as part of a team with the lab technicians, artists, editors, interpreters, projectionists, and audio specialists who comprise the core of this audio-visual organization".





221st Pictorial Unit Officers (MOS 8500) posed for a group photo in front of SEAPC

SEAPC operations (central building foreground). Note the custom photo Vans (tops painted white to minimize solar heating) behind the three main SEAPC offices At one time the number of vans totaled thirty-seven.





3 buildings in the foreground are [left to right]: SEAPC photo lab; operations center; and SEAPC audio-visual processing.

SEAPC reception area (operations) was the central hub of the network and included the work order desk, which handled all requests for photographic coverage, available to any unit.

SEAPC reception desk (located in the center of a 3 building complex shown earlier in the aerial photos)



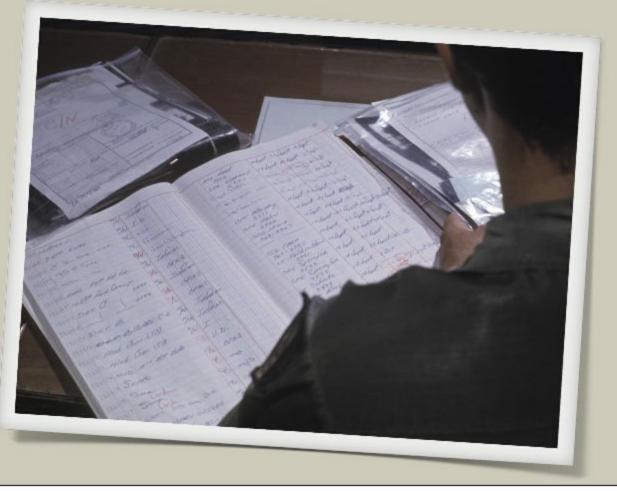


Photo branch provided, staged and coordinated the field photo teams and inhouse photographers.

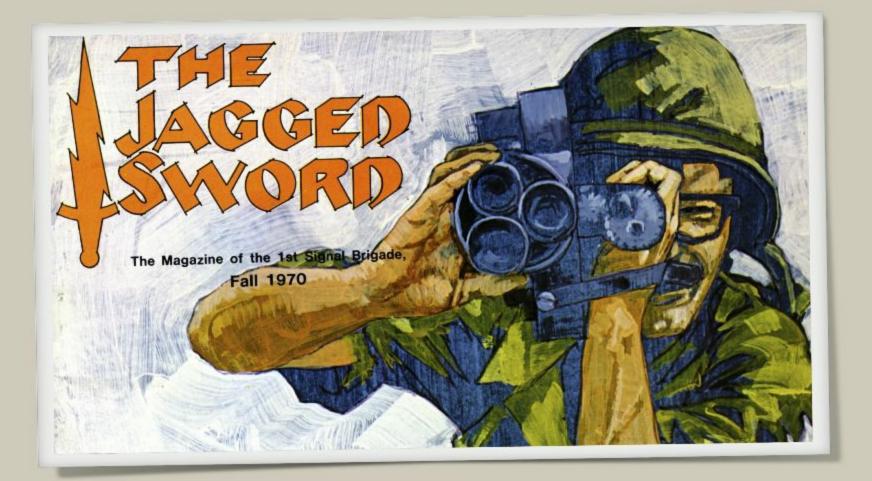
Cameramen checked their gear: in the foreground a Besler Topcon Super D (the standard issue 35mm camera); in the background a 4x5 Speed Graflex (Note the 4x5 film holder behind the typewriter.)

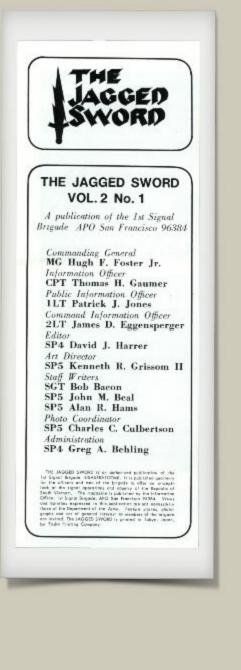
Once the photographer returned from the field, his material was developed and the captions were attached. All film was then turned in to the Project Control office where it was recorded and shipped to the Army Photographic Agency in Washington.

The project control office also maintained a filing system of representative photographic work, including color slides, black & white prints, color prints, and an extensive collection of negatives Any unit could request photography for display purposes or unit information.



Combat Artists recorded on canvas and paper memorable scenes of the war. Their work was used in displays and as illustrations in a wide assortment of unit magazines, as well as charts and graphs for Command Briefings and conferences Frequent field trips gave the artists more than enough material for new paintings







The Jagged Sword. Fall 1970, Contents...

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The Eyes of the 1st Signal Brigade

By SP4 Dan Cotter





This page shows the many facets of SEAPC. Upper left, the photo work desk silver orders are received. (Dpper right, une of 6,000 training films in the SEAPC library. The field work, evolver, is printed in modern durknooms. Above, the main's graphics shop. The visual explosion has reached Southeast Asia. Throughout the United States and most of the world reliable and near-instantaneous visual coverage of events has become ecommonplace. But only within the last year has the full scope of visual communication come to the many phases of the Vietnam war.

The main force behind the growing use of eye-directed media is the visual branch of the 1st Signal Brigade, the Southeast Asia Pictorial Center. During the last year SEAPC under the direction of MAJ John A. Goetz, LTC Warren R. Colville and now MAJ William B. Valen has realized its proposed goal of providing the pictorial support necessary for complete analysis and historical documentation of the effort of the Free World Forces in Southeast Asia. With headquarters in Long Binh and detachments in Da Nang, Pleiku, Qui Nhon, Cam Ranh Bay, Can Tho and Saigon SEAPC has exercised competent operational control of all Army Signal Corps photographic and audio-visual support units in RVN outside field forces and divisions.

SEAPC was activated in late 1966 for a unique mission-to direct, supervise and coordinate the performance of photographic and audio-visual functions in support of United States Army elements and other governmental activities in Southeast Asia. SEAPC distributes its support activities into several phases: still and motion picture photography; color and black and white film, transparency and print processing; audio-visual equipment and training film operations; graphic arts support for Assistant Chief of Staff, Communications-Electronics, US-ARV, and CG, 1st Signal Brigade. The unit also collects, processes and submits historical record material to Department of the Army.

The hearthcat lies in its Photo-

graphic Section. Headed by SSG William Bryant, a seasoned Army photographer, the SEAPC photomen focus their attention on the activities of the United States and Free World Forces throughout the Republic of Victnam. The substance of SEAPC's work is centered in combat action and operational record photography-the ultimate goal being comprehensive documentation of the war effort in RVN for Department of the Army, Full visual coverage is provided by three-man teams, composed of two motion picture photographers and one still photographer, who are dispatched throughout Vietnam in maintaining responsive pictorial support at all Military Regions.

The SEAPC photographers, all members of the 221st Signal Company (Pietorial), make a practice of being "on-the-spat." Their expansive coverage of the Allied operations in Cambodia during May and June of this year displayed both the flexibility and reliability of the photomen. The in-country training which the photographers receive from the 199th Light Infantry Brigade or the 101st Airbone Division proved valuable

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as the men of SEAPC showed their ability to operate effectively under any combat situation.

The pictorial support provided by SEAPC begins to take form in the central laboratory facility housed in semi-mobile vans. The laboratory processing equipment arrived in Vietnam in late 1967. The operations of the lab have come a long way from its first days of location and relocation. generator power-failures and immense backlogs. Now permanently situated, the photo vans have sptly utilized commercial power with the result of steady improvement in production quality, maintenance and training of personnel. The lab, divided for the sake of organization and control into a wet lab section, color section and a roll print section. revolves around a semi-automated operation which has deastically reduced film processing and printing time. But 1LT Bernard Buck, formerly OIC of the lab, is quick to find the source of the efficient service, "It's the menof this lah like SFC George Yates, SSG John Willits and SP5 Sankey Fields-the quality of their work and their willingness to go out of the way to get the job done is more than anyone.

Detachment B of the 221st Signal Company (Pictorial), Cam Ranh Bay, is one of SEAPC's six detachments located in the Republic of Vietnam.



SP5 Sankey Fields, right, works with SEAPC's semiautomated processing equip-ment. SEAPC has installed modern equipment to insure high quality and speed. Below, a photo combat art team records a civic action program in the Central Highlands. SP5 Ken Grissom. left, SP5 Mike Kielty and **1LT** Eric Wiegand record



the scene on film and paper.



could ask for."

The main task of audio-visual training falls to SEAPC's Central Audio-Visual Support Center. The A-V Center furnishes equipment and training aids which include over 6,000 films, transparencies, film strips, records, and tapes in support of the command wide training program. In addition, motion picture projector and equipment service is provided in conjunction with a weekly class in projector operation.

The other shaping agent of SEAPC's visual activities is the Graphics Support Section. The men who wield the charcoal and pencil supply Headquarters, 1st Signal Brigade, and Headquarters USARV, with charts and graphs for command briefings and conferences.

Further equipment service is supplied by SEAPC's Photo Maintenance Section which performs general support maintenance and repair on all of the brigade's TO&E photographic

and audio-visual equipment. Little notice or praise is given to the repairmen like SP5 Bryan Jones who keep the photographic machinery of the 1st Signal Brigade running smoothly. Although their role is a mundane one, lacking much of the luster of the other departments of SEAPC, the maintenance personnel headed by SP5 Ronald Burton do an outstanding job keeping the deadlined equipment at a minimum.

The final output of SEAPC's activities is compiled in the funneling operation of the Project Control Section which maintains files of all photographic material forwarded to Department of the Army. Project Control has the responsibility for receiving, processing and forwarding the material to the Army Pictorial Agency. Through an intensive pursuit of high quality in negatives, photographs, and photographic captions, Project Control adds the final polish to SEAPC's documentation of the war effort through still and mo-

tion picture photography. After the Central Lab Facility has processed the film turned in by the individual photographic teams, Project Control assembles the prints and negatives with their identifying captions. The men of Project Control realize the importance of their job and are proud of the accuracy which the section maintains, "I can't get bored," says SP5 Mark Erickson, "even though I look at thousands of negatives per week. My job determines the final output of SEAPC, so it's important that I do the best I can." As a final check the material chosen to be sent to the Army Photographic Agency is once again screened by the Operations Officer for quality, repetition and organization of the shipment. By means of the careful selection process and, more important, the keen interest of the men. SEAPC has accrued an unparaleled submission and acceptance rate for historical record negatives.

The acceptance rate of SEA-PC's material by the Department of the Army has far surpassed the normal average Army acceptance rate of 15 to 17% of submitted material. SEAPC has an acceptance rate of 55 to 60%. In addition the volume of submitted material has also risen phenomenally. In fiscal year 1969, SEAPC submitted some 2,000 negatives and 190,000 feet of motion picture film. In fiscal year 1970, SEAPC submitted over 20,000 still negatives and some 383,000 feet of motion picture film to the Department of the Army.

Through the Southeast Asia Pictorial Center the 1st Signal Brigade is able to bring reports of the war to both the eyes and the cars of the Army.

The men of the Pictorial Center provide the military here and in the United States with a reliable and up-to-date visual account of the myriad of events which characterize the Vietnam conflict.



bit above the rest"

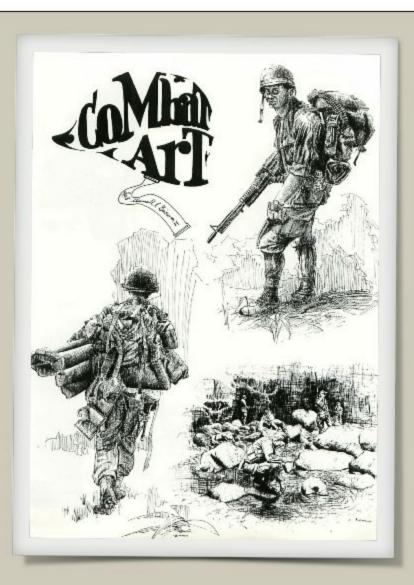
SP4 Alan Rockoff is on his second tour in Vietnam, During his first year Rockoff served with the 1st 'Air Cay., the 9th Infantry Division, the 11th Armored Cav., the 25th Infantry Division... The list of units and operations with which Rockoff has been associated goes on and on. The reason Alan Rockoff has spread himself across Indochina is simple-he is an expert in combat photography and he goes where the action is.

Specialist Rockoff is a member of the 221st Signal Company (Pictorial), and a key part of the photographic operation which has made SEAPC an integral part of the allied effort in Southeast Asia. There are many outstanding photographers among the men of SEAPC and the 221st, But, as 1LT Peter Reid, formerly a SEAPC Operational Liaison Officer, said, "There are a few photographers whose work is of such excellent quality that they are a bit above the rest-and Rockoff is one of these few."

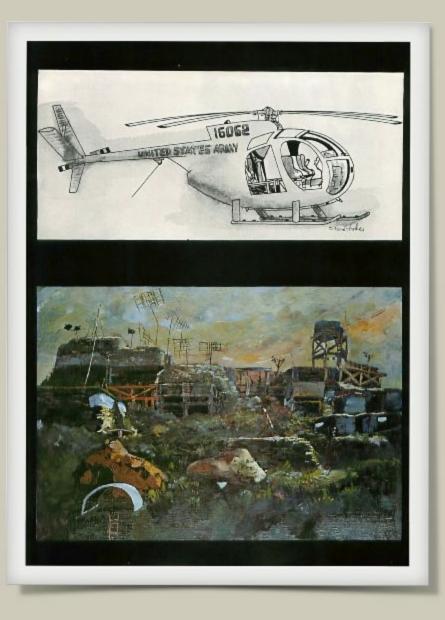
The force that produces the excellence in Rockoff's photography is his personal pride in his work. Photography is his profession in civilian life as well as in the military. On each assignment Rockoff is conscious of what his camera is capable of recording and of what he must do with that camera to accomplish his mission and to satisfy his own creativity. Of course, many times his personal satisfaction is pre-empted by the military objective or the dangerous situations which Rockoff as a combat photographer must face. "I'll never forget lying in that water-filled ditch," says Rockoff, "with enemy voices only a few yards away in the dark night. I sincerely questioned my sanity in being there with only a camera in my hand."

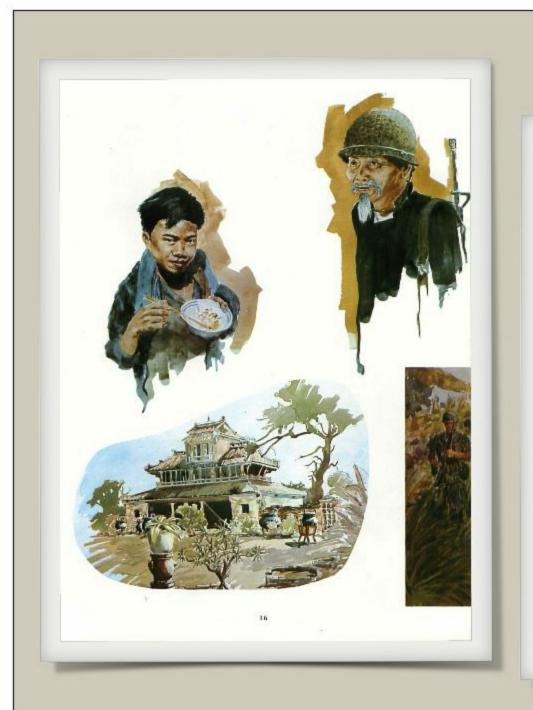
But Rockoff would not trade jobs with anybody in Victnam, "My camera coverage of different operations is the most interesting and fulfilling MOS I could ask for. Sure, there are hassles in catching choppers to get where we are going. And sometimes we might spend three days trying to get back, but the experience and the chance to see what's really going on throughout the country is well worth the trouble."

Rockoff finds that the reaction of the combat units to the presence of a photographer varies. "Some units consider the 'lens' an intrusion." explains the Florida native, "but most of the individual soldiers welcome the chance to publicize their situation and even go to great lengths to ham it up." Rockoff feels that such a response is great, "Many times the photographic mission is set up to emphasize civil affairs or, as in the recent operations in Cambodia, the pictures of the arms caches were needed to show the results of the move. But I would rather show the individual soldier at his job. For me that's the most critical element of our presence here."



Combat Art featured in "The Jagged Sword" magazine, fall 1970







A new dimension in communicating the scenes of conflict has developed in Victnam, combat art. The 1st Signal Brigade has its own team of combat artists and a graphics section included with the Southeast Asia Pictorial Center which also produces network about the war. These are the work of Specialist 6 Eric Chandler, Specialist 4 Ceraid Sorenson, Ronald Wess, Stephen Forbes and Chuster Sutkamp.



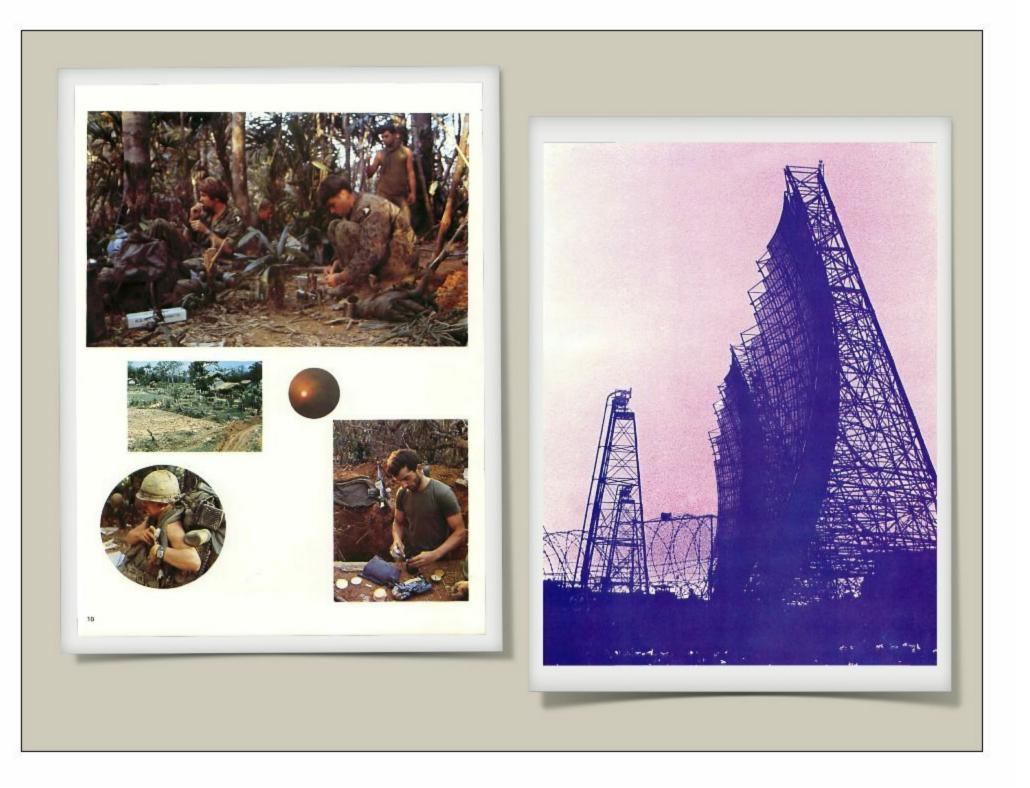




The acronym "CYA" was originally captioned in the top left corner of this image (but has faded over time)



221st Combat photographer SP5 Alan Rockoff featured in "The Jagged Sword" fall 1971.





A portrait studio was operated and maintained for official chain of command type portraits, passports, visas, small equipment items and copy work.

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Color and Black & White copy work was prepared for conversion into 35mm slides or view graph transparencies for visual presentation.





Projector & film were checked before sending them back to the field. 16mm projectors were used both for training and a nightly movie for the troops

SEAPC's Audio visual branch provided weekly projectionist training. Units sent in one of their own to learn basic operation and maintenance.





The film library was large and well run. There were more than 6000 films, transparencies, film strips, records and tapes supporting the command wide training program.

It was heavily patronized by chaplains and special services who made good use of the wide range of educational films and training aids Special Forces utilized the training films frequently for instruction on medical aid and sanitation.



The Audio Visual Support Section had the equipment necessary to run one Class A film and equipment exchange and two Class B film and equipment exchanges They had on hand motion picture editors, inspecting machines, and a variety of projection screens AV equipment was on loan continuously to units scattered the length of Vietnam as well as on Long Binh Post.





Vietnam's heat and humidity effected everything. The Projection repair section was subsequently air conditioned sometime after this picture was taken.









Shutter and Lens Assembly Repair.

The photo maintenance section supplied Direct Support to the 221st/SEAPC unit and General Support to all other units within the 1st signal Brigade.

It had the equipment and trained personnel necessary to service virtually all photographic devices, ranging from projectors to singlelensreflex cameras. However, due to difficulties in obtaining repair parts, and because a certain amount of non-standard equipment was used, the section was often hard pressed to meet the great demand placed upon it. When parts were available, the section could repair any piece of equipment in less than twenty-four hours.

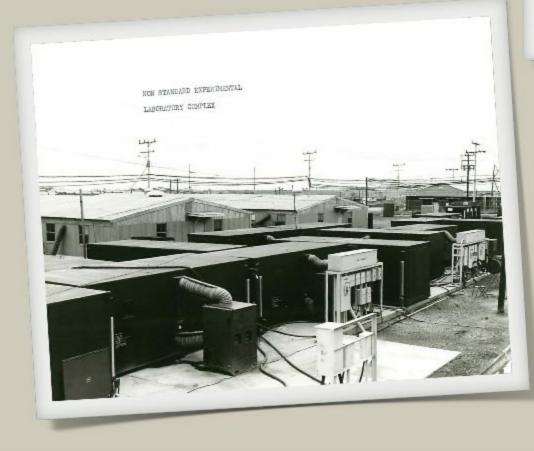


The Republic of Vietnam proved to be a harsh testing ground for many cameras. The casualty rate for photographic equipment was high, due to the rigors of the field and, at times, the negligence of the operators. It had been suggested that photographers be issued cameras with the option to buy them at the end of their tours, hoping this would prompt better care of the cameras.





A stateside photo of custom designed semi-mobile photo vans by Kellett Aircraft Corporation in transit for shipment to Long Binh, Vietnam.





The PhotoLab Section of SEAPC was unique among Army photo labs, having been housed in specially designed semi-mobile vans which had been manufactured to specifications dictated by their use solely in Vietnam. All were designed to interconnect and create a complete photo lab complex; all had their own power and airconditioning units At one time the number of vans in use totaled thirtyseven.



The vans proved perfectly suited to SEAPC's needs and were an asset to the unit's operation. All photography turned in by the photo teams was developed, processed, and printed in a matter of hours.

When the phase-down of the unit took effect in October-November 1971, thirty of the vans were retrograded, leaving seven vans to handle the reduced workload. Among the equipment still in operation were the Rolar sinks, the Eastman-Kodak Veramat, which automatically processed black and white materials, and the model II-A rapid processor.

At one time there were thirty-seven Vans. Their functions were as follows:

PROCESSING DARK ROOM VANS Three for negative processing One for roll print processing.

ADMINISTRATIVE/ SUPPORT DARK ROOM VANS Nine for administration (one with pass box) One for 16mm splicer One for Mopic editing One additional administration (with pass

box)

Two for 35mm slide mounting.

COLOR DARK ROOM VANS One for color roll processing Two with Rolar color sinks

HANDLING DARK ROOM VANS Ten for standard black/ white processing One for color enlarger Four for film and euipment exchange





SEAPC, Black & White motion picture film processing room.

A photo lab detachment van had the capability of B&W processing and printing by hand in a normal darkroom configuration or by an automated roll printing machine.





Detachments provided black and white processing and served as audio-visual equipment control points

The detachments were placed in the most advantageous locations to provide audio-visual and pictorial support throughout the Republic of Vietnam. The determination of location was based on unit population, accessibility into the area, availability of transportation and necessary support, such as water and power.

The detachments were not intended to be permanent installations, but were moved as operational requirements dictated.

This detachment and Qui Nhon were later closed down and only three of the five remaining, [Pleiku, Cam Ranh, Saigon, da Nang, and Phu Bai], were to endure past the 1st of November 1971.



A photo van at Detachment "D" (Can Tho). 35 mm Film drying in a van at one of the detchments, where SEAPC's automated equipment was not available.





Print dryer atop its shipping container and a print washer on the right.









A field photographic team was made up of one still and one Mopic photographer or two mopic and one still photographer. This basic setup could be modified to meet specific photographic requirements.

This photo is from a 35mm slide captured by the unseen still photographer. The squatting cameraman on the left appears to have a Graflex XL98 and the 84C Mopic cameraman on the right has a 16mm Filmo.





Found in the National Archives by Joe Longo:

"If I understand the chronology this is the battle of the Y bridge during Tet. Pollard has been seriously wounded and Cyr is pulling him to safety.

SP4 Ranson Cyr would be killed within the next two hours (May 1970)."

"The photographer's lot in a combat zone is rarely that of the detached observer. The photographers are often faced with the problem of determining just where photo requirements end and where self-defense, and the defense of the unit, begins It is not unusual for the photographer to participate both as a focussed professional and an involved soldier, often choosing to help the wounded, carry ammunition, and return hostile fire as needed."

Eight SEAPC photographers have died as the result of enemy fire:

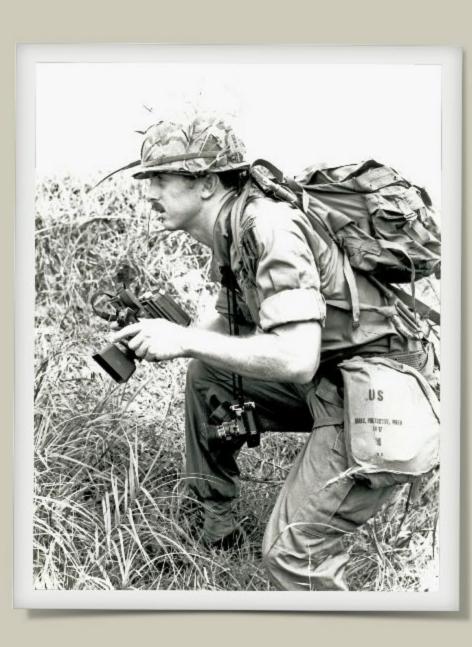
SP5 Timothy Duncan KIA March 1968

SP4 David Russel KIA March 1968

SP4 Ranson Cyr KIA May 1970 Five photographers died on May 9, 1970 when their helicopter crashed as a result of enemy fire while returning from a combat photo mission in Cambodia.

SP5 Douglas J Itrl SP5 Christopher J Childs SP4 Larry C. Young SP4 Ronald S. Lowe PFC Reymond L. Paradis







Cameraman with medium format Graflex XL98 combat still camera 35mm government issued cameras were either the Beseler Topcon Super D or the Topcon Auto 100.



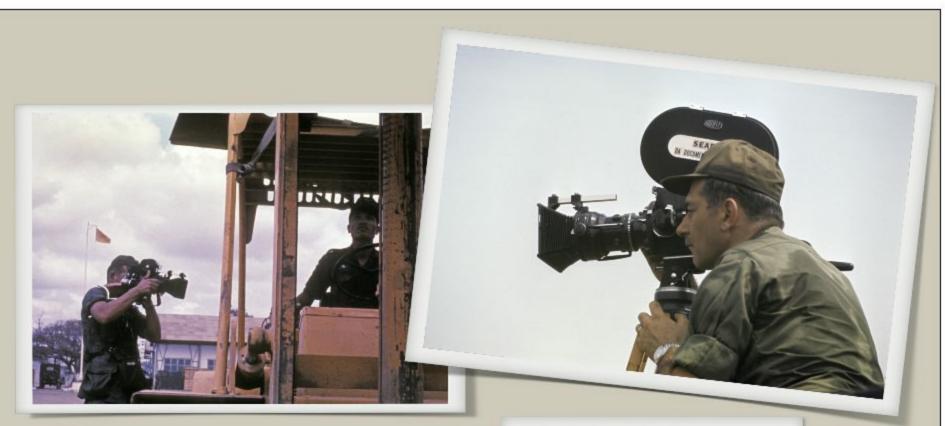
SP4 Eugene Flynn, Pleiku

Army evaluating early prototype "camcorder"



SP4 Eugene Flynn with Graflex XL98





The motion picture team's footage captured with an Arriflex BL. along with accompanying audio tape was forwarded to the Army Pictorial agency in Washington for processing and editing into a finished film.



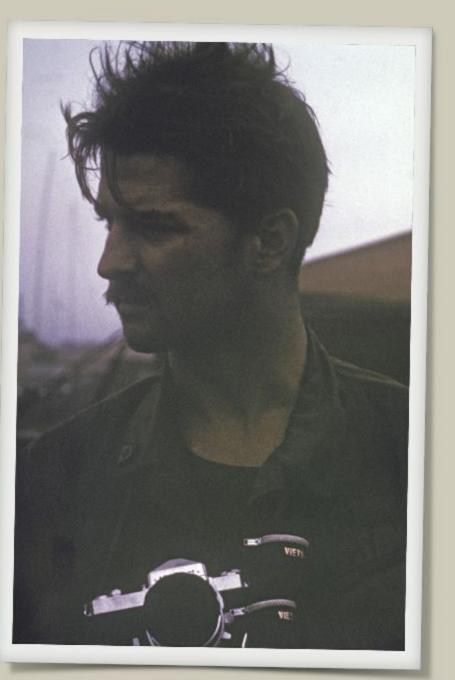
Getting the job done with a makeshift camera platform



84C MOPIC with Filmo 16mm camera.

from magazine: "The First Signal Team" of the 1st Signal Brigade

"221st/SEAPC photographers covered every major area and event in the Republic of Vietnam, including the Cambodian Expedition, Lam Son 719, the armed Forces Day Parade, the inaugurations of President Thieu, the Tet Offensive, the Shau Valley, operations, Dewey Cabon 11, even the Saigon Rock Festival. The coverage extended from combat assaults of the 101st Airborne to dental and finance units; from the ARVN border battallios to the Thailand signal sites; from volley-ball games to medivacs Indeed, virtually every aspect of the Viet Nam conflict was recorded on SEAPC footage and submitted for DA Record.





84C Mopic cameraman with 16mm Filmo hanging from his neck, pen in hand to document the details of the footage.

Next in importance to the picture itself, is getting the caption.

Cobra gunship returning from across the border.





"SEAPC North Army Pictorial Team, Laotian Border Detachment"



Two combat photographers took a breather at the border.







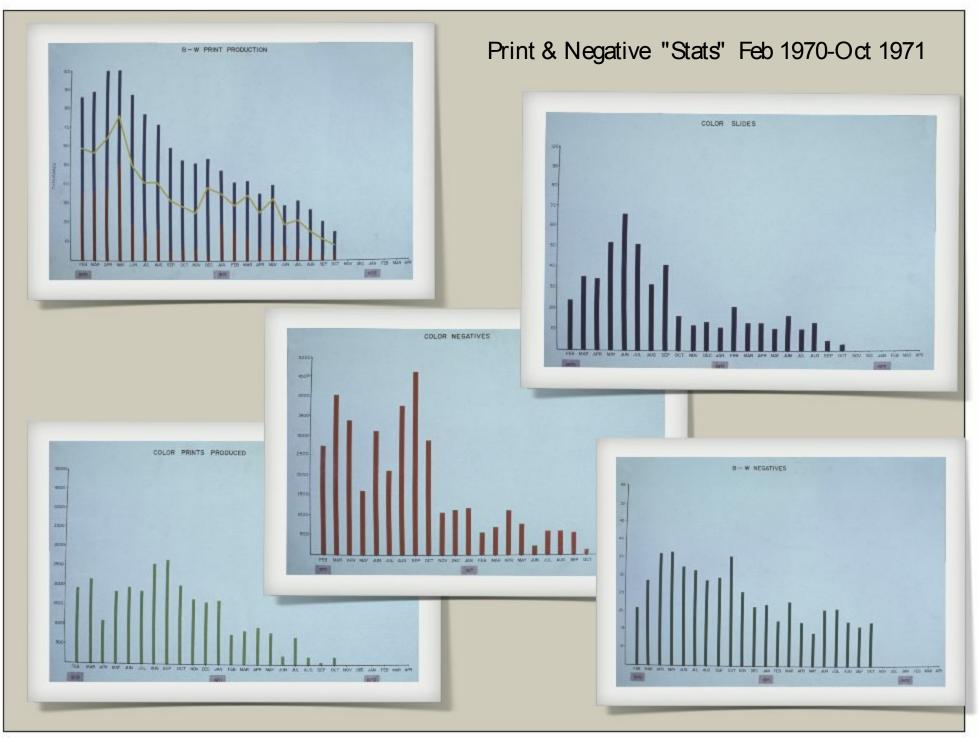
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SEAPC had an acceptance rate of 55-60%. In addition, the volume of submitted material had also risen phenomenally.

In fiscal year 1969, SEAPC submitted some 2000 negatives and 190,000 feet of film.

In fiscal year 1970, SEAPC submitted over 20,000 negatives and some 383,000 feet of motion picture film to the Dept of the Army.





actual graphs from 35 mm slides used for a SEAPC briefing



Below the horizontal line was the 221st Signal Company, Above the line was SEAPC. 221st/ SEAPC occupied an area equivalent to a large city block near the center of Long Binh.

1. 221st orderly room as well as the troop day room were Pasco Huts

- 2. SEAPC Operations
- 3. Officer's Quarters and twenty Adam's Huts for troop billets
- 4. Showers
- 5. Photographic supply (large wooden bldg)
- 6. 500 man Mess Hall
- 7. Motorpool
- 8. Armory
- 9. Company supply
- 10. SEAPC Audio-Visual
- 11. SEAPC Photo lab/ maintenance
- 12. Custom Photographic Vans
- 13. Out houses





The new CO of the 221st Signal Company, Capt William Richard Ruth (18 Jun 1971- 23 Jan 1972) with Major Michael O.C. January CO SEAPC



Men of the 221st Signal Company (Pictorial) circa June 1971 - January 1972

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Sample 221st Company Roster for period 3 Jan 1972

Jan 72 Moster, Pg 2			D.	<u>R:08</u>	SM0S	DHOS	DOR	SECT ION	LaC CL	ULIRO_	LTS
NAME	SSLI	GRADE	DL				19 Aug 64	Photo Su ply	S	30 Jun 72	17 Dec
JOHAS, Robert E.	621-24-1410	SGT		761.40	U3B40	76X41		Det B	s	24 Feb 72	16 Jun
WRIGHT, Roger D.	573-76-0023	SCT		761.40		76L40	17 Jul 69	Photo Lab		01 Scp 72	09 Aug
CAIN, Vernor W.	247-31-7672	SP5		84820	84620	84620	20 Jul 56		s	States and a state of the	26 Aug
CALDERWOOD, Gury W.	365-55-53-9	SF5		71820	71L20	71H2L	04 Nov 71	160t. Op Pors	s		25 May
ChARION, Ronald W.	357-5-4751	Sr5		64520	34020	.4020	Jun 69	Photo Brinch	5	24 Apr 72	
	31-7-54-7328	SP5	*	41F20		41F20	16 Jun 70	Photo Haint			
EVANS, Carl L.	2.9-34-6400	SP5		84020	84820	84020	17 Nov (9	Dot C		14 Apr 72	
FIS., Roger E	526-55-2317	SP5		41F20	321120	41F20	13 Feb 65	Photo Maint	TS	20 Sep 72	
HOMLIN, LIVIN L.		Sr5		34020	72820	340.20	12 Jul 69	Photo Jranch		03 Apr 72	
LuNSDil, Calvin I.	074-4057	22-6-23		- <u>11</u> E20	41F20	41220	J. May 57	Phote Maint	S	23 Mar 72	C2 Jun
MILLER, William L.	1734-1050	S25				54820	05 Mar 71	Zhoko . ranch		12 Jul 72	05 A .r
MORSE, Devid H.	382-52-05-3	325	*	84820	84G2U		U6 Scp 71	.'reject Contro	1 S	ol Mar 72	1S Feb
MUELLER, Foul K.	103-4-9505	525		841120		341120	a second man	Photo Dranch	S	17 Lpr 72	24 Apr
NEEL, Reguland L.	562-7:-3536	515	٠	74020	64026	84020	26 Oct 67	Photo Lab		14 May 72	
POLITER, Robert N.	449-76-9186	515	*	8402		84020			S	14 Nor 72	
OWELL, Josuph W.	336-42-9469	3.5		54820	J462	64B20	01 Jan 71	Βού C	3	14 May 7	
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SHTELDS, Gary M.	564-64-2800			64G20	41F26	41F20	15 Oct 71	Photo Maint	5		28 Jul
VALLEJO, Richard J.	571-76-1722	Sr5			04020	402L	21 Mar 63	Photo Lab		28 Aug 72	
WOODS, Robert L.	443-42-0182	325		04B20	Ottano	3162L	10 Oct 71	TDY Mrs/SG			
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BLaGG, Deniel	143-44-4785	314		34B2L		34820		Photo Lab	s	24 Oct 72	
BOWEN, Warren L. Jr.	112-4697	3:4		34 G2 0		34G2L	24 500 71	Dot G	S	27 Jul 72	23 Jan
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BUCHMAN, TOMMY L.	201-5-6293			76L20		76L20	26 Jen 71		97. L.	29 Jun 72	11 Aug
CARTER, Jorold W.	444-54-2682			SAB2L		34820	12 May 71	BOC GD		31 May 72	
CLARK, John H.	549-50-5564	SP4				76120	J Aug 71	Dot C			2 15 Sep
DELLI, Douglass Y.	454-2-14-9	S.4		76120	-			Armerer	S		
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MARTIN, Lerry D.	53-36-2-22	S.4	*	63.520		63B20	16 Dec 70	Noto Pool		19 Mar 72	
May, Gale K.	471-5-7793	S.4		34 G 26		34G20	13 m)r 71	Oper tions		11 Jul 72	
MILLISH, JINGS L.	299-44-7592	5.4	*	41F20		41F20	13 Due 71	Photo Meint		23 Jul 72	
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SCHULTZ, Arthur J.	556-02-5283	S.4	*	84020	11020	71E20	64 Sop 69	21 DR/Meil Ro	S	16 Jul 72	
SONGE, Thomas L.	200-02-0524	Sī-4		84,1120	31B2u	34B20	Ll 1.pr 71	Photo srench	C	30 Lug 72	u4 Oct

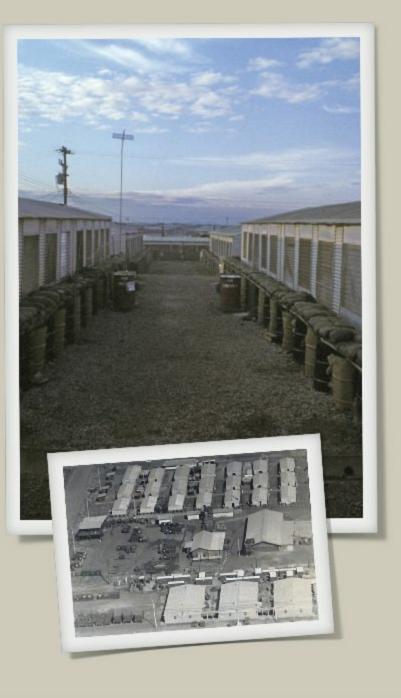
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WIRE, Doniel M.	212-52-3154	Si'4	*	64B20				Photo Lab			
WELDI, George 4. III	573-72-9332	374	*	34520	J4620	04020		Photo Oranch		29 Aug 72	
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WINTER, Robert	551-84-1060	8. 955.95		76L20		76L2					
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221st Signal Company; Troop quarters

There were a total of 21 "Adams" Huts used for troop billeting and administration, and two "Pasco" Huts, one of which was the company orderly room, and the other a troop day room.





Entrance to officer's quarters, 221st Signal Co. The parachute provided a little shade in a tree-less environment. The Banana Trees added a nice touch, but would become infested and had to be cut back for new growth. The sandbags & 55 gal drums were to provide some cover from incoming shrapnel until personnel could get to a bunker. Fortunatelly it was never needed, but concern arose from stories of unpopular officers being "fragged" by a grenade dropped inside the barrier by a disgruntled soldier.

Bunker in the foreground needed new sand bags like the bunker in the rear had. Tropical rain and humid climate quickly rotted the bags, so when time permitted, bunkers were revamped with a layer of cement "stucco".





The 221st showers provided running hot & cold water. Unsuspecting new arrivals were greeted with a hand full of gravel on the tin roof during a shower, mimicing the startling sound of "incoming" debris. The toilets were outhouses with a seat perched over a cut-off 55 gal fuel drum. The waste was collected and burned daily with diesel fuel.

Heroin was a major problem throughtout Vietnam that lead to mandatory spot drug testing and testing before returning to the states. Heroin vials (10 times more potent than in the U.S.) sold for \$2.00 off. Post and \$3 to \$5 on Post. A user needed 1 to 4 vials per day on average. Some stats say 25-30% of our troops used it, but the Vietnamese didn't! It was vogue for users to sprinkle their empty vials around the grounds to make a statement.



Bulletin Board of "Short-Timer Flags" posted in the 221st Officer's Lounge: Lt Gallagher, Lt. Wolzien, Capt Jon P. Bird, Lt Gary Thompson, CO Cpt William R. Ruth, Cpt Rees. Lt. Falkenstine, Lt. Roy Morrow

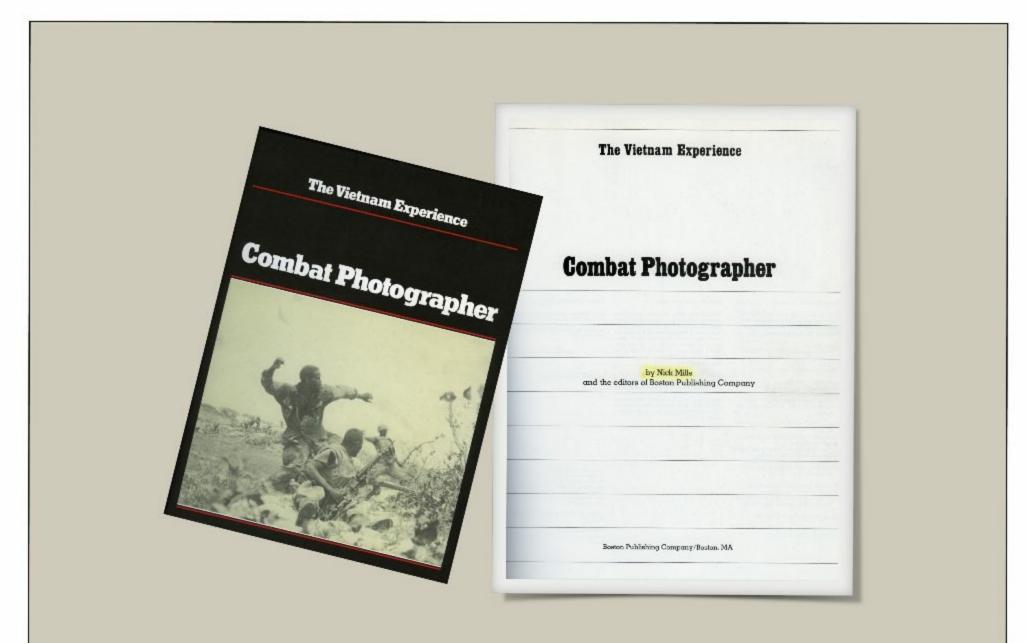




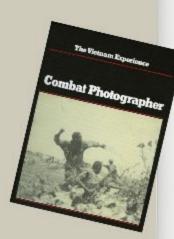
Sgt Wiederman and Cpt Rees on a Sunday break in the officer's "atrium", 221st Signal Co., trying out one of the first consumer "camcorders"; an Akai 1/4" Black & White tape recorder and camera combo, a harbinger of digital photography's future. DIRECTORS Southeast Asia Pictorial Agency 1966-1968 LTC Jay B. Brierly 1 Nov 66 - 2 May 67 MAJ Herbert H. Hill 3 May 67 - 4 Jul 67 LTC E.R. Allen So 5 Jul 67 - 11 May 68 MAJ Hayden B. Peake 12 May 68 - 9 Sep 68

COMMANDERS Southeast Asia Pictorial Center 1967-1971 MAJ James D. Carson 10 Sep 68 - 26 Jun 69 MAJJbhn A. Goetz 27 Jun 69 - 1 Aug 69 LTC Warren R. Colville 2 Aug 69 - 7 Jul 70 MAJ William B. Valen 8 Jul 70 - 21 Dec 70 MAJ Michael O.C. January 22 Dec 70 - 20 Jul 71 MAJLyndon E. Holloman 21 JJI 71 - 25 Nov 71 CPT Kenneth P. Rees 26 Nov 71 -

COMMANDING OFFICERS 221st Signal Company (Pictorial) 1966 - 1972 **CPT Harley Smith** 1 Jun 66 - 14 Jul 66 CPT Thomas A. Deyoung 15 Jul 66 - 11 Mar 68 MAJCameron M. Saylor 12 Mar 68 - 14 Jun 68 CPT Ralph E. Smith 15 Jun 68 - 12 Oct 68 CPT John A. Bessey 13 Oct 68 - 12 Oct 68 (69?) CPT Michael P. Kaplan 28 Jan 69 - 20 Jun 69 CPT William R. Kelly 28 Jun 69 - 29 May 70 11 T Robert A. Swartz 30 May 70 - 15 Jul 70 CPT Robert T. Flokoi 16 Jul 70 - 23 Sep 70 11 T Elwood Fuller Jr. 24 Sep 70 - 9 Apr 71 1LT John M. Green 10 Apr 70 - 17 Jun 71 CPT William R. Ruth 18 Jun 71 - 23 Jan 72



Author Nick Mills "Combat Photographer" from the book series: 'The Vietnam Experience'; Boston Publishing Company, Boston, MA 1983



A Picture Is Worth ...

by Nick Mills



Nick Mills in the central highlands, 1969.

It was February 26, 1959, and the beginning of the Communists' post-Tet offensive. We were in house-to-house fighting in a village just outside the big Bien Hog air base. ARVN and U.S. units had trapped a large combined NVA/VC force, which apparently planned to attack the air base. The enemy was hiding in the village refugee center. I had been sent there with my photo team by the SEAPC commander. Mator Im Carson, early in the morning as the battle was beginning. For most of the marning we storyed with the ARVN Rangers and their U.S. adviser as they tried several unsuccessful assaults on the dug-in force. At noon I drave back to Long Binh and requested more photo teams, because after gunships and bambers had softened up the place there was apparently going to be a tough ground battle.

Combat photographers Dwight Carter and Howard Nuemberger came with me. Two other photo teams from SEAPC were also covering the action with mation-picture and still comerce. Major Carson even left his afficie to join the effort and coordinate the teams.

In midafternoon the ARVN assault becan in earnest. As we moved into the village with the ARVN we saw enemy soldiers emerge from hiding places and surrender; the bodies of others kry here and there. It was hot, very loud, dusty, anoky, and confusing. Carter, Nuemberoer, and I split up with different elements of the assault force as the Rangers advenced under heavy fire. The ARVN were beginning to take casualties. An American photographer was killed and Carter helped carry his body out. Suddenly, the noise level jumped dramatically as the enemy counterattacked. We were pinned down by mathine-gun and small arms tire, and the boom of enemy rocket-propelled grenades rose above the din. The ARVN pulled back in a hurry, drapging their dead and wounded. I pulled out with them, hoping aloud I wouldn't be hit as we sprinted across a flat, open area that led to safety. I made it to the shelter at a large building that served as the ARVN command post. There I becan looking for my team. Behind the building I found a cluster of SEAPC photographers and Major Carson huddled over a prone figure on the ground. The man obviously was an American, but his face was bloody and blockened, his uniform was in shreds, and his right arm was missing just below the shoulder. A stick of white jugged bone jutted from the bloody stump of the arm. I had to ask who it was. "Nuemberger," was the answer.

Howardt A tall, lean, quiet kid from Pennsylvania; a fine, sensitive photogropher, and one of my larvoite people in the 221st Signal Company. He, Cartier, and I had just returned from Chu Lai where we had spent two weeks photographing Amserical Division operations and waiting for the anticipated offensive.

Now he was unrecognizable to me. He had been in a doorway in the village when the counteratitate came and he had taken a direct hit by an RPG. The doorway shielded all but his arm from the blast; otherwise he would have been dood. As it was his face was powderburned and bleeding, his uniform was torn from hand to loot, and there was that obscene stump of an arm. He was alive, however, and conscious, and able to talk. Now I had to get him out of there.

A lew yards away a U.S. adviser worked a radio, yelling for a dust-off. But none came; they were busy elsewhere. We wrapped Howard's stump to stem the bleeding and waited for a medevac chouper. I screamed at the adviser, he velled at the radio, but there was no chopper available. One hundred vards away I spotted a aroup of ARVN ambulances, waiting to evacuate their casaalties over land, and I decided that they were our best hope. Surely the ARVN would give us a lift to the Long Binh hospital. We got a litter and put Howard on it. Four of us then carried him to the ARVN ambulance trucks and tried to put him on one. The driver shook his head no. He smiled, but he would not give the wounded American a ride. ARVN only.

I couldn't believe it. This ambulance driver was refusing to take a wounded American to a hospital? In my mind I saw the enormous incay of the situation: It was 1969, there were a holf-million Americans in Vietnam fighting so the Vietnamese could eat their rice in peace, and this socn-of-a-brich wouldn't give us a ride to a hospital to save this man's life.

In addition to my connect I was corrying an M16, and the ambulance driver suddenly was seeing the business end of it I ordered Howard loaded aboard the ambulance, put Carler on with him, and told the driver to take Howard to the 21st Evan Honghital on Long Blub Post or we'd kill him. I meant it. Carter kept his rife at the roady but I had causineed the driver. In filteen minutes Howard was in surgery.

I stoyed at the battle a while longer, until the air strikes had softened up the village and the ARVN began mopping up. I then pulled out and headed for the hospital. When I arrived Howard was still in surgery, but the doctors had finished their work and the OR team was pulling the final dressing an Howard's injury. I waited in the ward where he would be placed, among rows of other badly wounded Gls. The OR cloars swung open and the surgeon, still in his scrub suit, strode out, peeling off his bloody rubber alows. He come straight to me. "Are you that man's commanding officer?" he demanded. I acid that I was and asked about Howard. "How is he? What the hell do you mean, how is he? He's lost an arm, that's how he is!" I was startled at the man's anger. He was a major, an army surgeon in Vietnam, and surely he had seen cases as bad, and warse. But he was turious-spluthering, screaming, furious-and his anger was directed at me. "Can you justify that, isutenant?" he yelled. "Can you justify that? Losing an arm to take a goddammed picture? Can you?"

I was too stunned to answer. I acid nothing. The surgeon turned and stamped away, anger and disgust still contarting his face. Then Howard was wheeled out, the stump of his arm encased in clean, white bandages. He was still awake, and I sort by his bed for a while, not knowing what to say to him, either. I told him he was a good man and I was very sorry this had happened, to which he nodded. Finally I left; next day Howard was flown out of Vietnam.

By the time I got back to SEAPC headquarters the surgeon's anger was raging inside me and I made something of a scene, slamming my steel pot against a wall and yelling obscantites about the war and our part in it. A lew nights latter, I was told, I went to piecee while very drunk, screeming and arying about Howard and the war and our mission; to this diay I have no recollection of it.

Long ofter I returned from Vietnam, during one of countless mental replays of the Bien Hoa battle, it suddanly occurred to me that the surgeon who had been so angry dian't understand that we were only doing our jobs: He had not understood that we were cambat photographers, and our jobs were as relevant and justificible—or as irrelevant and unjustfiable—os anyone's in Vietnam.

[Note: Howard Nuemberger returned to the Pittsburgh area and nuns the public alfairs office of the Pittsburgh Plate Glass Corparation, where his duties include photography.]

Left to right: Cpt. Kenneth P. Rees, SEAPC, Cmdr Soung, Major Lyndon E. Holloman, CO SEAPC Cmdr Suong began tour of his Photographic facility

Cmdr Suong's Office, South Vietnamese Counterpart to U.S. SEAPC, 20 miles south of Long Binh, in Siagon



Commander Suong, of the South Vietnamese Counterpart to U.S. SEAPC, in Long Binh, Saigon.



SEAPC supplied "sister" company with some dated film, chemicals and paper.

Supply room of our SEAPC's South Vietnamese Counter part in Saigon.



South Vietnamese "homemade" 16mm motion picture film processing tub.

in the back

10211

SEAPC's film was automatically processed using state of the art technology. Our South Vietnamese counterpart, however, didn't have that option.

Motion Picture editing







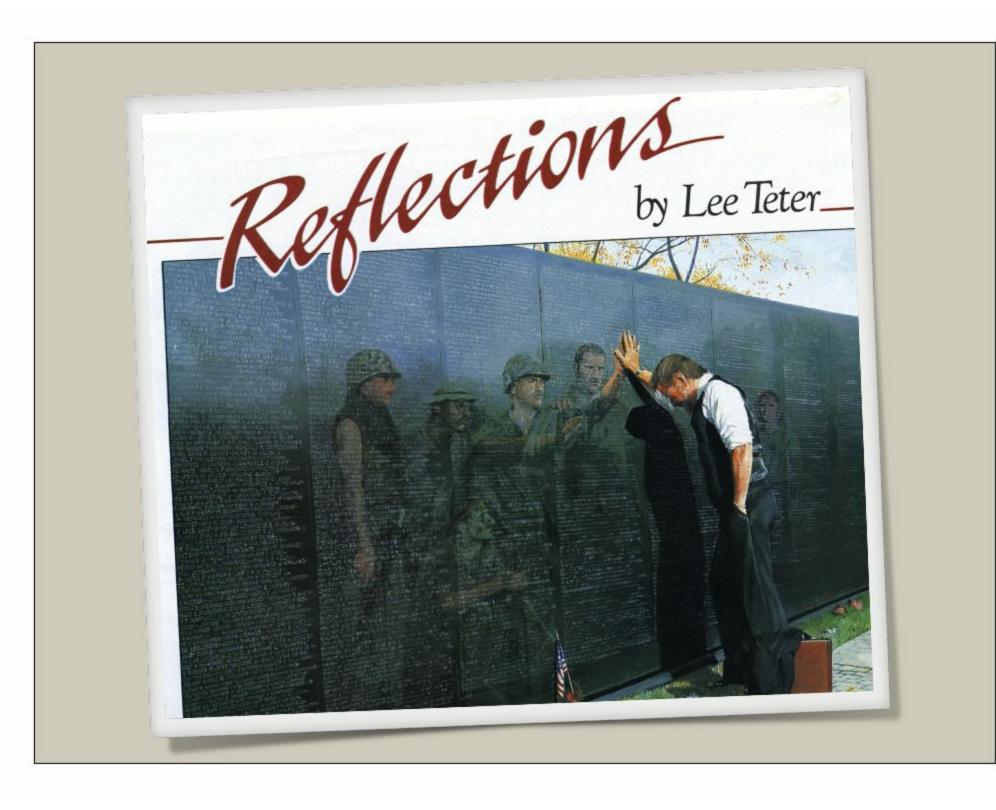


Audio mixing

"We've come a long way"



U.S. Army Signal Corps Photographers test their camera equipment while training at Ft. Meade, Maryland. Photo courtesy U.S. National Archives as published in : "Studio Photography & Design" Dec 2003





CO of the 221st Signal Company, Capt William Richard Ruth 18 Jun 1971-23 Jan 1972. MOS 8500 (Pictorial Unit Commander) & 8511(Picture TV Director).

Armed Forces Communications and Electronics Association Honor Award & U.S. Army Signal School Distinguished Graduate Diploma September 24 1969

