The original documents are located in Box 6, folder "4/22/76 - White House News Photographers Association" of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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Nancy

THE WHITE HOUSE

WASHINGTON .

April 19, 1976

MEMORANDUM TO:

PETER SORUM

FROM:

SUSAN PORTER

SUBJECT:

Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Dinner Program

GROUP: White House News Photographers Association

DATE: Thursday, April 22, 1976

TIME: 6:30 p.m. Head Table Reception

7:30 p.m. Dinner 9:00 p.m. Program

PLACE: Sheraton Park Hotel, Main Ballroom

CONTACT: Maurice Johnson, Dinner Chairman

O: 224-6548 H: 652-7360

Dinner Committee Phone with Answering Service: 232-8758

COMMENTS: Although the President will be out of town for the White House News Photographers Association Dinner, Mrs. Ford would

like to attend a portion of the Dinner. Because she will be returning from a strenuous 4-day trip to Texas at 6:35 p.m., she will attend only the program part of the Dinner beginning at approximately 9:00 p.m. It is my understanding that the program will include a presentation of awards to this year's winners and a presentation of a photo album and a piece of Cybus crystal for the President. Entertainment (by Myron Cohen and Susan Starr) will also be included but it is my

strong suggestion that Mrs. Ford <u>not</u> stay for this because of the strenuousness of the trip. The Dinner will be black tie. Bernie Boston of the Washington Star News is the President of the Association (O: 484-5000; H: 356-2489). The file is attached.

Thank you.



c: BF Staff
Red Cavaney
William Nicholson
David Kennerly
Ron Nessen
Rex Scouten
Staircase

THE WHITE HOUSE

WASHINGTON

January 20, 1976

Dear Bernie:

We have received your invitation for the President to attend the White House News Photographers dinner on April 22.

As you know, the President has attended and enjoyed these dinners in the past. It is too soon to give you a definite answer, but I will be back with you when I have more definite word.

Best wishes.

Sincerely,

Ron Nessen
Press Secretary
to the President

Mr. Bernard N. Boston
President
White House News Photographers
Association
Sheraton Park Hotel
Washington, D.C. 20008



THE WHITE HOUSE WASHINGTON

January 20, 1976

Suran Porter

MEMORANDUM FOR BILL NICHOLSON

FROM:

RON NESSEN RHW

Attached is an invitation for the President to attend the White House News Photographers Association dinner on April 22.

I recommend that he attend.

GERALLY SOLD STATE OF SOLD STA

Aews Photographers Association

Dinner Committee Sheraton Park Hotel Washington, D. C. 20008 16 January 1976

Dear Mr. President:

The members of the White House News Photographers Association respectfully invite you and Mrs. Ford to attend their Annual Dinner.

Traditionally this dinner has been given in honor of the President of the United States since its inception in 1923.

It is scheduled for Thursday, April 22, 1976 at 7:30 p.m., Sheraton Hall, Sheraton Park Hotel, Washington, D. C.

We sincerely hope that you will find it possible to honor us with your presence.

Sincerely yours

President, WHNPA

The Honorable Gerald R. Ford The President of the United States The White House Washington, D. C. 20500



PROPOSED SCHEDULE

MRS. FORD'S ATTENDANCE AT THE WHITE HOUSE NEWS PHOTOGRAPHERS ASSOCIATION'S DINNER PROGRAM Sheraton Park Hotel
Thursday, April 22, 1976

8:45 pm

Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route Sheraton Park Hotel.

[Driving time: 15 minutes]

9:00 pm

MOTORCADE ARRIVES Sheraton Park Hotel, (Main Entrance).

Mrs. Ford proceeds to Main Ballroom.

9:05 pm

Mrs. Ford arrives Main Ballroom.

Mrs. Ford will be met by:
Bernie Boston, President,
White House News Photographers
Association

Mrs. Ford, escorted by Mr. Boston, proceeds to dais and is seated.

9:10 pm

Presentation of Annual Awards by Vice President Rockefeller.

9:25 pm

Presentation of Awards conclude.

9:26 pm

Filmed remarks by President Ford.

9:29 pm

Film concludes.

9:30 pm

Presentation of Award Winning Photo Album and Cybus Crystal to Mrs. Ford for the President.

9:32 pm

Remarks by Mrs. Ford.

FULL PRESS COVERAGE

9:35 pm ; 2

Remarks conclude.

 Mrs. Ford, escorted by Vice President Rockefeller, departs Main Ballroom en route motorcade for boarding.

9:40 pm

MOTORCADE DEPARTS Sheraton Park Hotel en route South Grounds.

[Driving time: 15 minutes]

9:55 pm

MOTORCADE ARRIVES South Grounds.

vand de vougetel

MRS. FORD'S REMARKS WHITE HOUSE PHOTOGRAPHERS DINNER

April 22, 1976

1.

HE'S TALKING ABOUT. . .

BETTY FORD OR FIRST MAMA.



AND I WOULDN'T HAVE MISSED THIS DINNER FOR THE WORLD.

DAVID KENNERLY TOLD ME I COULDN'T.



I GUESS YOU KNOW DAVID THINKS

HE OUGHT TO BE SECRETARY OF STATE.

DAVID THINKS THE JOB

COMES WITH AN INTERNATIONAL LITTLE BLACK BOOK.

HE'LL DO ANYTHING TO MEET MORE GIRLS.



I REALLY WANTED THIS CHANCE

TO TALK BACK

TO ALL YOU PICTURE TAKERS

AND TO WISH,

RODDY MIMMS WIFE-TO-BE, Lats of Luck!

SHE MUST BE A COURAGEOUS LADY

TO MARRY ONE OF YOU CRAZY GUYS.



HAVE A GREAT TIME TONIGHT,

AND FROM MY FAMILY TO YOURS:

HOPE TO SEE YOU ON THE FLIP.

THAT'S CB FOR

I HOPE I'M BACK NEXT YEAR.



AND TO ALL OF YOU.

NO ONE WHO LIVES

IN WHAT FORMER RESIDENTS CALLED,

"THIS GOLDFISH BOWL",

CAN FAIL TO APPRECIATE

HOW HARD YOU PEOPLE WORK---AND PLAY.

THANKS FOR INVITING ME.

#

Revised Remarks, Mrs. Ford, White House Photographers Dinner

I'm not sure which sponsor he's talking about...Betty
Ford or First

I've just returned from Texas, and I wouldn't have missed this dinner for the world. David Kennerly told me I couldn't. I guess you know David thinks he ought to be Secretary of State. David thinks the job comes with an international little black book. He'll do anything to meet more girls.

I really wanted this chance to talk back to all of you picture takers and to wish Roddy Mimms wife well.

She must be a courageous lady to marry one of you crazy guys.

Have a great time tonight, and from my family to yours: Hope to see you on the flip. That's CB for I hope I'm back next year.

Congratulations to all the winners and to all of you.

No one who lives in what former residents called "this goldfish bowl" can fail to appreciate how hard you people work—and play.

Thanks for inviting me.





SUGGESTED REMARKS, Mrs. Ford, White House Photographers Dinner (Kaye Pullen)

I'm not sure just which sponsor he's talking about. . .

Mama
Betty Ford or First Momma.

I stopped by to say "thanks for the memories." It's been a fascinating, sometimes educational experience being in front of your lens all the time. We never quite expected to have our "home" movies on the nightly news or to be followed literally down the ski slopes with cameras. But we've adjusted, and we often enjoy the memories you record on film of these exciting years in our lives.

No one who lives in what former residents have called "this goldfish bowl" can fail to appreciate how hard you people work and play.

I know this is a light-hearted evening, and I hope you enjoy yourselves---away from those tons of gear you always seem to have around your neck.

So from my family to yours: "We hope you'll be following us around for several more years."





REMAINS FOR MRS. FORD (Don' Penny)

President's last remarks: And now a word from my sponsor ...

Mrs. Ford looks around a little confused and says: Is he gone?

Good. At last I'm on my own. You don't know what a relief it is
to have him out of the House for a couple of days. Things have
been so hectic lately. Well, I am very happy to be here to
congratulate all of the winners and also Roddy Mimms who's getting
married tomorrow. Although he didn't win any trophies tonight, I am
sure he will be do better tomorrow night.

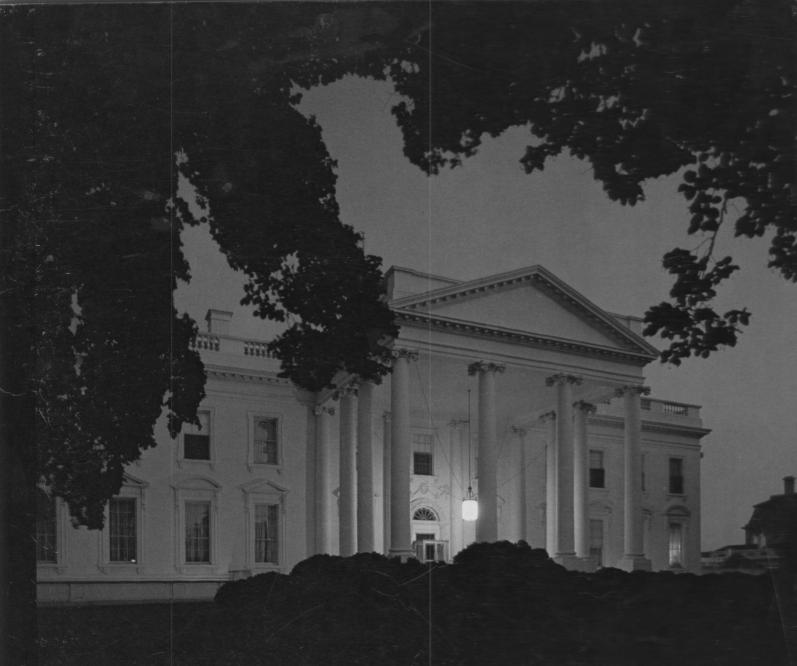
I thought with all of this talk about a new Secretary of State
that David Kennerly was a natural choice. When I mentioned it to
David, his eyes lit up and he thoughtfully responded, Hey, yeah, it's
a great way to meet girls."

I want to complement Paul Fein on the wonderful way he organized this entire affair tonight. As he told me he didn't do it for himself, he just wanted the winner to look good. Actually, it was a very close contest. And finally decided at the very last minute when Paul threatened that if he didn't win it, there wouldn't be any dessert.

In closing, I want to thank you for inviting me even though I didn't have a date. Hopefully, next year I will.

And then into the awards...

The running arter is the presidents film, followed by mus Forts remembs one extraduction to Vice Privalent Rochefeller who will make the awards.



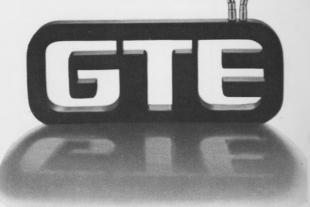
WHITE HOUSE NEWS PHOTOGRAPHERS ASSOCIATION ANNUAL AWARDS 1975 We get people talking.

(To 23,000,000 people we're the telephone company)



We entertain them.

(Sylvania colorTV and stereo)



We brighten their lives a bit.

(Sylvania lighting for home, industry and photography)

We're GTE...

(a growing concern for your growing needs)







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Fifty-Fourth Anniversary

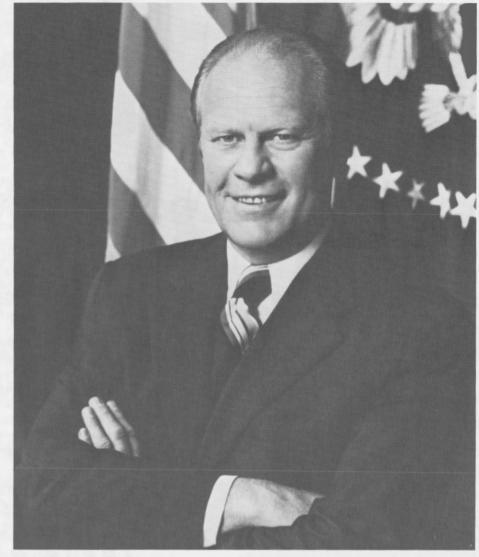
National
Geographic
joins the
President
in a
salute to
photojournalism.



Photo by George Tames, New York Times

National Geographic staff photographer Jim Amos receives congratulations from President Ford in the Oval Office on the occasion of the 1975 award he collected from the White House News Photographers Association. On crutches, Amos tells the President about the helicopter crash that shattered his leg (and killed the pilot) while on the assignment that resulted in his award-winning photograph.

National Geographic proudly salutes Jim Amos and the other dedicated members of its photographic staff who keep the Magazine in front in the field of photojournalism.



David Hume Kennerly/The White House

March 28, 1975

During my long years of public life, I have gotten to know firsthand the tough job of the news photographer. I welcome the opportunity to say that the White House News Photographers Association is made up of the very best in the profession. I wholeheartedly pay tribute to your patience, talent and imagination.

Herald B. Ford

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30 Annual Awards

67 Contest Judges

67 Photo Committee

Cover—Fred J. Maroon
"These United States"

Lithography—Peake Printers, Inc. Washington, D.C.

Composition—Artisan Type, Inc.



Congratulations to all the winners in our 1974 contest. They and all the entrants illustrate the high degree of professionalism within our association.

1974 was a particularly interesting and challenging year for photojournalists. The pictures within this Annual capture the dramatic events of the year. But they also show that you did not lose sight of the small moments, sights and emotions that in some way affect all our lives.

Thanks to all those who helped with this year's contest. I look forward to another year of hard, rewarding work with the Association.

Bernie Boston President

WASHINGTON (AP), APRIL 16-TOBY MASSEY; STEVE FRITZ; DEAN LEE; HENRY BURROUGHS, BOB DRUGHERTY, WINSTON TOWNSEND: JOHN DURICKA: JACK SHITH CHARLES TASHADI, LARS BOESGRARD, HARVEY GEORGES VALERIE NCKENZIE, HENRY GRIFFIN: TON SHEEHAN, JEFF CHARLIE GORRY TON COSTAS: AUTHUR JANES, BILL GORRY, HENRY JENKINS, JOHN ROSENAN, LOU BARTLETT, TRUESDALE, JIN PATRICK. DRISCOLL, 04-16-800PED

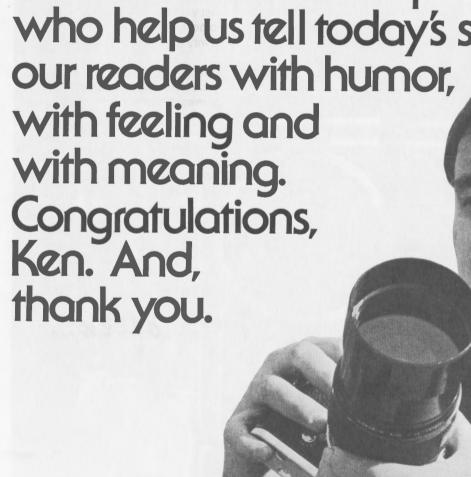
you don't see these names very often...

you see their pictures every day...

AP Wirephotos

Ken Heinen Photographer of the Year.

The Washington Star is proud of Ken and our entire staff of photographers who help us tell today's stories to



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1st Prize in Personalities



MARGARET THOMAS
1st Prize in News Division
and 2nd Prize in Sports

The Washington Post

Cancer hasn't stopped 1,500,000 people from living.



They did it by not letting fear kill them. They did it by going to the doctor in time. They did it with the help of the effective methods of treatment today—surgery, radiation, chemotherapy. They do the because of the advances

made through research. More than 1,500,000 Americans are living proof cancer can be cured. The American Cancer Society needs millions to save millions more. Please, give more today. We want to wipe out cancer in your lifetime.

American Cancer Society

space contributed by IBI

An Evel's eye view of the Snake River Canyon



It commanded the world's attention. Some 30,000 converged on Idaho's Snake River Canyon to see it. Evel Knievel, daredevil motorcyclist, would attempt to jump the canyon in a steam-driven "sky cycle." Uncannily, it seemed a greater challenge than a moon shot.

How does it feel to be shot 3000 feet into the sky and gaze down into a canyon 600 ft. deep?

To find out, photographer Stu Allen bought the rights to mount remote-controlled cameras aboard the sky cycle, bringing back an Evel's eye view of the flight.

"With \$70,000 and weeks of preparation invested in the project," says Allen, "I had to be able to recover my film — even if the sky cycle was blown all over the desert. I checked with NASA and found that their Nikons, similar to my off-the-shelf models, withstood impact tests of 0 to 50 G's in 5 microseconds — the equivalent of hitting a camera with a sledge hammer!"

The cameras would have to function in desert air, where humidity hovered at zero percent. The aft camera, mounted atop a pressurized tank of 485°F water, became so hot the film was seared.

At liftoff, the parachute opened prematurely, and the sky cycle crashed into the canyon wall with a force of 12.5 G's, tumbling down the precipice.



But Allen's Nikons worked perfectly throughout the flight, descent and afterwards, despite a smashed lens shade, cracked motor drive housing and scratches. In fourteen years, he's never had a Nikon let him down on the job.

Nikon. Cameras so reliable

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Garden City, N.Y. 11530.



Someday, you're going to need a Nikon.



Everything Is Beautiful?

by Gaylord Shaw Associated Press

This will be remembered as the year David Kennerly defected to the other side.

A year ago tonight Kennerly was an (honest-to-goodness) working photographer, ready to elbow anyone out of his way to get a good shot. He was an accomplished professional, to be sure. But his name wasn't exactly a household word.

Then, overnight, he became The President's Photographer. Now he's a star. Television networks present specials on him. News magazines run his picture week after week. Helen Thomas scribbles down every word he says.

But be assured that Kennerly hasn't changed.

Just the other day he honored us by strolling into the press compartment on Air Force One.

"I spent an hour looking at myself in the mirror this morning," he announced.

"Oh, really?" we responded.

"Yeah. I still didn't find any flaws."

Actually, this might best be remembered as the year when Candice Bergen briefly became a White House photographer. Kennerly has a pretty face and nice legs, but he's no match for Candice in those departments.

Ms. Bergen, you will recall, had a magazine assignment to photograph the First Family. She flew to Atlanta with members of the Press on Air Force One, was met by a special car from the motorcade, and supplied with an umbrella by the White House to protect her from the heavy rain.

Kennerly insists, however, that he gave Ms. Bergen no special favors. No special photographic favors, anyway.

Incidentally, Kennerly says there is no truth to the rumor that another movie star-photographer, Gina Lollobrigida, will be arriving soon on assignment to photograph the First Family. He is, however, keeping his calendar open just in case.

There's no question about it. Kennerly has been a smashing success. He's succeeded in getting everyone mad at him. The wires were mad because the magazines were getting the best photos. The magazines were mad because he started releasing the photos to the wires at the same time. The newspapers were mad because they weren't getting their share of exclusives. The freelancers were mad because Kennerly was shooting stories they wanted. Everyone was mad except the President. And, like Kennerly says, he's the one who counts.

It was, in retrospect, a year of hazards for White House photographers. Take Richard Nixon's Middle East trip, for example.

It was hot as blazes when the press plane landed in Cairo, and it grew hotter as the day wore on. Within hours, Nixon's official photographer Ollie Atkins was decked by what was diagnosed as sun stroke. Suspicion lingers, though, that Ollie actually was overcome by the perspiration odor from his colleagues sweating in the back of the flatbed truck during the long, long motorcade.

Next on the agenda were the Pyramids. A natural picture story, and Ziegler and company were intent upon milking it for all it was worth. They bussed the press to the Pyramids early, so everyone waited in the desert sun for what seemed like hours. The President finally arrived, but his helicopter landed so close that photographers had to scramble away from a ferocious sand storm kicked up by the rotors. Network lighting technician Cleve Ryan tumbled over a rock outcropping, tore his pants and scraped his leg. But Cleve got up proclaiming, "Everything is beautiful!" Daryl Heikes of UPI, however, wasn't so sure-the sand kicked up by the helicopter fouled up a couple of his cameras so badly that they were useless the rest of the trip.







From Egypt, in rapid succession, came Saudi Arabia (where everyone found out how dry the desert can be); Syria (where the Air Force One pool had the dickens scared out of it by a MIG fighter which arrived unannounced for escort duty); Israel (where it was almost like being home with food everyone recognized) and finally Jordan (where the photo truck preceded the President in the motorcade to detonate any bombs that might be along the route).

It was a quick turnaround after the Middle East trip—Nixon left almost immediately for Moscow. It was virtually a carbon copy of his 1972 Soviet trip, with the same lousy hotel and the same KGB men. But AP's Charles Tasnadi was introduced, via the telephone, to a new element. Her name was Olga, she had a sultry voice and she called several times late at night to invite Charlie to visit her. Charlie politely declined.

Then came Nixon's last days. Photographers found themselves locked inside the White House press room because Nixon wanted to stroll the grounds one last time without being photographed. But he should have known he couldn't fool 'em. Photographers with 1000 mm lenses were staked out beyond the White House fence, and captured that last walk across the street from the EOB.

Ford arrived with a splash. In fact, he made such a big splash when he dove into his swimming pool a couple of days after taking office that he drenched the photographers he had invited to poolside. They quickly dried their lenses and made him the most photographed swimmer since Mark Spitz.

The change in Presidents brought many changes for photographers and cameramen assigned to the White House. No longer were there long, leisurely weekends in the Florida sun. No more peaceful vacations in San Clemente and Laguna Beach. Instead there were weekends sitting in the White House pressroom or in a car outside Burning Tree Country Club, or stalking the slopes at Vail. There another former colleague, Pappy Noel, took delight in marching the pool out into below zero weather at least a half hour before any presidential appearance.

continued page 69

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Weekly, TIME photographers and picture editors shoot and gather some 15,000 photographs, the viewing time for which is equivalent to watching four Gone With The Winds. And from this immense quantity, the pictures for each week's issue are selected.

Few, if any, other magazines start with so much depth and variety. Because, for one thing, no other has anything approaching TIME's weekly staff: 450 members working out of 30 editorial offices around the world. And no other has the research facilities, which last year handled 53,000 photo and text queries.

There's simply more substance in TIME. More color. More stories you won't find anyplace else. More of the small, human details that bring the news to life. More of the subtle lights and shadings of the real world.

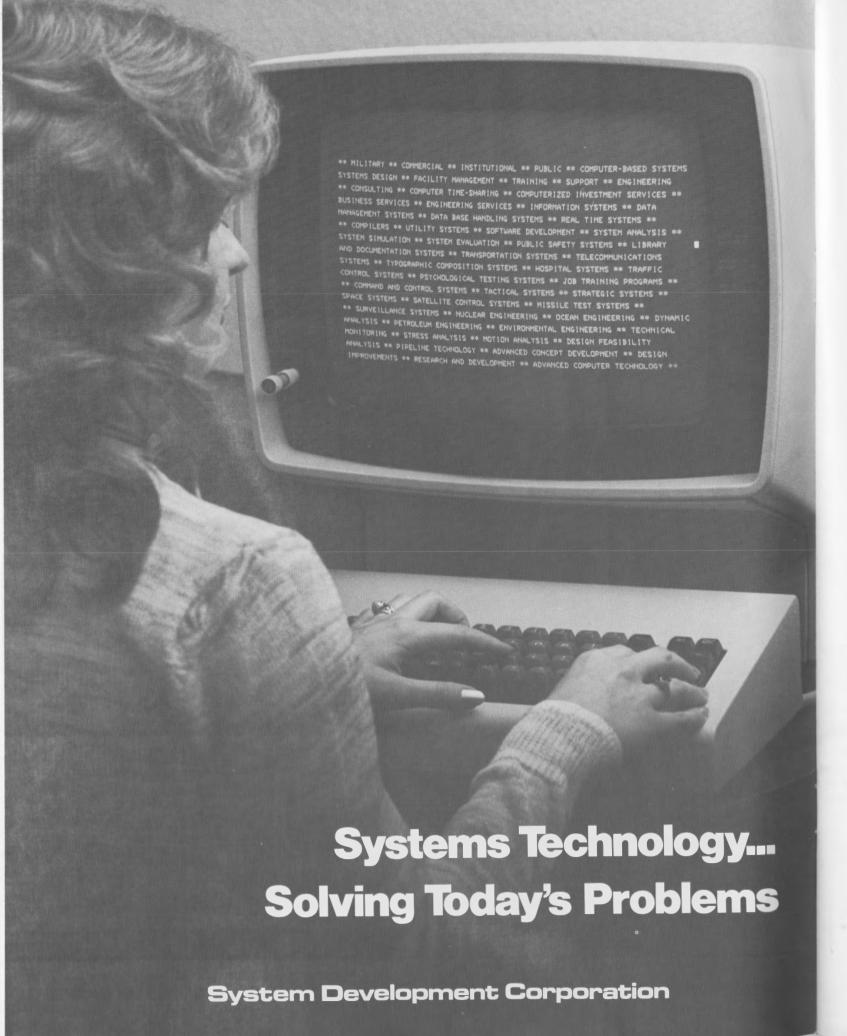
More solidarity, too. Because what you read is just the tip of the iceberg. Underneath is the vast substructure of fact, analysis, personal insight—and experience—that always has set TIME apart from every other newsmagazine.

A busy person really can keep up with

every important trend of thought in two hours reading a week.

That's why more people around the world get their news from TIME each week than from any other single news source.





After the year we all just survived it is tempting to philosophize about our common ordeal. But somehow, that seems strikingly inappropriate. Nothing I could say would be as eloquent or lasting as the thousands of prints and reels upon which you of the WHNPA have recorded a truly momentous year of our history. Too often, it seems, I would look at a Wally McNamee picture or a sequence from the camera of Fred Montague and think to myself, "Damn, I wish I'd said that."

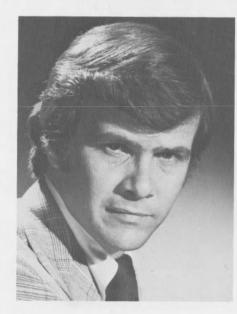
Frankly, it was more than just your work that impressed me. It was your presence.

When Richard Nixon fell from office and Gerald Ford took his place the importance of continuity became a weighty topic. But was there any greater symbol of continuity than that ageless gremlin, Cleve Ryan—cigar in his teeth, lights in his hand, back on the job the day after the transition, trying to work out a deal with the rental car agencies in Vail?

Your presence was more than symbolic, however. Tim Murphy bailed me out of an embarrassing situation in a Yalta "dollar store" with a quick loan. Dirck Halstead helped perpetuate a long string of badly framed, over or under exposed, out of focus pictures of unknown monuments, forgotten temples and anonymous strangers by sharing his own abundant film stock. Jerry Adams and Karen Danaher of CBS unselfishly rescued NBC from a scheduling fiasco by agreeing to shoot my "stand-up" as well as Bob Schieffer's outside the Imperial Palace in Tokyo. (I never have been able to convince Schieffer that it wasn't Adams' fault that mine looked better). And I cannot possibly remember how many times I was able to finish a trip only because as I dragged my limp body off or on a plane, camera platform or bus, I would glimpse Frank Cancellare still going strong, giving everyone hell. Since Frank reportedly is a year or two my senior I pulled myself together, determined to look at least half as fresh and tough as he did.

Those Ageless Gremlins

by Tom Brokaw NBC



Anyway, enough of the nostalgia. In the well-established tradition of reporters telling photographers how to do their jobs I have decided that the WHNPA could use some fresh contest categories. May I offer the following suggestions?

The Frank Johnston Award
Winner receives a pair of His n' Her
knee braces and a two day lesson on
how to walk upright on snow and ice.

The Mike Lien Award

A one week guided tour of his hometown, Fargo, N.D., in mid-December. Second prize is a two week tour.

The Frank Gibson Award

A three day seminar in how to fill
out your over-time sheets and expense accounts.

The Pappy Noel Award

A scenic tour of back corridors, stairwells and kitchens in assorted hotels, all ending at a locked door or in front of a local policeman who has never heard of a White House advance man.

The John Full Award

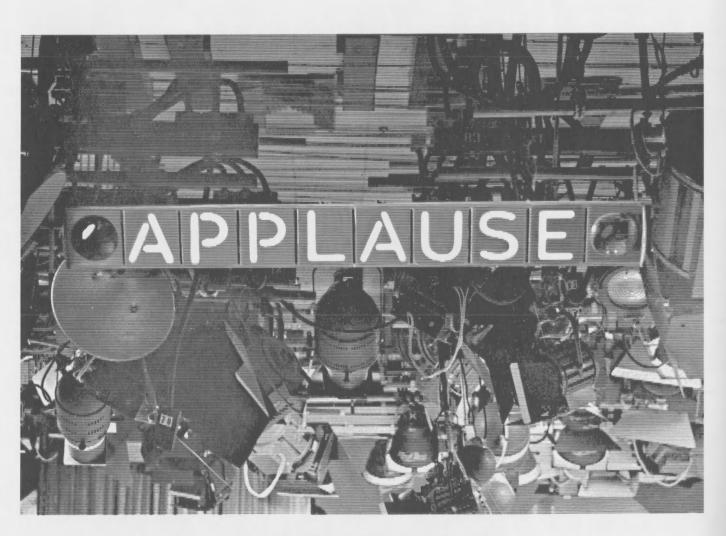
Fifty two free visits to his personal hair dresser.

The Harvey Georges Award
At least one long tie.

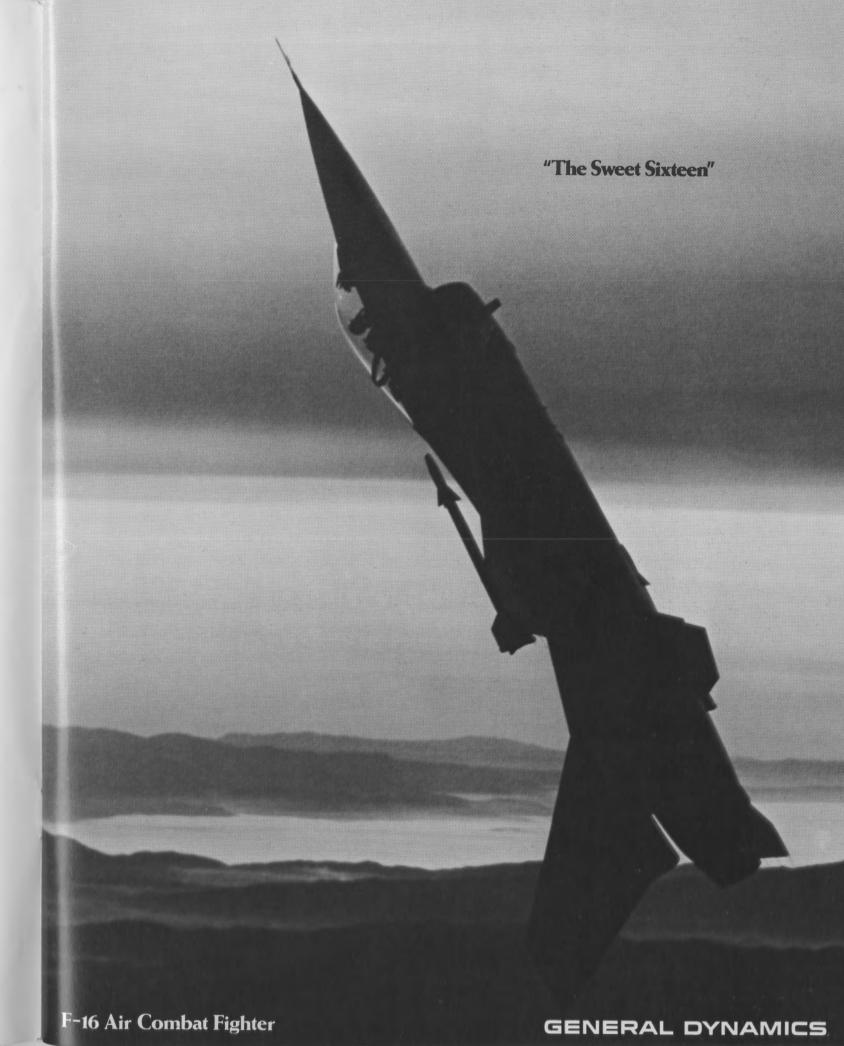
The Roddy Mimms Award
Two copies of "How to Run Hard,
Sweat Much and Still Gain Weight."

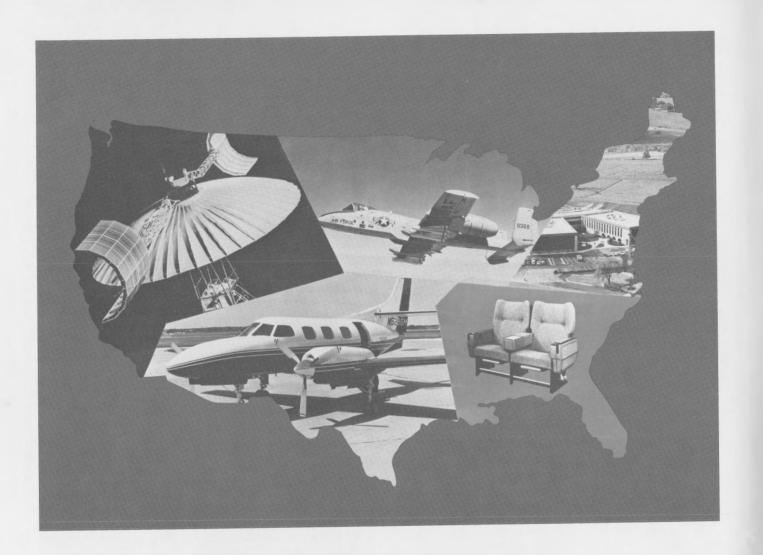
The David Hume Kennerly Award
A middle name of your choice, a very short course in humility and a small wallet card that reads, "Gerald Ford may be the President, but I'm the star."

Finally, this thought from someone who is a correspondent in part because he failed as a photographer: may your exposure always be in focus and your ASA always reflect the correct F-stop.



NBC NEWS





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White House News Photographers Association Annual Award to Wally McNamee as 1974 Photographer of the Year. **Nw** WHNPA first prize in the Presidential Class to Wally McNamee for a portrait of Richard Nixon. **Nw** WHNPA first prize in Personalities Class to Wally McNamee for a photo of Leonid Brezhnev. **Nw** WHNPA third prize in the Watergate Class to Wally McNamee for a photo of the Senate Committee.

First Again Among the Newsweeklies:

The National Magazine Awards, presented by the Columbia Graduate School of Journalism. Visual Excellence Award for political covers during 1973 and for the Dec. 24, 1973, special issue on "Arts in America." (Newsweek was the first newsweekly to win the award, in 1968, and is now the only newsmagazine to have won two NMAs.) Nw National Headliners Club Award to the magazine for Watergate coverage. Nw National Headliners Club Award to Shana Alexander. Nw Nw Overseas Press Club Citation (shared with Time) for coverage of the Middle East War and the oil crisis. Nw New York Women in Communications Matrix Award to Shana Alexander as one of six outstanding women in the communications industry. Nw Newspaper Guild of New York Page One Special Award for the special issue, "Arts in America." Nw Newspaper Guild of New York Page One Award to Arnaud de Borchgrave for an interview with Anwar Sadat. Nw Aviation/Space Writers Association first prize to Peter Gwynne for a series on Skylab I. Nw Sigma Delta Chi Deadline Club Special Achievement award for the cover story "America's Energy Crisis" written by David Pauly. Nw Detroit Press Club Foundation first prize to Jim Jones for "The Non-Organization Man." Nw Thoroughbred Racing Association Eclipse Award to Pete Axthelm for "Superhorse Secretariat." Nw National Association of Recycling Industries Media Award to Rona Cherry for the business article "Using Them Again." Nw National Society for Autistic Children Award to Matt Clark for "The Troubled Child." Nw ASCAP-Deems Taylor Award to General Editor Hubert Saal for "Music: Out of Tune with Today?" Nw G.M. Loeb Award to Henry Wallich.

Newsweek the world's most honored newsweekly

I crouched with Fred Maroon in his Montana field and saw that endless summer sky and smelled the ripening grain and heard the wind-rustle of the wheat, And then I even felt the faint tremor through his fingers as the shutter of his camera went off and there was the deep sense of satisfaction that only a photographer knows when the picture is just right.

I was beside Fred Ward, too, plunging along White House corridors, sticking a lens into the President's den, squeezing off a long sequence of the world's most powerful man flailing away in the Camp David swimming pool in his clothes, delighting in the fact that his wife was well enough to push him in, taking pleasure from his new dog which

swam beside him, relishing who he was and where he was. There was the exhilaration of knowing that cameras had not explored this territory before, that this was one more crevice of history being put down on film.

Of course I wasn't there. But I shared in the excitement of these two superb photographers and their special moments. Through some strange providence I ended up doing the texts for their picture books which will be out this year. Vastly different in subject, one color and one black and white, they nevertheless both exude the sheer joy of creation that is the sustaining nourishment for photographers who matter.

I talked to Maroon and Ward about their

pictures, heard the technical details but more important, listened to them as they recounted with humor, joyalways deep feeling-what passed through their minds as they pressed their shutters. "These United States" is Maroon's book on America. And "Portrait of a President" is Ward's intimate study of Gerald R. Ford.

When I saw the majesty of Maroon's color pictures and the crisp human record of a man at the epicenter of power, I felt again the old urge to be a photographer. It probably will never die. It has been with me since about age 8 when it replaced the boyhood dreams of somehow, someplace finding another untouched America to explore as the fur trappers did in this nation.

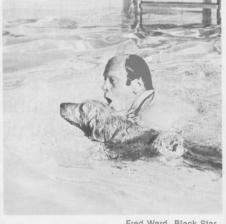


Those Special Moments

Washington Bureau Chief TIME, Inc.



Fred Ward, Black Star



Fred Ward, Black Star



Fred J. Maroon

Cathedral Spires, Alaska

My father was a country editor in Iowa who became fascinated with cameras before it was easy to reproduce pictures in a weekly paper. My first memory of him as a photographer is of him bending over his Graflex reflex, a huge contraption whose shutter sounded like a muffled bomb going off, I recall standing silently in a tiny darkroom as he developed the glass plates, made the prints. What a triumph it was.

Next, he made his own photoengraving plant in our basement so the newspaper could have plenty of pictures. By the age of 8 I had published my first picture shot with an Eastman Bullet Brownie. My father progressed through a series of bellows cameras to a Speed Graphic. And then I remember the day

he discovered a Rolleicord. He barely had the few bucks to buy it but nothing pleased him more. By this time I was taking pictures, developing and printing them and making the photo engravings. As a young reporter after college, I kept taking pictures as I worked on newspapers in the Midwest. I even did a little photo stringing for LIFE out in the prairies. I got just a taste of that graification which comes from the total photographic episode—being there to see and feel the event, taking the picture, examining the negatives and prints, then fondling the printed page. It is one of this world's exquisite pleasures.

I wasn't that good at photography and so I went off into words, the easy life as any good photographer knows. But

always has been that photographic "thing" within me that will not subside. And when I see good pictures the old juices begin to rise.

They did with Maroon and with Ward. For days I sat with Fred Maroon in his Georgetown house and we went back over the ground of each of his great pictures. It was a marvelous adventure. We waited for the dawn light in Maine and on a Kentucky horse farm. We watched the mist at Shiloh and saw the wind battered country church in South Dakota, the sky grey-green behind it in that harsh land. We flew over countless miles of Alaskan glacier and then watched the late sun turn the Pacific to gold. Hopefully, some of this survived

continued page 73

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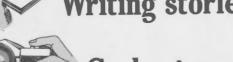
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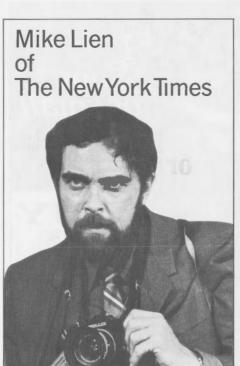
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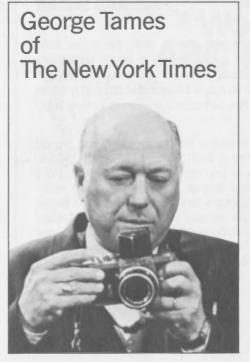


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The advantages of a motor drive 35mm system camera for press photography are obvious. What is also obvious, after you've spent an hour or so in the field with a couple of motor drives hanging from your neck, is that motor drives are heavy beasts.

The Exception. The new Olympus OM-1 35mm SLR with motor drive and standard lens weighs less than some motor drive units weigh without a camera and lens. The OM-1 is at least 30% lighter than the next lightest motor drive camera.

Our Problem. The things you reporting folks do to a camera are inhuman. You go around looking for riots and trainwrecks to take your cameras into. **OLYMPUS** How can we convince you that

our OM-1 has already proved it can take that kind of beating as well or better than the system you're used to?

The 100,000 cycle test.

Every month we pull 100 OM-1 cameras off the production run and test them by advancing film and operating the shutter 100,000 times That's a cruel test, probably

thought up by an ex-photojournalist. If 98% of those cameras don't pass the test, we find out why in a hurry.

The acid test. Most 35mm cameras can't take motor drive operation. They start coming unglued in a hurry when they have to cycle at five frames a second The OM-1 was designed from the beginning for motor drive use.

drive units are now in the field, mostly in the hands of press photographers and news agencies. The OM-1 passes the test

A fair number of our motor there, too.

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The Olympus OM-1

was conceived as a complete system. There are 27 Zuiko lenses, from 8mm to 1000mm, for the OM-1. They were designed specifically for this camera and are superb optical instruments, uniquely light and compact (Zuiko long ago learned how to make tiny optics, including lenses that could be swallowed to record in living color the interior of human stomachs, etc.)

A sneaky camera. The OM-1, with or without motor drive, is remarkably quiet in

operation. That is a nice feature to have in a situation where you don't want to attract attention to the fact you're taking pictures.

A remarkable value. Compared to other motor drive system cameras, the OM-1 is very competitive in price. The difference in savings should be enough to give you a couple of extra lenses and thereby increase your photographic options in difficult situations.

Demand vs. supply. For the moment, the OM-1 with motor drive is in limited supply, so your regular source of equipment may be temporarily out of stock. We invite professional photographers to contact Dave Willard at (213) 870-0181 or at the address below for speedy

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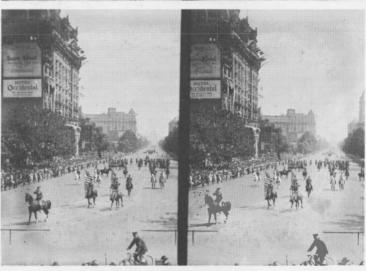
Olympus separates the news photographer from the weightlifter.











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Annual Awards



First Prize
Fred Ward
Black Star
"Contemplative President"

President Ford

Award: Canon F-1 Camera and 55 f/1.2 lens Courtesy—Canon U.S.A., Inc.

One of the country's outstanding photo-journalists, Fred Ward has won numerous awards for his remarkable achievements in news photography. A native of Florida, Fred received his B.A. and Masters degrees from the University of Florida.

Fred came to Washington during the exciting days of the Kennedy Administration as a freelancer for National Geographic, Time-Life and other leading publications. His prizewinning photos are taken from his forthcoming book "Portrait of a President." to be published this spring. He also found time to join his wife Charlotte in coauthoring "The Home Birth Book". A tireless photo-journalist. Fred Ward's exhibits are scheduled to open at the Smithsonian's National Portrait Gallery, as well as the International Center of Photography in New York.



First Prize
Charles Tasnadi
Associated Press
"Tribute To Martyrs, Yad Vashem"

President Nixon

Award: Braun Flash Courtesy—Braun North America

Charlie Tasnadi carefully developed his childhood hobby of photography to become a fine freelancer in Europe. Educated at the University of Economics in his native Budapest, Charlie later migrated to Venezeula where he joined a Caracas newspaper. Success and hard work brought him recognition from Time-Life and in 1956 he was selected as their "man" in Latin America. It was in 1964 that Charlie Tasnadi accepted a post in Washington to become one of the Associated Press' leading photographers. Traveling to all corners of the world with Presidents or covering daily events in the nation's capital reveal the talent of this fine and versatile photographer.



First Prize
James Amos
National Geographic
"High Flyers And Low Flyers"

Pictorial

Award: Minolta 1° Spot Meter Courtesy—Minolta Corp.

Jim Amos is considered one of the nation's leading wildlife and nature photographers. His National Geographic assignments around the globe have earned him numerous awards including many top WHNPA honors.

Raised in Kalamazoo, Michigan, Jim attended the University of Idaho and earned his degree from the Rochester Institute of Technology. A former representative for Eastman Kodak, Jim was a successful freelancer before joining the Geographic staff in 1969. Last year he won the top award in WHNPA's Feature Class, and in 1969 and 1970 was chosen NPPA Magazine Photographer of the Year.



First Prize
Margaret Thomas
Washington Post
"White House Bomber"

News

Award:
Olympus OM-1 and Lens
Courtesy—Ponder & Best, Inc.

Margaret began her career in photography on a summer job with the Fargo Forum in South Dakota. Only nine years later she is recognized as one of the country's top news photographers. Her daily assignments throughout the nation's capital for the Washington Post include everything from the White House to the ball park. Margaret placed second in this year's Sports Class, displaying her usual versatility with a camera.

Margaret received her formal education in the field of art and graphic design, and holds a Masters degree in photography from Ohio University.

A native of Moose Lake, Minnesota, she now resides with her husband David, three horses and two cats in nearby Maryland.



First Prize Linda Wheeler Washington Post "LBJ Remembered"

Personalities

Award:

Leicaflex SL II Camera and Lens Courtesy—E. Leitz, Inc.

Linda Wheeler, 30, has been gathering honors since 1968 when she first joined the Washington Post photographic staff. In 1969 and 1972 she received two WHNPA Honorable Mentions. The Washington Baltimore Newspaper Guild recognized Linda's skills by selecting her number one in their 1973 contest for her exciting coverage of Washington's major news events, including the Watergate hearings.

A native of North Adams, Massachusetts, Linda received a B.A. in Journalism in 1967 from Ohio State. She resides in Washington where she frequently lectures and conducts workshops in the field of photojournalism. Her prize winning photograph in this year's competition captures a unique portrait of Mrs. Lyndon Johnson.



First Prize
Steve Raymer
National Geographic
"Square Up Ropes, Please"

Sports

Award:

Canon FTb Camera and Lens Courtesy—Canon U.S.A., Inc.

Steve Raymer was raised in a newspaper family in Beloit, Wisconsin, where his father Laurence was Executive Editor of *The Beloit Daily News.* While earning a B.S. and Masters degrees from the University of Wisconsin School of Journalism.

Steve covered the turbulent anti-war demonstrations, winning several state and national awards.

In 1971 he was named Wisconsin News Photographer of the Year, and the following year Steve joined Geographic as a Picture Editor. Now a staff photographer, he recently completed a globe-spanning article "Can the World Feed Itself?"

His wife Patricia is an editor for the Washington Post. Together they have collaborated on their forthcoming article on the recent famine in Bangladesh.

30



Ken Heinen Washington Star

Grand Award:
Day/Date Wrist Watch
Courtesy—Hamilton Watch Co.

Nikon F-2 Photomic Camera, Motor and 35 f/2.8 lens, 135 f/3.5 lens and 50 f/1.4 lens Courtesy Nippon Kogaku

Ken Heinen, 32, of the Washington Star-News received the coveted Photographer of the Year award. His nostalgic Picture Story of the "Strasburg Railroad," a "Watergate Concert," and top Feature "Gotcha" placed Ken at the apex of this year's WHNPA competition.

A graduate of the University of Missouri where he earned an M.A. in Journalism, Ken launched his photographic career in 1966 when he joined the Washington Star. He was soon assigned to Washington, the rotogravure magazine of the Sunday paper which led to his 1973 prize for best Color Picture Story.

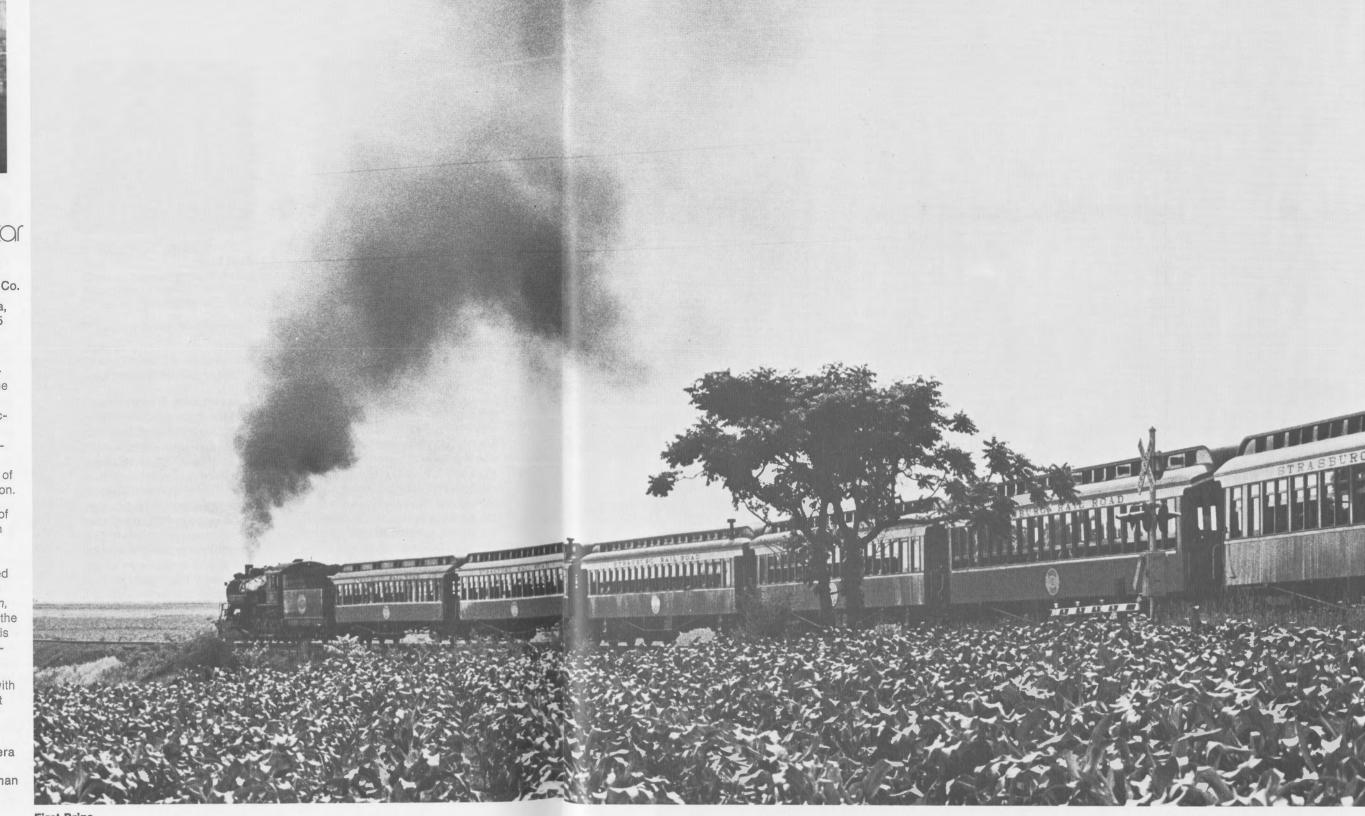
Ken resides on Capitol Hill with his wife, Joann and his infant son, David.

Award: Feature

Ektasound 140 Movie Camera and Ektasound 235 Movie Projector Courtesy—Eastman Kodak Company

Award: Picture Story
Nikon Compact Binocular 7 x
21 Courtesy—Nippon Kogaku

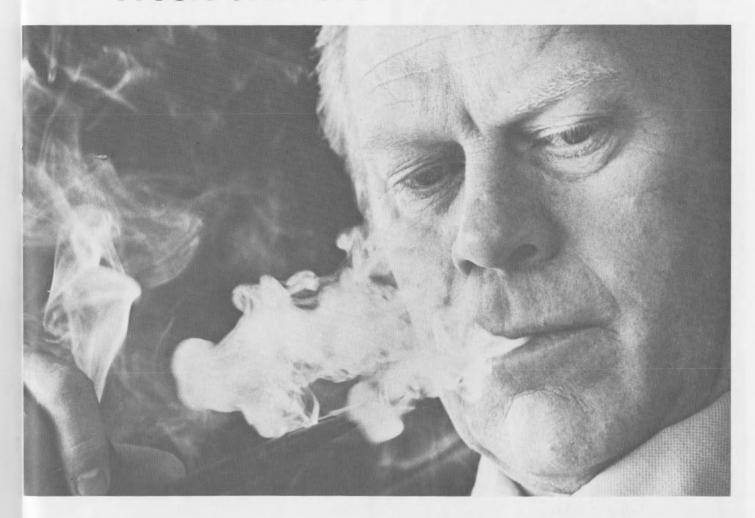
Photographer of the Year



First Prize
Picture Story
"Strasburg Railroad"



President Ford

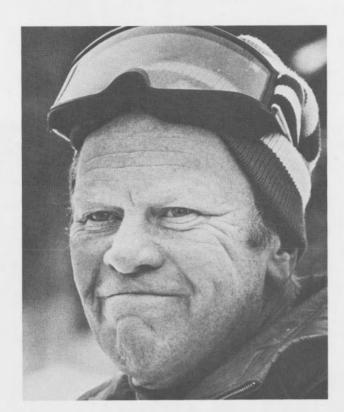


First Prize
Fred Ward
Black Star
"Contemplative President"

Second Prize
Chick Harrity
Associated Press
"Keeping His Head Above Water"

Third Prize Fred Ward Black Star "Oval Office Desk"





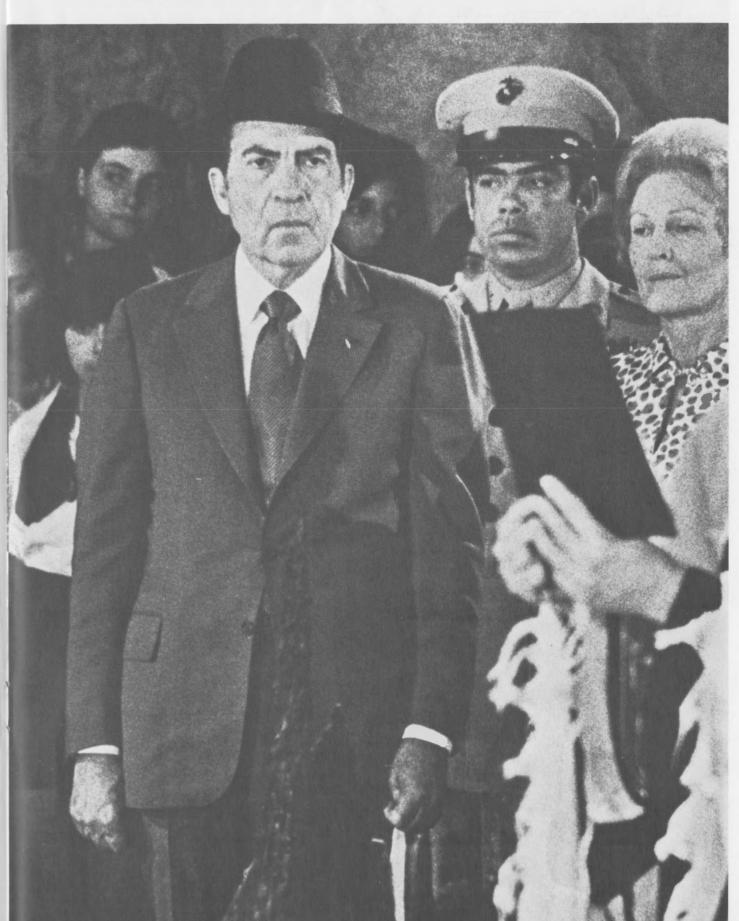
Honorable Mention Chick Harrity Associated Press "I Fell A Couple Of Times"

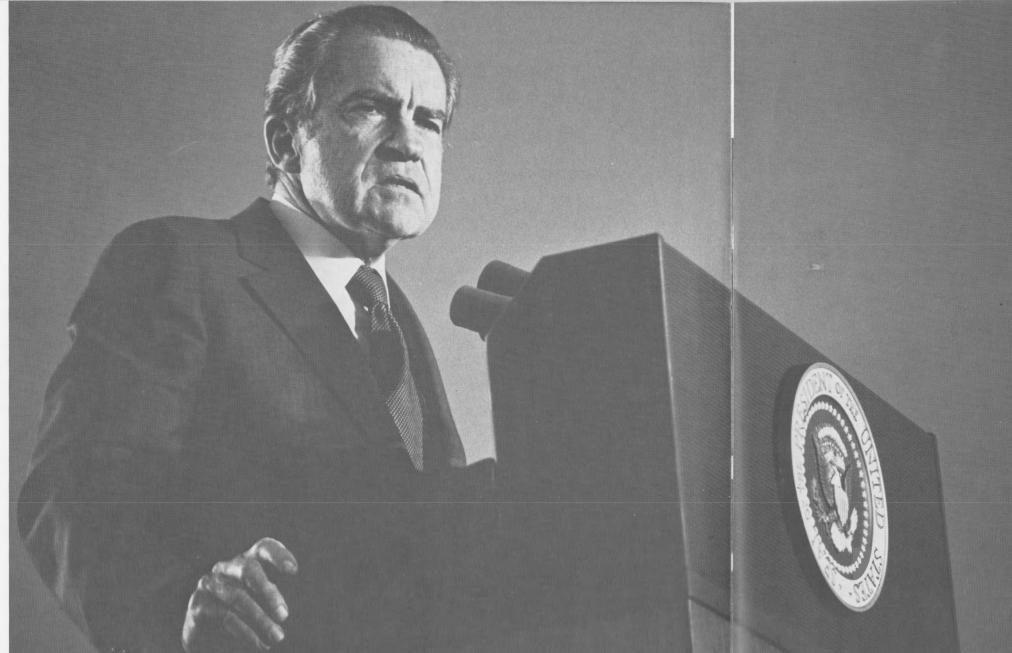
Honorable Mention Chick Harrity Associated Press "Me And My Shadow"

First Prize Charles Tasnadi Associated Press "Tribute To Martyrs, Yad Vashem"



President Nixon





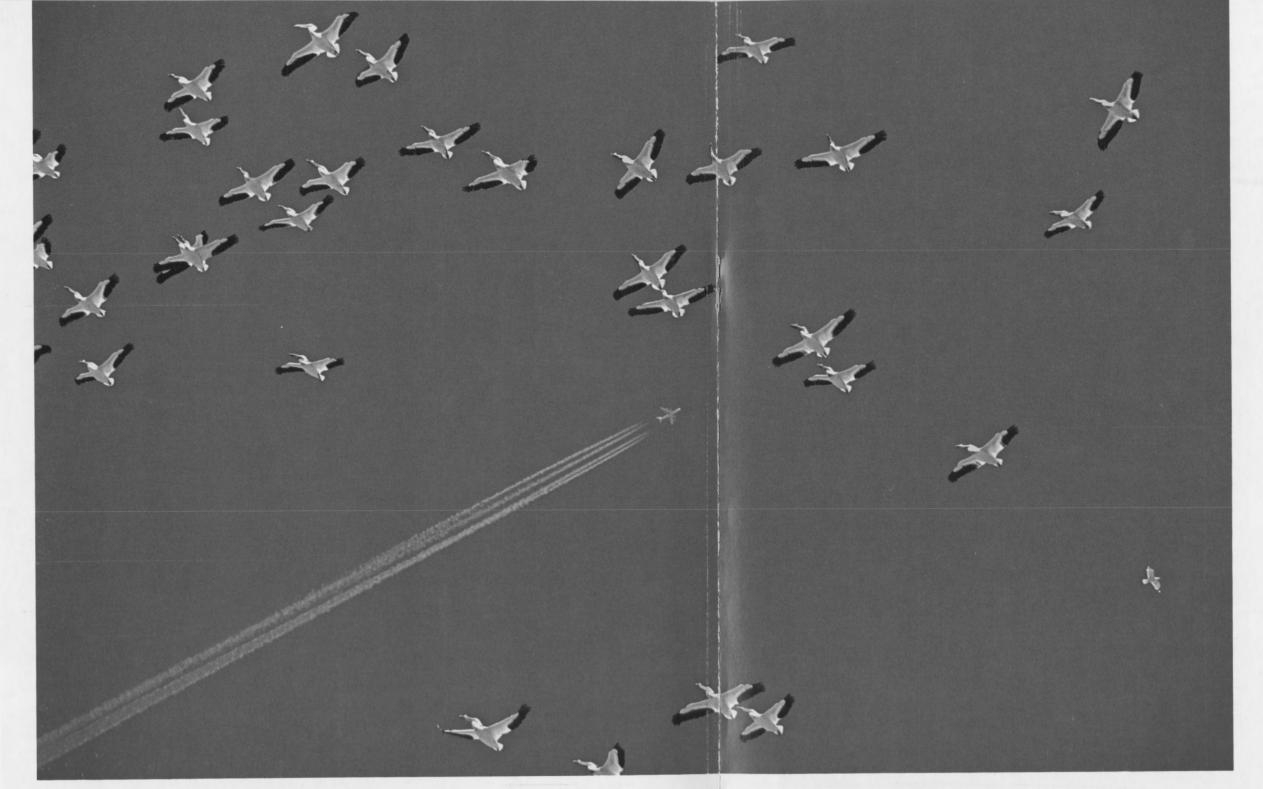


Honorable Mention Wally McNamee Newsweek "Resigned"





Honorable Mention Bob Daugherty Associated Press "Alone"

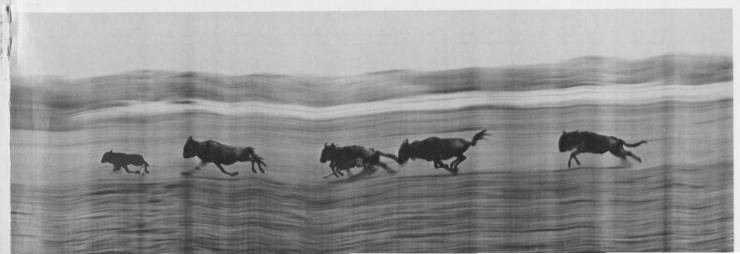




Pictorial

First Prize
James Amos
National Geographic
"High Flyers And Low Flyers"

Second Prize Emory Kristof National Geographic "GNU Gallop"



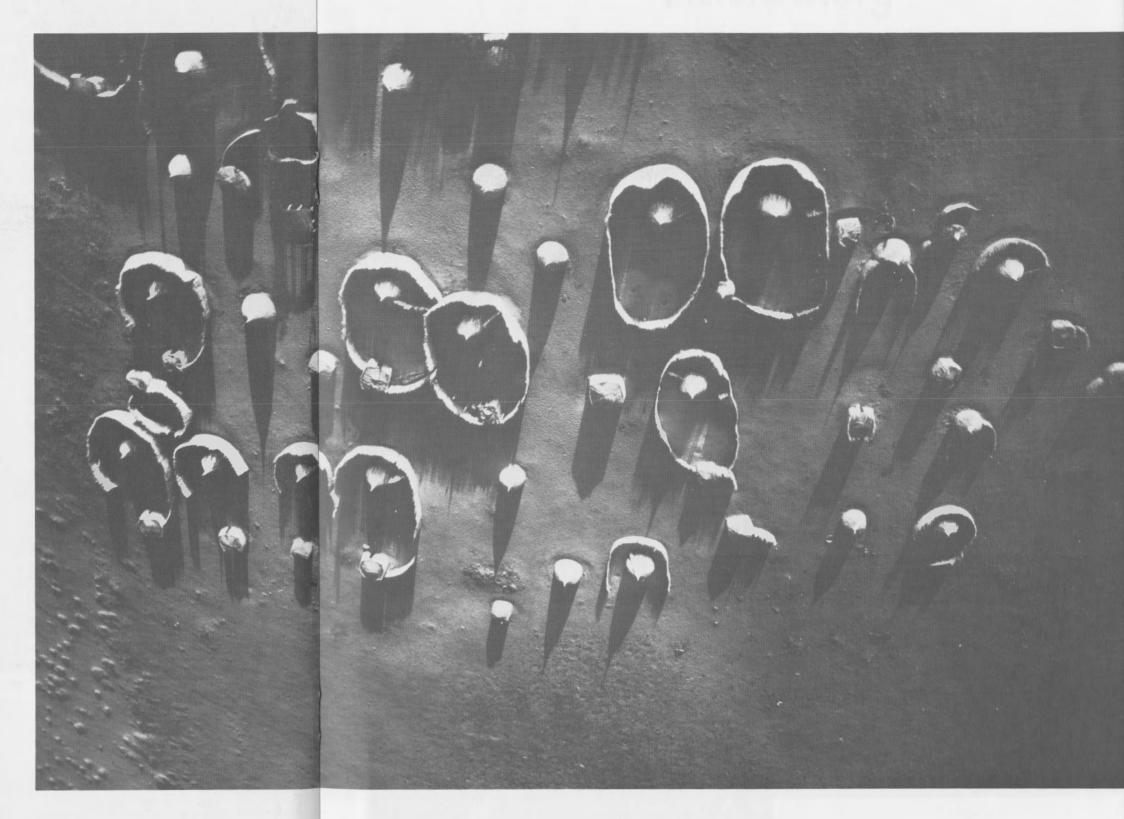


Honorable Mention James Amos National Geographic "ELK"

> Third Prize Gordon Gahan National Geographic "African Village"

Honorable Mention Steve Raymer National Geographic "House In Fog"

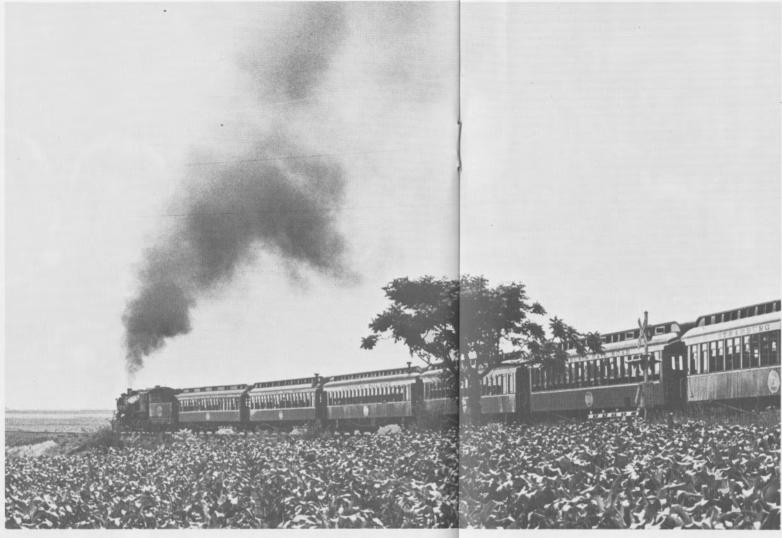




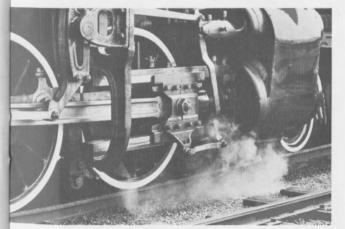
Picture Story



First Prize Ken Heinen Washington Star "Strasburg Railroad"

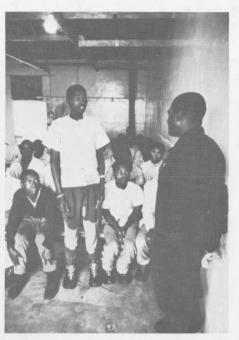




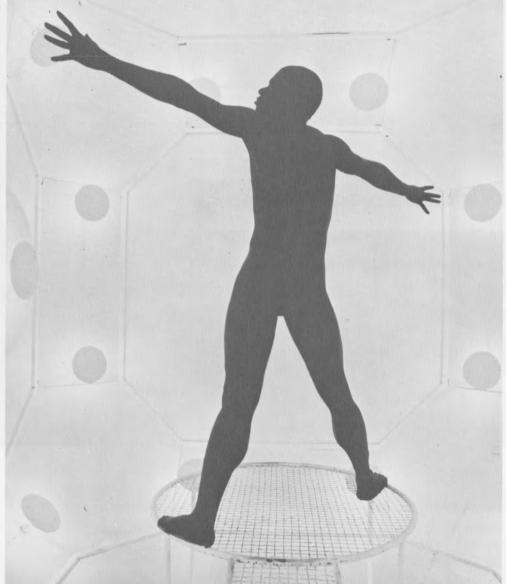


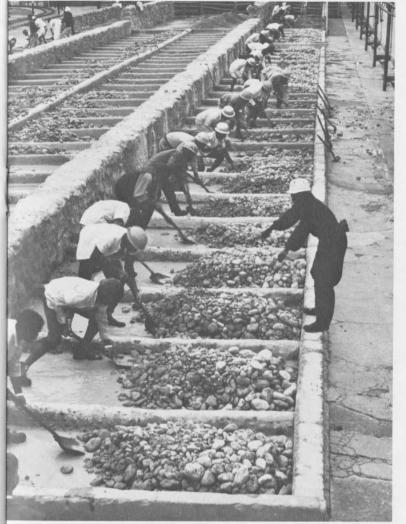


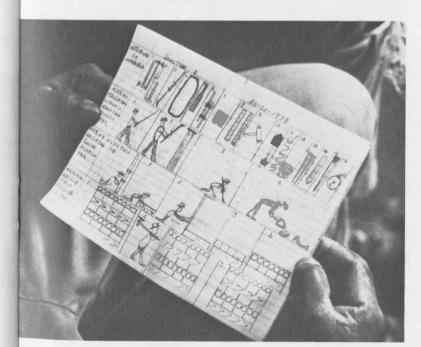




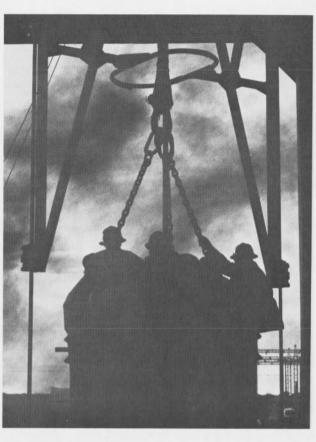








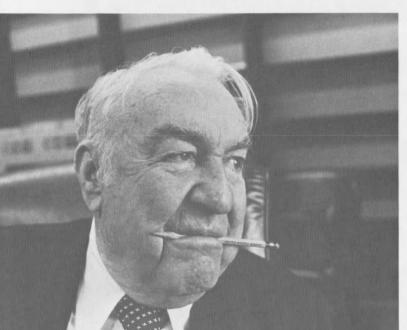


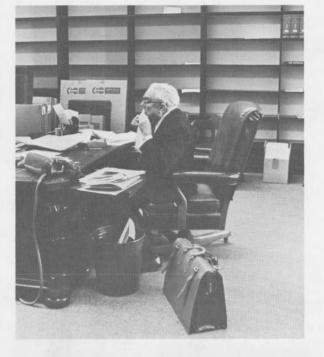




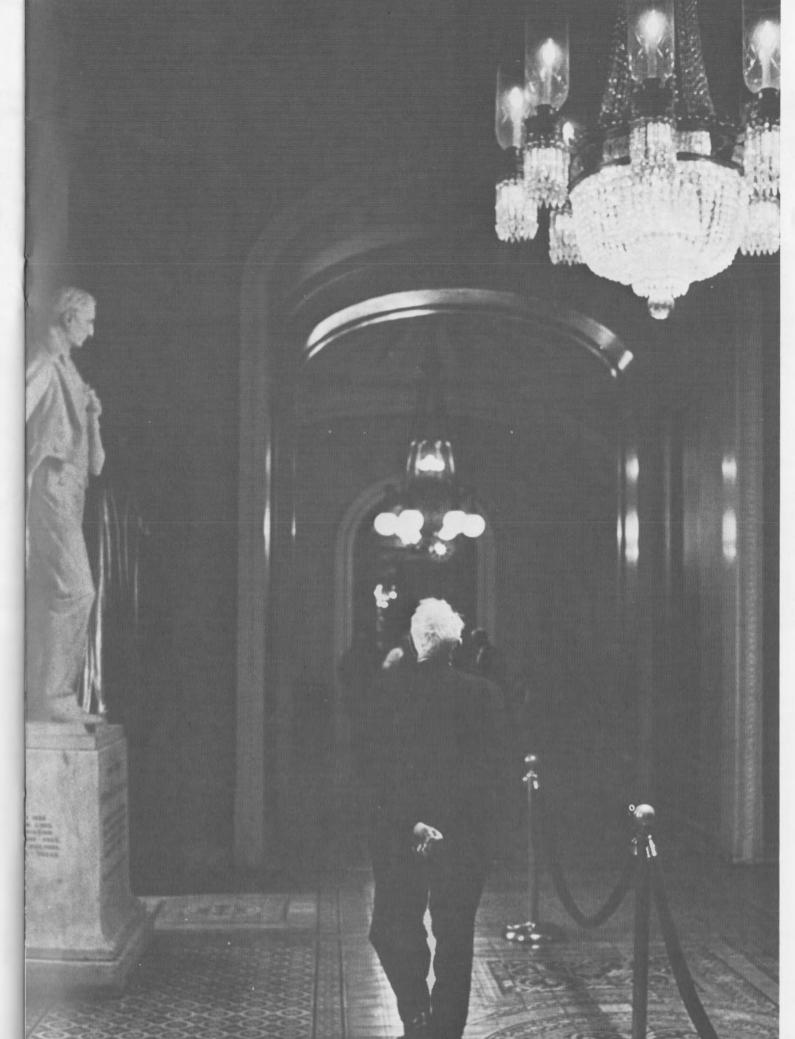


Third Prize George Tames New York Times "End Of An Era"



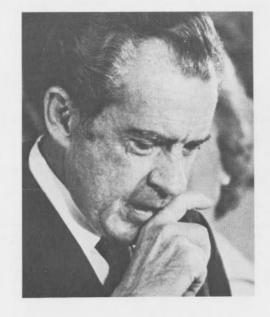








Honorable Mention Chick Harrity Associated Press "Farewell"





Honorable Mention Ken Heinen Washington Star "Watergate Concert"















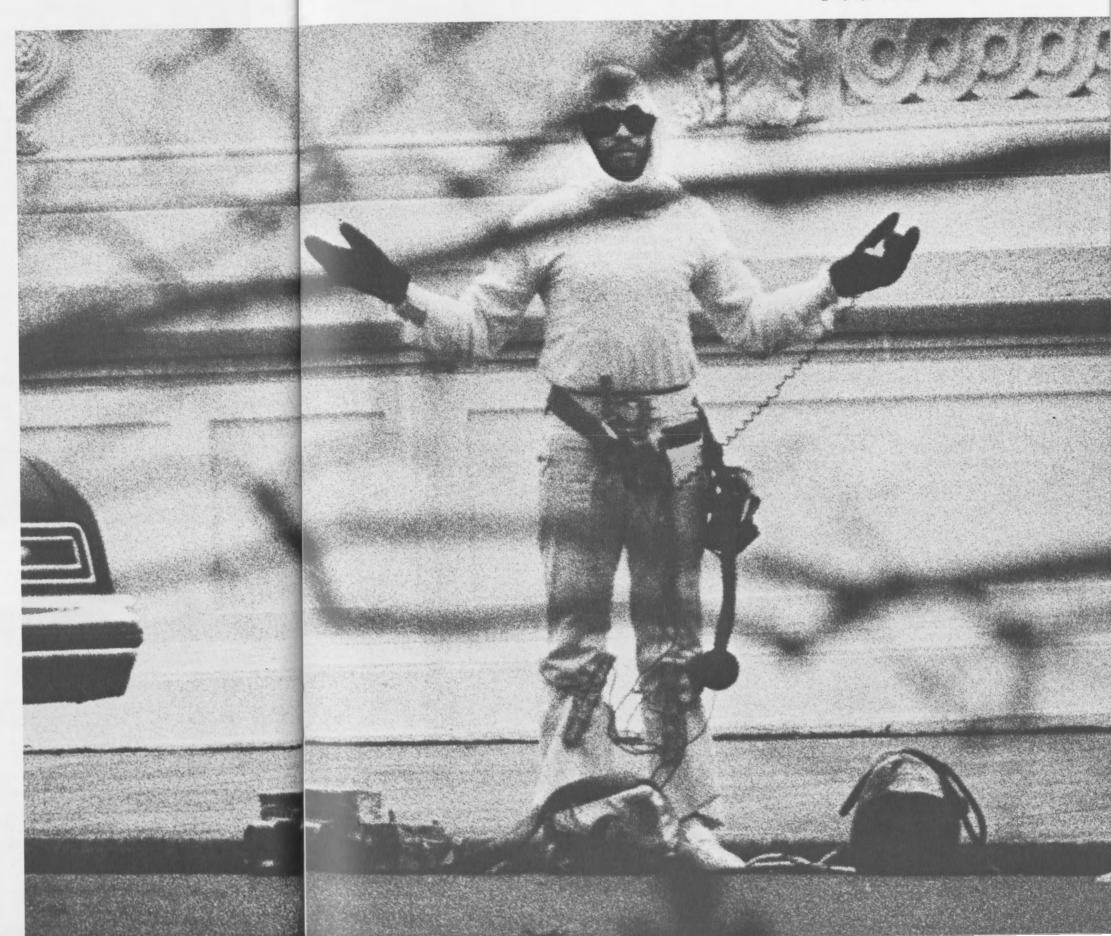


News

First Prize Margaret Thomas Washington Post "White House Bomber"

Second Prize
Dennis Cook
United Press International
"A Shoulder To Lean On"







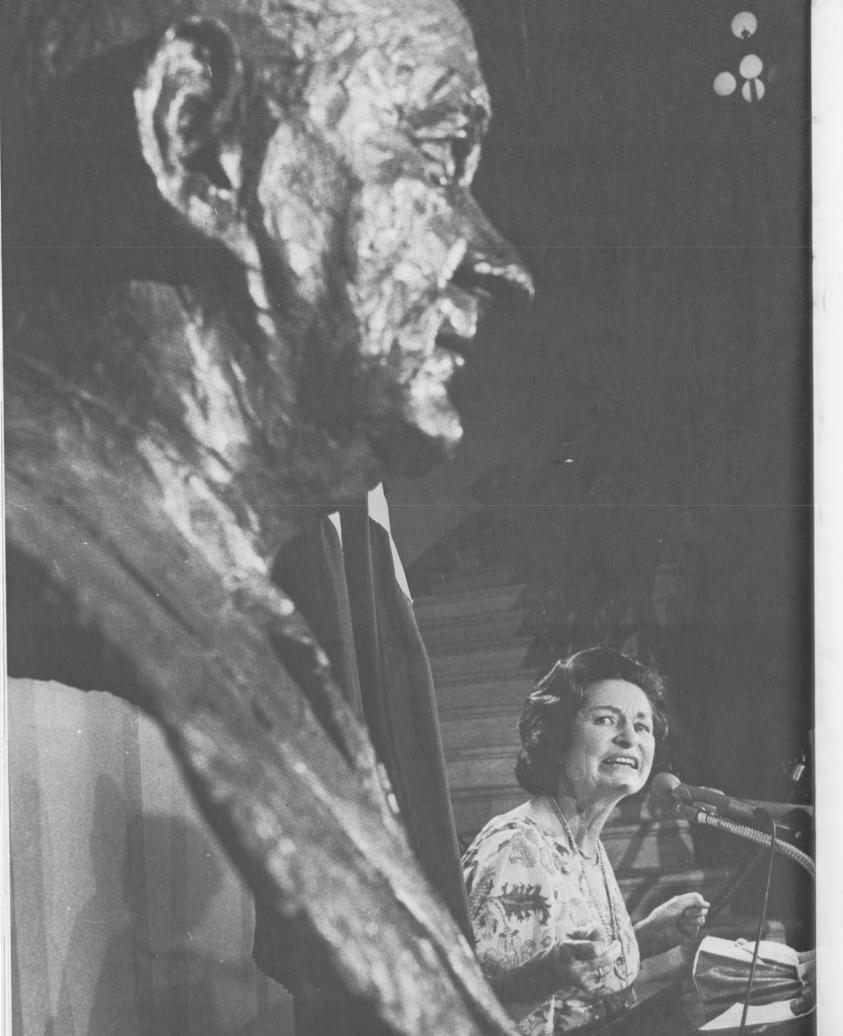
Honorable Mention Bernie Boston Washington Star "Christmas White House Bomber"

Third Prize Emory Kristof National Geographic "The Youngest Goose Stepper"



Honorable Mention Bernie Boston Washington Star "New Priest, First Communion"

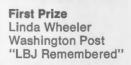




Personalities

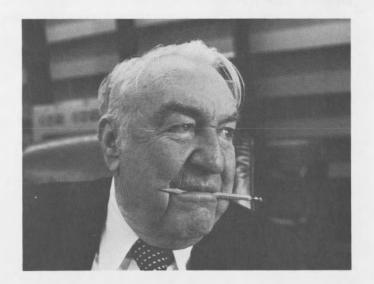






Honorable Mention Dennis Brack Black Star "Mr. Sandman"

Second Prize
Dennis Cook
United Press International
"Limelight"





Third Prize
George Tames
New York Times
"Last Day—Senator Ervin"

Honorable Mention George Tames New York Times "The Judge"

Feature



Honorable Mention Dirck Halstead Time Magazine "Live From Saudi Arabia"

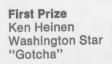


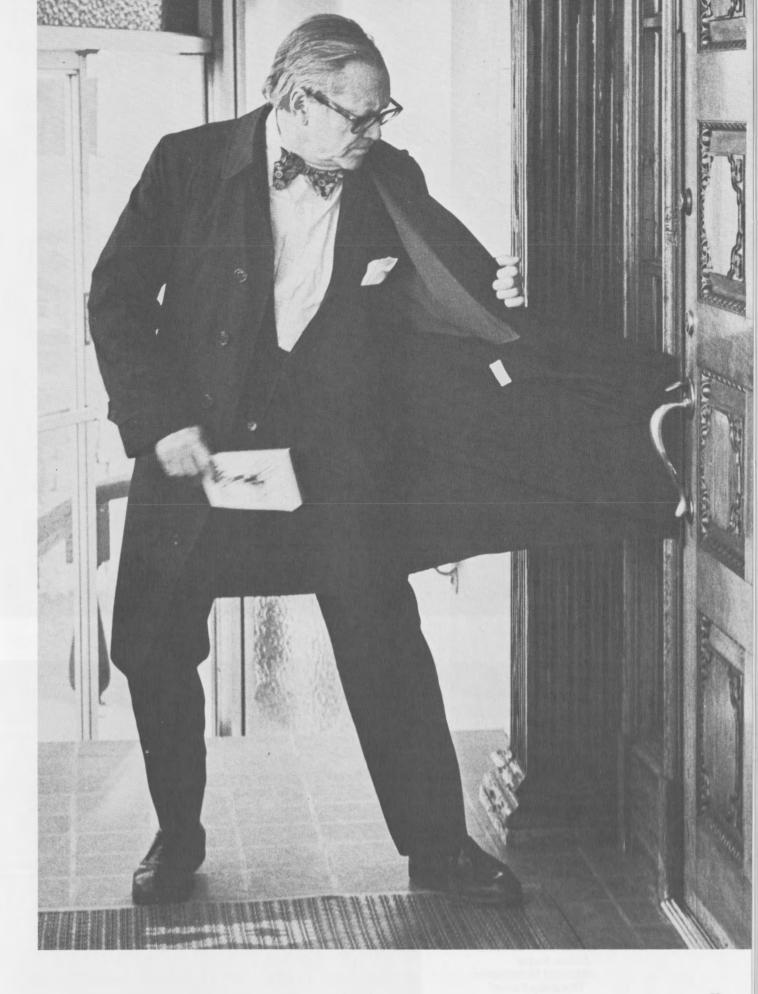
Honorable Mention James Stanfield National Geographic "Fighting Stallion"



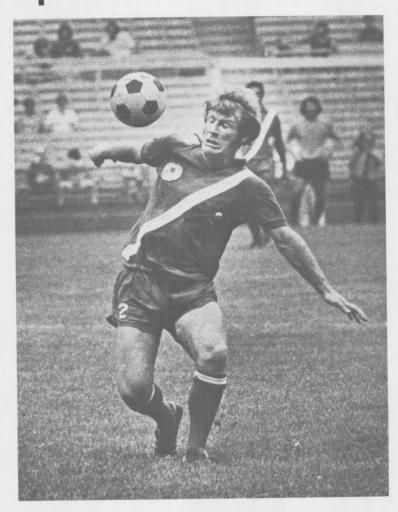
Second Prize
James Stanfield
National Geographic
"Technology's Nightmare"

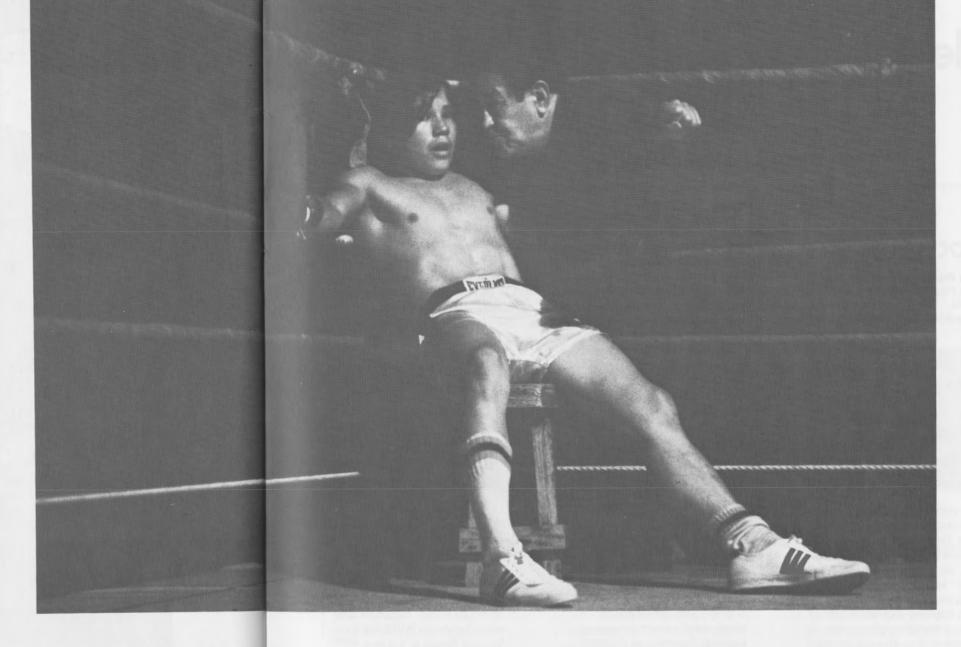
Third Prize Emory Kristof National Geographic "Sorting Sheep"





Sports





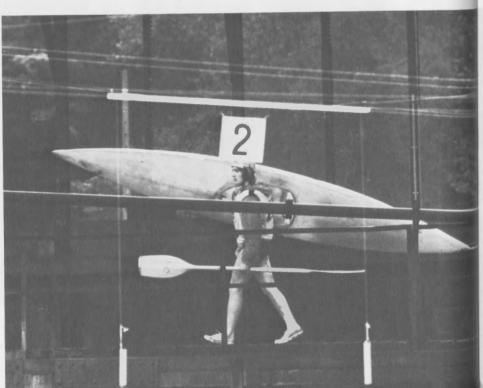
First Prize Steve Raymer National Geographic "Square Up Ropes, Please"

Second Prize Margaret Thomas Washington Post "Bonkers"

Third Prize James Sugar National Geographic "Kayak Man"

Honorable Mention David S. Boyer National Geographic "Water Ski Meet"

Honorable Mention James Sugar National Geographic "The Baby Racer"







Newsfilm Photographer of the Year

Hal Hoiland



Documentary

First Prize Paul Fine WMAL "Speaking To Us Of Children"



Last year's top WHNPA cinematographer in WHNPA competition. Paul Fine returns to the winners circle for his Documentary "Speaking to Us of Children." He is one of the city's finest cameramen. He has been honored with two Silver Medals from the Atlanta Film Festival and an Emmy from the Washington Chapter of the Academy of Television Arts and Sciences. Paul's wife Holly is herself a prize-winning film editor for WMAL-TV.

In the past six years Paul has filmed "Eli Hanover-Boxing Promoter," "Blaze Starr," "Zoo Essay." and "Sin City-Part I." He was last year's top winner in the Documentary Class for his exciting drama "Help Me Make It Through The Night,' a film about the homicide squad of the Washington police department.

AWARD:

Spectra-Pro Light Meter Courtesy Brenner Photo

Feature

First Prize George P. Romilly "David Kennerly"



AWARD: Spectra-Pro Light Meter Courtesy Brenner Photo

Born in Manhattan and raised in Palm Beach, George Romilly is acknowledged as one of Washington's finest cinematographers. A regular on the ABC Evening News, George also contributes footage to the Reasoner Reports for network viewing. He accompanied President Nixon on his historic visit to China and won a local Emmy while at Metromedia in 1963.

Second Prize Dave Moubray WTOP "Skip Jacks"

Third Prize Pete Hakel WMAL "Monastery"

Honorable Mention Richard Norling "One Man Energy"

Personalities

First Prize Lee Parker NBC "Train Man"



AWARD: Mini-Pro Light Kit Courtesy Berkey Colortran

The versatile career of NBC Special Events cinematographer Lee Parker began in 1962 when he joined WVEC-TV at Virginia Beach at the age of fifteen. He matured from a film processor to a top technician when the films of a Newport News shipping strike made the Huntley-Brinkley national news. In 1966 Lee joined WTOP's Washington staff and captured the National Peabody and National Liberty Bell Awards. Then on to military duty in the Army. In 1972 Lee returned to Washington as a freelance cameraman contributing to NBC's Perspective, CBS Reports and many recognized documentaries.

Second Prize Hal Hoiland WTOP

Third Prize Hal Hoiland WTOP "Banjo Player" "Mountain Woman"

Honorable Mention Lee Parker NBC "Man Of The Island" With an astounding sweep of the newsfilm contest, Hal Hoiland was selected Newsfilm Photographer of the Year. It all began at WXEX in Petersburg, Virginia in 1960. Hal then swiftly moved to WMAR-TV in Baltimore and within two years joined WBAL-TV where he was awarded the city's top cameraman's honors in 1964. Hal

joined WTOP in 1966 where he has left a blazing trail around the winners circle.

First Prize Spot News "Accident"

Personalities "Banjo Player" **Third Prize**

Second Prize

Third Prize General News "Corcoran"

Spot News "Arrest"

Third Prize Personalities "Mountain Woman"

Grand Award: Day/Date Wrist Watch Courtesy-Hamilton Watch Company

Spot News

First Prize Hal Hoiland WTOP "Accident"

AWARD:

Mini-Pro Light Kit Courtesy Berkey Colortran

General News

Second Prize Ken Resnick WTTG "Water Main Break"

Third Prize Hal Hoiland WTOP "Arrest"

First Prize

Lee Parker

AWARD:

"Apple Butter"

Mini-Pro Light Kit

Second Prize

Bob Peterson

Third Prize

Hal Hoiland

"Corcoran"

WTOP

Courtesy Berkey Colortran

"Police Woman Funeral"

NBC

ABC

Sound

First Prize Clyde Roller WMAL "Speaking To Us Of Children"



AWARD: Electro Voice DL 42 microphone

Clyde Roller, a talented Broadcast Engineer with 20 years experience with the Evening Star Broadcasting Company began with WKOK in Sunbury, Pennsylvania. He later joined WMAL Radio as an Engineer on the Harden and Weaver morning show. Clyde later moved to WMAL-TV as a studio cameraman and soundman for their news and documentary crews.

In 1974 Clyde won a local Emmy in Sound for the WMAL documentary "McCaffrey-at-Large: The Papa Bear." His work on "Sin City II-Baltimore's Block" and "Shades of Gay" earned the station a Silver and Bronze Award respectively from the Atlanta International Film Festival last year.

Second Prize Tad Dukehart WTOP "Murder"



AWARD: Electro Voice DL 42 microphone

A New Year's Eve murder caught newsfilm cameraman Tad Dukehart with a microphone in hand as he easily took over the reins for an absent soundman. The talented cinematographer was WHNPA's Newsfilm Photographer for 1971 when he captured first place in the Spot News Division. Tad has won numerous honors including awards from the Baltimore Press Photographers Association and the Associated Press.

At the age of 18 Tad began his career as a week-end cameraman at WJZ-TV in Baltimore. He moved to Washington in 1969 to join the WTOP-TV staff where he now serves with the News Film Unit.

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The Vail casualty list was reasonably short. Frank Johnston of the Washington Post sprained a knee proving he isn't Jean Claude Killy. And Chick Harrity of AP bruised his ego when a fence post he was sitting on collapsed. But the White House photographers avoided the problem encountered by one local cameraman. He made the mistake of touching his metal camera to his nose in subzero weather. When he moved the camera, he took the skin right off his nose.

Ford was thoughtful enough to provide a conditioning program prior to the Vail trip. That was the journey to Japan, Korea and Vladivostok. The Soviet city, especially, got everyone accustomed to the cold.

It was a bit nippy in Japan, too, the night Ford had dinner with Japanese officials and the Geisha girls. The pool was ushered into the restaurant briefly after its members took off their shoes, then was sent back out into the cold. CBS soundperson Karen Danaher led the cries of protest.

"It's cold out here," she declared. "Why can't we wait inside?"

Japanese officials huddled, then announced the poolers could come back inside for tea "if you take your shoes off"

"Tea?" growled UPI's Frank Cancellare. "You're going to have to make a better offer than that before I take my shoes off again."

Chick Harrity, Associated Press Photos



Restrained cameramen shooting Nixon's last day.

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continued from 20

in the words that I put down to go with "These United States." But it is all there in the pictures just the same. Anybody who has wielded an Instamatic will get some of the tingle just by pausing in those pages.

Then with Fred Ward—I knew that ground a little better. But never in 12 years of White House watching had I seen those special moments of a President-alone at breakfast before the rest of the White House was awake; romping on the grass of Camp David with his dog; in earnest consultation with his children and his wife; striding through the splendor of his quarters in Japan's Akasaka Palace. Many, many hours Ward and I thumbed through the prints, Ward recalling the vivid details of each encounter. It struck me as a I surveyed this incredible record how fortunate I was in being allowed to help bring this portrait into focus at this special time in our history.



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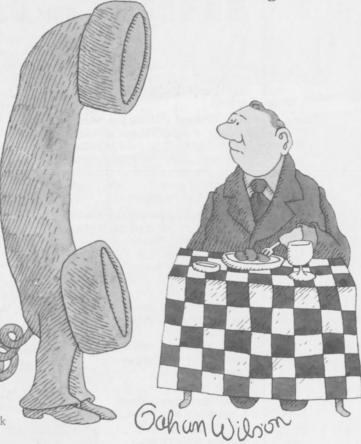
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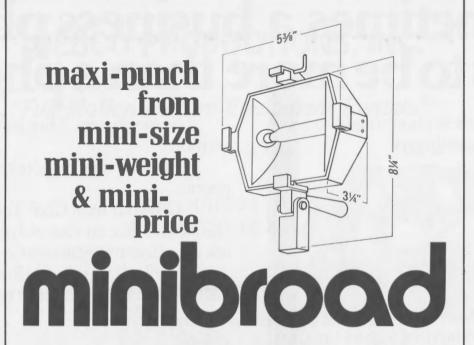
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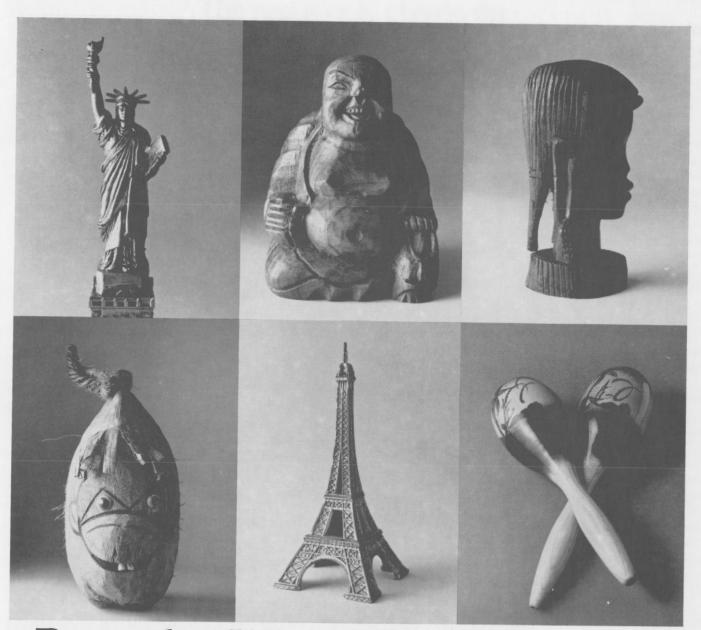
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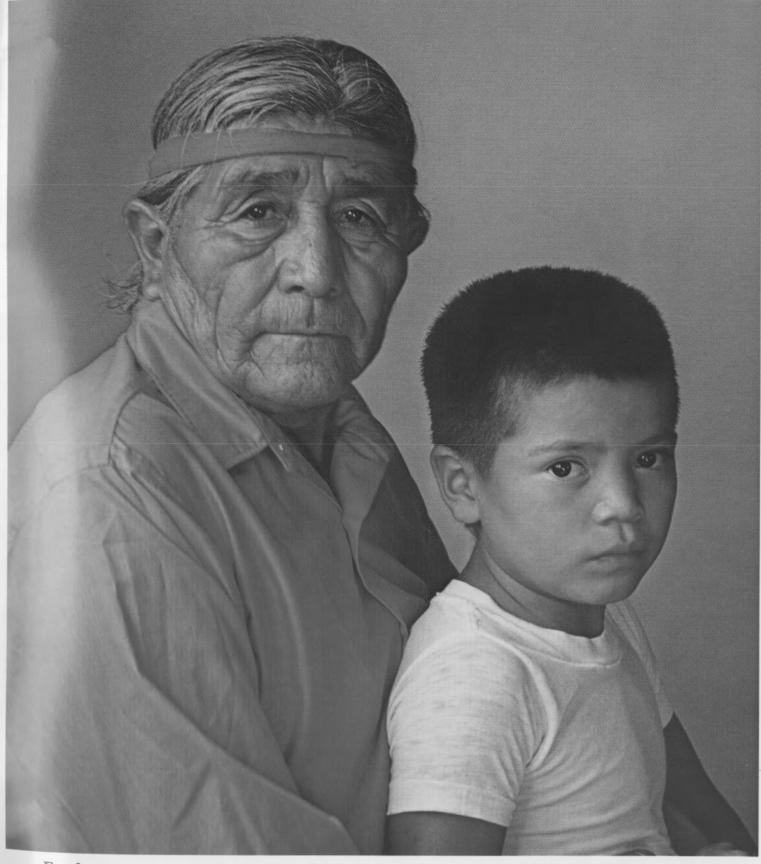
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