

Wisconsin Veterans Museum  
Research Center

Transcript of an  
Oral History Interview with  
JOSEPH DAOUST  
Photographer, Navy, Vietnam War  
2002

OH  
10

**OH**  
**10**

**Daoust, Joseph**, (b. 1944). Oral History Interview, 2002.

User Copy: 2 audio cassettes (ca. 83 min.); analog, 1 7/8 ips, mono.

Master Copy: 1 video recording (ca. 83 min.); analog, ½ inch, color.

**Abstract**

Joseph Daoust states that he was born in Hurley (Wisconsin) and enlisted in the Navy in December of 1965 and attended a thirteen week boot camp at Great Lakes Naval Station. He recalls that after completing boot camp he attended a six week photography school in Pensacola, Florida and then went to Long Beach, California where he was stationed on the *USS Bonhomme Richard*, an Essex-class aircraft carrier. He states that the *Bonhomme Richard* left for the Western Pacific to assist in the Vietnam War in January 1967 and in Yokosuka Japan met the *USS Coral Sea*, the carrier that the *Bonhomme Richard* was relieving. Daoust recalls that the fresh-water tanks would often become contaminated and water use would be restricted during these periods, however the photo-lab still had access to water and he would take some for personal use. He talks about his duties which included working in a photo lab on the *USS Bonhomme Richard* and developing photographs that came off of reconnaissance aircraft. When a picture-taking airplane would land, the finished print would have to be in the admiral's hands fourteen minutes after the plane landed. Daoust states that the Photographer's Mates were assigned to either the shooting crew or the darkroom and would rotate positions. Daoust recalls taking pictures from C-1 and C-2 aircraft or a helicopter if pictures of ships or aircrafts if there was a crash or accident. Daoust describes taking pictures of the fire on the *USS Forrestal* on July 29, 1967 and remembers the carnage of this incident. Daoust states that he and other Photographer's Mates spent a lot of time in AWACS (Airborne Early Warning and Control) aircraft and would "photograph the sweep of the radar scope." Daoust briefly talks about his other duties which included officer portraits and officer identification shots. Daoust describes how he and other Photographer's Mates also were required to do public relations photography in which the photographs would be featured in places such as the ship's publication or the Navy Times. Daoust recalls that did medical photography including any accidents on the flight deck, such as when a man was decapitated by the propeller of a C-1, or when a physician wanted photos of an operation for medical reports. Daoust recalls how the *USS Bonhomme* would spend about a month and a half "in Vietnam" and then would go back to the Philippines, then go to Hawaii, and then go to Hong Kong or Japan before returning to duty in Vietnam. Daoust talks about how American sailors would buy goods in Japan such as motorcycles, cars, and stereos and ship them back to the United States on the *USS Bonhomme* because there were lower prices on these goods in Japan than there were in the United States.

**Biography**

Joseph Daoust was born in Hurley, Wisconsin in November 16, 1944. He served as a Navy Photographer on the *USS Bonhomme Richard* and then worked as a photographer after he was discharged.

Interviewed by James McIntosh, 2002.  
Transcribed by Patrick Gould and Jeffrey Spear, 2010.  
Abstracted by Alex Friedl, 2013.

## **Interview Transcript:**

McIntosh: Good morning, this is Joe Daoust and it's D-Day, 2002. The 6th of June.

Daoust: That's right.

McIntosh: Where were you born, sir?

Daoust: I was born in Hurley, Wisconsin.

McIntosh: And when was that?

Daoust: That was 16, November of 1944.

McIntosh: November--

Daoust: 16--'44.

McIntosh: November '44. Okay. And you finished your schooling in Hurley before you went on to other things?

Daoust: Actually, the family moved from Hurley in 1960. I started my high school in Hurley High and I finished it in Appleton, Wisconsin. I graduated in '63 from Appleton Senior High, which is now known as Appleton West--they had to rename it because we now have four high schools in Appleton—and I went on to college—liberal arts college for two years—Layton School of Art for photography.

McIntosh: Where?

Daoust: In Milwaukee, Wisconsin. It's attached to Marquette—it was one of the best photo schools—one of the top five photo schools in the United States at the time. And after I graduated from there in 1965—working that summer I then enlisted in the Navy in December of 1965.

McIntosh: You enlisted because you were about to be drafted in the Army and you didn't want that?

Daoust: Well, that was one of the minor factors. But yeah, I knew that I would probably have to serve time in the military, but I also liked the Navy ever since I was a little kid. I liked being around the water and that, too. And I also wanted to get into—one of the branches of the service that I would be able to pursue—maybe even get more schooling in my chosen profession of that time. And, I looked at both the Air Force seriously and the Navy—

and the Navy did guarantee me a school where at that time the Air Force could not.

McIntosh: Guarantee you what?

Daoust: Well, photographic A school, which is right after basic training.

McIntosh: Oh, when you enlisted they said you will go to—

Daoust: Well, when I enlisted and when I went down to METS [Military Entrance Testing Site]—that's where you turn around and that's where they can promise you anything. They can't promise you anything—the recruiter can never promise you.

McIntosh: So they needed your signature and then they can make you a deal?

Daoust: Yeah. And I'm talking as a former recruiter. I used to be one in the Naval Reserves. But after the METS yes they did guarantee me on my final page four contract--the annexes [addenda attached (usually on page 4 or the last page) of a new enlistee's final enlistment contract].

McIntosh: Did they—was there any deal about college after your—what six years that you had to sign for?

Daoust: I signed for four.

McIntosh: You signed for four?

Daoust: Yeah. I did a full four.

McIntosh: And did you—was there any part of the deal—was there any college after you finished that?

Daoust: Basically the normal G.I. [Government Issue] bill was there.

McIntosh: That's all?

Daoust: That's all. And of course there were grants available at the time. I got out of the Navy and basically—which is one of the areas which I think I—you know, you think back, maybe you should've stayed.

McIntosh: You get smarter when you get older.

Daoust: Yeah, that's true. And I probably would've made a real good career outta the Navy had I stayed. I mighta been killed on the next cruise—you never know.

McIntosh: You never know.

Daoust: You know how fate is.

McIntosh: Exactly. Well anyway, don't get too far ahead here.

Daoust: No.

McIntosh: So, when did you enter the service?

Daoust: I did enter the Navy in—I actually enlisted in December '65—and I went in under what they call the 120-day cash-delay program. And I went active—but I went active duty, down a grade.

McIntosh: What's this?

Daoust: Well, that was a program that the Navy had back in the '60s. You could enter—and it was also hooked up for high school kids who could enlist while they were still in school and then go and do their basic training right after they got out of school. I enlisted in December and that way it also guaranteed that I would have the choice of going in to the Navy versus going in another branch of the service—due to the Selective Service. And, I went active. I went to boot camp in January.

McIntosh: Really?

Daoust: At Great Lakes Naval Station. I had thirteen weeks of boot camp.

McIntosh: It's interesting--over the course of the years I've interviewed people for--you know--a hundred years off and on—give or take. Boot camp—there's one guy who's eight weeks and another guy who's sixteen and I've never found a consistency in either the Army or the Navy about boot camp. The only one who's consistent is the Marine Core—it's a pretty consistent twelve weeks. Interesting.

Daoust: Generally right now—for the last fifteen years or so—generally it averages eight weeks.

McIntosh: Sure.

Daoust: When I went in '66, the standard time that the Navy was doing was thirteen weeks at that time.

McIntosh: So at the end of that time you were off doing your specialty?

Daoust: Yeah. I went to school for six weeks down in Pensacola, Florida.

McIntosh: Oh, that's where it was.

Daoust: Yeah. And then from there—when I was attached—assigned--after I went home on leave—I was assigned to the Bonhomme Richard [USS Bonhomme Richard].

McIntosh: Had you had any photography experience other than simple photographs before you went down to Florida?

Daoust: Yes. I had two years. I graduated from Layton with an Associates degree in photography. That's why they guaranteed me—

McIntosh: Oh, so you were an experienced fella?

Daoust: That's correct.

McIntosh: They could really use someone of your experience.

Daoust: That's correct. Yeah.

McIntosh: You were doing it professionally then?

Daoust: I started doing it professionally that summer. Yeah. In fact, I worked on a newspaper for a few a few months as a staff photographer.

McIntosh: What kind of camera did you use?

Daoust: Do I use? Or Did I use? Well, I used everything—in everyday work I used mainly 35mm—120—which we call two and a quarter—two and a quarter medium format cameras.

McIntosh: Get a Rolleiflex and you can do that.

Daoust: Oh, Rolleiflexes in medium format. Yeah. And—

McIntosh: I like that. I had one of those for a while.

Daoust: They're worth money now, by the way.

McIntosh: What?

Daoust: The TLRs [Twin-lens reflex cameras] are worth some money right now—for collectors.

McIntosh: Oh, I shoulda kept it?

Daoust: Mm-hmm.

McIntosh: Oh Jesus! You sprung a leak. I took a lot of pictures with it when I was in the Navy. It—it honestly wasn't as handy.

Daoust: Oh no.

McIntosh: Because there's nowhere to look right at your—set it the same time—and you're not looking at the same sight--

Daoust: Has the same line of reflex—yeah.

McIntosh: Yeah, right. And that was so handy. And pretty soon—well I did enjoy the larger size [inaudible]. You got the transparencies in those Rolleiflex cameras and the squares were a pretty good size. And I—they were good at it—and I liked the quality of the film—of the pictures I got. Much better than a regular—but, things change.

Daoust: Yeah.

McIntosh: Ok. When you went to this school did they teach you all kinds of photography?

Daoust: Basic. A lot of stuff that we went through—

McIntosh: [inaudible]

Daoust: Yeah. They teach you the basics of photography at that time—the theory of light, lenses, basic chemicals.

McIntosh: You have to do developing? Did they teach you that?

Daoust: Well aboard ship you have to be a jack of all trades—a Navy photographer, you know—you can't run somewhere.

McIntosh: So, you have to be able to run a dark room?

Daoust: Run a dark room, be able to repair your own camera equipment—see there's different phases.

McIntosh: Oh, I hadn't thought about that.

Daoust: Yeah, there is different phases. They have—in different professions—and all the branches of the Service have this—they have it like an A, B, and



advanced C schools. Well, they would get a little more elaborate in some of those advanced schools and get a little more specialty. In other words, we had a photographer that we'd send to camera repair school and when he came back to his command that would be his primary NEC, [Navy Enlisted Classification] which in the Navy—or Army—they call them MOSs [Military Occupational Specialty].

McIntosh: Then I assume that in the Navy [inaudible].

Daoust: That's right. Your primary NEC was camera repairing. You also had people that would specialize in setting up the electronics on the photo reconnaissance aircraft—which I never got involved in the setting up of.

McIntosh: That's pretty complicated, too.

Daoust: Yeah. The Navy—up until the end of the Korean War—had two separate photographers' Mates rates. One was the regular Photographer's Mate—PH—and the other one was the Aviation Photographer's Mate. They eliminated—they combined the two after the Korean War. Once in awhile you will find an old rating badge—an old belt buckle--that shows the [IFCA]--which is the low four—the Photographer's Mate rate in the Navy—and the IFCA represents the formula for figuring out different areas from aerial reconnaissance photography. In other words, the lens you have, figuring out the coverage of the ground you're gonna get from different altitudes—that's called the IFCA—looks like an hour glass. Well, the regular IFCA—if you see a sailor with the IFCA under his crow before his chevrons you know he's a Photographer's Mate. Well, when Aviation Photographers made that, you add the wings on that. That no longer exists. It hasn't since—

McIntosh: Because the aerial photography is now so automatic that we don't even have to have a--

Daoust: No. For cost purposes they just combined the rates. Just like in later years.

McIntosh: They don't fly with photographers now.

Daoust: Mainly it's all high aviation. They use F-18s for that. For a while they used—

McIntosh: Yeah, but they don't need a photographer.

Daoust: No, no. But they need a photographer to set the stuff up—the equipment and the electronics.

McIntosh: Someone to put the film in and take it out.

Daoust: Yes. But the pilot does the actual flying, punching—and a lot of times it's automatic. He'll go over—hit one button—he also has gun cameras, depending on the aircraft. Yeah. But for a long time the Navy used for years the F-8—RF/8—as a reconnaissance aircraft. The A-5 Vigilante—which was originally designed as a large delta wing bomber—and it didn't work out too well, so the Navy made 'em into a reconnaissance aircraft—and they used that up until the early '80s. Then the F4s were—they used a lot for aerial reconnaissance—and the F-14s—now the F-18—that's one of their major roles. They are a reconnaissance aircraft as well as a bomber and a fighter.

McIntosh: They didn't learn—Adolf Hitler took that 262 [Messerschmitt ME 262, jet powered fighter aircraft used by Nazi Germany in WWII] and ruined it because he insisted on making that a fighter bomber. If they had kept that as a fighter they'd have wiped out every aircraft in the sky.

Daoust: That's right. It's to our advantage that he did that.

McIntosh: Jesus. And that's what I think when I see an F-18 now—it does this and it does this—I keep harking back to that same thing. I think you're ruining the aircraft by trying to make it do too much.

Daoust: That's right. They're trying to combine one aircraft in a cost-effective situation of doing too many jobs.

McIntosh: Yeah, I know. But that's tough on the pilot.

Daoust: That's right.

McIntosh: If he's further down on the photography list—that's a shame.

Daoust: Yeah. But it's amazing. Not to get ahead again, but you talk about the—Hitler ruining the situation with the jet there. When I—I got to met Chuck Yeager at the AA convention last summer and had the chance to talk with him for about twenty minutes, and that's one of the things he brought up, too.

McIntosh: He's a character.

Daoust: Yeah he is; an everyday guy; really enjoyed him.

McIntosh: I know a guy who lives in Madison who shot one of those down. I told him, "I bet you ground swatted it." He says, "No, nope, no. It was near." It was about ten feet.

Daoust: Well, like Yeager told me—he says they had their vulnerability in certain times or in maneuvers. They were fast, but when they went into maneuvers they slowed down a little bit—

McIntosh: Well with two engines, it's bound to give 'em less—you know—flexibility.

Daoust: Yeah.

McIntosh: And turning and twisting and all that—that—when I was—the P-38 in World War Two with two engines. It was—you couldn't touch a fighter with one engine. It only fought them in groups, but it would come down en masse—then high up and sweep through a formation of Japanese. But one on one, they could—they were tried with the Zero, because the Zero could turn inside of them twice—you know—because the plane was just too heavy and too big. Well, uh, I'm really getting off—I should shut up here. Anyway—anyway—anyway—where are we at? So, that school in Florida—how long?

Daoust: It was just a refresher course for me—but I learned from my professor years ago—while I was going to school in Milwaukee—one of my professors was a fashion photographer from the old country—very famous individual—worked with a lot of other famous photographers—and the many years of experience that man had—when he would sit down—and students—we would have to give lectures on different subjects in the photographic art—he would sit down and take notes. I learned from him, you know, that you're never too smart.

McIntosh: You're never too big.

Daoust: That's right. And that's the thing—I went to that school with that attitude, so I did pick up new things and to this day—

McIntosh: How long was that, did you say?

Daoust: It was for six weeks. Yeah, it was a short course.

McIntosh: And then where did you go?

Daoust: And then I went—I was stationed onboard the Bonhomme Richard.

McIntosh: Right to the ship?

Daoust: Right to the ship after my normal leave.

McIntosh: Where'd you pick that up?

Daoust: In Long Beach, California. It was in dry dock. And the first time I'd seen the Pacific Ocean—the first time I had seen an aircraft carrier—and it was one big lump of red lead. All the paint was stripped off of it—they were re-fitting the whole ship—and I looked at that in dry dock and I wondered, “What in God’s name did I get myself into?” But, being new to the military at the time, you know, you just hafta give it a little—

McIntosh: Yeah. When I think of the Navy, red lead always comes very close to my memory.

Daoust: Oh yes.

McIntosh: And everyone that I talk to—[laughs]—it seems like there was always red in our ship. [Joe laughs] Then they paint it—and come in—the painters would be out—it seemed like next week taking it off and then we'd be back to the red lead there. The Navy—it was a constant, constant problem.

Daoust: But they had the flight deck all torn up at that time. They resurfaced the whole flight deck.

McIntosh: Your flight deck was wooden?

Daoust: It was wood with—certain areas were armored metal—in certain areas. This isn't—the Bonhomme Richard was an Essex-class carrier.

McIntosh: Right. And that was a—

Daoust: But it was mainly a wood deck, yes. But it did have in the aft-section there—in certain areas where the catapults were they did have some metal.

McIntosh: It was an Essex, but it was modified. The Essex originally had a canted deck [the flight deck is angled diagonally from one side of the ship].

Daoust: Well, yeah.

McIntosh: So it was a little bit different.

Daoust: Yeah. Back—the first—the first carrier to be built with an angled deck—in the American fleet—was the Forrestal in '59. All the rest had been modified.

McIntosh: Yeah. There had been a couple aboard the Regular Essex class and—any of the fighting ships that came into Inchon Harbor—you know—and things were going on. I'd get a small boat and I'd have the guy drive me

there and I'd meet somebody there and take a tour of the ship and that was—see the battle ships and the cruisers and the carriers.

Daoust: I'd do the same thing a lot of the time when we were at port—just different ships and stuff.

McIntosh: Yeah, it was different.

Daoust: Yeah, that's true.

McIntosh: I was impressed—more than anything—with the—I was actually—with the, I can't think for the moment the carrier that I was on. Anyways, an Essex-class was a steam-powered catapult.

Daoust: Three hundred gallons of water to launch one aircraft.

McIntosh: Wow!

Daoust: Fresh water.

McIntosh: Wow!

Daoust: Yeah.

McIntosh: That was impressive.

Daoust: That's why when our water vats—to make fresh water from sea water—were down or not operating properly—you had—numbered what you had the priorities. First of all, to sustain the life—just basic water consumption—no showers, no anything—and—

McIntosh: They would close down all excess drinking.

Daoust: All excess drinking—and water hours—I mean, and it was brig time if you were—

McIntosh: Valley Forge [laughs].

Daoust: It was brig time if you were caught violating that. When we're out—you're out in the middle of the—

McIntosh: No kidding.

Daoust: Oh yeah. That was brig time--thirty days brig time.

McIntosh: And now, was this loss of water natural?

Daoust: Well, it could depend on various things—from contamination—once in a while they would dump excess JP5 [Jet-propellant fuel] and at the same time they'd be taking in seawater, which would get into the fresh water. Mainly, it was just the vats weren't working properly and they had—they were in repair at the time. Sometimes it would only last for a day; sometimes it would last for a week. So, you had water for consumption and water for defense—for the catapults—and that was it. The rest was—you know—that's what it was used for. You couldn't take a shower—

McIntosh: It would go on for an average of what?

Daoust: It could go on for maybe two days—between two days to a week—two—three days to a week. We also stank. In other words, you stank a lot.

McIntosh: No one used sea showers then?

Daoust: We had saltwater showers, but that was—

McIntosh: Worse than nothing?

Daoust: Yeah, it was.

McIntosh: Because you couldn't get the sticky off?

Daoust: Sticky was—especially when we were in the Gulf of Tonkin there—the China seas—it was warm, it would smell—you'd come out of there smelling like fish. Plus it was crusted and it would irritate your skin.

McIntosh: It would? [laughs]

Daoust: Yeah. So, you just stayed filthy. You washed your hands and rinsed your face a little bit in the sink and that was about it. You were allowed to do that, but—of course in the photo lab where we used a lot of water in our chemicals—

McIntosh: I was gonna say--

Daoust: Yeah, we were allowed to do that because that was all part of the defense.

McIntosh: Good place to sneak water.

Daoust: Well, I could—there was a couple of instances where—

McIntosh: One had to have a little slurp.

Daoust: Well there—I'm not talking about a little slurp—the photo lab was a highly restricted area. You had to be in that area—you had to have a top secret clearance to go beyond the office.

McIntosh: Oh, the sailors aboard ship could not go there?

Daoust: Could not just—could walk into the front office, but that's—I don't care if it was the captain on down—if he didn't have the proper clearance papers, he did not get beyond that front office, because we were handling top secret encrypted stuff at the time.

McIntosh: Oh, that was the reason?

Daoust: That's right. I mean, we had those kinds of photographs—especially when we were involved in high-intensive air strikes—future air strikes coming up. So, we could lock the photo lab and get away with some things that nobody would know about—like fill the deep sink and crawl in.

McIntosh: Oh, it was that big?

Daoust: Yeah. There was a few times when I was on the night crew—because when you were out to sea—when you were in a combat zone—you're operating twenty four hours—so we had a twelve on-twelve off crew.

McIntosh: Yeah, that's the way it was for me.

Daoust: So some times when things got real bad—you'd pull that--but it was very rarely. Most of us, you know. And then one time the photo lab did contaminate some of the fresh water. We had two big print washers in the photo lab—one was saltwater that we would—we would wash most of the prints in saltwater and then go to a five minute freshwater rinse—all to conserve fresh water. That we did every day.

McIntosh: You did that routinely, right?

Daoust: That was a routine. Well, somebody forgot to close one of the valves in the photo lab and the saltwater ran into the fresh water pipes—contaminated quite a few thousands of gallons of water.

McIntosh: Were you reprimanded by the higher-ups?

Daoust: Oh, it was kept quiet. But, as the stories got out we were not too popular for a few days aboard ship.

McIntosh: That's somebody's drinking water you were wasting.

Daoust: Yeah. Well, we had to go on shower hours for about forty eight hours because of that. But those were little vestigial things that kept yah—you had to have a sense of humor—as you well know doctor.

McIntosh: Right.

Daoust: When you're in an everyday situation like you were.

McIntosh: Yeah, you do the best you can.

Daoust: Because—you know—you'd go nuts otherwise. Yeah. You had to have a sense of humor. But yeah that was pretty serious. Now, most of your super carriers—they very rarely have that problem, but they still run into it, too.

McIntosh: It does?

Daoust: Like different mechanicals—larger tanks—but even—contamination—

McIntosh: That's the reason—'cause they have some more water?

Daoust: That's right. But, they also carry more men and they use more water.

McIntosh: Well yeah—five thousand guys on those big—

Daoust: Oh, at least. We carried over four thousand on the Bonhomme Richard when we had a full squadron—contingent on board.

McIntosh: That's crowded. That's crowded.

Daoust: Yeah.

McIntosh: And where—where was your bunk?

Daoust: It was—okay—it was located at mid-ship, directly under the island structure [??] two decks below the hangar deck.

McIntosh: Oh, that's pretty high.

Daoust: Yeah. That's pretty high yet. A lot of these--a lot of your aviation bunking spaces were right under the flight deck on the aft-section and the forward section. Well, a lot of your officers' country was in the forward section—right down on the flight deck. But we were located—the photo lab on an Essex-class carrier is located on the hangar deck level, directly behind—below the island structure. In fact, the escalator we had—we were right adjacent to the escalator.



McIntosh: For people or for--

Daoust: Escalator for people. They had a regular escalator on board--plus your different elevators.

McIntosh: Pull your—pull the film out of the airplane and then—on the flight deck—and then go right down into the lab.

Daoust: Well, basically when we were going through ORI—operation readiness inspection—usually most of your ships go through that before an extensive cruise—when a photo bird would touch down, we were unloading it while it was still moving—from the time it touched down ‘til the time we had to have it in the admiral’s hands was—the finished print—was fourteen minutes.

McIntosh: Wet or dry? [laughs]

Daoust: Sometimes it was wet.

McIntosh: It was a little wet, eh?

Daoust: But most of our—most of our machines would dry the film and dry the paper off so it would come out—it was all continuous roll.

McIntosh: [inaudible]

Daoust: Yeah, and that’s where the flash lab operated.

McIntosh: So, they could take that film and—once you got that film and you got it out of the camera—

Daoust: Yeah, it was actually in cartridges. The cameras stayed in the airport—er—aircraft. Yeah.

McIntosh: And you took this and you put it in a machine and the machine opened it—

Daoust: A continuous roller—we put a leader on the film that was out of the cartridge, we would feed it into the machine—a few minutes later it would come out the other end—dry, processed, dried and everything—we’d take that same roll—

McIntosh: How many minutes?

Daoust: Well, depending upon—no—it was more like—we posted ten minutes on the black and white. We used Kodak PH 38 at that time. The color—well yeah that’s the designation. The color film was—took a little—

McIntosh: Longer?

Daoust: Well, no. It took about the same time.

McIntosh: Oh, really?

Daoust: Yeah. But, ninety percent of our reconnaissance back in the ’60s or the ’70s were black and white anyway.

McIntosh: Is there any advantage in the black and white versus the color?

Daoust: Because of contrast—yes. You could actually see much better detail.

McIntosh: That was my understanding—the black and white really could reveal more than the color pictures.

Daoust: Yes, especially in infrared which we used also to look for dead foliage. Basically—in other words—camouflage foliage, which was dead. We used Ektachrome for that also—infrared Ektachrome, which would show it to be a—like a magenta—but the dead foliage would be brown.

McIntosh: Right. But the black and white—

Daoust: The black and white showed the contrast and difference in the detail and resolution power was there, especially in high reconnaissance black and white that our black—our photos came from—the S-1s—the Air Force would provide us for.

McIntosh: [inaudible] You never really got no idea that a black and white photograph is actually more interesting than a color photograph.

Daoust: Well, it’s more dramatic. It’s much more dramatic, and that’s why it’s still around today even though the technology you have—black and white photography is still around today.

McIntosh: I noticed a lot of—a couple friends in my group—serious photographers—they use black and white. They all say it’s better [laughs]. Yeah.

Daoust: It brings out—even in portraiture it’ll bring out a lot of stuff that—

McIntosh: Maybe that you don’t see.

Daoust: Yeah. And—Unfortunately in journalism today—they’ve gotten almost too much color in journalism—I’m talking about photojournalism—still photography—because unfortunately that terminology today is misused. A videographer is called a photojournalist nowadays—the guy that shoots video at TV stations—he’s also listed as a photojournalist [Jim laughs]. My understanding about photojournalists is a still photographer that shoots and writes.

McIntosh: Yeah.

Daoust: That’s a true photojournalist.

McIntosh: Right.

Daoust: But in photojournalism today you’ll pick up most of your newspapers and it’s in color—they no longer do a lot of big picture pages like they used to do years ago. Years ago when I worked on the newspaper we put out two picture pages a week, but now it’s considered advertising space—lost money. That’s why you have—you don’t have the photojournalism today—the loss of the great magazines—like the old Life magazines—Look magazine—National Geographic is still around—and one of my bibles that I like to look at.

McIntosh: Yeah, that photography is outstanding.

Daoust: Yeah, yeah. But it’s becoming lost, unfortunately.

McIntosh: Television is taking its place. People always say I’m gonna pick up that magazine because it’s—then you flip on the tube and see what they have to see. I think this is true—about readings in general—it’s hard to get kids to read anything.

Daoust: Mm-hmm.

McIntosh: Because it’s—basically [inaudible]. It’s easier.

Daoust: Yeah, if they can’t see it or play it—

McIntosh: Grab a bag of chips and watch the TV and—

Daoust: And, unfortunately, some of that is due to the way they were raised today by the younger generation of the late ’60s—early ’70s.

McIntosh: Yeah, I don’t think the adults can be so smart about this, because [laughs] you know—they were right there when this was happening. So, they share the blame.

Daoust: That's right.

McIntosh: But here I am, I'm going off again.

Daoust: Yeah, well, we can talk about that when we turn the camera off if you wanna.

McIntosh: No, that's fine. Anyway, so you did your duty—tell me your specific duties aboard the Bonhomme.

Daoust: My specific duties—when I first got onboard the Bonhomme Richard—it was kinda funny—we were in dry dock then. All of our berthing spaces were on barges called APLs—I don't know if you're familiar with an APL—auxiliary personnel lounging—our berthing spaces were tore up, our mess decks were tore up—so, I reported into the photo lab, you know, as an E3, and Chief Widzstruck (??) looked at me and saw my credentials and said, “My god, we can really use you—we're short handed here.” And I was—from then on I was doing E1—excuse me—I mean E6, E7 work.

McIntosh: [inaudible]

Daoust: Yeah, yeah. In other words—like most of us guys in the photo—even though we were, at that time, E3s and later on E4s and E5s—we were doing advanced work because of our training. But, at that same time—the first month on board—there was low P Division's [Photographic Division] turn to send another person down to the mess deck for mess cooking. And mess cooking in the Navy of course—as you may well know—you do a three month tour. It isn't going down for a week or that. And I was—

McIntosh: Everybody had to do that?

Daoust: Every—every non-weighted E3 and below—

McIntosh: You spent some time in the kitchen?

Daoust: I spent some time in the mess decks.

McIntosh: No matter what he was doing?

Daoust: No matter what you were. No matter what you were. And that ship—in other words—the mess decks—the cooking rates—which is now called EMS rates in the Navy—would be able to take from the pool of each division aboard ship—and this is true throughout the Navy yet today—

McIntosh: And you'd be a kitchen-hand.

Daoust: You would be a kitchen-hand.

McIntosh: Well I'll be goddamned.

Daoust: So, the Army calls it KP, but they'll do it on a weekly basis. Well, they hid me for about a month. Through the paper work—Lieutenant Nelson, who was our photo officer—and finally a mess officer got a hold of it and said, “You gotta send this new guy down.” So they sent me down and it worked out real well. It was almost like a vacation, because, again, the ship's mess decks were tore up—so they put me in—I was under the store rooms—and we had to chip the paint off the store rooms. That's where I learned to use pneumatic chipping tools.

McIntosh: While you're working for cook? [laughs]

Daoust: Yeah, well we were assigned to the mess decks.

McIntosh: Right.

Daoust: But that's what the cooks were doing. [Jim laughs] We were cooking—then they were stripping their places aboard the ship. But the chipping party I was assigned to, we couldn't get chipping tools. There wasn't enough pneumatic tools to go around, so we had to wait until the yard birds [enlisted man assigned to do menial tasks] were through at 1600 [4:00 pm] and we would get a certain amount of them, get them to go down to a couple of storerooms to work. So we didn't have to work during the day. Fortunately, the E-5 [enlisted man] that was in charge of our chipping party was kind of a lazy idiot. We worked from about 1600 until about 1800, 1900 and he'd say, “I want to go to town. You guys knock off.”

McIntosh: And we did.

Daoust: And we did. So, a lot of times I would be down in the photo lab doing my rating work and then knock off and go join the chipping crew at 1600. On a weekend, I didn't have to report back aboard that ship until 1600 that following Monday so it was great. I had more time--

McIntosh: [inaudible]

Daoust: Yeah. So, I didn't have to work. And then, the last few weeks that our kitchens were intact aboard ship, I got into cooking.

McIntosh: [inaudible]

Daoust: Cooking is one of my hobbies, by the way.

McIntosh: Oh really?

Daoust: I was born and raised in the restaurant business.

McIntosh: Oh my goodness.

Daoust: Yeah. So I actually ended up cooking as a photographer.

McIntosh: Up in Hurley?

Daoust: Well, up in Hurley and later on in later years my dad had one down in Appleton for a couple of years before he went to work for a large bakery.

McIntosh: Your Dad didn't work on the Silver Street, did he?

Daoust: Yes. As a matter of fact--

McIntosh: The famous Silver Street?

Daoust: He had a--my Dad had a famous specialty pastry bakery there for forty some years he was the largest pastry retailer in the upper Midwest.

McIntosh: I lived up in Northern Wisconsin and I always think of pastry as down in the southwest part of the state.

Daoust: No. They came in. **[End Tape 1, Side A]**

Daoust: No. They came into the UP [Upper Peninsula] in the northern part of Wisconsin and Minnesota from the Cornish miners back in the late 1900s.

McIntosh: The miners down in the southwest, that's where [inaudible]. That's where I learned about.

Daoust: Also--that's also in Colorado.

McIntosh: [inaudible] used to bring me. That was my--

Daoust: Well, that was my dad's specialty.

McIntosh: No kidding?

Daoust: And he used to move a thousand a day. Yeah. He was one of the largest retailers for pasties in the Midwest at the time. My brother and I still make them up. But--

McIntosh: Are the houses of ill repute still around?

Daoust: Ah, a few lower end places, but, you know, you have to go back to the turn of the century and that could be a whole another interview. That could be a whole another interview.

McIntosh: [inaudible] My wife says, “go down Silver Street.”

Daoust: Silver Street was made up mainly of businesses and upper end taverns which are regular taverns. You had your low rent block which had a few questionable houses. And they were run by--

McIntosh: And the miners hang out there?

Daoust: No. The miners. The local people in later years--

McIntosh: Never went to Hurley?

Daoust: No. It was the tourists.

McIntosh: Oh sure. For awhile I heard there was girls up there.

Daoust: Yeah. It was the tourists.

McIntosh: [inaudible]

Daoust: But, I tell you the truth. It was a great place to grow up. As a ten year old kid I could walk up and down the Main Street of Hurley at midnight and nobody would bother me. And there's places in Appleton, Wisconsin today that I wouldn't walk. During the daylight, that's right.

McIntosh: Oh really? In Appleton?

Daoust: That's right.

McIntosh: Appleton, that's not right [inaudible].

Daoust: Or Green Bay. Yeah, what I am saying, every community has their bad spots. Yeah, but generally it was a great town. The Italians were friendly people. They would give you the shirt off their back.

McIntosh: I heard there was heavy amount of Italians and--

Daoust: And Finnish.

McIntosh: And Finnish, right.

Daoust: In fact, I was just up there--

McIntosh: I knew a guy who grew up in Hurley.

Daoust: Yeah. What was his name? I probably know him.

McIntosh: Tim McDonnell. He's a retired urologist like me.

Daoust: Oh.

McIntosh: But he is down in Arizona now.

Daoust: Oh.

McIntosh: He practiced in Waukesha.

Daoust: Yeah. I've got a good friend who grew up in Hurley. That's an ear, eye, and nose doctor in Wausau. His name is Jimmy Lombardo. Dr. Lombardo. He developed the special earplugs that the NFL [National Football League] uses today.

McIntosh: Oh really?

Daoust: Um ha.

McIntosh: I trust he made himself a pile of dough on that?

Daoust: Yeah. And he'll go out and work with an NFL team here and there. He started with the Packers. In other words, it was basically an earplug that they could use to drown out the crowd.

McIntosh: Those probably have to be individualized, don't they Joe?

Daoust: Pretty much.

McIntosh: Yeah, I would think so.

Daoust: He was just a dumb little Italian kid--

McIntosh: Who had an idea.

Daoust: Who had an idea. You know, became famous. We have a lot of successful people, Dominic Gentile, that worked with the Packers for years. He was



from Hurley. I went to school with his younger brother. Sure. He was a Hurley boy.

McIntosh: I didn't know that.

Daoust: Yeah, Dominic Gentile.

McIntosh: I remember that name from years. Well anyway--

Daoust: Yeah. We don't want to get off the subject. Like I say, that's a whole another interview, doctor.

McIntosh: Where were we?

Daoust: We were talking about my duties aboard ship.

McIntosh: Right.

Daoust: Okay. After mess cooking, I went back into the photo lab and we had got, we left dry dock in October and we were going through different shake down cruises, off the coast of California quite a bit. And it wasn't until--

McIntosh: Excuse me. Did you have your full complement of planes?

Daoust: No, well they would fly in. We didn't have a full complement--

McIntosh: You weren't ready for planes at that time?

Daoust: No. We would do touch and go a lot. They would fly in from Miramar [Marine Corps Air Station Base and US Navy Air Station].

McIntosh: I figured you were testing the ship, not the—

Daoust: The ship and the capability of handling aircraft.

McIntosh: Yeah. Okay.

Daoust: Wasn't until January of '67 when we left for our West Pac. It was the second Vietnam West Pac the "Bonny Dick" [USS Bonhomme Richard] made. The first one I made. They made one in 65 before I got onboard. And, that was interesting because, again, you know, it was our first cruise. Most of us guys in the lab were brand new.

McIntosh: Had never been to sea before.

Daoust: Had never been a long term at sea before.

McIntosh: How exciting. How exciting.

Daoust: And, you learn to get your sea legs real quick. You learn to get your sea legs real quick.

McIntosh: It rode the waves well?

Daoust: A carrier did. Yes, especially when our destroyers were along side for refueling. You know, we were the gas station of the--

McIntosh: Oh, I see. Sure—I understand.

Daoust: And when the destroyers would pull alongside, they would be up and down like that and their screws would come out of the water and we would be on the flight deck just as smooth as ever. Although, we had our times. We went through a hurricane in the Sea of Japan and we got bounced around. I have a photograph at home of, like I say, the flight deck is three stories above the water level.

McIntosh: Right.

Daoust: I have a photograph at home of a wave breaking over the flight deck. A large wave.

McIntosh: I talked to a lot of carrier people who went through the typhoon after Okinawa who said the waves came right over the top. Scary stuff.

Daoust: Oh yeah. And, one night we had a young lieutenant JG [Junior Grade] on duty as the OOD [Officer Of the Day] and we're going through heavy seas in the Sea of Japan. And he let us get turned and we almost broached [veering and pitching forward, causing the ship to lose control or steerage]. Yeah, we lost a couple of aircraft over the side on that one.

McIntosh: Yeah, but, I know, but it was really coming in bad. Never get that one back.

Daoust: Yeah. Well I mean, we had chemicals all over the floor. Everything come off of the shelves. Like, I say, they had a couple of aircraft break loose.

McIntosh: [inaudible] I suppose.

Daoust: Some of that. Yeah, just a big mess to clean up. Got everybody up that was sleeping, but that was a quickie broach and then he straightened it out right away, but--

McIntosh: The damage was done.

Daoust: Yeah, the damage was done, but you know, a carrier, it would hit the waves and go [sounds like: bububuawawa], you know, like that. You would be in the rack [bed], you know, and you could just hear the shuttering and that so, but generally most of it was smooth. You got a little yawing and pitch. You felt like you were on an elevator at times. But, after you got your sea legs, you learned to walk zigzag. When you hit port, after being out to sea for a couple of weeks, you--

McIntosh: You had a problem.

Daoust: You hit solid ground, you were walking like a drunk for the first few minutes, yeah.

McIntosh: I know the feeling. I didn't think it would bother me, but it did.

Daoust: Yeah. But anyway, we left San Diego then in January. Our first port, eventually, was Pearl Harbor. We spent a couple of weeks there. And then from Pearl, we went to, not Sasebo, but we went to, my god what was it?

McIntosh: Philippines?

Daoust: No, it was in Japan. It wasn't Sasebo, but you know, the port slips my mind right now.

McIntosh: Yokohama?

Daoust: Not Yokohama.

McIntosh: Kobe?

Daoust: Yosaki?

McIntosh: Osaka.

Daoust: Big naval base there?

McIntosh: Right across from Kobe. Ooh--Yokosuka?

Daoust: Yokosuka.

McIntosh: Yeah, it's the naval base of Tokyo.

Daoust: Yeah. We hit. You hit Yokosuka.

McIntosh: Yeah. It's the big naval base.

Daoust: Ordinarily, I'd know that but I just drew a blank on that for a second. Well, we hit Yokosuka and there we would meet our relieving carrier. Which at that time was the Coral Sea [USS aircraft carrier]. They were coming back from their tour in Nam and we'd exchange intelligence information with them. Any aircraft we that we got damaged en route from Diego [San Diego, California] over to Japan, we would take the old ones home. We would get some of their aircraft and then after about a week in Yokosuka, and that was our first interesting experience of a foreign port. We pulled into Yokosuka in a snow storm. And, I got pictures at home of us having a snowball fights on the pier. They are in the same parallel as Wisconsin, actually, Yokosuka is. So, that was my first interesting experience with the Japanese people. And then after--

McIntosh: Did they greet you when your ship came in?

Daoust: That first time, being the snow storm, no, they didn't greet us. I mean they were there on the pier. They were there when we went into town. They were very hospitable.

McIntosh: A band greeted our hospital ship and some dancing Japanese girls.

Daoust: Oh no. We never had that. We got that after we got back to the states. But, you know, going into town, meeting people, we took my first trip up to Tokyo was very interesting. You know, beautiful city. Even at that time they were well advanced.

McIntosh: I was there in, I don't know, '50. There was still a lot of damage there.

Daoust: In my second cruise, when we were in Japan, I took a tour up to Nagasaki and spent about three days up there, on tour. And, the nice part about being a Photographer's Mate, they would set up these tours from the ship and they would also send a couple of Photographer's Mates along to do some shots for the yearbook, or the cruise book. And that would be free of charge for us. But--

McIntosh: And the hotel you stayed at?

Daoust: It was all paid for by special services, yeah. And that was very interesting. That was a very dramatic time, and I don't want to maybe jump ahead to the second cruise on this, but seeing all, you know, the signs of destruction. The city was well recovered, but you had certain areas that were still like that. The museum itself was mindboggling when you went through it.

McIntosh: In Nagasaki?

Daoust: In Nagasaki.

McIntosh: The new museum hadn't been built when I was there.

Daoust: Yeah. It was built at ground zero. So, you know, and you were thinking to yourself, this is what we did, things like that, but you know, again you think--

McIntosh: It ended the war.

Daoust: It ended the war. Yeah. What a lot of the Japanese people stated in different conversations when I first got to Japan was they agreed it ended the war and it saved millions of Japanese lives as well as American, so it was good for the both of them. It was sad that it took something like that to end the war, at the time, but it was good in the long run.

McIntosh: Well, I don't know.

Daoust: And that's the way it is, they look at it. They don't hold it against us.

McIntosh: Okay [inaudible]

Daoust: Yeah, I know. But that was one of my, one of my concerns, things, I, you know, how would they take this? And the average, I'm talking about the average citizen at that time.

McIntosh: As far as you know?

Daoust: As far as I know. Well, you had your militant groups, like you do everywhere else.

McIntosh: Did you ever get up to Nikko, north of Tokyo?

Daoust: No, I never got up to Nikko. I got up to, I got around Kamakura and that. We got around--

McIntosh: That's on the [inaudible].

Daoust: Yeah. Got to Sasebo quite a bit.

McIntosh: That's were they got their fish.

Daoust: Yeah, we used to pull into Sasebo a lot. Well basically--

McIntosh: We used to go into Tokyo and pull into Sasebo. That was were--

Daoust: Yeah, well generally after the first line period, when we would go back to Japan, we would pull into Sasebo because that was in the southern area.

McIntosh: That's a huge base.

Daoust: Beautiful, beautiful community area there too. And, but after we left Yokosuka, we would go to the Philippines. We would pull into Subic Bay. We would be there for about, maybe a few days. And then from there, it was one days cruise to the line. Which is anywhere from 32 miles in to the coast itself, in the Gulf of Tonkin. Our first cruise, at that time, our hands were tied. We were still not allowed to bomb occupied air strips or barracks or anything like that, bases. So, we were very limited on what we could bomb at the summer of '67 yet, in certain areas.

McIntosh: I don't need any of that. I just want your reaction of what you think.

Daoust: Alright.

McIntosh: Tell me now, when you were in the combat areas, did you do aerial recon or special photography or?

Daoust: In the combat areas itself--

McIntosh: [inaudible] just looking around and--

Daoust: We--okay, yes, we did everything. We would take turns on getting on "flight skins" which was at that time you got fifty five dollars extra a month for risking your neck.

McIntosh: You got flight?

Daoust: Flight, you got flight pay.

McIntosh: How come?

Daoust: Well being, well when you rode in the aircraft. When you had to, you had to have so many hours in that aircraft. In fact, we had to designate two Photographer's Mates for that particular month to be on flight skins. In other words, if you had to go in a second, you know, hop in that helicopter or hop in that C1 or C2--

McIntosh: Now this would be a helicopter or what?

Daoust: Or C2 or C1, AWACS [Airborne Warning and Control System] aircraft. We were in an AWACS aircraft quite a bit because you had to photograph the sweep of the radar scope.

McIntosh: Oh.

Daoust: AWACS, of course, was the aircraft with a big disc on it. And, we operated out of helicopters mainly when catastrophes happen. We had to get shots from the air. PRA [Photo Reconnaissance Aerial] shots of ships. Shots of aircraft--

McIntosh: How did that come about? There was an accident or a crash, then somebody, whoever was ahead of you, would say, "We want pictures of that"? With a helicopter will be taking off in five minutes, send, you know--[inaudible]

Daoust: That's correct. That's correct. Or, we had a certain amount of Photographer's Mates assigned to the shooting crew. We had a certain amount of Photographer's Mates assigned strictly to darkroom work. We would rotate.

McIntosh: So you were ready to do whatever was that day--

Daoust: We were ready to go. They had their normal everyday assignments because all at sea aboard ship, we had to do things from officer's portraits. We had to do officer identification shots. All the combat pilots had to have profile in frontal full length shots before they went into combat, so we could identify them if they got shot down, captured, or the bodies, et cetera, et cetera. We had to do that. We had to do normal public relations photography.

McIntosh: What's that?

Daoust: Stuff for hometown news release. Maybe a certain person of a certain division was working--

McIntosh: Who directed that?

Daoust: Basically, we got directions from the naval, all the way from Washington DC, all the way to local, our local command.

McIntosh: Some guy aboard ship was in charge of public relations?

Daoust: Yeah, public relations--

McIntosh: And he's the one who would call out, we need a few shots of this or these?

Daoust: Yeah. Also--

McIntosh: If you could decide to take those shots. I'm pushing you for it. [inaudible]

Daoust: Yeah, in other words, they'd decide on certain individuals they wanted to feature that month for pictures to send home. Plus, in the ship's publication, plus in the Navy Times, whatever--

McIntosh: Yeah, but I'm trying to say, how much discretion did they allow you to have? To pick--

Daoust: As to what to do?

McIntosh: Yep

Daoust: That's because we're professionals. They said, "Go do the job and come back with the best--"

McIntosh: I assume you would decide the angles and--

Daoust: Yeah. No, no, we were, that was our discretion. They said, you go down and get a shot of so and so working in AE Division [Aeronautical Engineering Division], showing him doing his job.

McIntosh: That's all they ever [inaudible]

Daoust: That's all we'd get.

McIntosh: And they left it--

Daoust: Left it entirely, left it up to us.

McIntosh: Good, that's good.

Daoust: Yeah. So, and then like I say, we had small parts. Anytime an aircraft would crash on the flight deck a lot of times, whether it was minor or major, we had to shoot detailed shots of the damage. We used to tell the pilots, if you are going to [both laugh] down an aircraft, let her go in the ocean. Save us all a lot of work [laughs]. But that was, I mean, we'd kid around with them. But--

McIntosh: [inaudible]

Daoust: Yeah, but we had detailed photographs of tail hooks were having stress cracks in them, especially after the big accident on the Constellation [US aircraft carrier] the year before when a tail hook disintegrated on the



landing and it also caused the arresting gear to disintegrate and cut through three individuals on the flight deck.

McIntosh: I remember about that--

Daoust: Yeah, I saw the video tape on that. It was quite, quite--

McIntosh: Dramatic?

Daoust: Yeah, so they would test the, they had a different chemical they would put on different parts of the metal of the aircraft, stress test. And we would have to photograph that in detail to show this, all of those reports would go, you know, all the way to DC. So we had a lot of that kind of photography. And then we had historical photography if we were over flown by a Russian Bear or a Bison, which we usually were when we got to the Sea of Japan. We had to be on the flight deck to get shots of it overflying us. Some of us would go up in the aircraft and get shots from the helicopter for flying close. If we had a Russian ship, cutting in front of us--

McIntosh: A fishing ship?

Daoust: We had to have a show of a portion of our flight deck or our ship, plus that ship. And that was all sent to Washington DC.

McIntosh: So, no one could mistake that this quasi fishing ship was--

Daoust: Yeah, that's correct. We did--

McIntosh: I always like that fishing ship with the antennas, here, here and [laughs], always made me--[break in tape and re-loop]

Daoust: A lot of times we'd have these Russian freighters pull along side of us and I got. I should have brought that one shot I got of a cook sitting there on the rail drinking his coffee on a Russian freighter, and we waved to them and they waved to us. We were all, you know, a big game. But, yeah, any kind of photography we had to do, and I even had to crawl down in a vat, a fuel vat one time that they emptied out, but I had to have a respirator, you know, there was sea water coming in, a little crack. Any kind of details like that, we had to do. We had to do it. Generally, medical photography, we did certain operations, medical photography. Operations that were performed aboard ship, a lot of times, certain doctors wanted details of it. For reports.

McIntosh: Just so the physician was [inaudible] wanted pictures of it.

Daoust: Yeah. We got major actions that happened where some of our people in engineering had major burns from the steam and they had to have those for reports. Anytime a person was killed on the flight deck, we had a guy who had his head cut off one morning.

McIntosh: Some of the arresting gear?

Daoust: No, it was from the prop of a C-1, turning up and he walked into the prop wash. He walked out of the island structure. It was four thirty in the morning. He did not look where he was going and walked into the prop wash. His head got chopped off and the body fell and got chopped. We got that on the O7 level TV camera. We also video taped, we had a TV camera on the O7 level, the island structure that we videotaped *all things* on the flight deck. And we got that on video tape. And then I had to go down on the flight deck and take stills of that.

McIntosh: You say, the video camera runs constantly when--

Daoust: No, only during air operations.

McIntosh: During air operations?

Daoust: Only during air operations.

McIntosh: The video camera focuses on how many different angles?

Daoust: Okay, the video camera that was, that is stationed on the O7 level island structure will cover the landings and the take offs from that level looking down.

McIntosh: One camera, swings with the plane?

Daoust: That's correct.

McIntosh: Okay.

Daoust: And then you have, now the new carriers may have some more stations, the super carriers. But, they have one station in the middle of the flight deck which is, it's an automatic. It's not manned. And then you have, usually a Photographer's Mate on the starboard side covering the starboard side of the ship and one on the portside. And we would mainly cover launches.

McIntosh: With a video camera?

Daoust: With a video camera. And we had still cameras with us too in case something happened. But, so we would cover flight deck operations that way too.

McIntosh: Did you store all those videotapes?

Daoust: Yes. And they would, like I say, after a time and I don't know when they did it, but I understand after a time they did reuse some of them if nothing happened. But we had situations where we had weird crashes where we would have to take the video tape and actually do stills off of the video tape for reports.

McIntosh: That's not easy to do.

Daoust: No, and then it wasn't. It's a lot more easy now in the digital world.

McIntosh: Right.

Daoust: You could do it, but back then it was a matter of photographing off the monitor. So, like I say, anything like that happened, when we pulled into port, public relations photography we did a lot of stuff for the cruise book, travel shots, sailors having fun in the ports, things like that.

McIntosh: You were a busy guy.

Daoust: That's why we had about twenty five photographers onboard, because there was a lot of work to be done.

McIntosh: [inaudible] a lot more jobs than I had visualized.

Daoust: No.

McIntosh: How long did you stay in Vietnam?

Daoust: Well, we were in Vietnam on an average, we'd pull out on an average in January, we'd have different line periods. Sometimes we'd be on the line for a good month and a half and that was working twelve on, twelve off, maybe a stand down day. We had one stand down day. There was always three carriers on the line at one time. Two of the three carriers were always flying. So we were hitting Vietnam constantly, plus what the Air Force was doing with sorties. So in the Gulf of Tonkin you had three carriers on at all times.

McIntosh: So, after a month and a half, you say, you'd return to--[inaudible]

Daoust: We'd go back to the PI [Philippines]. We'd go back--

McIntosh: There or Hawaii?

Daoust: Well, generally, we'd hit the Philippines first. Offload damaged aircraft, anything that had to be done. Then we'd go--

McIntosh: [inaudible]

Daoust: Yeah, we wouldn't go to Hawaii until on the way back. We would go back to Japan or we'd go to Hong Kong. We'd hit Hong Kong.

McIntosh: Oh, how'd you like Hong Kong?

Daoust: Beautiful, great, outstanding.

McIntosh: I've never been there, always wanted to go there.

Daoust: Yeah, outstanding international city. And my first experience in Hong Kong in 67, Kowloon, of course, is on the mainland, across the channel. Hong Kong itself is an island.

McIntosh: Kowloon.

Daoust: Yeah. So, one day we were on liberty and of course, we were in uniform the first year there, while we were on liberty. That changed because of security reasons later on. But as Photographer's Mates they didn't want you to wear uniforms in certain ports because they knew, you know, you handled intelligence and you were an easy hit.

McIntosh: Oh, they might kidnap you?

Daoust: Kidnap you or get you in a bar, buy you a couple of drinks, get you drunk and "loose lips sink ships."

McIntosh: Yeah, I know, but you guys weren't privileged on information that would turn nations--

Daoust: No, no, but it was a precautionary measure. But anyway, we were in uniform on this particular time. We went over to the mainland there and those were the days when you still called it, Red China. You could go up on a hill and look down and--

McIntosh: Right, just like in the movies.

Daoust: But we walked into this beautiful building in Kowloon and we realized it was a big display that China had and the room was all red and it was like a

mausoleum and at then end of it was a large bust of Mao Zedong. And I looked at Jerry Sanford, he's the guy from Monroe, Louisiana, and I said, "I don't think we should be in here, you know." I took a quick shot and we skedaddled. I still got the slide at home. Beautiful room. So, that was our, we were just green horn sailors then.

McIntosh: Wandering around.

Daoust: Wandering around, you know. And of course, if you like to eat, that was a great place to eat.

McIntosh: I was going to say, that was my next question, if you are interested in food, they say, there isn't anything you can't get in Hong Kong.

Daoust: No, nothing.

McIntosh: You name it, they got it.

Daoust: And of course, in Hong Kong at that time, if you wanted to drink cheap or drink free, you went to a tailor. They had a lot of tailor shops in Hong Kong. And as a matter of fact, you would go to a tailor shop and they'd, you know, it was a room like this. They'd bring out samples of fabrics. I had a custom uniform made while I was in Hong Kong, a couple of suits. And, all Joe, you know, they call everyone "Joe" over there, you know. I thought, hey, everybody knows me. But, you know, you want beer? You want whisky? You sit there all afternoon and have a few drinks.

McIntosh: As long as you were talking about getting clothes.

Daoust: That's right.

McIntosh: It's just like Las Vegas is.

Daoust: Yeah.

McIntosh: Some girl brings you a drink constantly.

Daoust: So, that was kind of interesting. Then, all of the sudden at the end of the--

McIntosh: Whisky? Neat?

Daoust: Yeah.

McIntosh: Right. Is that what they brought you?

Daoust: Whisky, brandy, you named it.

McIntosh: Neat.

Daoust: Yeah.

McIntosh: No ice, no nothing. Just in a glass.

Daoust: Yeah, and a beer if you wanted it. And of course, Tiger beer was pretty famous in Hong Kong. The British sailors called it, "Tiger piss." But, that's my first engagement with the British sailors. They were a bunch of fun guys, too, to get in with.

McIntosh: The Brits are fun people.

Daoust: Oh ho, yeah. Oh, yeah, especially in Singapore when we stayed on their base there.

McIntosh: I was invited to a cocktail party on a British carrier. Jesus Christ, I barely got out alive.

Daoust: Yep.

McIntosh: They served pink lightees. That was just grenadine and gin. And then after awhile those would disappear and then they brought out their scotch, you know, they just drank scotch neat for the rest of the night.

Daoust: Yeah, like I say, they were generally a good bunch of guys.

McIntosh: [inaudible]

Daoust: Especially when I got in with a few marines in Singapore one time, British marines, the red berets. Whooo! But anyway, so we had pretty much fun in Hong Kong and it was a beautiful city. The ironic thing about it is, you have the Hong Kong Hilton on one side of the street and you'd have the other end of the spectrum of human life on the other. You would have people laying in gutters, you know.

McIntosh: Total disparity.

Daoust: Total, yeah, but generally, it's a beautiful city and I had a lot of good times.

McIntosh: Okay, so then, that's the way it went until the end?

Daoust: Yeah, off and on a cruise, like I say, that's the way you'd spend a certain amount of time on the line. You'd go into port for R and R. And then,

back out on the line again. And generally, in about October, we would have our last line period and then from there we'd go to the Philippines. Off load or on load any damaged aircraft that was stored there at Cubi Point to take back to the states from the Philippines back to Yokosuka, Japan. We'd meet the Coral Sea [US aircraft carrier], and they were coming back over. Exchange intelligence, exchange aircraft, things like that.

McIntosh: Subic Bay is closed, isn't it?

Daoust: Yeah, so is Clark Air Force Base. But anyway, usually our last time in Yokosuka before we hit the states, that's when everybody would go out and buy their motorcycles. You could buy a Japanese motorcycle from over there for about one half the price. And, you were, because we didn't have any bombs in our bomb areas, they would load them up with motorcycles. And you had to be responsible for your motorcycle. You got to get a permit to take it on board.

McIntosh: And you had to look after it?

Daoust: You had to go down to the bomb magazines and make sure it was tied down all the way, to the trip back to the states.

McIntosh: Well this is a first. I've never heard of anything like--

Daoust: Oh yeah. In fact, a couple of guys brought back sports cars.

McIntosh: Sports cars?

Daoust: Toyota sports cars.

McIntosh: The Navy allowed them to do that?

Daoust: If they had the room. In certain parts of the hanger bay, they would store them.

McIntosh: Only a carrier would have room like that.

Daoust: Yeah. But it was generally motorcycles. And of course, everybody went in and bought stereo gear, camera gear, and stuff like that.

McIntosh: Camera gear is what I want. What we did in 1950 and 51.

Daoust: Yeah. We bought stereo gear, too. And in the photo lab we had a lot good-, another advantage to being photographers, we had an area where we could store that stuff, where some divisions wouldn't allow that much.

McIntosh: Like what?

Daoust: Well, if I'd wanted to bring back two or three big tape recorders, big stereo speakers, you know, things like that.

McIntosh: Oh. It would be safer in your--

Daoust: That's right. In the photo lab. Yeah. Plus a lot of camera gear we bought then. So, but usually, the last two or three days in port, before we'd head back to the States, the motorcycle dealers would start delivering the motorcycles. On the pier--

McIntosh: [laughs] You mean they would deliver your motorcycle?

Daoust: Oh, they would deliver them right to the ship and then they would lift them on board.

McIntosh: And then the ship would take them from there.

Daoust: Take them and then put them down in the magazines. Oh yeah, every carrier did it. And in fact, they still do it.

McIntosh: What did you buy?

Daoust: Well they would buy Hondas, Kawasakis--

McIntosh: What did you buy?

Daoust: Oh, I bought a lot of camera gear and stereo gear. I never bought a motorcycle. No.

McIntosh: What would the price difference be in a motorcycle?

Daoust: As an example, in 1970, I am going by the '70 model, because I am familiar with it, a 750 Honda stateside would sell for twenty three ninety five. You could get it in Yokosuka, by the way, this was when the Yen was worth, you know, three hundred and sixty Yen to the American dollar then. Now, I think it is about like one twenty. So, you could get a good deal over there. But you could buy a twenty three hundred dollar motorcycle that you would pay stateside for about six hundred bucks.

McIntosh: A fourth of the cost?

Daoust: Yeah, depending upon the model. And sometimes, they had different models that they would manufacture for importing. And once in awhile



they were out of them so the sailor would buy what they call a domestic model motorcycle, but he had to make changes before he could get it licensed back in the states.

McIntosh: Oh, because of the--

Daoust: Safety factors. Sealed beam headlights different types of brakes, things like that. So, once in awhile they would buy a domestic model and maybe for a hundred dollars, they'd get it. The dealer over in the States would refit it. Yeah, but that was very common. That was very common. And I remember, I remember this one officer bringing a Toyota sports car back that wasn't available for sale in the States, but you could buy it in Japan then. All part of morale.

McIntosh: Our tax dollars at work.

Daoust: Plus, plus, one thing I forgot, you were allowed to go to the bottle goods store on the base and buy up to five bottles of liquor, tax free, of course, port free. And they parked it, they packed it in a cardboard suitcase and you were not allowed to carry it onboard. They delivered it onboard and they put them in special storerooms. And once you hit the States, you had like forty eight hours to get it off of the ship. You know, they had a place in the hanger bay where you--yeah, you would bring your little claim slip and they would give you your cardboard suitcase.

McIntosh: It was your job to get it off of the ship?

Daoust: That's right. So those were the things you did when you hit the last port on the way back to the States.

McIntosh: That's right.

Daoust: Plus, we'd be out telling the guys on the [USS] Coral Sea, well, we'll take care of your wife when we get back. You know, a little joke. Joking around. Getting back to the first cruise, that was when we had the [USS] Forrestal fire. July 29, 1967.

McIntosh: You weren't on the Forrestal.

Daoust: I wasn't on the Forrestal, but I flew over to the Forrestal to get the pictures. That morning, I was running the night crew and I remember the chief coming down and waking us up early in the morning. And they said we are forty eight minutes away. The Forrestal was on fire. The [USS] Oriskany was heading towards her. We were heading towards her. The [USS] Intrepid was way behind. So, when we got to the burning Forrestal itself, a bunch of us, Photographer's Mates got in the helicopter and we

flew over there. They were offloading all of their wounded. When we got there, there was a lot of people in the water yet. Because, that was the quickest way off of that flight deck. Pilots ejected, crew members jumped off the flight deck. It was just one catastrophe. It was one of the most traumatic days I ever spent in the Navy. Just seeing all of that carnage and when you are photographing, I mean, what I showed you was mild. And when you were photographing it you couldn't think of it or you got sick. You know, a piece of a body here, you know, the carnage was unreal. And that was a good example of everybody grabbing a hose, no matter whether you are a commander or seaman apprentice, you were fighting to save your ship. And that's what you learned in firefighting school and that's what was put to practice. They learned some drastic lessons during there. That one firefighting team was wiped out because they forgot to charge their hoses when they went in. And the heat of the flight deck once the hoses had water pressure put on, they burst. And that cost quite a few lives there. Different things like that during the day. I shot aerial stuff in mopex, movies plus we shot still stuff. And thirty seconds of one of my mopex's is still used in a training film in the Navy today. It is called "Learn or Burn." I got to see that. But, like I say, you had to be there. The smell, the carnage and you know, just something. And I thought, my God, how lucky am I. And the [USS] Oriskany, had gotten there about the same time that we did. They just had a major fire the year before. The Oriskany was nearly lost and their fire fighting teams were a little more trained because they brought what they learned from their fire onto the [USS] Forrestal to help fight it. All of our firefighting parties were all there. They were all unloaded onto the Forrestal. All of our sick bays were cleared out, anybody that could walk.

McIntosh: You took patients aboard?

Daoust: We took all the patients aboard, us and the Oriskany, some of the destroyers and then later on that afternoon--

McIntosh: Sickbays quickly filled up?

Daoust: Quickly filled up, yeah. And then later on--excuse me.

McIntosh: In the hanger deck?

Daoust: It was an emergency. There was MASH units up on the hanger deck, basically. Later on that day, of course, the hospital ship REPOSE came on and off-loaded the critical. We off-loaded a lot of the critical on choppers [helicopters] in the port. The ironic thing about the Forrestal, it was ready for, it was its first day on the line. They were our relieving carrier. And they were ready to launch their first sorties and of course, the story of how, from John McCain and that started. They were never able to launch

one aircraft and never made one air strike because of that. After that full day we figured we were going to be stuck over here for three or four more months, because of the loss of the Forrestal. Well, we were relieved of duty the next day to guard the Forrestal into the Philippines. Once we got into Subic Bay, a lot of the air crews, you know, Airedales [Navy slang for sailors who works on or around aircraft or is a member of the flight crew onboard ship], with their berthing spaces were under the flight deck, only had the clothes on their back. Their working dungarees on their back, their flight suits and that. And they were allowed to go into liberty into Subic Bay in what they had, what they wore. I went onboard the flight deck again. I went onboard the Forrestal again once in port and this was again after everything is cleared. Walking in the hanger bay and looking up through massive holes and looking up and seeing the flight deck. A lot of the bodies were sealed into their berthing spaces until they got back to the States. Because they had to flood a lot of those berthing spaces. So, they never got to a lot of the victims until after they got back to the states. The Forrestal was fitted up enough to be sea worthy just to go back to the States.

McIntosh: [inaudible] on a regular basis?

Daoust: Yeah, we would get a mail plane once a day when we were within a flying distance of a base. When we were off the coast of Nam, when we were on the line a lot, we would get mail every day. We would wait for that, we would call it a checker tail, the mail plane. And ironically, one day, the airplane was also a twin-engined turbo propped C-1, and one of their engines, after they took off from Subic Bay, failed. And they could land okay and they could stay in flight okay, but coming aboard a carrier, they couldn't do a touch and go. So they didn't have enough momentum to get airborne again. So, basically, we rigged a net.

McIntosh: I was going to say, they had no hook.

Daoust: We had a hook. They could catch him on the hook okay. But, in case they, you see when an aircraft lands on a flight deck, as it touches down on the round down, that's where the angled flight deck comes in. It hits full power the minute it hits the flight deck. And if the tail hook doesn't catch one of the four arresting gears, they have enough momentum to do a touch and go. Go up and fly around.

McIntosh: Instead they have a net.

Daoust: Yeah. But, if they don't have enough momentum on their engine, which that cog didn't because they only had one engine, if it wouldn't have caught one of the tail hooks, it would have went over the end and back into the ocean. So, we had to rig the nets. That's what they do on carriers

now when there is as damaged aircraft coming in. They catch them in a net. So had our three thousand pounds of mail that day.

McIntosh: I'll bet, I'll bet.

Daoust: So yeah, we generally got mail once a day.

McIntosh: Your training before was adequate for the job they asked you to do?

Daoust: We had ongoing training. Yes. We had trained for the basics. We had ongoing training. A lot to learn. Not only professional in the photographing profession, but you had to learn to be a firefighter.

McIntosh: All kinds of things to learn.

Daoust: That's right, I was a special DC petty officer for awhile. I was responsible for all of the Damage Control fittings that OP Division had.

McIntosh: OP?

Daoust: Operations. Operations Photo. OP Division was part of operations. You have operations and then you have under operations you have all of the aviations specialty. OP Division was the photo lab. So, what OP Division had was fire hoses, knife edges on the hatches, things like that, reports, fire bottles. The DC Central petty officer, I had to make a report weekly to damage control central aboard ship. So we had a lot of auxiliary jobs too.

McIntosh: I can see that.

Daoust: And it was all constant ongoing training. And it still is in the Navy.

McIntosh: So your experience was better or about what you expected?

Daoust: My experience was much better than I expected.

McIntosh: Sounds like it was. [inaudible].

Daoust: Yeah, much better than I expected.

McIntosh: Any friends that you kept?

Daoust: Yes, I still have.

McIntosh: Still communicate with them, in the photo department?

Daoust: In the photo department. Guys I directly worked with. There's about three of them that I keep, I email all of the time.

McIntosh: Oh really?

Daoust: Once in awhile, and this is one of the advantages of a computer and the internet, We have, there's about three websites that the Bonhomme Richard has. It's a nostalgia website. It's a website the different shipmates form for reunion purposes and that. And if you go on the Website you register if you were a crew member, where you were and what years you spent onboard. And every once in awhile I'll get an email from somebody I knew that I hadn't heard from in thirty years. One example was this kid from New York City, his name was Winter. And last year, I got a, I hadn't seen him since I got out of the Navy. And he was just a green kid then. And last year I got an email from him and he said, "Hi Joe, remember me? I'm Winter. What have you been doing for the last thirty years? I work in the subway." So once in awhile you'll hear from far and new.

McIntosh: Did you join any veterans organizations when you got out?

Daoust: Yeah. Well, I can talk about that a little bit, both good and bad. But anyway, I belong to the American Legion. I belong to the VFW. I do a lot of volunteer work with the DAV. I'm an outside member of the DAV because my disability claim hasn't come through yet so I can't officially be a member of the DAV.

McIntosh: Disabilities?

Daoust: Yeah, I have a disability claim in now for hearing. But anyway, that's a pending thing. It's a small thing. I'm not the one who wanted to put it in, the VA itself in two different interviews, I had had a hearing loss which came up in one of my physicals in the reserves a few years ago. And, they since said, now, just last year, put in for it. We use a lot of these fundings. You've got it coming. If it goes through, fine. But anyway, I got involved with the disabled American veterans about two years ago, doing volunteer work up in the Appleton area. And, I'm down here quite a bit. We have a transportation system that's available to all veterans free of charge, that most of your DAV chapters run. It's vans. Ford Motor Company will donate a certain amount, but each chapter will also have to pay for a certain amount. Made up of all volunteer drivers. As a matter of fact, I was down here Monday putting in fourteen hours.

McIntosh: [inaudible]

Daoust: We run a lot of veterans down here to Madison. We run over sixty a week to Milwaukee alone.

McIntosh: Wow!

Daoust: Yeah. There's a big need.

McIntosh: How many did you have?

Daoust: Pardon?

McIntosh: How many busses?

Daoust: Out of Appleton, we've got two. They've got two out of Green Bay. They have three down here Madison. They've got five or six in Milwaukee, just in the state area. Two in Tomah, by the way.

McIntosh: That's about a dozen in one state. That's pretty good.

Daoust: More than that. Not every DAV chapter sponsors a transportation system, but most of them do throughout the United States.

McIntosh: Did you use your GI Bill?

Daoust: Yes, I used my GI Bill for schooling after I got out of the Navy.

McIntosh: What did you take?

Daoust: Well, I took different courses at the UW-Extension.

McIntosh: Photography, too?

Daoust: Yeah, photography and administrative. I have taken courses in computers, not through my regular GI Bill, because after ten years you can't use it. But there are programs, reimbursement programs available to the veterans today that you can take advantage of by taking different courses through that. Yes, I have.

McIntosh: What did you do for a living when you got out?

Daoust: When I got out, I went to work as a news photographer, for quite a few years. I worked, I did freelance work for the Milwaukee Journal. I also was a full time photographer at the Oshkosh newspaper in the Fox Cities, on that. I spent a number of years working in the photo lab as a photo tech in my later years. And, I got downsized about a year ago. And now I am semi-retired. I may go full time in that, but I am kind of--

McIntosh: Maybe you could start a restaurant.

Daoust: Yeah, weighing that. But, most of my life as a civilian I worked as a photographer, photo tech, in the photographic industry.

McIntosh: Wow! You are a real expert then?

Daoust: No, I am just learning. And when the digital phase came in, you had to learn, and I'm just learning that now too. The trouble is, with the digital photography, it is too new. Economics is changing too much, so as a photographer, if you invest in digital equipment, commercially, you know, as a professional photographer, you are going to have to reinvest in it every five or six months.

McIntosh: Everything changes so quickly.

Daoust: That's right. And that's the downside of digital photography today.

McIntosh: Changing in the blink of an eye.

Daoust: Yeah, and they have to standardize it more and come to a level. The studio I worked for, like I say, we were investing in new equipment from the middle '90s all the way up to up until--

McIntosh: I would rather have them purchase a digital camera because my son who is good with computers, he does for a living, he said it works good, and it is good but don't invest--

Daoust: No, but I will tell you what's coming down the road. And we will probably see it, possibly in a couple of years, but there is going to be a new disc which you will be able to take a regular conventional film camera and instead of putting film in, you put a little disc in. And that's your digital. And you will be able to feed that back and put it into the computer.

McIntosh: [inaudible]

Daoust: That's right.

McIntosh: You'll take a picture and then punch a button and print it?

Daoust: You'll have accessories. You'll be able to take a conventional camera. Now there are conventional cameras that have been converted for digital, you know, you've bought them. But this is a conventional camera, whether it was made in the 1800s or whatever, as long as it can hold a film that's the size of a digital component. This is coming down the road. The technology is here today.

McIntosh: I am just thinking a lot photography stores must be quaking in their boots because they are about to be eliminated, just like the travel agents.

Daoust: No, they're not. Well, they make think so, but no. Conventional photography is going to be around for a long time.

McIntosh: I just enjoy that machine where I can take my pictures and blow them up and process them all by myself--

Daoust: Conventional and digital photography will work side by side. We do know what is conventional photography and what is archival. Archival, the length of time is. We don't know what digital photography is. Again, it is changing so much.

McIntosh: You don't know how long one of those discs will last?

Daoust: [inaudible]

McIntosh: Jesus, that's a piece of information a person ought to know.

Daoust: That's right. Take that smart card which a lot of your point-to digital cameras use now. Some use the small CD or the small floppy, but forty, fifty years down the road, put that smart card in your computer and see how it's going to run.

McIntosh: Well, I've still got pictures of my great-great-grandfather from the Civil War. Those pictures are perfect. I mean, the quality is there.

Daoust: Film will never be replaced. No, film will never be replaced at least in the next hundred years. Digital photography has its place. It will work side by side. What is nice, you will take a film camera and a film and you will be able to produce a positive image faster, will it be for temporary and that's where the newspapers are using them now. They're shooting, most of your newspapers, they're not shooting digital cameras themselves. They're shooting conventional film and they are scanning the negatives for instant prints that will go right into the engraving, you know. So therefore, if you have a spot news that takes place at 11:00 in the morning and you've got to go to press by noon. We had to do a fast the old way too. But that's where digital photography, it has advantages. It has its place for fast--for speed. But the archivalness of digital photography is something else. I mean they have improved. You can take and get a beautiful print from a digital image more so now than you did two years ago, but there again, the archivalness of it.

McIntosh: No one knows these days.



Daoust: No one knows. It's too new. It's basically like conventional photography was in the late 1800s.

McIntosh: The daguerreotypes?

Daoust: Yeah. I mean the films are still being produced. Films are still being improved. You know, so basically, if everybody says, forget conventional photography, it is a thing of the past. They said that about paintings back in the 1800s when the first--

McIntosh: I used that four hundred speed ektachrome.

Daoust: And they're coming out with new film, constantly and the bad part about it is, unfortunately, dark room techniques, the people who know real good dark room techniques and half of the photographic art is produced in the dark room. The greats like Ansel Adams, that's where he did ninety percent of the work. He would get a good image on a negative and then he would produce it in a dark room. That's becoming an art that maybe, where ninety-five percent of the professional photographers knew today, maybe forty percent of the professional photographer. I know news photographers that would be last in the dark room today because they rely strictly on having somebody else process their film and then transfer it to digital.

McIntosh: A disappearing art, you say.

Daoust: It could be.

McIntosh: That's a shame.

Daoust: It is being taught. Some of the young people are pursuing it today, but it is not being taught as much. I mean you could still go to school.

McIntosh: People who know what to do are dying.

Daoust: The old masters. The old masters.

McIntosh: Many of the photographers I talked to in Korea set up a dark room in a tent. They'd say, two days later we'd be on the move and I'd tear it all down and we'd move twenty miles north, and I'd have to set it all up again. He said I had to become very innovative.

Daoust: You had to, even aboard ship. Our systems weren't always up. Our water temperature wasn't always up.

McIntosh: That's right. That makes a difference.

Daoust: We had a situation where we had a hundred foot reel of seventy millimeter film, Ektachrome film that the [USS] Constellation sent over. It was important BDA [Bomb Damage Assessment] that a pilot got shot up getting over North Vietnam. And they sent the film from the Constellation over to us because then we could handle it and they couldn't. During the middle to the process, this was a color positive process Ektachrome that was called E-4 process. We had a major fluctuation in our temperature where myself and the Photographer's Mate didn't act fast we would have lost ninety percent of that film. And this was a film that a pilot got wounded getting. And, you talk about the hairs on the back of your neck standing up.

McIntosh: How close was it? Just to recognize [inaudible].

Daoust: We lost twenty percent of it.

McIntosh: By temperature drop?

Daoust: By temperature drop. Articulation, where the emulsion would leave the plastic film base. Articulation--it was like paint shriveling up and falling off your wall. That's what articulation is, breaking up of the emulsion itself due to a major temperature change. And you can also have a minor temperature change which will affect the graininess, structure of the film which will affect the sharpness of the film. So, you had things like that. You had to improvise. You had to act fast. That's the way it was.

McIntosh: Thanks. You did a good job. I appreciate it.

**[End of Interview]**