

Mr. Lloyd Beebe
21 August 2000

Brian Shoemaker
Interviewer

(Begin Tape 1 - Side A)

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BS: This is an oral interview with Mr. Lloyd Beebe conducted by Brian Shoemaker in Squim, Washington, on August 21st, 2000. The interview is part of the Polar Oral History Project sponsored by the American Polar Society and the Archival Program of the Byrd Polar Research Center on a grant from the National Science Foundation.

Mr. Beebe, we're going to get started on your interview here. I think the best way to handle this is certainly in chronological sequence. You started somewhere, I think probably where you're from originally, where'd you go to school, and lead up to how you got into the photography of . . . nature photography, I guess. And on to Walt Disney and then on to wherever we go. So it's a trip. It's a trip.

LB: OK. We worked in the logging camps a little bit. My Dad was a logger and we finally moved to Forks, Washington - a logging town - and I was 15.

BS: *That was about which year?*

LB: I think it was 1933. I'd quit high school and went to work and kinda helped my family because it was hard times in the Depression and my Dad was having trouble. He didn't want me to quit, of course, but I felt like I could do the work. I'd been helping him

ever since I could remember, saw logs and cut pulpwood and such. Anyway, we moved to Forks from Port Angelus, Washington, and I got a job right away at the logging camp cutting the windfall. Anyway, from there on, when the camps would shut down, I'd help building trails for the Forest Service and things like that. And at that time, we was hoping to have . . .

Anyway, it was in the Depression years and everybody was having a hard time. So camps would shut down and things, and we were always thinking, what could we do to help make a living? And my Dad and I, because ever since I was 10, 12 years old, I was always setting traps trying to get a skunk or muskrats or something to make a few cents out of in the winter. And so we always thought, well what about a mink ranch? So I had caught three mink during the winter. So my Dad, he said, "Well, hey a mink ranch would be good." So we decided to raise them. So we did. We built pens and raised them and we finally got up to 350 mink, but that didn't really pan out. And the logging camps were shut down most of the time. And so we were like the rest of the loggers, we was always hoping what they called, if we could get a stump ranch some day, which was just a little, few acres, you know, and then we could clean up and have a house of our own and all that stuff. And so I kept looking for one. Catherine and I had gotten married in 1939. Up until that, actually, up until that time, I made . . . I was getting so I could make a little money. The game department had a bounty on cougars and wildcats and things and I had gotten a dog or two and I had gotten so I could catch them and get a few bounties once in a while.

(50)

BS: *Did you catch them or did you shoot them?*

LB: You'd shoot them. Bounty the hides. You'd take the hides to the game protector and they would want you to skin them out and you'd leave the bones and the front foot connected to the hide, you know. And he'd cut them off so's you can't do it again, you know.

I was born on the boundary of Canada and the United States and in those days, everybody - the kids that were born - they could decide whether they would be Americans or Canadians just by spending their 21st birthday in the country that they wanted to be a citizen of. And everybody working along the boundary worked on both sides. Nobody cared.

BS: *Where was it you were born near?*

LB: Huntington, British Columbia. It was actually in Canada - a mile over the line. Nobody cared at that time.

BS: *And that was when? 1919?*

LB: It was 1916.

BS: *Do you have dual citizenship?*

LB: Yep. No. I could have. Afterwards, in later years, I went across the line so much working for Disney Studio that they all knew me well and one time. And of course, when you go across, even when I was a kid, you go on a bus. They'd go down through the people and say, "Where were you born?" and all that. When I'd say I was born in Canada, they'd tell me to step aside and just stand in that line over there. And after I get done with all these others, I'll talk to you. And so it got to be a little extra trouble, you

know. You'd have to explain why how come you're not living in Canada if you were born there. I was born there with American parents and so they'd let me go. I finally got tired of that as I got older. I'd keep going across the line. So one day, I decided hey, I'm going to send for my citizenship from Washington, DC if I could pick it as citizenship. So I did. The next week after I got that, I got back to the line, going across again, and they had a bunch of papers for me there. And they said, "Here, we got these papers where you can have dual citizenship. You can go back and have free run of the border." But I said, "I sent and got my paper for citizenship just with my picture on it, you know." And boy, they were kind of discouraged after all that. They said, "Look at that. They got him for . . . didn't even have to do anything and now he's a citizen over there," and all the papers were ready for me to sign to have dual citizenship. And I often thought, "Well that would have been nice." Then in later years, I thought maybe not. I might have been in the Canadian Army or something. So I guess I'm glad that it turned out the way it was. But anyway. . . so it was later when I was growing up a little bigger, why it came in handy all the time.

Should I go on?

BS: *Sure. Well, you're moving along pretty well up through your mink ranch.*

(100)

LB: OK. So we had a mink ranch, but we didn't make a lot of money out of it. It was a lot of work and we was thinking we needed a bigger farm. By that time, because I was hunting cougars and stuff, I'd find little cougars, little bears, deer fauns, and I always brought them home. And so we had a starting of a little game farm, I guess. And then I'd be playing with them. Teaching them things. And so we thought, well we've got to have a bigger place. We even had a few elk calves and so I decided, we gotta get a bigger place

and my Dad he wanted to get out of the woods too. So we started looking. Come around to Squim, Washington, to look for things. Every week-end we'd be over there looking for a farm that we could afford which was . . . We didn't know if we could buy one. We didn't have any money. By that time, I'd built a house. I could sell the house and my Dad had a few dollars. So we'd do it together. So we found the one that is now the Olympic Game Farm.

BS: *Which year was that?*

LB: That was in 1940.

BS: *I take notes just to keep with the tape.*

LB: OK. I don't stop for that.

BS: *No. That just helps the transcriptionist.*

LB: So every year . . . we finally found this place and I come over every week almost and talk to them. They didn't know whether they wanted to sell. They really wanted to sell it. They were getting old. And finally we made a deal. At that time it was only. . . it was a little dairy ranch. They wanted \$17,500 for 85 acres and 18-20 cows and a tractor. In those days it was pretty cheap. So, we bought it finally. And I was . . . our deal was that I was to come over and start farming and while my Dad would work - he was a saw filer at that time, so he was going to work the rest of the year and then he'd come over. So I'd come over. Didn't know much about ranching, but I started plowing ground and seeding in alfalfa and learning all the . . . cause I didn't have any money extra. You know when the tractor'd break down, I'd have to take it all apart, not knowing anything, but just

remembering what I did. And I'd finally get it together again. And it was really fun because we had such a beautiful, you know, up on the hill, we're plowing ground here in all the mountains that I'd been on. Spent my life on, pert near. You know, every ridge up there I could remember where I'd chased a cougar or . . .

BS: *All over the Olympic Peninsula?*

LB: I couldn't see it all, but from here, on this ranch, I could see where I'd spent most of my time. It was up in indigenous rivers and all the ridges, I could remember when I was following a cougar track or something there. And I thought I could tell when there was a cougar walking along this ridge or that ridge just by the weather and everything. In the winter you know they're on the south side because the deer is on the south side. I mean, you know where the snow was and you know exactly where the deer all were herded up.

BS: *Where did you learn your tracking? Trial and error?*

(150)

LB: Well, this didn't just start then actually. When I was big enough to catch a little wild rabbit or a squirrel, I was always bringing it home and keeping it and finally, we'd build a little pen. And it would get away and . . . One little squirrel we had, he got away and got out in the orchard and he was running around. But he was tame. Anybody'd go through the orchard, he'd get up in the tree and he'd land on your head or something. Scared the neighbors. They got a big kick out of it. But we finally thought, well let's catch him. So we went out there and my Dad and I and whole family was trying to catch him. Put him back in the cage. But, my Dad says, "I got him." And about that time, he threw his hand over and the squirrel had bit him and was hanging on to him and he threw him and the

squirrel come off and went over the apple tree and he got loose. And we thought well, maybe we'd better leave him loose. So we left him loose and he was more fun than we could ever imagine because he was chasing the cat across the field, through the orchard and into the barn, acting like he had a hold of the cat by the tail. They all enjoyed him. And the same with the dog. He'd jump off on the dog's back and he'd run all the way across, out of sight, you know. And anyway, he was a lot of fun and finally we had left there and came to Port Angelus and then on to Forks.

And so, I'd always brought everything . . . mink, everything that I could catch - I'd bring it home and we'd build a cage. And that started our mink ranch, really. And so, finally we'd gotten up to 350. By that time, we found out that we didn't like to make a living with mink. Wasn't much money in it. And we thought we had enough animals around. We was having a little game farm. The game department would come. Every time they'd come, they'd bring their people over and they'd all come to enjoy the animals. We'd have different things. So we thought, well, now that we've got the place at Squim, we'll move them all over. And of course, it was my job to move and seeing as I was going to live there first we had to haul them all over. We even brought the mink for a while. We had them in the orchard. We put up pens. But we were getting more animals all the time. And every time I'd run across a bear cub or something, a cougar, and they'd all play together because they were tame. You know, young ones . . . and eventually a few years went by, but by that time, I knew all about little animals and training them and things like that. Wild ones, I'd go catch a wild one. Growing cougar even, by that time. Bring it home and I'd try to train them a little bit.

BS: *When you say train them . . .*

LB: Well, I'd tame 'em. The ones half tame, I'd tame 'em. I might put them on a chain or I'd have a pen for them I could turn them loose. And there came a time when we were

getting to be more of a game farm I guess than it was a dairy farm. We did . . . had cows and stuff, but we were just waiting for a time when we had enough wild animals really. Actually, my Dad was getting old enough to quit.

(200)

And then I . . . there was people coming by with motion pictures and put on a show in Port Angelus or somewhere . . . all wildlife. And so I'd go in there and I'd think that was wonderful and I didn't know much about photography, but I thought, you know, I know I know wild animals. I wonder if I could ever do that. And pretty soon, I'd come home from there and I'd think, oh I don't know. I'd probably not get the pictures. I don't know how to take them. So my wife and I decided after me talking to her a lot about it, we'd buy a cheap movie camera. We didn't have any money, but. . . and our friends all thought we were crazy.

BS: *When about was this that the game farm concept came together? Sounds like it was, you worked . . .*

LB: Well, we had a lot of animals here in 1945 or so. And you know, they were getting to be work too. And that was about the time that we got interested in filming and wildlife photography started to get popular. So anyway, I did take a lot of pictures. You know, I was always having a cougar or some friend along. So I'd take him up in the mountains somewhere and I could only afford a roll or two of color film. I'd take him up there and turn him loose and take pictures of whatever he did, you know. Chase squirrels, whatever. And I got so . . . to get new film, I only had a 1935 car, I guess it was. And I could only get about \$300 - take it to the bank and I'd borrow \$300 on it. That's all it was worth. That's to get new film and new photography stuff and cans, film cans, and things

you had to have to learn. So I'd kept taking a few more rolls and you know, I kept getting better at the filming. I had to be pretty careful because I couldn't afford to buy film.

BS: *I gotta back you up because you left a pregnant question hanging. When you took the cougar up into the mountains and photographed him, how did you get him home?*

LB: Oh, by that time, I had him tame.

BS: *You had him tame. So you just said, "Get in the car," huh?*

LB: Yeah. Yeah. They'd ride in the car.

BS: *Sit on the front seat with you?*

LB: Yeah.

BS: *Did they stick their head out of the car like a dog?*

LB: Yeah, he did, and he'd get sick like people.

BS: *Get car sick?*

LB: Yeah. We'd have to let him out. Rest him out a little bit. And so we'd go up there and spend only a day because we had work to do at home and couldn't really spend any more time at that time. So, we'd spend the day and I'd try to get some pretty scenery and the cougar running around in it, and then I'd come back. And then I'd say, "Well I can't do any more for a month or two until we get some film." And I was looking at the pictures

and seeing what was wrong and I'd see, well, I've got to have a better tripod because this is a little shakey, you know. And you're not going to make any money if you don't have equipment as good as the other people do. So, I went into Port Angelus at the Camera Store and they had one good tripod in there. It was a good sturdy one. It was wooden - a Professional Junior, I think they called it - with a good tripod head. It cost \$175. I thought, 'Oh, I thought, I'll never be able to buy one of those.' So, I went home, gave that up and then I got to thinking, 'I know the pictures aren't going to be as good as other people's if I don't get it,' so I finally borrowed the money somehow and got . . . I bought that tripod. And I could see it was a lot better then.

(250)

And then I'd take a trip when I could. I'd go up in the mountains and take elk pictures, you know.

BS: *You'd take elk up there?*

LB: No. I'd get wild elk. Bears and stuff. I'd get a day or two off and I'd head to the mountains. And so, by that time, I was getting some pictures that was very good. My camera wasn't very good. It was the cheapest one I could get. But they were good and I knew somebody'd be interested in them. So . . . and with my tame cougar, I had pictures. Finally, I thought, you know, I'm getting so much money into this - all the camera equipment and stuff. I've got to get something back, you know. Always kid myself, you know. I can go and show pictures too, you know. I had a projector and everything. But I realized I'm not a kind of a guy. . . I could never get up there and talk about the pictures. I fooled myself into a corner here where I had to do something. So I thought, 'Well, I'm going to . . . ' Walt Disney had put out his first picture or two of Seal Island. That was the

first. So I thought, well, I'm going to write a letter to Walt Disney and tell him I've got some good pictures. You know, I knew they weren't . . . there's probably a lot of bum ones in there, but I did. I wrote to him and he said he'd like to see some of them. So I sent him a copy of some of the pictures. And the same day he got them, Erwin [Verady?], his production manager, called me back and said, "Say, we'd like to buy some of them. Well I knew . . . by that time, I knew enough that, he's just going to want to take that beautiful elk picture or this other thing and he won't want the rest of them. So I said, "No, but I will. I'll tell you what I'll do. I'll send all the original film down there. It's never been projected. And you can keep it in your vault. And we'll talk about it later or something. So that was OK. And then they wanted my wife, Catherine, and I to come down and spend a couple of weeks with them. Well, that was really something to me. Maybe it was a new career. So I said, "Oh, we'd love to do that." We had an old car, so we got in the car and we drove down. We'd gotten married in 1939 as a result of my cougar hunting. Except that we'd known the family for many years and my folks had met them and I'd seen Catherine ever since she was little, every three, four years maybe. But, that didn't . . . but anyway . . .

BS: *Well, when was this? What year or so was this that you went down to Disney?*

LB: In 1949 or '50.

BS: *OK.*

(300)

LB: '49. Anyway, when we got down there, we looked at the pictures and they showed me what they liked. And I think they knew that with a little training, my pictures would

be a lot better. So I spent a couple of weeks there with them. And they were doing . . . starting a picture - "Vanishing Prairie." I have to think a little bit, because, what picture was . . . "Vanishing Prairie." There was going to be a lot of cougar pictures in that. And they had studied all the pictures they could find of cougars and everything was some cougar hunter catching them alive or doing something like that. Never had anything of a cougar doing what comes naturally. And they weren't interested in catching them and capturing them and stuff like that. They wanted to do true life adventures films. So, anyway. . . the things I had when I was up there just taking pictures from doing what comes naturally was what they wanted. And I couldn't afford only a wide angle lens and I couldn't get it. I had to be close and I couldn't get it out of focus and a lot of things, you know. And so some of them were very good, and that was exactly what they'd been hunting for.

BS: *So you were the guy that brought true life photography to them.*

LB: Yeah.

BS: *They didn't invent it. They hired you.*

LB: Well, there was one guy. . . him and his wife. They had done "Seal Island" and . . . that give them the idea.

BS: *OK. So they had somebody ahead.*

LB: And maybe. . .

BS: *You happened to be there.*

LB: Yeah. You have to be there. I've often wondered how it ever happened to me, but it's because I was here at the right time.

BS: *Took advantage of the situation.*

LB: And so, anyway, they could see. . . well wait a minute. Maybe there's a lot of films we can do. So anyway, right away, they wanted me to help "Vanishing Prairie." They wanted to do that show. And there was going to be a lot of cougars and other things in it.

(350)

So you see, by that time, I was in a little trouble then because the cougars that I had walked around the woods with, I didn't have any more. But they wanted me to go ahead and see what I could do. And it was an awful long chance possibility of doing it. But the only thing I could do was go out and catch a couple of wild cougars. They wanted all sizes of them. And that's one thing I could do. So I did. I caught two wild, full-grown cougars - males - and even got some little ones, not too old. And I started training them. I'd never trained a wild cougar before - a big one. Kept working with them. And it wasn't long. It wasn't no time before I had them so they'd run and do all kinds of things. And they liked me by that time. And . . .

BS: *Never took a swipe at you or . . .*

LB: Not all my years of filming, I never got bit bad. It was because I knew wild animals and I knew what they'd do. They had their claws and they had their teeth and you have to tame them until they come to you and they like you. You can tell. I got so I could just

look at them and tell. It's ok, I can do this one more little step. Maybe I can touch his tail. And you know . . . things like that. And I never got bit . . . they don't want to bite you. But they don't want you to put on gloves and grab them, like a little kitten or anything that you dare to touch. That just spoils them. So you gotta let them come to you and they'll tell you, "I want to be a little friendly or a little more friendly than I was." And so, I worked with them and within three months or four, I knew I could go out and take pictures with them because by that time, they were coming for bites to eat and all that stuff. And if you do it quick, they don't even know they're loose. First, I taught them to run back in their cage and things like that, you know, to get something good. And so I finally, I got better all the time because I even had a young one coming up and things like that by that time.

Well, it was only five months, maybe, and we had the cougar part done. Because those cougars - I didn't realize it - but they could do more than . . . it was better than having a tame one in a way, except it was scary. They could do everything already. They'd done everything. And so I taught them to . . . and I'd think a lot. How can I do this without having to touch them and all? So I got the idea of getting a buzzer on a cable with a battery . . . I could - I had a pen big enough, I could let them in, you know and they could go back in their cage. But, so I'd start this buzzer. I'd beep it over there and whenever that buzzer beeped, they found out right away there's a bite to eat and a piece of meat or whatever they wanted.

(400)

And pretty soon, they would just run to it, back and forth or they'd walk if they didn't have anything else to do. Like if you'd beep it fast, they'd run. If I'd beep it and not turn them loose, it'd be over there. They'd remember where it was. I could turn them loose, then they'd walk slow. And then I'd beep them back into their house again. And just keep

getting scenes. And so we were doing good by that time. And by that time, the Studio sent me another photographer for whom I'd done something before. And so then I handled the animals and took pictures both. And gradually we could do better. We finished all the pictures that they wanted. They made it. Put it all together and everything for "Vanishing Prairie." And there was other things that they wanted, then, on "Vanishing Prairie," which we did. But, when we got done . . . well, they even bought some of my other footage and put in there. And some of my other sequences. But then . . . that was after about four months. They said they had it. So then, I went back to my Dad and I, working with the cows again, not knowing if they're going to call back for something one of these days or was that the end of my filming? But it was only two weeks or so, they called again and they were going to do "White Wilderness." They were going to go up the other side of Banff and do this show. They wanted me to go up there to Banff, take charge of four wolverines that the park ranger there said he would live trap and put them in metal barrels. I'd go up there and take charge of them.

(450)

So that's what I did. I jumped on the train and went up. Took my camera gear. Went up and they had these wolverines in metal barrels with a little door on one end. And they were in a big warehouse. It was on the ground. Just a roof. And so they had me set up in a hotel in Banff. But I knew enough, I'd never get them tame - those wolverines. I was supposed to be taming them. The park ranger says, "You'll never tame them." You can't even make a pen out of wood or they'll chew through a log cabin and bite wire off as big as a pencil. There are some awful stories about them. And so I'll never be able to do this unless I live with them. So I checked out of the hotel in Banff, got my sleeping bag and all my warm weather clothes, went in and started staying with them in this here - it was winter time and it was 30 below - so I started building small cages, 8 foot long with metal

sheeting on them. And with a divider in the middle, I could divide it to clean them on one side, so I could take care of them. And I'd turn radios on. I had an on radio right next to their cage every minute, night and day, and I stayed close all the time because, you got too close, they'd jump up and snarl and snap at you. So I'd just stay far enough away so I wouldn't get them up. And I fed them all right, even with a stick at first. A piece of meat on the end poked through the wire. And they realized then I was helping them, you know. So they didn't jump around and snarl at me so much. And when I got to building bigger pens, then, I would build it right close to them so they'd see me so they'd be - I'd just build it close enough so they'd alert. Never get any sleep. I just tried to keep them awake. Even at night, I'd put my sleeping bag just close enough they'd allow me to put to their cage. And if they started to go to sleep, I'd wiggle or whatever or make a little noise so they'd wake up. And I just tried to keep them awake. And they got so sleepy that they just finally said to heck with you. I'm going to sleep. So by that time, I'm right up next to them, and if they went to sleep, I'd reach in and I'd pull a straw out from their hay or something where they were sleeping. And they'd wake up and pretty soon they didn't care any more.

(500)

And I got one of these wolverines. . . well, I was working on . . . first there was only two. One of them I called Joe and he got so good that I almost thought I could put my hand in there and he'd leave me alone because he was glad to see me because I did something good all the time. And so I did one day. I broke an egg in my hand and it run down on my fingers. I knew he liked eggs and I figured he wasn't going to snap me right away until he cleans my hand. So I put my arm into the cage and he come awalkin' up there carefully and he started licking the eggs off of me, dripping . . . and so he cleaned me all up. Cleaned between my fingers, did everything, and then he kind of stepped back. So I

brought my hand back. So I started doing that all the time and the park rangers at the headquarters heard that the wolverines I had were tame. So, they all come down and had to see this. They even told the Head of the Lands and Mines and all that in Ottawa about it, and he even came out from Ottawa. He wanted to see it. And they were all amazed, you know. I knew he was doing it. He didn't have a lot of choice, you know. But he didn't mind me any more. He liked me. So, by that time, to do these pictures, we had to build an enclosure. So I'm looking for a place to build a fence around a little hill, you know, or something, where I could be shooting. You'd be looking at the beautiful mountains instead of anything else, you know. So we did. While we were getting ready. Well . . . by that time, actually, I could see we couldn't do any more there, so I went down to Spokane and bought a trailer and a canoe and things because I knew there would be a canoe trip and there would be a great one before this show was over. And I needed to learn something about canoes.

(550)

So I went to Spokane, got a canoe and a house trailer and this house where we had picked up for this compound to build, we'd started it already. I had a couple of guys working on it. It was a most beautiful area there and we were going to do a lot of picture taking there in a good place. We had to build a road up onto it. So I bought a new Jeep, a trailer, and we had to winch it up on this lot where we could see the Bull River for miles and all the Rocky Mountains there out in front across the canyon. Just a wonderful place. Then we started building. We had already got some things started for the wolverine compound there. And we had this big area fence where we could even film. So it came the time eventually that there was another photographer come and we had two photographers besides me, and by that time, I was letting the wolverines out in this other compound with me.

(End of Tape 1 - Side A)

(Begin Tape 1 - Side B)

BS: *You're back on.*

LB: OK. I was ready to go out in the big compound.

BS: *Right.*

LB: Well, by now we've got places that are comfortable for the wolverines to live and a smaller area that we can call them in out of the big compound. So now we got to start experimenting, letting them out and getting them back. First, I let them out one at a time, but I'd get them back pretty quick while there was still time to eat. I'd do that every day when we were going to eat. It was time to feed them anyway. I'd buzz them out into the nice trees there and then I'd buzz them right back in through the gate and they'd get back into the cage and I'd keep doing that. And then as soon as I thought maybe they were going to get too much to eat, and maybe they wouldn't want to come back, I'd quit and then we'd feed them the rest of their ration for the day. And we did that with a couple . . . well we had four of them. We did it with all of them. But pretty soon we knew the best ones. So then I'd put this here buzzer on a string. Anywhere I'd put it - I could put it up in a tree - they would immediately run right up the tree and get their bites up there on the limb and take your pictures or whatever you wanted to do. But they got better all the time. I wasn't taking many pictures, because I knew pretty soon they'd be really good at it, but I didn't want to go by without a few pictures all the time. So, we . . . this was on

"White Wilderness." So on this show, we got all the wolverine pictures they wanted at all. I had them doing everything from picking berries to chasing foxes around the hill once. A wolverine chased the fox. We had a fox there and of course we didn't figure a wolverine had a chance with catching this fox. He was running rings around him there for a while. He'd run around this thing. It was probably 5 acres in this place. And he'd run around and around. He'd just keep chasing that fox. And we noticed after a while, the wolverine was closer all the time. And pretty soon he was getting close to him and the fox was, I don't know, tying himself off worrying or what. So when he come around, we caught the fox one time because he was going to catch him because that fox - he was getting tired. And the wolverine, he wasn't tired. He was loping along good. Fast too, but . . . so we caught him, but we did get a bunch of pictures.

And then on this same show, of course, we were taking trips up North . . . Canada after caribou. All other animals up there, polar bears . . . Northampton Island, and we'd come back and that was our headquarters. So we'd be gone part time.

BS: *You photographed polar bears in the winter or . . . ?*

LB: Yeah. It was up at Southampton Island.

BS: *Where's that?*

LB: Well it's out from . . . I can't think of the bay up on the . . .

BS: *Hudson Bay?*

LB: Hudson Bay, yeah. It was out of Hudson Bay.

BS: *Near Churchill?*

LB: Yeah. You'd go to Churchill.

(50)

And so we got all that, little polar bears and such. Then, well we just did a lot of tricks. But when that was about over. Then when they decided we had that picture, we got out trailer and everything and we headed back for Squim. Got back to Squim and about a week went by and the phone rang and it was Disney Studio again and they said, well . . . they told us about the Navy and the Antarctic trip and that they were going to be involved in it. And that they said . . . and Erwin Verady, he said, this is how it is and we decided we'd like to have you go. We know that you can do it and you're our first choice. But he said, "Lloyd, I want to tell you, if I was you, I wouldn't go." And so . . .

BS: *Why?*

LB: I don't know. He says, "I'll call you back." He just thought it was dangerous, I think. And maybe he had other plans for us. But he said, I think . . . anyway, he advised me not to go. But I'd been getting \$700 a month. That was from not getting hardly anything before, and I was going to double my wages. So I thought, we talked it over, Catherine and I, and we just finally said, "You know, it's going to be a long time and I'm not going to talk to you for 18 months pert' near, but if we do this, I know you're going to save the money. I knew her that well. We'll have enough money, we could buy the farm. Pay for the farm, maybe, or we'll have something - money enough to start our game farm. So, we finally decided we'd better do it. Well, I went to the Studio for two, three more weeks. Learned all I could about filming and camera equipment and new things. And then I

come back to Squim and then the time came I was heading out. So we all went to the airport and it was kind of, we was wondering whether we'd see each other again, I guess. My Dad, he had heart troubles and so we said goodbye, went to Vermont, and that's where the *Glacier* was going to be. So I went there and well, before that there had been a group of Navy photographers that had been to the Studio. They'd given them two weeks training kind of.

BS: *You mean they got the training at the Studio?*

LB: Well, yeah. How to make good films and stuff like that. Whatever. They had people there that would give talks and things and try to help them, you know, because they were going to be down there too. And maybe they were going to even have, if they needed any of those pictures, I guess. But that wasn't why they did it. But they did it. I wish I could remember all the guys that were there. I'll know after I think about it.

BS: *Well, Walt was partial to the Navy because he used to be in the Navy.*

LB: Yeah. So anyway . . .

BS: *I take it you knew Walt Disney pretty well.*

LB: Oh yeah. He was a good friend. Roy and his wife . . . all of them.

BS: *Roy still alive?*

LB: No. He died too. He founded . . . he was head of the Studio there.

BS: *So you trained Navy photographers.*

(100)

LB: Yeah. We all went. I went with them too. I mean I just went to all the meetings too. So when we got to Vermont, to the *Glacier*, I met Seabees and things. I had already been to the Disney Studio and the photographers and things and they introduced me around and I had an awful lot of stuff - boxes - come there. And they were to be, had to be transported up to Maine.

BS: *Portsmouth? (Portland?)*

LB: Wherever the *Glacier* is.

BS: *Probably Portsmouth.*

LB: I'd know if I . . .

BS: *Doesn't matter much.*

LB: It's in the book.

BS: *That was about 1955?*

LB: Yeah. That was, in the fall. A little later, but not much. And so I had so much junk there - it had come in on freight - that I heard one of the officers kind of peeved about it, there was so much. I guess whatever way they were going to ship it up, there wasn't room

or something because you know I had camera gear, extra stuff and all that stuff and anyway, they got it shipped up there to the *Glacier* and, you know I've forgotten where I landed. If I looked at my book, I could find it in a hurry.

BS: *Well, you were on the Glacier. And on your way, I guess, to Antarctica.*

LB: I guess so. But I just sorta forgot how we got there. I guess we went up to the other ship.

BS: *Did you take the train?*

LB: I don't know. No, I went right to the *Glacier* there.

BS: *But I mean to get to the Glacier. You took the train up there or flew?*

LB: No. I flew and rode. I mighta went on a bus or something.

BS: *Yeah.*

LB: I could tell by looking at it, or you can.

BS: *Well, it doesn't matter that much. You got on board the Glacier.*

LB: Yeah, with all my stuff. It mighta happened after I got there. I got ahead of myself or something. And anyway, and I knew a few people, so then we had to go on the trip. Well, the first thing they did was they gave me a little room there to lock all my stuff up in and gave me the key. It was a pump room or something. And later, Admiral Byrd's son

and a couple others used to come there and, "Can I put my stuff in with yours?" or, you know, "Can I come and get this or that?" And I'd have to get the key and go let them in and I guess somebody else had a key, but I was supposed to have it. And, of course, you had to tie all that stuff down good so it didn't shift around or anything when it got rough. So anyway, we were on our way. We went through Panama and I had my gear. I picked it up in Panama. When we left Panama we went out a few days and we had to go through the Line.

BS: *You went across the Line.*

LB: Yep.

BS: *Did you have hair then?*

LB: Well yeah.

BS: *You didn't have it when you got across the Line though, did you?*

LB: No. All we had . . . it was quite a thing. Of course, all these Navy photographers knew me and they were just waiting for me to go through.

(150)

BS: *They got lots of photographs.*

LB: Well, I didn't get them.

BS: *They did.*

LB: Yeah, and they promised Erwin a bunch of them, you know, I guess. And so after everybody went through, I got permission to go last so's I could take pictures when everybody else went through. So then they, I think they got even more ambitious because everybody that had already got spanked and things with the different things - they were already, they weren't polywogs anymore. So they got to help with the hammering on the guys.

BS: *And you were last.*

LB: Yeah. But they all got fun out of that. So, anyway, we just kept going.

BS: *Well, yeah, you're on your way to Antarctica.*

LB: OK.

BS: *I've got a question for you there, crossing the Line. Did they give you those photographs of you getting your hair cut and all that?*

LB: I don't think I've got it, but I've got pictures of others getting it.

BS: *Oh yeah. You've got them in here. I'm kind of following along as we talk.*

LB: OK. I don't think they gave me a picture. It's funny though. Maybe. I don't think I've ever seen that. Anyway, I finally took a big breath when I was through that and I was - I even forgot what I got to be. What am I? Not a . . .

BS: *Shellback.*

LB: And then I got to be a shellback, yeah, and then I didn't have to go through any more of that. And when we finally got to New Zealand, it was kind of interesting. There was a fella that was the Head of the Snowcat Company. I've got his name in there, but I can't . . .

BS: *Morgan?*

LB: Yeah. He was there and we got to be friends and so the day that we got to the port at New Zealand, a pilot boat came out and came aboard and all and when he left, suddenly this Snowcat owner and I got together and he said, "Lloyd, let's jump over the side!" And they had a rope ladder there. "Let's go down and we'll go in to New Zealand and we'll meet them at the other end of New Zealand next week when they go into another port." So I said, "OK." We couldn't find anybody. We didn't have time. So we just piled over the side and yelled back, "We'll join the boat when you dock down at the other town," or whatever.

BS: *At Lyttelton?*

LB: Yeah. Lyttelton.

BS: *And you got off at where? Wellington?*

LB: Um-hum. So when we were going in at Wellington there, boy, the people, even on the train going in, they knew who we were. And they were so friendly you know. You

want to come over to the house tonight? What can we do to help your stay? and all that stuff. And when we got in to . . . we went to the motel and we each got our room and that night, about 7:30 PM, the phone rang and it turned out . . . well, the voice on it said, "This is Commander Byrd. Is this Commander Beebe?" Well it wasn't quite that way.

(200)

And I said, "Yeah." I couldn't hear well and I finally said, "No, no. This is Lloyd Beebe. This isn't Commander Beebe." "Oh, OK." Then he excused himself and said that he was Commander Byrd and so I said, "OK." And we said goodbye. About a minute or two later the phone rang again and it was Commander Byrd again and he said, "Who are you?" And I said, "Well, I'm Lloyd Beebe." And he said, "What are you doing?" And I said, "I'm representing Walt Disney on this trip, and I'm going along and staying over the winter." "Oh. Well," he said. "This is lucky." It wasn't "lucky," he said, but anyway, "This is fortunate that I called you," he said, and he wanted to know about it and he said, "Would you come eat dinner with me at 8:00 o'clock?" And I said, "Sure, I'd be very happy to be there with you, to meet you and everything. That would be great." And so, he said, "OK. Eight o'clock, then. I'll have dinner served there and everything." So at 8 o'clock I went and knocked on the door and he let me in and we talked quite a little while and he seemed lonesome. Wanted to talk. And I wanted to talk, so we talked quite a while. I told him about myself and he told me about a lot of his things and then finally the dinner came. And he said, "Lloyd, you're going to . . ." There were two great big steaks as big as you could ever find in a restaurant, probably especially for Commander Byrd. And he said, "Lloyd, you're going to have to eat these because I don't want anybody to find out that I can't eat my dinner." He said, "I'm the only one on the expedition that didn't have to have a physical." And I said, "Well . . . it looks big, but I'm big eater, so I'll do my best." So I did. I ate 'em, and anyway, we talked a long time. A couple of hours.

And he wanted to talk more. But I felt like I was overstaying already and so I finally said, "Well, I'd better go and let you rest." So I did. So I was lucky to meet him and I'll always remember that.

BS: *Was that in Lyttelton?*

LB: Yeah. And so . . . but you know, after we got back on . . . well, later. . . just a minute. I don't know whether to stop or just keep talking because . . .

BS: *So you had new Walt Disney equipment.*

LB: Yeah. They sent cameras and. . .

BS: *They provided everything.*

LB: Oh yeah. They provided all. . .

BS: *So you didn't have to bring your own.*

LB: No. I didn't spend a nickel anymore. In fact, you know. . .

BS: *You must have told them what you wanted bought or developed.*

(250)

LB: Oh yeah. We had a lot of conversation back and forth and they . . . but for years, several years myself when I was filming, I just went to the bank and got my own money.

All the rest of the guys would, they couldn't do anything until the money come in, you know. And Disney sent money and here I just went . . . we spent our own money and then I'd just send them a bill. Nobody else did that. Partly because I'd done enough work for them. They knew I was honest, I guess. And didn't have to make any arrangements. I just, or if I could spend some of my money to help them, somebody else would get pictures. But it was usually just, Catherine and I would take care of the bills and all that and send in any money that we'd spent once a month or whatever. It didn't matter. And we were so happy with it, we didn't care if we got the money back or what. But we always got it. And so, we always had a head start on everybody. Somebody else was going to Churchill or something. They couldn't even get on the train. I'd be there. I'd be filming.

BS: *You funded the money and always got it back. And you got a jump on everybody.*

LB: Yeah. I was always gone the next day, I was on my way. And otherwise, it's calling back and forth, figuring out where to send the money and all that stuff and how much and.

BS: *I see this telegram here that was your send off to Antarctica. Let me just read it.*
"Lloyd Beebe. BOQ Naval Air Station, Quonset Point, Rhode Island."

LB: Yeah.

BS: *Incidentally, I used to live there, too, later on. "It is satisfaction to know that you are covering the Antarctic Expedition for us. Your ability to turn in a fine job is unquestioned and we are looking forward to a production that will be a credit to our mutual efforts. Kindest wishes for an enjoyable trip and many happy memories. Walt Disney."*

LB: Yeah.

BS: *That's nice of him.*

LB: It is.

BS: *That sort of set the stage for your work in Antarctica.*

LB: Yeah. And he used to send us one once in a while. I think we put two of them in the book. We had others, but . . .

BS: *Well, anyway, here you are in New Zealand getting ready to go and you're in Lyttelton?*

LB: Yeah. And there's one . . . I said about meeting Admiral Byrd. Well, what I had stopped for is because it wasn't the last I . . . he used to call me even on the *Glacier* down there, he'd call me and say, "Have dinner with me tonight," you know. Or I'd see him out on the deck watching the . . . on the stern there watching the churning the water, you know. He would just stand there, day after day sometimes, and whenever I felt like he was lonesome, and he always seemed lonesome to me, because the people - the officers, I don't know, they'd just as soon . . . they'd talk to him whenever they needed to, but in between, they didn't look him up much, I don't think, to talk to. And he didn't. So he was a little lonesome, I think. So he'd - I just had a feeling, Well, you know, the younger ones. They probably thought they'd only get in trouble, maybe. I don't know.

BS: *Well, it's pretty difficult in the Navy to get up close to an Admiral on your own if he doesn't want to with you.*

(300)

LB: Yeah. An Admiral . . . I knew I was calling him the wrong thing.

BS: *And he, it doesn't matter which Admiral it is. Byrd was quite friendly and he didn't really worry about his rank, but Dufek had created a military situation where he didn't want breaking down fraternization unless Admiral Byrd wanted . . . there was also a little jealousy between Dufek and Byrd.*

LB: Yeah. I felt that too. I . . . nobody told me, but it just because Admiral Byrd, he seemed to enjoy coming down and talking at any hour. He'd call me. He'd call any time that there was a flight on the helicopter or something, maybe. "You want to go?" like to Scott's place or something. Things like that. You're not copying that now, are you?

BS: *No, the tape's going.*

LB: Oh. OK.

BS: *You're on the Glacier heading South and Byrd used to call you to dinner. Was Dufek aboard?*

LB: No.

BS: *He wasn't aboard.*

LB: No. And you know, I shouldn't say that. I didn't see him aboard. I don't think he was because we ate with the officers. If he ate in his room, I guess he might have been there. I don't know. I don't think so though. I think he met us down there. Anyway, actually I - it was such a wonderful place to be in New Zealand there that when we left, of course, we had friends and everybody else had friends and as we left, there was hundreds of people there waiting there, waving away goodbye, and there was many boats and tooting their whistles and they followed us for miles, you know, and it was really a wonderful send-off, you know.

And anyway, from then on, though, we was on our own, kind of. And we'd watch. Well, at night we'd lay there and look at the stars and there'd be people there that knew a lot about stars and they'd be telling us, you know, things we didn't know. And we're all laying out on the deck and the flying fish and it was all exciting as far as. . . and then when we'd come past an island or two, they'd tell us. Then there was once, I supposed they did this with every ship. They'd call and say there's an iceberg out there. The first time, we all went up and looked at an iceberg, but then later when there wasn't any icebergs, there'd be a call. . . "There's ice seen on the O2 deck," or something. And everybody'd rush up there with their cameras and everything and it'd just be a bucket of ice cubes.

BS: *Byrd did that.*

LB: Did he?

BS: *Yeah. That story's been told by a lot of people.*

(350)

LB: Everybody got a kick out of that. And anyway, then, when we got over there, of course, they were looking for landing places. And we would meet the *Edisto* and different ships and breaking ice for a long time, getting in, anywhere near. We went up and down the Antarctic a while looking for a better place to get off, but it turned out Cannon Bay was the one, I think. And so, when they got that all broke out, they parked the ships and well, the equipment went ashore. I didn't come back to the ship any more, hardly.

BS: *Did you photograph them breaking the ice?*

LB: Oh yeah. Oh yeah. And off-loading and all that stuff. And finding a new route, you know, to Little America. And filling crevasses on the road to Little America and things like that. And putting up the flags and you know, when the officers would get there and the flagpoles and then we'd put up a tent, first thing.

BS: *You lived in a tent?*

LB: Well, oh I probably did. I went to sleep on - most guys stayed on the ship if they could. But I didn't. I just stayed on any. I put my sleeping bag down on a pile of snowshoes or whatever was laying there - equipment or I'd get in some vehicle and set in the seat. And it was daylight all the time at that time. So I just went from one thing to another until I was finally. And then they started hauling with the sleds, you know. Hauling everything up to build the base and so, gradually, with a little better things to sleep on. I'd just sleep any old where . . . it was just as good. And by the time you had to go to sleep, you usually could sleep. And so.

BS: *Were there penguins there when you arrived?*

LB: Yeah. Oh yeah. They'd come from all over the place. You'd look off in the distance and they'd see something was going on and they'd be coming along. They'd run and flapping their arms and then fall down and scoot themselves like a sled and they just kept coming and the guys that would make up a baseball team, or anything, you know. And then penguins were right in the middle of it. And then of course, some people would kind of spoil it a little bit because pretty soon they were so tame, people would grab them up and hold them a while, which they didn't really appreciate. But, you let them go, they didn't run very far, but they weren't quite so eager to come up and say hello, that particular one.

(400)

Oh yeah. They'd come from everywhere. It was great fun to see them leap out of the water and land on the ice. And then there I also, I had a place or two where, when they were breaking ice, to make a place to land or looking for it - one time we stopped within about three miles. The ice was too thick to break any more and three miles outside of the rookery you could see over there. Well, I went. They wouldn't let anybody else go.

BS: *Helo-ed you in?*

LB: What?

BS: *Helo-ed you in?*

LB: Nope. I hiked over there and they didn't know whether they'd have to pull out or not, but I knew they'd come after me.

BS: *Was that Cape Crozier?*

LB: Yeah. So I knew . . . so they let me go anyway. And I went over there and filmed for an hour or two and came back and they were still there. They probably promised to come and get me in a helicopter. They didn't, but I knew they would have if something happened that they had to move. Because there was big chunks falling off once in a while yet.

BS: *You know, Lloyd, those must have been the first photographs at Cape Crozier.*

LB: Yeah. I guess so. I don't know, really. Yeah.

BS: *That's a big rookery.*

LB: Yeah it is.

BS: _____ *and then you get the Adelies.*

LB: Oh yeah. They were all there. Oh they were nice. The rock nests. You'd find rocks somewhere in a big nest.

BS: *And you've got _____.*

LB: Oh yeah. Then it was, of course, it was all new to me. And I was always in a hurry because I had to get it done and especially there. I knew they were waiting, in a way. They were going to wait anyway because they were waiting for other icebreakers, but it worked out fine and . . .

BS: *Was this all color photography?*

LB: Yeah. Color, yeah. And so we were all . . . as soon as they got parts of the huts and the other buildings, they started putting things up a little bit. I think the buildings were about the last. I think they wanted to get the Weather Bureau stuff up and all that stuff, as quick as they could. And I was, after we got our rooms, I was - my bunk mate was the Weather Bureau guy.

BS: *Mort Rubin?*

LB: No. All of a sudden I can't think of his name.

BS: *Mort was the head weather guy, but he was over everything.*

LB: But this one was the only one that stayed over during the winter. I call him up once in a while.

BS: *Is he down in Texas?*

(450)

LB: Last I knew of him, and I was going to call him up the other day and see if he was even alive, Kennebunkport, Maine, he lives. He's . . . when I was down there, his brother's wife - I found this later - no. . . . his brother died and this guy married his brother's wife and they were living in Kennebunkport. Is that what it is? Maine. Kennebunkport. Yeah. I could find it in that book.

BS: *Well, so he lives in Kennebunkport, Maine, here. Maybe help you out a little, just turn this off for a second. OK, so Ches Wombly was the Weather Bureau guy.*

LB: Yeah, and he was . . .

BS: *Wintered over.*

LB: And he was my bunk mate in my little room.

BS: *Well, Ken Malton's living in Kennebunkport. I can call him and see. He'd know if Ches Wombly was there.*

LB: Oh yeah. I've got his phone number and probably his address. It would take me a little bit to find.

BS: *Well, I can get Ken to do it. Are you . . . here you are. It's the summer of about what . . . ? December? January, in Little America?*

LB: Yeah.

BS: *And you were filming everything going on.*

LB: Everything that happened. I didn't want to miss anything. Even building the gas tanks and all that stuff. Fuel tanks. Everything that happened.

BS: *You had free range to go around?*

LB: Oh yeah.

BS: *How did you work with the Navy photographers that were there? Did they go with you?*

LB: No, no. I knew them. Well, they never . . . I'd see them at night or something or whenever, after we had a place to stay. The ones that stayed there, you know. And maybe I'd get together with one was Chet . No that wasn't his name. I was thinking of the photographer. I got mixed up. It wasn't Chet. I seen it on your . . . anyway, I can't remember.

(500)

BS: *So you had . . .*

LB: I had free rein. I had everything all through.

BS: *Were there other professional photographers there?*

LB: Only in the summer. When they'd come down, there'd be newspaper people and things like that to fly in. When the plane come in, of course, they flew.

BS: *Did you know Bill Hartigan?*

LB: Yeah.

BS: *He just died.*

LB: Did he?

BS: _____ *and I were quite close. He was back again in the '60s.*

LB: I think . . . he was down there in the summer wasn't he?

BS: *Several summers.*

LB: I think I have . . . Hartigan. You're wasting your time.

BS: *Well, that's ok. You're here in the summer. You're photographing the whole evolution of building Little America V.*

LB: Everything that happened, even wherever. . . just about wherever Commander Byrd went, he'd call me up and we'd go to the different stations that had been there before. They dug up other Little Americas.

BS: *Did you do all of the four before, or three of them? There were four before Little America V.*

LB: I don't really remember. But we dug down into 30 feet or so and get to the tunnels and get on your hands and knees. You could crawl in where the ice had packed up. You could just barely get through between to another room.

BS: *Did you take your camera gear when you crawled through?*

LB: No. I took pictures. The only pictures I'd take was around the entrance where they dug out. Admiral Byrd and everybody was around doing things and they'd take pictures of whatever they were celebrating. I don't remember.

BS: *So you documented the whole construction of Little America V.*

LB: Oh yeah.

BS: *And then you got into the other Little Americas and really have photographs of comparison in a way.*

(550)

LB: Yeah. And you said, how did I work with the rest of them. You know, it was really something. When I look back, it was actually after we had houses to get in. We had rules for everybody there except me, I guess. They just kind of let me do what I want. They had rules where you couldn't leave camp alone unless you see the officer of the day and explain it to him and he gives you a permit. With me, I was going out to crevasses that I knew and all and I'd dig. I'd build a ladder to go down in the crevasses, but in some places I knew where there was one, I'd go out and dig a hole in the roof and let my ladder down and you'd go in there even when I didn't get enough pictures with the lights I could carry, they furnished me with a light plant, I could drag on a sled and by that time, everybody was out of beer and they had divided all the beer up that they had so much. And I had it all under my bed was full of beer and pop and stuff and I didn't drink beer anyway, so . . . I took it anyway. I got mine. And I thought, later when I need help and nobody's got beer, I can probably get somebody to go with me, which I did.

BS: *They were sailors?*

LB: Seabees. Yeah. And they, most of them was a mechanic type or equipment drivers and stuff. The only time I got them was later when I had done all I could. And I didn't have enough equipment. I needed help. One day, and everybody was out of beer, so I let out that I'm going to give a case of beer to whoever wants to go down and help me today. And so there was three guys volunteered.

(600)

BS: *Do you remember the names?*

LB: I think one was Weidemeyer.

BS: *Three Seabees, huh?*

LB: Um-hum. I'd have to think a little about the other two. I'm not sure, but he was a mechanic and probably equipment driver.

BS: *OK. What did they do for you?*

(End of Tape 1 - Side B)

(Begin Tape 2 - Side A)

BS: *This is Tape 2 of the interview with Mr. Lloyd Beebe at his home in Squim, Washington on the 21st of August 2000. Mr. Beebe, we were just talking about your getting Seabee volunteers to help you and I asked you what did they do for you?*

LB: Well, during the winter I had certain crevasses that I'd dug a hole in on the top of the roof and I'd built a ladder that was - I had two pieces, each 100 feet long, and I could hook them together if I needed it. And I'd let the ladder down and then I'd get on down in there and do all the filming I could. And I even took what lights I had and camera equipment and lights and batteries and I'd do some filming. But it came to where I needed more equipment and I needed a sled with a light plant on it and a whole bunch more cable and so the Seabees - anything I wanted like that, seems like right away that, I thought I'd have to do it all myself, but when I wanted something, they'd say, "I'll go get it." And they went and brought it back and so they brought me back a bunch of stuff to make . . . like cable and aluminum rungs and I made at least 200 feet of cable altogether when they were hooked together, ladder. So, this time I needed more than just my camera and stuff. I needed the sled and to bring a light plant and everything. So I offered the three people a case of beer which was the only beer left in the camp, and if they'd go down and help me one day. So we took that down. One guy didn't want to go down the ladder, but he said, "I'll stay and keep care of the power plant lights." So the other two people and me went down into the crevasse and walked, took a lot of pictures, hooked up the light plant and got some great pictures, you know, with the lights flooding down there. And in that particular place, which is in the crevasses there, we were near the water, so there were about 80-100 feet . . . 100 maybe, there'd be water flood in there, you know. The swells on the water, they'd crack and the sides would rub together and so they'd flood again and freeze. So it looked like an ice skating rink in some places. It'd only be maybe 20 feet wide or something like that. In some places the roof had even caved in at some time or

other and made a mess. But some places, you could have skated in there. It was beautiful because the roofs, it was like the bottom of a boat, rounded. You'd look up with the lights on and it looked like all diamonds and it's like the bottom part of a boat looking from underneath. The weight would be stretching and sinking and really a lot of beautiful things. There was even, well . . . so we got all the filming done within the length of our cables and all and the power plant, and then we thought, let's walk up it a while. So, ice and stuff had fell in and things like that, but we kept going up there because I'd been up there by myself a time or two.

BS: *Big cave.*

LB: Yeah. And so I didn't go as far this time with the three of us, we went further. And it was really spectacular and everybody was having fun and we all had our own flashlights. We came to a place where when the ice stretched, it was sorta like a knotty log which was split or something.

(50)

It would stretch and it was split, but it had ribbons of ice. Maybe this particular one was 20 feet wide, just a big ribbon across. It was coming from the top on one side - it had come all the way down in a curve and not quite touch the bottom of the ice and then it went over and hooked up to the other side of the . . . it had stretched and pulled away from one side to the other in just a big sliver 20 feet by about 2 feet thick maybe, or three. It didn't touch the bottom of the crevasse, but it got close. And made you afraid to go on it because it was hanging there, you know, from one side to the other. So you had to step up on it to get across on the side that it hooked on to. And I was afraid to step on it. I thought it looked good and strong though. But I . . . the other two stayed on that side. I

thought, 'I'll try it. I'll step up and see if we can walk across it.' I did. And I kinda sneaked across pretty fast and as I got to the other side, the darndest crashing noise and the whole thing fell down from clear at the top.

BS: *Wow.*

LB: And it made a mountain in between us in this crevasse. Everybody was hollering. Other guys were, "Hey, you all right, Lloyd? What's happened?" And I'm on one side and they're on the other. Hill to go across. So, I yelled at them and I was flashing my light around all over the place and trying to figure out what did happen and looking up and is it over or is it still bouncing with all the chunks that was flying around. And they said, "Are you all right?" And I said, "Yeah, I'm OK. Pretty soon I'll climb back over." And they said. . . "You're sure you're all right? Don't see how you could be." This pile of junk was in front of us. But I was. The chunks missed me. And so, I climbed back up over. By that time, we decided we'd seen enough and the others had had enough. They didn't want to go no more so we walked back down. We had even come through a place or two where you had to, you might have to crawl to get through between where it had filled up and things. We got back down there and climbed back up the ladder and we pulled our ladder up and got out and went back to the Base and the guys said, "Well, glad we went, long as we got out. But don't call us anymore!" And I thought I might have had enough too.

BS: *Got some good photography though.*

LB: Yeah. Oh, it was worth it. And so . . . but we didn't need to go up that last mile or so.

BS: *Did you take any still photography?*

LB: I did. A few, yeah. I'm sure I did.

BS: *Did you develop any of the motion pictures down there?*

LB: We didn't do any down there. It was all in the Studio. Studio got it and I . . . anyways, I thought, well, I'd done all I could, so I went out the rest of the winter looking for auroras and stuff.

BS: *You found auroras?*

(100)

LB: Yeah, I did. I didn't know if I'd get any because I didn't think I'd get any color in them. I didn't have the right equipment, so I made a thing I could get . . . I could take. I bought a camera from a, I think his name was Dr. Elrick. He was the doctor there.

BS: *You mean the medical doctor.*

LB: Yeah. He was the medical doctor. I bought his Bolex? camera from him. He didn't want it any more. He didn't take any pictures and I was wishing I had something or other that I could fix so that I could take single frame photography. So he said, "Well here. You can have mine. I'm not going to use it." He had a brand new one. And so I said, "OK."

BS: *What kind of camera was it?*

LB: Bolex.

BS: *Bolex?*

LB: Yeah. But it had a single frame thing there that you could take single frames. So I thought . . . so I made something that would trip every so . . . I had a stand out there and trip it, come to think of it, every so many seconds whenever I'd figure out, you know, one frame, one frame, you know, it would take a long time to get one scene. So I did that. And it turned out all right. It was black and white. And the Studio was glad and amazed that I got it. I don't know if they ever did anything with it. I think they did have it in the show.

BS: *Did you get any sun halos?*

LB: I've seen them. I don't know. If I've seen them, I'd take a picture too, but I probably never saw them though.

BS: *They've got the arcs.*

LB: Oh yeah.

BS: *The sun dogs. Call them sun dogs.*

LB: Yeah. And the thing that I really liked most was when the moon come up, there'd be, sometimes, a time or two, I'm sure I took a picture of this too. You know, instead of a round moon, sometimes, I don't know whether it was the ice crystals in the air and all that stuff that was going on. It'd look like a banana. It would just keep going up, up, just keep going up. The picture still there. Just going up like a whole banana just on end, you know. It was amazing. And I took those pictures.

BS: *Now, here you are. It's still the summer. I'm going to take you back a little bit.*

LB: OK.

BS: *And you filmed the crevasse and you 've done the filming of the life in camp and the building of the camp at Little America. The ships left and left you there. Did they leave any planes?*

LB: Well they certainly left us an Otter.

BS: *Bob Stretch?*

LB: Oh yeah. Bob. I went with him on his planes a time or two.

BS: *I was going to say, did you go flying with him?*

LB: Oh yeah. Sure did.

BS: *Did you fly in the winter with him?*

LB: Yeah. I flew . . . well, not on purpose. We did . . . one time we went. That was on the first flight just about as soon as he got a hold of that plane. We flew around and up and down the Barrier, kind of, and then we kind of got lost. And we didn't know where we was. And the gas tank registered empty before we got in. And at the Base, they were trying to put things together to try to help us find our way back. And we wasn't too far, apparently, because, although we'd flown and looked at a lot of things and a lot of ice

crevasse type stuff, we got back and landed. I don't think it was quite . . . it wasn't dark. But when we got back, it said "empty."

(150)

It had already said empty and was worried about it, and then we flew. I mean, he landed, went down to fuel. As I remember, we didn't get as far as we wanted to go and the thing quit. Didn't have no more gas. And then later I flew on quite a few trips with him. We'd go out with the trail crew every once in a while. I was trying to keep up with everything in the buildings and all, but also keep track of the trail crew to Byrd Land, figuring out where to go and . .

BS: *Did they get started on those traverses to Byrd Land when you were there?*

LB: I've got to think and see.

BS: *The first season?*

LB: Yeah.

BS: *Did you go out there? Out on those traverses?*

LB: Yeah, I did. And that was when the first tractor train fell in the crevasse.

BS: *That was Max Keel.*

LB: Max Keel, yeah.

BS: *Were you on that traverse with them?*

LB: Yeah. But, you know, I didn't stay every day.

BS: *I see. You flew out.*

LB: Yeah. Well, I was. I had been there and then the day he crashed - went in the crevasse there - we went out - we flew right out and I'm not sure. I don't think there was a helicopter there yet.

BS: *Not the first season.*

LB: No, I don't think so. Anyway, we went out there and there was such a mess of crevasses. You know, I think that was the next year.

BS: *They started the . . .*

LB: Because they had the new crevasse detector and stuff they were trying out.

BS: *Right.*

LB: I think it must have been the next Spring.

BS: *That's right. They did. The next Spring. Spring of '56.*

LB: Yeah. Because we were all interested in it.

BS: *So they started out and you started out with them and then they flew you back?*

LB: Yeah, a time or two.

BS: *But you got out into the crevasse field.*

LB: Oh yeah. I was there and I had been there. . . Let me see, there was first there was finding the trail - Jack Bersey and I stopped in on them a few times in the plane. Then the bulldozers went with the sleds and stuff and that's when Max Keel's sled went in and he died. And that day, I went out to take pictures of that and they had a funeral and everything. Anyway, when I went to . . . there was really a mess of crevasses and we found out that the crevasse detector wasn't working, so we had to turn around but first, before that, I took pictures of down the hole where he crashed and everything. Max was there, just his arms sticking out of the crevasse where it was wedged in, you know, they got narrower and narrower.

BS: *They lowered you down there?*

(200)

LB: No, we didn't go down, but I almost did because I was so busy there, I wanted to get a picture straight down and it was kind of a dumb thing to do. I had to put up my tripod sorta flat, you know, with legs out three different ways, and put it on the edge. And hanging over, I had to crawl out there on my belly. But when I'd get on these here legs of this tripod, it was like a sled and I could just feel myself going, you know, and still I was trying to look straight down and I got a good pictures of it, but I knew it was dumb. I

should have had somebody tie me up. But anyway. . . But then, we had the big problem of getting out of there because it was just crevasses all over, so they hooked up the tractors like a team of horses, you know. And put some gas on and idle so they could turn them really in a circle. Before they did that even, though, when I got through taking pictures of Max down there, I walked back to the Weasel that I had got out of and it crashed in with me into the top of one of the crevasses and I just happened to be along side of the Weasel and had my hand on the window there and I went down and I just hung there, and I had the tripod and everything on my back. But I was able to scramble around because I wasn't that far down, you know. I was down waist deep or something like that. And I got my legs out and got all my stuff, my tripod and camera out on the ice and I scrambled out and I beat it over there to where the Seabees were and I told them, "Hey, when you go back to the Weasel, don't go on the right hand side of it because it all fell in."

BS: *It was parked there, huh?*

LB: Yeah, it was parked there. So they got on the other side and I don't know whether they towed it out or whether they run it out, but somebody might have climbed in and drove it. I don't know. Probably pulled it out. I was busy somewhere else trying to keep up with pictures. But right away, though, they yelled at everybody, "Hey, don't go near the Weasel over there." And so . . . and then we had this big job of getting all the tractor sled things turned around. So that's what we did for a day or two. And then they had a helicopter there by that time and . . . so . . .

BS: *Did Bill Smith show up?*

LB: Who?

BS: *Bill Smith. Army guy.*

LB: Yeah. But, yeah, but while I'm at it, I want to tell you, you mentioned his name - the helicopter guy.

BS: *Dusty Blades?*

LB: No, he was the one that was kind of to our group there.

BS: *Bob Stretch.*

LB: No.

BS: *He was the Otter guy.*

LB: No, it wasn't him. It was the guy that run the helicopter.

BS: *I can't remember now.*

(250)

LB: It's there. If I looked, I'd remember. Anyway, he said, "Lloyd, would you ride in the helicopter with me and put out the stakes for the trail?" You know, and search for where the crevasses were and, "Sure," so I got in the helicopter. Had a big bundle of bamboo stakes with a flag on them and you could throw them down and that flag was like feathers and it would go straight down and stab into the ground and we'd just keep going,

watching crevasses, you know. And after we got out of there and I rode and I had the flags and I'd throw them down. He had put a belt on me. It was just a little belt with a buckle on it or a snap on it. And I was sitting there in the seat, ready to slip out of the door all the time, and I thought he was holding on to me, but after we got done for the day, he would tip, you know, so I could throw them straight down and we'd go and keep a going and doggone, the belt was gone. There was a snap, just kind of like a snap.

BS: *Wasn't even there, huh?*

LB: No. But I'd feel myself slipping a little bit when he'd go this way and I'd throw in another one and anyway, it worked out OK. So a couple days, that's what we did until we got through all the ice places. And, because you could see the line of the crevasses and you'd have an idea of where you had to go to get up on the Barrier and they had a lot of trouble and so I stayed with them for three weeks or so.

BS: *So you stayed with the trail party for 3 weeks.*

LB: Well, yeah, might have been. I don't know. It might have been . . . I don't know. It might have been a lot more than that because . . . well when they felt so bad about Max, you know, they said, "Nobody sleeps in Max's bed except Lloyd" and that's the way it was. I could stay there when I wanted, but nobody else.

BS: *You mean on the traverse?*

LB: Yeah. And so I probably went back a time or two. I don't remember. But then I come back all the time. By that time, there was nothing more to do but go with the crew

and we had this wanigan that we - I had my bed and bunk there whenever I wanted it. So until we got to Byrd Land. And then we put up a few houses and then.

BS: *So you got to Byrd Station.*

LB: Oh yeah.

BS: *With the first train. The first tractor train.*

LB: And I was there when we came in there. I had been with them quite a while and because we'd done that job over and over again. We didn't have a lot more to do. So we just turned around right there and went all the way home.

BS: *You mean you flew?*

LB: No, went . . . well the sleds and all - I don't even remember whether they all got back or not.

(300)

But . . . yeah, but they got there - they had the sleds and everything with their loads for Byrd Land. And we unloaded them and built Marie Byrd Land.

BS: *Did they build the whole Base while you were there?*

LB: I'm sure there was more.

BS: *Un-huh. Later.*

LB: Yeah.

BS: *But you've got the filming of the first buildings going up.*

LB: Yeah, and then we . . . everybody was anxious, you know. Got the buildings going up and all and turned around and headed back. And as we got back, then Stretch and all them, well they flew out. And so we decided, I don't know how far we was - 250 miles or what - out and we decided we'd go in the airplane with Bob Stretch. Was it Bob Stretch?

BS: *Bob Stretch. Yeah. So the tractor trains had started back and you were along with Stretch.*

LB: Well, at that time we'd gone back with the crew, you know. Then we decided to pile up piles of snow and put flags up and all that stuff and vehicles and stuff in a big pile covered with snow and everything and so a day or two, we did that. Put all the vehicles and covered them up and had flags on them and everything. And then, at that time, Stretch come out and we found out that . . . well the plane came. . .

BS: *To?*

LB: With me, to what they called Byrd Station then.

BS: *Yeah.*

LB: It was a long ways from Byrd Station, but we . . . anyway, we built all this here pile of snow and stuff and it turned into Bob Stretch was to come out to the . . . well, he came to, yeah, there was too many people. So, in our spare time we was taking care of everything, but everybody got back to Little America. So Little America came out and I decided that, well there was a lot of guys that wanted to go first and I didn't care, so I said, "I'll stay until we get to go there." But in the meantime, they wrecked.

(350)

BS: *You mean Stretch came out and picked people up to take them back.*

LB: Yeah. Took one load but they never got the last load. By that time, we found out that they'd wrecked their plane.

BS: *You were still in Byrd Camp.*

LB: Yeah. So we decided that they told us to stay in Camp for a few minutes, because we knew we had to go home. So we were probably going to go with Weasels and Snow Cats. So we had to get them all out of the thing and fly home. So we picked our stuff up again and got things running again and about that time, the found out that they was wrecked and they told us to wait there until they found out if they could find the plane or anything and wait. And they finally waited for a certain place. Oh, when they found them they found they'd been on their way home, so I don't know. Maybe 150 or 200 miles to go and OK. They stocked us with the Weasels and stuff and OK, do it until we can tell if we can find them or put them anywhere and so that's what happened. So they - I'm kind of forgetting.

BS: *Well Stretch . . . they located them. They were hiking out and . . .*

(Mr. Beebe's words begin slurring here due to a slight stroke.)

LB: Yeah, they did. And they told us to go ahead with the doctor. The doctor would remember. He come when they found them to our place just to get there. But then we finally came the . . . they were in the . . .they were all a . . . Shoot, I can't. I gotta rest a little bit.

BS: You want to take a break?

LB: On a Weasel . . . we'd never used one before. I drove until they found somebody to help do it for a while. For a while there was two or three others who was taking the equipment and then they broke down a time or two and.

BS: *The two handles.*

LB: Yep. And they even, when I was going with the power, when I went on around with the power . . .

BS: *Put out a lot of those.*

LB: So I run it a while without it, but finally we left it and got another one and finally got another - got us a sled and went on. I don't know. I'm confused. I don't think I'm gonna remember. I forget. I don't know what's the matter with me. I'm kind of.

(400)

BS: *Nothing wrong with you. It's kind of normal to get tired trying to think back that far. But you were supposedly on the plane and even reports came back here to Oregon, or I mean to Washington.*

LB: Yeah.

BS: *And they thought you were missing with Bob Stretch. And you were behind and safe and sound in Byrd Station.*

LB: Well we was . . . see, I'm not even thinking straight.

BS: *Well, I understand. But Stretch was going to come back and get you.*

LB: Oh yeah. But he couldn't then.

BS: *Well, of course not. That was the only plane.*

LB: Yeah.

BS: *Well, wonderful story that is. So three movies of Operation Deepfreeze produced by Disney.*

LB: Yeah.

BS: *Well, that's pretty important.*

LB: IGY and then the . . .

BS: *Deepfreeze. Operation Deepfreeze.*

LB: I even forget the names they went by now.

BS: *OK, you were on the trail, coming back from Byrd Station and some other party came out and met you.*

LB: Oh yeah. There was a . . . the people that were looking for the plane wreck, they knew about it. The first thing we found out that there was - they had made a wreck since they had left us with a load of guys. And so, anyway, we just heard something. We didn't know the details. But knew that he'd had a wreck and we were supposed to wait around until we found out what had gone on and they just barely heard enough to know they'd had a wreck. So we just hung around and waited for the rest of the information and then there was another word came back, that they'd found the plane and . . .

BS: *So you were on the traverse coming back.*

LB: Coming back and they had sent a crew out to meet us. Say 250 miles or so.

BS: *And they said, "What are you doing here, huh?"*

LB: Yeah. When we met, we met about 250 miles or so, and they said. . .

(450)

So anyway, then they said, We'll go another 50 miles to a certain mileage thing and hold it up and fix up camp and stay a day or so until we find out if we've found them and then we were to wait there and maybe the doctor would be bringing them in. They'd stop off and drop them off with us and the doctor was with the crew that I came out with to meet us. And we waited there a day or two and then they, we got word that instead of . . . they weren't going to come out now, that they had taken them right into Little America. So we folded up and got in our vehicles and drove all the way back and by the time we got there, why, it was time to go to bed. But our beds were all occupied, so we just stood around for half a day until everybody woke up and then I actually got my bed back. I guess we all did a little, but we knew it was going to be crowded. All these extra guys sleeping all over the floor. So . . .

BS: *Were the ships there when you got back?*

LB: No.

BS: *No.*

LB: Anyway, we kept working and there was so much stuff you know, all through that winter. It had been unloaded. All the stuff was unloaded that we were going to have for all the trips and all snowed on it and we had to dig it all out and it was all mixed up with all kind of junk. Stuff just mixed up and under the snow and it was a mess. All winter we was digging that out, you know. Straighten it up, cleaning it up and put it where we could find it again. And anyway, by that time, though, when we got back from the last tractor thing - I think there was four trips and I went on all of them. I mean, at least part time, you know, whenever there was part time.

Anyway, when we got straightened around . . . actually when we come back from the last trip back from the Byrd Station, we was almost ready to leave because the new group were all there - the scientists and everybody. So then one day after - I forget what the date was. It's written in my book. The ships come in and we were told to get ready to switch with all the new people coming in and they took us in a helicopter and ferried us back and forth and put us on the ship and . . .

BS: *Which ship was it? Wasn't the Wyandotte. Was it an icebreaker?*

LB: No, it wasn't an icebreaker. It was a

BS: *Arneb? Wyandotte?*

LB: Wasn't the *Arneb*. It was a nice solid ship.

BS: *Ah, it coulda been any one of them. I'll let you know. Now here's the fella that came to the door this morning.*

LB: Yep.

BS: *You had a polar bear here?*

LB: Oh yeah. We had three of them here. They all died of old age. They were all in their forties.

BS: *Where did you get the polar bears? Did you buy them or . . .*

LB: Well, we'd go up to Point Barrow and different places for Disney shows. I think one was "Two Against the Arctic" or something like that, and let's see, we went to. We took them up to do in two different planes. Point Barrow and also. . . anyway.

BS: Did you know Max Brewer?

LB: I know the name. I don't know.

BS: He ran the Naval Arctic Research Lab.

LB: Well, I've had a little conversation with him and maybe called on the phone or just like that.

BS: So anyway, you flew to the ship and then back to - did you go back to?

LB: Well, we went back to . . .

BS: McMurdo?

LB: Went to Australia.

BS: Australia.

(550)

LB: Stopped in Australia and I can't think of the main port there. When we got in there, I decided . . .

BS: *It's the Curtis.*

LB: Yep. That was the Curtis. Nice. We could have flown. I could have got on the plane and flown, but I was going to meet our family in the Studio and everything in San Diego, so, we was there for two or three days. We were going to be there, so another guy and I decided, let's go over to Tazmania. I knew a Disney photographer that was over there. I hadn't seen him for a long time and so went over there for a couple of days and then flew back to Australia and got on the ship and went without any stops all the way to San Diego where the Studio met us and had a big party and all that stuff.

BS: *Um-huh. And you wrote this in '92?*

LB: Was that when it was?

BS: *I don't know. I'll find out.*

LB: Well it'd be, maybe on the first page or so.

BS: *I saw it back here. It says "Lloyd and Catherine after 56 years of happy marriage."*

LB: It'd be . . .

BS: *"We're now still in love with each other. We know that is the way it will continue to be." That's nice. You're very lucky. I'm very lucky too. I think we're done. Would you do it all the same again or no regrets?*

LB: No. Everything was perfect.

BS: *Perfect life.*

LB: That's what I feel like. I don't regret anything. I might have regretted it for a few minutes somewhere along the line when . . .

BS: *Well you had hard times when you wondered what you were doing.*

LB: When you didn't know if you'd come out alive.

BS: *This piece of ice comes down.*

LB: You might think it over again.

(600)

Nope, I didn't . . . when I went I knew I wasn't like the guys . . .

BS: *Hang on.*

(End of Tape 2 - Side A)

(Begin Tape 2 - Side B)

(000)

BS: *So, no regrets and you've had a good life. I'd like to back up a little. You went to the Arctic to get some polar bears. Tell me about that.*

LB: No, we didn't go there to get them.

BS: *You didn't go there to get them, but you wound up getting them.*

LB: Well, how we got it . . . there was a show and they needed polar bears - Disney Studio. So they - nobody had any. So they got three bears out of some . . . from Holland in a circus to finish that show. They had to fly them over here and a couple of them - so on the way back it would have cost a lot of money too. So they wanted to sell them because they had a bunch of others. So, they decided they'd sell them and save the freight. So I decided, well, there'd be some other way we can use them. We'll need them. So I offered to buy them. That's what I used to do. I'd buy them myself, because I had the idea of what shows were coming and I wanted . . . and the Studio . . . like if they had a wolf show, they'd say, "Oh, don't worry about wolf pups. We'll get 'em when we need them." But I knew you could only get them once a year. And if you aren't ready, you know, you've got to be able to start on it or you won't do a good job. So if I heard rumors of a show with wolves in it or something, I'd get some young ones sometimes, and they'd be ready. I knew they'd be ready when we needed them. So that's what I'd do and it was the same thing with the polar bears. I thought, "Well, we'll use them again," and we were thinking about a game farm, so I said, "I'll buy them." So I did. And they were nice. And we did commercials with them and it was worthwhile. You know for Cold Power soap and things like that. Different things. And we didn't lose anything and then we used them in several shows.

BS: *You say they died of old age?*

LB: Yeah.

BS: *And how old were they?*

LB: The oldest one was 47 and I think there was one that was about 45 and then there was another one that was in his forties but I don't know. It had a stroke or something. It had gotten in a pond, swimming, and couldn't get out. We had to drag him out and he got over it, but he got another stroke and he died eventually. So, that was the end of our polar bears.

BS: *You still go into the animal pens with the bears?*

LB: Oh yeah. Any of the bears out there. Yeah.

BS: *They think of you as Daddy? Or a friend?*

LB: Well, yeah. But now I'm getting older and I know I shouldn't be in there. I kinda stay out now. But the rest of the guys do, too. They never did, but we got guys like that guy that was here - Veringno.

BS: *I see him riding up there.*

LB: Oh yeah. We did that because we used that same bear several times - some girl riding on his back or . . . a priest or something with his long coat was riding his back or

something in the show. You know. Those were all scary things to do when we first started. We were sure it was OK, but you know, you never know what other people will do. Like that guy who was a monk. He had this big long cloak and he was riding the bear. I don't remember why, but it flowed all over. And the bear'd never - he'd carried somebody before, but he'd never had this cloak all over him that hung down to his feet and everywhere, you know.

BS: *Was this for filming?*

LB: Yeah. A show.

BS: *Rasputtin or something?*

LB: I'm not sure. It should have been the show like "To Touch the Wind". I'm not sure, but anyway, it was . . . what was I going to say?

(50)

BS: *You were talking about the monk on the bear.*

LB: Yeah. Oh yeah. When he was riding it, it upset the bear a little bit. He didn't get mad or anything, but when they said, "OK, have him travel from here down through the woods" about, pret near 100 yards, you know, without doing anything. So we got the bear, got the guy on him and all and called the bear and we turned him loose. And this thing, when he walked, it was hanging down and rubbing on the ground - this cloak. And then he started turning around and around. He'd keep turning around. And I was trying to keep getting him to go and pretty soon though, he straightened up and walked on the way

where he was supposed to, down around the other side. But, when he first had that thing rubbing all over his legs and everything, he didn't know what to do about it. And of course, we were a little worried. Because it isn't something you want to do very bad.

BS: *Yeah. We had the polar bear, Irish, up at Point Barrow. And he was OK with _____, these two native Eskimos who took care of him. And they knew his moves. But he didn't know how strong he was.*

LB: Oh, yeah.

BS: *And he was so fast. We used to play a game with him. He was in this big cage and you could put a thing - we had a thing went over two pulleys and down to touch the top of the cage and it was 8, 10 ft. up. He could stand up 8 feet and we'd tell everybody, we want you to pull that thing that he could grab on. It was a bag full of seeds or something, before he can grab it. So, he'd walk along and he'd look up and then - poof! - and he'd have - before they could . . . Everybody had to jerk, but the jerk was too late. Nobody ever - he was that fast. And we said, "That's how fast a polar bear will get to you." We had a guy show up there with a 57 magnum . They were going to carry them on their hips. And I said, "You'll never get it out of the holster. And besides, have you ever shot this thing before." "No." "But I'm going to tell you, you're not going to take it out in one of my camps." We disarmed scientists. I'm going to have a native out there and the natives and the wild ones, the bears don't come into camp when the natives are there because the natives believe in ESP that they present themselves to be taken - the bear, whales, what have you, and they believe in it and I started believing in it because when we had the Eskimos in the camp, the bears never came in, but when the Eskimo was out of the camp for some reason, we got polar bears in the camp. Scared scientists from Scripps, or all*

over the United States, wanting to go home. But I had to disarm them. They thought they were going to come up and carry guns and they were going to shoot one another.

LB: Yeah. That's the way with guys on movies and stuff when we had polar bears and stuff - same thing. The directors would insist on having a rifle. We don't want no rifle.

BS: *They wouldn't shoot them anyway.*

LB: No, and besides.

BS: *You can't stop them.*

LB: You make people feel like it's safe with a rifle, you'd better keep them a little bit wary. Otherwise they're running back and forth across the set. So sometimes we're doing something that's kind of scary and we're worried too. We don't want to let them know it. But we feel safe enough as long as we get the control over it. But . . .

BS: *So you've done this with the bears for over 60 years here . . . cougars . . .*

LB: Yeah.

BS: *You've never had an accident.*

LB: Never had one. But everybody that worked for us sooner or later did something, you know, dumb or something. They didn't get hurt bad or anything because I tried to train them, but you know, without thinking, you do something and you shouldn't do it when

you're working with animals unless you've started all over and know every move, you know, he's seen you're going to make and all that stuff.

BS: *So, you're sons are going to take this over.*

LB: They worked a little bit in the movies, but not much.

BS: *How long did you work with Disney Studios?*

LB: 28 years.

BS: *28 years?*

LB: On the move. True life adventure and . . .

BS: *Did you retire from there or do they pay you a retirement or . . . ?*

(100)

LB: Oh yeah. But it's mostly, it isn't very big. Actually, you see, we weren't union, most of us, and so there was no way. But Roy Disney, he felt so bad because we did more pictures than anybody for them and still they didn't have a way to give us a retirement. I never asked for one or anything. He used to come visit us a lot. He just didn't feel right. So he start a whole new thing for me and Verigno, the Indian guy, and the guy that does the most work and another one or two - he started a whole new Disney Studio formed a whole new insurance company thing and just so he could give Catherine and I a little bit.

BS: *Retirement. Tell me, Elmo Jones. He was down there, too, for Disney. Where was he?*

LB: He went to McMurdo.

BS: *Did he winter?*

LB: Yeah. He went out as only one of the filmers.

BS: *So he sort of did the same thing over there. Is he dead now?*

LB: I never heard any more about him, but I'll bet he is. He drank quite a bit. Did you know him?

BS: *No, but I know of him, and a lot of guys have mentioned that Disney was there in the form of Elmo Jones. And he's kind of on my list, but I haven't run him down.*

LB: I don't know. He was in the Coast Guard.

BS: *He was in the Coast Guard.*

LB: He was a Coast Guard guy.

BS: *Oh, I thought he was a Disney photographer.*

LB: No. They just got somebody for that because I went to Little America and they had to have somebody else and . . .

BS: *Oh, I see. It wasn't Elmo Jones. Disney had someone else over there.*

LB: He was a Coast Guard guy and, well he was actually there when the other Navy guys were there at Disney getting. . . He never was interested in learning anything like . . . oh, some new equipment and everything would come, why he would say, "Lloyd," - you know the Studio would have us go out and shoot something, like there'd be a project putting in drain pipes or something through the City of Los Angeles and because of the new lenses and stuff that we had to use and all - they would want us to go out and prove that we could take the pictures because they were new at the Studio, they were new for everybody. He wouldn't go. He'd say, "Lloyd, you go ahead and do it and give it to them. Don't say anything about that I didn't go along." So, you know, he wasn't very dependable. And he'd get drunk and . . .

BS: *So you were really the only permanent Disney guy that went down for. . .*

LB: I was the only one.

BS: *And that was Operation Deepfreeze I.*

LB: He stayed over down there, but he . . .

BS: *But he was Coast Guard, Elmo was.*

LB: He was the Coast Guard.

BS: *Yeah. I didn't know that. Well, I think it's been a good . . .*

LB: But he also - the Studio paid him.

BS: *Oh, the Studio paid him.*

LB: They did. They just thought he'd be a good guy, but they worried about him.

BS: *Elmo?*

LB: Yeah.

BS: *Did he produce? Did he produce good photography?*

LB: Well, I guess so. The best part I know, he just happened to be there when the big planes come into McMurdo and I wasn't there. Other than that, I don't know.

BS: *That would have been an occasion.*

LB: Yeah. There was a storm and . . . yeah it was.

(150)

And that was the best thing and he used to. We would be in the same motel room when we were learning these things and he wouldn't come in. He wouldn't go to bed early and he'd be drunk. He'd come in late and say, "Lloyd, Lloyd." I'd try not to - I didn't want to wake up because I knew he was drunk. "Lloyd, Lloyd." He'd go around the room doing that then I'd hear him taking a leak over in the corner of the room. Wouldn't get to the

bathroom. Couldn't find the bathroom. But I don't know that much about him. I heard some things, you know. I didn't think . . . I don't the rest of them thought much of him. I don't know.

BS: Well, his name came up and that's why I asked. Well, this has been fabulous.

End of Interview