I've always had a case to make for things that move, and for the industrial equipment of the world. We were based in Pearl harbor for about a year when I was on this little, this little converted yacht which had no business being out there but there...
02:24 **[announcer interrupts: Submarine chaser]**
Submarine chaser incidentally was, was our companion on the trip from San Diego to Pearl Harbor, we almost sank it one night by [laughs] our steering gear went out and believe it or not we rammed the Sub Chaser that we were escorting
02:46 **[announcer: Well these things happen]**
[laughs] Yes, I don't know how I ever escaped having a court martial but somehow or other they didn't bother. But, the little gunboat, the ex-yacht, was based in Pearl for about a year and we did just convoy work through the islands and out to Midway and around so I saw a lot of the place, and frankly I thought it was a great spot, it was full of this kind of heavy equipment and ships that were in and out continuously but several of those paintings were done at Pearl, the one strange on there with the bow off was the Minneapolis which came back from the Solomons in that condition and they fitted it with a temporary bow in the dry-dock there sent it back to the States for overhaul. One of...
03:45 **[announcer: Was Minneapolis a cruiser?]**
It was a big cruiser one of the heavy cruisers, uh, the Guadalcanal battles were, in the Solomons, battles were very very hard on cruisers and uh, late 1942 offered a lot of work to the shipyards. There was a lot of damage done.
04:13 **[Announcer: You're showing ships in views that one cannot see here unless you are very close to the mini-yard or at sea and very close to them and also you have the kinds of activities that go on at dockside, what submarines look like, for example here in one painting and dockside kind of mysterious and strange looking vessels]**
These two pieces were at the little base on Midway, there were a couple of submarines based there and there was a destroyer in my one moonlight attempt there. This strange
04:55 **[announcer interrupts: That's an interesting experience at being at sea on any ship of course at sundown the lights go off and the entire interior of the ship is lit with red lights and the whole atmosphere aboard the ship changes and it becomes a place of mysterious shapes and things that are very familiar to you in the daylight are very different of course at night, particularly under the red lights]**
The things to trip over and bump your head on
05:27 **[Announcer: especially on an aircraft carrier with planes tied down with cables and hanger decks, I think a lot of people still have marks on their shins from things like that]**
I have a mark in my head from passing under a plane in the dark [laughter]
05:43 **[Announcer: And then you have some old ships here, this light cruiser Detroit which was built in the 1920s?]**
I think it was finished about 1922-23
05:54 **[Announcer: a 4 star cruiser based on a ww1 model]**
That's right. It was designed in the form of a successful destroyer pattern that they had at the time. And uh they maintained those things and they served very well in the second world war. They were used heavily and they all survived.
06:16 **Announcer: You have some of these which were, once could describe I guess as a ship portrait, This is the Iowa, the great Iowa battleship, one of the classics in the Navy fleet, almost a portrait, but an impressionistic portrait of Iowa cruising through the water...The Iowa at Sunset you know, very romantic, but as she would look, not crisp not sharp because of the distance]**

But...they were escorting us at that point, we were heading west from Pearl Harbor and they were going along with us. 06:54 CANT MAKE OUT NEXT TWO WORDS[?] some target practice one night. And I don't think I've ever seen more spectacular fireworks than that.
07:06 **[Announcer: Those ships are kind of well equipped for that sort of thing]**
Yes they're very good at it. [laughter] I was supposed to be taking care of what was called the flight deck lighting which meant changing light bulbs and things like that and uh after the target practice by the Iowa which was never closer than about a mile, I replaced a million light bulbs.
07:29 **[Announcer: But what is this sound, we've seen movies for example in WW2 and later ships like Iowa, Missouri, and the great battleships and those 16 inch guns which are on the bow and the stern, you have a very beautiful picture here which does almost look like a fireworks display with Iowa off in the right hand and this red and yellow and orange blaze coming out of the guns. What's the noise like a mile away from something like that?]**
Shocking to say the least. It's a felt blow when they fire.
08:06 **[Announcer: and on Shangri-La the carrier a mile away you are placing light bulbs because of the concussion from these guns]**
That's right. They indulged themselves by firing salvos of 3 from each turret and then they fired a salvo of 9 just to show they could do it and it shook our ship seriously and you wonder what it must be like aboard a battleship itself it's a terrific uh reaction to it and the noise was great.
08:49 **[Announcer: One of the things again we all see if movies, and I guess that's what I'm trying to get across here, is the difference between what we see in the movies, the Top Gun films and that sort of thing and what the impressions are really like on a ship. The whole business of flight operations on an aircraft carrier if you think about it, it's a completely mad operation, it's absolutely insane, it's extraordinarily dangerous, no one in their right mind would do it]**
[laughter] That's right. I couldn't imagine how anybody could be a flyer in the navy and dealing with the process of taking off and landing on an airplane carrier. You have to be an insane person to undertake it that's all there is to it. I'm glad to hear you think that's still true.
09:37 **[Announcer: Well, I was in the business of launching them, i wasn't in the business of flying them. The impact when the catapult goes off in that jet goes off, most of the time successfully, of the bow, the ship does literally shake you can feel that thud, that catapult running down and launching that plane. It's a very busy life on a flight deck and a very very carefully ordered life on a flight deck and all over a carrier like that.]**
Organized chaos.
10:10 **[Announcer: Very much so. The business though of seeing the planes handled you captured very well i think. And these were not the planes that were used in Vietnam or later perhaps but but the technique is very similar and the rules are the same.]**
These are corsairs that we had, beautiful gull-winged beasts. Very handsome.
10:35 **[Announcer: the wings folding up for storage]**
They found that they flew pretty well off of a carrier. There were not many of them at that time in the Navy.
10:45 **[Announcer: And refueling at sea, or transferring cargo at sea, another routine operation, which again if you think about it is just as, not quite as loony as flying off a flight deck, but almost]**
During the war
11:00 **[Announcer: This is when the steering always goes out on one ship or the other]**

You have to have it go out. It was remarkable with that whole battle fleet out there working, off the Japanese coast and off the islands, about every third day this big supply fleet would come in, we would pull out to sea and this huge fleet of supply ships would come in, and they would pull in and pass through, through, one fleet passing through the other, turning around and being right alongside the ship you're supposed to be uh servicing. It was just crazy I couldn't believe how they would do that and nobody ever ran over anybody else.
11:45 **[Announcer: once again apparently ordered chaos]**
I had a good friend Joe Mussovo large Italian kid who knew much all the time, he was looking at this with me, and he says, he says, "What a Navy." He says, "We've been out here for 52 days and every 3 days just about they can do this but our cooks still don't know how many people they are going to feed tonight. [laughter]
12:11 **[Announcer: well perfection, you can't have it all the time]**
But it was a terrific project.
12:20 **[Announcer: Carriers are big enough, because of the deck design that you can literally get away from, I mean you're still on the ship obviously, but you can get away from, you get the sense at least, of being away from the main body of the hull and you can actually watch the hull going through the water, its an experience that you can't get on many other ships. What's that like standing out on a catwalk or something and looking back and painting? That's what you're doing here]**
That is true. Here's the so called side-elevator. In this case in this picture was up at the flight deck level and these guys are sitting way out in the edge of it here and they're out a number feet from the side of the ship and I sat out there whenever I could. It was a nice loafing place. And on one occasion I did do some painting from there. And it allowed me to look at the side of the ship, the one I'm one and the perspective is very very strange, because you're looking down into your own ship because the flight deck is high and the hanger deck is open and you can see in, very very odd experience indeed.
13:40 **[Announcer: the stories of Naval battles are well-known, but your life at sea, and the lives of the people on your carrier, and the other ships that you were on, was there ever any sense of fear during this period? of, you know, we're going to get sunk? we're going to be in great danger? or was it a more routine kind of thing that we're part of the ships operation and we're keeping this great vessel going? Did you have any real sense even that you were in a war? Most of the time]**
Yes you were aware of that, because sleep was in short supply all the time. And a carrier goes through an operating routine on a, on a day where there are flight operations everybody is up early as you very well recall. You're out at 3 in the morning because they're starting in and uh it'd be a long day but at battle stations. Think about how many Bologna sandwiches were eaten under those circumstances I remember. But uh, it was largely for half the crew a kind of a dull routine, you're just planted at your battle station which usually would be in some sort of a repair group in case of need. And the other half of the crew are working like crazy with the flight deck operations, the air people had a lot to do, the rest of us didn't do that much. But in answer to your question about how you felt, mostly it was kind of a boredom, once in a while things got exciting and everything would tighten up inside because there would be a tense situation, a real gamble you know.
15:39 **[Announcer: Could you describe one situation where you were really afraid that something awful might happen]**
Almost always it had to do with the presence of Japanese airplanes, not your own but somebody else there, and they were very unwelcome and all that the people below decks, like myself, would know of it is just what running comments would come over the public

address system, and you'd hope very well that the visitors were knocked down before they got close enough to be a danger. The kamikazes were a real hazard in 1945 and to be candid about it, everyone was frightened of them because they came in with no respect for their own lives, deliberately, they were flying a bomb  in fact, and they did very great damage there were far more hits than the navy cared to speak to, speak of. In the Okinawa campaign for example, which ran for about a month, through the month of April, after it was over they said that the casualties at sea were something over 10,000. Now that's a lot of sailors and a lot of ships hit, a lot of them sunk. And we considered ourselves to be an eminent target but we never, we never were touched. I'm not sure that our gunners ever really fired because

17:19 **[Announcer: to defend the ship?]**

To defend the ship.

17:22 **[Announcer: of course the planes are supposed to play a key role in that]**

The planes were pretty busy during that. They did the job.

17:30 **[Announcer: the one thing about being on a big ship, such as a carrier, is that you can be at sea, and unless you make a point of getting to the outside and seeing what's going on, you can spend days, literally, without seeing the water]**

Indeed that's so.

17:51 **[Announcer: Or knowing what's going on, day or night, unless the red lights come on then you know it's night but the sun is down]**

Rather often after a day of flight operations, when finally everybody was home again, that was coming home, that was pretty likely to be the case, and the ship was secured, we'd go up on deck just to see what the night air was like. This was another matter. And a matter of relief too. I recall one night up on deck, appeared to be a very considerable thunder storm a lightning storm off on the horizon. Until finally somebody said, "Ya Idiot, that's Okinawa over there!" [laughter] "They're having a terrible time."

18:49 **[Announcer: directly connected with the war, but you can at times feel quite unconnected to it]**

It didn't occur to me. Yes we were only 25 miles off the coast, and there they were over there getting themselves knocked about.

19:01 **[Announcer: It's hard to visualize where you are. The ship as a place in, that that place moves of course, but you don't think of that place as a moving object so much when you're on board it. It's like things just appear on the horizon you don't even know necessarily where you are unless you happen to be looking at the charts very closely]**

As a friend of mine remarked about that, "The Navy has one advantage: you don't have to walk to work!" [laughter]

19:28 **[Announcer: You're moving all the time]**

Take it with you.

19:32 **[Announcer: Well, as we celebrate or we mark the end of the 50th anniversary of the end of WW2 you, as thousands of other Americans involved in this and you have your own unique perspective on what you saw and what you did. What is that you would like people to come away with when they see your work your record of what went on in the Pacific from 1941 to 45.]**

Well, I don't know whether it carries or not the most important message to me about the whole business is that cliche, Don't ever do it again. The experience ended up in Japan, we went to Tokyo Bay when the war was over. And I had liberty a couple times in the cities and I think that was the most powerful image, or set of images of all, that I received. The site of Yokohama and Tokyo both, I had seen both of them, as simply smashed up wreckage.

Yokohama was nothing, it had been burned flat it seemed. Nothing but rubble. And Tokyo looked rather too much like an American city at that time, it was built of steel and concrete and all, but it was just churned up as if somebody had gone through it with a bulldozer and smashed it up. Well, that kind of overwhelming landscape with these poor people walking around in it, that was enough for me all.

21:33 **[Announcer: How about you colleagues how bout your fellow sailors who saw this, what, there's a big difference between what we see in the recruiting posters and what people are really like in the service.]**

I think the sailors that went ashore, not everybody wanted to, but the sailors that went ashore and looked at those places, by and large they had their mouths shut. There was not much to be said, it was a sobering affair. Really. There was very little laughter about what had happened, everybody understand that this could, this has, was not a thing to repeat, especially since the bombs had been dropped very very recently you know, we were definitely aware of what that meant.

22:22 **[Announcer: What was the mood--this questions been asked many times about the reaction that people in the service, in your case you move into Tokyo Bay shortly after this. How did you feel? What was the reaction on your carrier Shangri-La when this word came out?]**

Relief. Enormous relief. Because it was instantly understood that this should end the war. And I assure you, no one was looking forward to a continuation of the war, we were all too aware of what any heavy or any big campaign against Japan would cost. We were having enough trouble with kamikazes as it were, and the sense was that carrying a campaign into Japan itself uh land, was going to be a very very costly business. And the bombs ended it, and we knew right away that this had to end it. And it did. Within a very short time. There wasn't any speculation then about the morality of it, the speculation was about how quick now will this all stop. The question of whether or not the bomb should be dropped is essentially a modern question, it wasn't a question then. It was a case of having a very very large club with which to hit them and it was used. And it served its purpose as far as we could see, in that the war came to an end.

24:16 **[Announcer: Most everyone you knew had had enough by then]**

Yes. Definitely enough. It was not fun. That's all. A war is not a game this is something, and it's not something that you speculate about as to its lets say philosophical implications while it is going on.

24:42 **[Announcer: You just try to survive]**

Exactly that. It's a matter of getting it over with and getting out of it and getting home. And that was the biggest interest.

24:53 **[Announcer: Let me ask you this one final question Professor Lewis, we see the Gulf War, for example, our most recent conflict in the Middle East. You watched the coverage of that, as did most of us, and the Pentagon's presentation of that, almost a video game presentation on television.]**

The Gulf War seemed to be a stage-managed war, with as far as I could tell, the Pentagon established a very thorough going campaign against the Iraqi's and conducted it. And they conducted it on their own terms. I noted that the media were present only under conditions and with the permission set forward by the Pentagon. It was a little bit too high style and too much a matter to me of stage-managing it for the benefit of the folks at home.

26:09 **[Announcer: Do you think Americans have an understanding, or are we losing that understanding that war is not a sanitary electronic business?]**

I think they have a very thorough understanding of it now, the Vietnam conflict took care of that matter because that was a war in which the reporters were present. I supposed the Gulf War was conducted as it was was because the Pentagon was not interested in having a Vietnam type of coverage of their affairs, and we suffer for it. The Vietnam War, in my mind, produced a lot of honest thinking on the part of the American people. Unfortunately it seemed that by the time the Gulf War was organized by our government I'm afraid. The managers of that forgot that the American public knows about wars now.