

*Jennifer Stock:* Bob refers to those people as the core team that were kind of through the whole thing and there were those that came and went but people like yourselves he called the core team. Why don't we talk a little bit more about some of the subsequent dives the following years? You want to go into that?

*Dewey Livingston:* Sure. Maybe this would be a way to lead into it. I was gonna ask if you could be specific about what you did when you went down to set up for the subsequent divers? I've heard about setting up transects, things like that. Would this involve actually driving stakes? What exactly did you do when you went down?

*Tom Santilena:* What you did once you'd get there was truly an evolutionary process. The whole idea was to be scientific, precise. We talked about grids and recording exactly where we were. But the most important thing we thought about is what are people going to do once they get there? How are they gonna know where to go? How are we gonna know where we are down there?

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So I think one of the first things we did, we created a transect line. I don't know if you were over at my house, but we had this long, long, long rope and we had this binary system made up with four colors and we would put a different color every three feet or meter, eventually we called them "Schmeiders" instead of meters, and so at any given point along that line, you could take a picture and know exactly where you were.

So we put this long thing together on my street where I lived and then we put it on a great big coil and we would go down and spread this thing out, primarily so that the people who came down subsequently knew where to go and knew how to get back. 'Cause you couldn't just hang around the anchor.

*Bill Kruse:* And could work in different areas on some sort of reasonable plan so it didn't actually cover the same area as the previous dive did.

*Tom Santilena:* But at least you had a way to reference yourself, 'cause once you get off the line, if you don't see it, you don't know where you are. These things at least gave you an opportunity to reference to get back to where you

were and if you were doing something meaningful, to say, well, where was that in relationship to where you were. 'Cause we always knew where we were, so where are you going and how do you get back?

I mean this was a big old spool. We'd go down and I think you have a picture of that spool someplace where we had rope in front of everything and it was kind of a mess to have to carry this great big thick old rope. Eventually, we got pretty smart and we just got one of these yo-yo things to hold on to the end of it and it's a tape measure and worked out really well.

*Bill Kruse:*

So Tom did all the work, and I thank him for that, on those set up dives. Whatever we were gonna set up, Tom brought down and set it up. And so I have a different perspective than he does as far as the photography because since I wanted to do the photography, I volunteered to do the photography, I got assigned to do the photography, and I got to actually take pictures. So Tom did the work and I took pictures of Tom doing the work.

How valuable was that? Well, it's probably scientifically ancillary. We documented what we were doing. Coincidentally, you can pick a lot of stuff out of the pictures if you're taking the time to do it to see what's on the bottom. But basically, I was having a good time playing amateur photographer as we did this and this evolved over time to the situation where, as Don Dvorak has mentioned a number of times, a roll of film – I wish we had digital photography in those days – but a roll of film is 36 exposures and the dive lasted approximately 20 to 30 minutes and you can shoot a roll of pictures in about 10 minutes. And so Don first, he set the bar – added a second camera to the camera bar, added the second strobe for better lighting.

So over time, Don and I continued to compete with both the amount of equipment and how many pictures we could shoot on a particular dive. And I stopped at two cameras because that's all I could afford and Don went on to three because he just wanted to outdo me. But in the end, we were able to get a set of – Tom described earlier that there were a lot of things to set and Don Dvorak says it best when he says, "You set each camera for the type of picture you're gonna shoot and you don't think about that down there 'cause you can't think about that down there."

You just remember that this is the close-up camera and this is the far away camera and you use them appropriately and that simplifies the process. So basically, you're moving around the camera rig and keeping yourself in position and trying to get as much of the bottom, as much of the environment, as much of the process that's going on, and it's interesting that even with the dives in 2010 here, they did much the same thing.

So I really had the simpler job, except when we were off on an exploration. Tom would go straight there and I'd have to go way out in order to get the right shot. So I was, like the dog that goes on the hike with you, always running around off into the distance and still keeping track of the line and where Tom was in order to get the shot that sets up the right thing. So I did a little more swimming than Tom but he did a little more work than me in the process.

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So that was overall, through most of the dives, the way things were broken up. Tom set things up and I took pictures of them and tried to put that into some perspective that we could talk about afterwards, like we did **on Reef Crest expedition** this year. We were able to see everything that night. In the 1980s, it took two weeks to get it all back from the film processors. That's how our tasks evolved