

**Cecil W. Stoughton Oral History Interview—JFK #1, 9/18-9/19/2002**  
Administrative Information

**Creator:** Cecil W. Stoughton  
**Interviewer:** Vicki Daitch  
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Cecil W. Stoughton (1919 -2008) was the first official White House Photographer (1961-1965), who served as a major in the United States Army Signal Corp (1957-1967); and as chief still photographer for the National Park Service (1967-1973). This interview focuses on Stoughton's responsibilities in the White House, the general atmosphere in the Kennedy administration, and Stoughton's relationship with John F. Kennedy (JFK) and his family, among other issues.

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Oral History Interview

with

CECIL STOUGHTON

September 18 and 19, 2002  
Merritt Island, Florida

by Vicki Daitch

For the John F. Kennedy Library

*September 18, 2002*

DAITCH: Okay. I'll go ahead and set up the tape recorder by saying that I'm Vicki Daitch, and I'm talking with Cecil Stoughton. It is the 18th of September, 2002. And we're talking about Captain Stoughton's career with John F. Kennedy. You were captain then. Did you...?

STOUGHTON: I later became a major before I retired out of the service in '67.

DAITCH: So it's Major Stoughton.

STOUGHTON: Jackie [Jacqueline Bouvier Kennedy] always called me "Captain," and the president did, too. So I've been "Captain" in the family no matter what the promotions were. Bobby [Robert F. Kennedy] was aware of my promotions. In fact, he told Ethel [Ethel Skakel Kennedy] about it once. He said, "The Captain's a major now."

DAITCH: That's good. I wondered about that. I thought it was kind of interesting. That was actually one of the questions that I was going to ask you about. And we can talk about it now. They called you

"Captain," and I wondered if that was a little bit of a formality or if that was more of a . . .

STOUGHTON: It was the only title I would have other than my name. President Johnson [Lyndon B. Johnson] called me Cecil. But the Kennedys all . . . the president, Jackie, and even John-John [John F. Kennedy, Jr.] when he was three . . . called me "Taptain Toughton" because he couldn't speak very clearly, being a three-year-old. And of course Caroline [Caroline Kennedy] could talk, and she called me "Captain." "I'm going to tell my daddy on you, Captain Stoughton." I've got a picture that shows her mouthing those words.

DAITCH: That's great.

STOUGHTON: But as far as knowing what to call me, that would be the obvious thing. If I were a civilian, I don't know. I suppose I'd be a mister, but it sounds so formal.

DAITCH: Right. I wondered if . . . I didn't know if Captain was formal.

STOUGHTON: Well, it always sounded good for the president to be calling me "Cecil," but I didn't care whether he did or not.

DAITCH: Right, right. I didn't know if they were maybe more formal people than the Johnsons [Lyndon B. and Lady Bird Johnson].

STOUGHTON: I just don't think there's any other way to go, other than to my first name, which they didn't. I wasn't a part of the inner circle from the standpoint of having been with them before. So, you know, Mike Manatos [Michael N. Manatos] and Larry O'Brien [Lawrence F. O'Brien] and Dave Powers [David F. Powers] and people like that were all members of the clan. I was a worker bee, and I was a captain.

DAITCH: Right. And that makes sense. Well, I told you we would do this sort of chronologically. So let's back up and talk about how you came to . . . I know that you were a photographer with the Signal Corps.

STOUGHTON: Yes. How did I get the job at the White House? Is that basically the . . .

DAITCH: Yes.

STOUGHTON: Okay. Prior to that you're not interested in?

DAITCH: If you want to talk a little bit about that, I think it would . . .

STOUGHTON: Well, it's exotic. But it's also, you know, not relevant to the White House life.

DAITCH: This story. We have a little bit of biographical material, I know, that is in various places, like Trask's book has biographical....

STOUGHTON: Yes. Well, I worked my way up, you know, from an enlisted status in the Air Force during the war and all of those various assignments that I had as an enlisted man. Then I got a direct commission into the Army, which was an unusual turn of events. Because in those days it was more romantic to be in the Air Force because that was the new service, and they flew higher, and the uniforms were prettier, and everybody wanted to be in the Air Force rather than the dull old brown-shoe Army, you know. So for someone to go from the Air Force into the Army raised a couple of eyebrows. It was also good for me because I got a promotion, needless to say. I went from master sergeant to first lieutenant overnight. So career-wise that was a good move.

DAITCH: How did that happen? I mean how did it come about?

STOUGHTON: Well, the Signal Corps in the Army... I was in the Pentagon at the time as an Air Force master sergeant working in the office of the secretary of defense as a newsreel and still photographer documenting military things, you know, hardware, equipment, navy submarines. Anything that happened in the Defense Department and needed to be publicized went through the Office of Public Information, of which I was an integral part.

So, having been there in my Air Force capacity, I was aware of all the other services. One of my colleagues was an Army master sergeant. One day he came in in a captain's outfit. He was one of these... he introduced a training film live on camera, and then he would close it out. It was a program called "The Big Picture." "The Big Picture" consisted of a training film of some kind having to do with Army structures and like that. Then he would introduce it, sitting at a desk, in a master sergeant's uniform.

So this one day he came in, and he was dressed as a captain. I said, "Are we going to change the format of the program?" He said, "No, I got promoted overnight." He said, "They're looking for photo officers. I heard about it, and I went down and qualified, and now I'm a captain." So he was a sergeant, and now he's a captain. And I said, "Well, have they got any more?" He said, "Yes. Go down and get yourself one." Just like a candy store, you know. They're passing them out.

DAITCH: Wow!

STOUGHTON: So I did. It was on the first floor, and I was on the fourth floor. So I

went down and talked to the major in charge. It just happened they ran out of captaincies.

All they had left was first lieutenant. So I said, "Well, I'll take it." So that's how I got into the Army. It was sort of a ten-year contract. That was 1957, April 30th of '57. May 1st I was sworn in and became a first lieutenant, Signal Corps officer, who didn't know anything about the Signal Corps except how to turn a TV on and off at the wall, let alone tear it apart and make it work. So I was not a very good communications officer. But they didn't hire me for that. They hired me to be making pictures.

Of course you'd tell them that I won't do this unless you do that, you know, proviso quid pro quo. I said, "I won't take this job if you don't let me continue to take pictures." Officers don't take pictures as a rule. Officers don't do anything. They sit at desks and direct other people to do things. But to see an officer with a camera in his hand is a no-no. You just don't do that. Except in my case.

So I managed to win that battle for a while. It brought me to the space age in 1959. I came to 15 miles from where we're sitting now, to the Kennedy Space Center, and was working with the Army Ballistic Missile Agency, which was the Werner von Braun German scientist team that was putting together early rockets on their way to the moon. We ended up there, of course, as you know, and I was in on the beginning of it.

One of the first things that I got famous for was making the only pictures of the monkeys, Able and Baker, when they were recovered from their capsule out in the Atlantic. They fired them off from Cape Kennedy (Canaveral at the time) and 15 minutes later they landed in the South Atlantic. I was on a boat out there waiting for them to pick it up. I made all of the pictures that were visible that time on TV and in the newspapers and so forth. So it was that type of a job.

I was in the public relations office of the Army working for a general who in 1960, December of 1960, was selected by Kennedy to be his military aide. So when he went across the river to the White House from the Pentagon, I did, too. I went with him. So we were kind of a package deal.

DAITCH: Oh, I see.

STOUGHTON: It didn't work as a package at the time. I capsulized a little bit in my chronology here. The Inaugural Day of January 20, 1961, was a normal, high-coverage working day for all military photographers, because it's a heavily military function, you know, the Inaugural Parade with all the marching cadets and the floats and all that stuff. So the military covers it in great detail. I had done two previous inaugurations with Eisenhower [Dwight D. Eisenhower], so I was familiar with where some good pictures were, what to look for.

I managed to work myself up on the inaugural stand. If you look in the book, the frontpiece of the book a close, head-on shot of the president taking his oath. While all of my colleagues, the civilian guys, are out in the plaza out there with 500-millimeter lenses getting little bitty images, and here I am 15 feet away. So another coup in my...



another arrow in my quiver, so to speak.

This brought me to the attention of the president by way of the general saying, "We can trust this guy. If we don't like what he's doing, we'll send him to Guam tomorrow. And you're going to need somebody like that on the inside to make pictures that Jackie would want. And that the press can get without taking them themselves and messing up." Because you get 50 or 60 guys milling around, and it'll be a mess. But one little guy over in the corner with a camera.... This all comes out in the film that you might have time to see.

DAITCH: Oh, good. I hope so.

STOUGHTON: Anyhow, the words flow trippingly off my tongue, having just heard that again.

DAITCH: Right.

STOUGHTON: But anyhow, that's how I got to the White House. I worked my way up through the military services. I got as high as I could go in the Department of Defense. Cross over the river, and you're in the White House. And in my profession, there's no higher place I could go. So from then on I sort of made the job what it is today in that I had no map to go by. There hadn't been one, a person like me, before.

Incidentally, way up front, I'm not the only person there. We've got an AV guy doing his job for his naval aide. There was a civilian working for the Park Service, of which the White House is a physical entity; it belongs to the Park Service. So they had their photographer, and the Navy had their photographer. The Air Force, Godfrey McHugh [Godfrey T. McHugh], he liked to be in pictures, but he didn't have any interest in having a photographer per se.

DAITCH: Who is this?

STOUGHTON: The Air Force aide. See, each of the services provided an aide to the president. Each aide's function is to be the liaison between their service. If the Army communications, Army transportation, Army missiles in various places, anything that had to do with the services funneled through the aide. In most cases they're either a general officer or a full colonel. In my boss's case he got to be a major general. He had two stars.

He was the chief, he was the military aide. His job was to go into the president's bedroom in the morning, after the valet had woken him up and gotten him shaved and dressed, and briefed him on whatever happened in the world with his briefing from the night before. So he was a very important person.

DAITCH: Now, did the other military aides do the same?

STOUGHTON: The other aides didn't do that.

DAITCH: Just the Army one.

STOUGHTON: Well, yes. The title, "the military aide," says it all. If you were to say, "the Army aide," now that's demeaning to the extent that it identifies him as one of three. But the military aide is the head honcho, and he had that responsibility.

DAITCH: I see. And that was?

STOUGHTON: That was Ted Clifton, General Chester V. Clifton, lovingly known as "Ted." So the president called him "Ted" or "General." Of course there was a lot of other access that the general had with the president that I had no knowledge of, but I know that he was a very important potentate. So now I'm in the White House and making my job. One of the first things I did was to make head shots of all of the new guys like Salinger [Pierre Salinger] and Sorensen [Theodore C. Sorensen] and O'Brien and Manatos and all these names that will come up. I can name a number of them, but nobody knew who they were. I mean yesterday they were just people, and on January 20th they're in the White House.

DAITCH: Right.

STOUGHTON: So the guards didn't know them either. They'd never seen them before. So my job was to make a head shot wherever they were, just catch them, and put their name underneath it, and put it in a book, and give copies to all the guard posts for one thing. Because a guy comes up to him and says, "Hey, I'm Ted Sorensen." "Yeah, sure you are. Who are you?" But he goes through the book, oh, yes, okay, "Sorry, Mr. Sorensen."

DAITCH: That's great.

STOUGHTON: So that was one of the beginnings. And it got me acquainted with them, too, because later on I would have access to them by being behind the fence, so to speak. I'd see them in the hall, and, you know, we were just one big happy family. But at least we knew who we were.

DAITCH: Right, right.

STOUGHTON: So that slows me down to I'm here now.

DAITCH: Okay. So you're in the White House. You made reference to making your job, and I think that's really interesting because you're sort of just there. But how do you know what to do?

STOUGHTON: Well, I was working under the aegis of the Press Office to the extent that the work that I would do would go out through them. They were the funnel out. If I took a picture of something or somebody, I had no way or reason or I wouldn't dare give somebody a picture without it going through the proper channels. So I worked with Pierre Salinger and his people. But it was always I generated the picture before they knew it existed. Then I'd give it to them, and then they'd know what to do with it. I didn't take any orders from them necessarily. And when I say I made the job, I was there when things were happening.

I covered all of the office visits that the press covered. I just went in shoulder to shoulder with all the AP and UPI and *Life* and *Look* and whoever else had a camera covering this event. I'd do mine. Theirs would be in the paper the next day, and mine would be in your library [John F. Kennedy Library] as part of the presidential documentation.

DAITCH: Did you have any special access? On those public occasions when the press was there, did you get to stand at the best spot or things like that?

STOUGHTON: I could go behind. I could move around and do things that they couldn't do. And they didn't care necessarily. I showed up in their pictures a lot. But one of the things that prompted me to do that was . . . it was later on in the administration, but Jackie made it very clear that she didn't care to have pictures of them. "We know what we look like. Get behind us and show whom we're with and what we're doing and where we are." So I would be behind the president in many cases with a "Hail, Mary" just over his head, with his head in the foreground, and then there's this vista or this group or this person on the other side. Because, like she said, they know what they look like.

Now the press, on the other hand, they have to have a tight 2 shot or a 3 shot for columns. Their editor tells them, you know, give me a head shot or give me a two column. So they're up close, as close as they can get, but always on the other side. They don't care because they're going to identify the guy on the left anyway as the reason the president's there is to visit with Sununu [John Sununu] or whoever.

So being behind him in many cases, over in a corner looking this way, I was just painting the picture of the event, and it didn't have anything to do with publicity or my picture wouldn't be in the paper that day, with some rare exceptions. And they were the real goodies, as far as I was concerned. That brings to mind what I call the dancing picture with the children dancing in the president's office [President Kennedy seated beside his desk clapping, children dancing in front of him].

DAITCH: Beautiful.

STOUGHTON: With him sitting by the desk and clapping. And if it was in sound, you would hear him singing, except he didn't sing very good. I tell everybody, "We hired him to be a president, not a singer."

DAITCH: Good thing, huh?

STOUGHTON: Right. But, yes, I heard this noise coming out of the office because my post during the days when there were visitors into the office in what was known as the off-record visit. Somebody coming in from the South Grounds without going through the Press Office and the press didn't know they were there, it was off the record. Often, in nearly every case, I would be on hand not knowing if the president was going to say, "Send the captain in." And I'd be right there and ready to go in. So I sat outside of Evelyn Lincoln's office, his secretary, and his door to her office was always open, and her door to the hallway was always open. So I'm sitting here, and she's there, and then he's over there. And if he says, "Send him in," she says "come in".

So I heard this noise coming out of the office. And I said, "What's that?" I put my ear up. "What's that?" She said, "Oh, come in." So she invited me in and said, "Go in and get some pictures." So I went in, and there they were doing their thing, dancing around. And the president said, you know, he didn't object. So I shot a roll of Hasselblad, 12 exposures, available light, kids dancing, in the Oval Office.

Later on in the afternoon I had some prints made and was standing at her desk showing them to her, leafing through, and the president says, "What have you got, Captain?" "I've got the pictures I made this morning." "Bring them in." So I go in now, and I stand behind him at his desk, and he riffles through them. Then he pulls this one out. And he punched his button, and he said, "Pierre, come in here." Or whatever. So he came in, and he said, "How about giving this to the press and get them off our back. They've been bugging me to get pictures of the kids. Let them have this one."

So they handed it out. It was a White House handout. And that means that. . . . They've all got pigeon-holes where they put their memos and press releases and stuff. So they come and just stuff them like a mailman. They all get it at the same time. Depends on where you are when it's stuffed. If you're there when I stuff it, why, you're right on time. But if you wait until two hours later, why, you might be beat.

DAITCH: Might have missed it, yes.

STOUGHTON: So here's this picture in all these pigeon-holes. And of course everybody took it to their editor. The next day, worldwide, this picture was four, five, and six columns wide.

DAITCH: Oh, neat!

STOUGHTON: All over the world. Magazines, *Paris*, *Match* and *Elle*, and everybody. They used a double truck. So it got a big . . . it was so big that in the library, the first exhibit, it was 15 feet wide in the Oval Office. They've got it down in . . . Allan's got it stored away somewhere on plexiglas. It's 10 by 15 feet.

DAITCH: Oh, my gosh! That's huge.

STOUGHTON: But that was what I would call generating my own job. Being available, being aware, and having the ability to do it and get out without bothering anybody.

DAITCH: Right. Now, what is the difference between your job and the other photographers, the Park Service guy and the Navy guy.

DAITCH: Well, Abbie Rowe [Abbie Rowe] was the Park Service guy. He was handicapped to the extent that he had a shortened leg. He had one of those 8- or 9-inch rockers, a metal attachment for his foot, which prohibited him from doing a lot of running and jumping. But he kept up with us pretty good. He was an older gentleman, older than all of us were at the time. He would be at all of the official *Washington Post* calendar jobs. They printed the president's schedule every morning in the paper, all of the official functions. Off the record were not made a record of, and nobody knew what they were. They didn't even say that they were off the record in the paper. But he would cover everything that the press did. He, too, had a government file, and it's in the library file also, under AR, Abbie Rowe. But he didn't have access to the behind-the-scenes or the personal stuff that I became responsible for.

My colleague in the Navy, Bob Knudsen [Robert Knudsen], was a chief petty officer, and he and I had worked together in the Pentagon years before out of the same office of the secretary of defense as still photographers. I was a motion-picture man, and he was a still photographer then. So we were very compatible; we got along. His aide was Tazewell Shepard [Tazewell T. Shepard], Captain Shepard, of the Navy, another eager ego type who liked to be in the forefront of things. Wherever possible, he would have Knudsen do his thing, his photography, which was equivalent to mine. But the buildings and the social secretary's office offered so many other opportunities for recording of events that he sort of monopolized that end of the building, and I stayed on the west side, what they call the West Wing now.

DAITCH: Did that just evolve? Or did you talk about it and kind of....

STOUGHTON: It just worked.... He would show up at... he was not persona non grata in

my bailiwick, and neither was I prevented from doing anything in his. But it just worked out that if the florist wanted a picture of a floral display that he was particularly proud of for Jackie, he'd call Bob and Bob would go over. He wouldn't necessarily call me unless Bob was out of town. So we had a nice working arrangement. As a result, we covered the White House with a wet blanket, you know, did the whole thing.

DAITCH: Yes, sounds pretty thorough.

STOUGHTON: And Abbie, Abbie Rowe, was an additional asset because he was very particular. He always used a 4-by-5 speedgraphic camera. Made a big negative. And his pictures were always crisp and clear. They show up in, as do mine, in many of the books that have been written over the years by famous authors. They know a good picture when they see it.

DAITCH: Yes. Absolutely.

STOUGHTON: His were very crisp and clear. So we covered the White House, period. But we made it up as we went along. But there were many occasions when there were specific things that we were told to do or, you know, invited. Phone calls from Jackie to be at such a place at such a time, do something special. I got some, and I'm sure Bob did, too, on occasion. Trips, we always were. . . . Sometimes we would both go on the same trip. Many times we would intersperse. One week I'd go, and the next week he'd go. Summertime, vacation things.

If the president went to Hammersmith Farm, you know, Jackie's home of her stepfather [Hugh D. Auchincloss], what's his name? Anyhow, if they went to that area, Bob would go more likely than I did, but I went on a couple of different occasions. Same way with Hyannis Port. I'd go to Hyannis Port nearly every week during the summer of '63. Sometimes Bob would go, and sometimes he wouldn't. But I was nearly always there.

DAITCH: The travel situation evolved just because he was mostly doing social, Jackie-type things in the White House?

STOUGHTON: Well, it was sort of unspoken, unwritten. We didn't have any format or any schedule or anything. We just sort of made it up as we went along. There was no vindictiveness or no, you know, competitiveness in it. It just happened. I can't look back now in retrospect and think of any reason why it wouldn't have worked any other way. I mean that seems to be the only way that it just happened. Rarely was anything done that wasn't covered by one of us, unless the president wanted it that way.

There were, obviously, many private and personal meetings that they had, dinners in

the private quarters. Jackie and the president didn't care for that kind of coverage. I mean they didn't want to be invaded. And they certainly didn't want flashbulbs. In those days film speeds weren't like they are now. Couldn't use available light very often for color. When Jackie had a formal state dinner with candlelit tables, she didn't want flashbulbs going off, but she wanted it covered. Well, it makes it kind of impossible. And she wanted the sound covered, but she didn't want to see any microphones. So, you know, you'd come up against a brick wall once in a while.

DAITCH: Did you have to get creative? How did you manage?

STOUGHTON: Well, you hide the microphones for one thing, and you make poor-lighted, available light pictures, which never go anywhere anyway but in the library.

DAITCH: Right. Oh, my gosh. So you were talking about creating your own jobs and working with Abbie Rowe and Bob Knudsen. Jim [Jim Hill] and Allan [Allan Goodrich] have told me that there are a few others name that appear on some of the photographs that are in the same files. Are those assistants or how did they come about?

STOUGHTON: As time went on, I would make the pictures in the camera, and then somebody would have to process it. So I had a crew of Army photo-technicians in a facility down where the Kennedy Center is now. There

used to be a brewery, Christian Heiruch Brewery [?], a big, red building. The government took it over, and they used it as the garage for the vehicles, and they used it for a center for the communications people. And they built a little photo lab for me to process my film. I had a couple of sergeants and a corporal and a young PFC or something doing the identification and filing work.

So I would shoot a roll of film like the dancing kids, and I'd call them, and they'd run up and pick up the film, take it down, process it, print it, and bring it back the same day. So that was that routine. Well, every once in a while, apparently, and I know where you're coming from, there are a couple of events that. . . . I was probably on a trip with Jackie somewhere, Bob could have been someplace else. But there was a sergeant, Sellers, Don Sellers [Donald Sellers], and another guy whose name escapes me, but there were a couple of names that would appear on the file jackets of these negatives other than mine. But they were Army sergeants and part of the package.

DAITCH: Right. Okay. Were they people who would have come in very often, or just if you weren't there?

STOUGHTON: No, just on occasions when I wasn't there, and it wasn't a routine of any kind. It was just a one-of-a-kind as it happened type of thing.

[-11-]

DAITCH: Okay. I see. Actually they had given me Sellers's name. He said there was someone named Marion Bates [Marion Bates] and Stoderl or something like that?

STOUGHTON: Oh, Don Stoderl [Donald Stoderl], yes. I don't know about Bates, but Stoderl was a sergeant. He was in the same situation as Sellers. Well, I was in Dallas on the assassination. When President Johnson [Lyndon B. Johnson] landed at Andrews, I think it was Stoderl or Sellers, either one, covered the arrival out there of Johnson. Well, of course, those pictures should have been put into the Johnson Library. I don't know if they've got them up at Boston or not. But in any event, it's not important for the purpose of this exercise. That would have been one of the occasions when Stoderl would have worked because I was out of town, see; I was in Dallas.

DAITCH: Right, right. That makes sense. I see. I thought this was kind of hard to get a handle on, but you traveled with Jackie fairly often or just now and again?

STOUGHTON: The trip to India was an exception.

DAITCH: Is that the kind of thing that Knudsen would normally have done or no?

STOUGHTON: No. I was selected to go. I don't know who made the selection, but I was told to go. The same way with the vice president [Lyndon B. Johnson]. I got permission to go on a couple of trips with him, but the president wasn't aware of it. One day I wasn't there, and they wanted one of those off-the-record things, and Kennedy said, "Send the Captain in." They said, "He isn't here." "Where is he?" "Oh, he's with the vice president." "Well, is he working for him or me?" And I heard this when I came back, and immediately stopped saying yes to [the vice-president].

A colonel was the vice president's military aide, Bob Jackson [Robert Jackson], and he and I had worked together on the Berlin Wall. I went with Johnson up to the Berlin Wall, with the president's permission. That was where I met Jackson. So every once in a while he'd have these trips to the ranch or something like that; I went down to the ranch on a couple of occasions when he was vice president. But later on, when he was president, I went down a number of times... more to my sorrow.

DAITCH: Oh, really?



STOUGHTON: Well, it wasn't a happy place to go.

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DAITCH: The ranch?

STOUGHTON: Well, other than just to say you'd been there, you know, after you've been there, then you don't want to necessarily go back.

DAITCH: Oh, really?

STOUGHTON: Well, Johnson City is not a jumping town, you know.

DAITCH: No.

STOUGHTON: It's a filling station and an eight-unit motel or something. Anyhow, we digress.

DAITCH: We're digressing, but that's okay. I was just curious about the relationship between your work and your boss's with Knudsen. Because you mentioned something about the difference. Knudsen's boss was kind of a go-getter.

STOUGHTON: Yes, right. He was an eager beaver.

DAITCH: Did that make a difference in terms of who got what assignments?

STOUGHTON: If Captain Shepard and General Clifton got together and decided these things between them and then directed us accordingly, I wasn't privy to that. I don't know. All I know is that there would be a time when I would be asked to go someplace or be someplace, and how it came about I didn't care. I mean I know I was to be there. But as far as the daily activity goes, I'd come in in the morning and pick up the paper, see what the president's schedule was. Then I'd have a copy of his off-the-record schedule. And I'd know to be within earshot during those times because that would be the time when I might be needed. Bob and I didn't sit side by side waiting for these things to happen. He was over on the other side of the building doing whatever he was doing. But nobody told us to do that. We just did it.

DAITCH: Was he ever a person that did any of the off-the-record stuff? Or was that sort of yours?

STOUGHTON: Oh, yes, yes. A lot of his pictures are in the file that I wasn't even aware they were made.

DAITCH: Really!

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STOUGHTON: Oh, yes. I can think of one particular, one of the birthday things. The Navy aide brought John a Marine uniform in his size, you know, age two, with the hat and the whole bit. They held the birthday up in the living quarters upstairs. Of course by being the presenter, he wanted his guy; so, you know, it was him and Bob. I wasn't even aware of it. Now if Clifton had done it, I would have been there. But that just sort of . . . it goes with the uniform.

DAITCH: Right. Which is fine. We have a lot of your shots of special occasions, birthdays and things.

STOUGHTON: Oh, yes, yes.

DAITCH: Was that mostly you, or it just varied?

STOUGHTON: Well, I was told to be there. Jackie would let me know to come and do this or come and do that. She wanted me one day to come up when she was with the children to bed, you know. They had a nightly routine, and she buttons them up and then the pictures with the beads and all that; that was a Sotheby thing. That was one of the highlights of my nights. But anyhow, I'd get invited to do those things. Knowing when to be where and what time to be someplace, somebody has to tell you. But during the day I'd just go with the flow, you know, whatever was happening.

DAITCH: I have this... I read somewhere that Mrs. Lincoln had a buzzer or something that went from her desk to yours.

STOUGHTON: To my desk, yes. Well, we worked that out because I didn't have to sit outside her office all the time. There'd be hours that I wouldn't be required, you know, and I'd just be sitting there twiddling my thumbs. I could be downstairs doing some other stuff. My office at that time was directly under the president's Oval Office. It was on the first floor, and it was where the Signal Corps had their recording equipment for the master tape machines and things like that. I put a desk over in the corner, and all I had was a desk and a phone. That's all I needed because with my camera bag. . . . So we fixed it. We made arrangements for a buzzer. All she had to do was push the buzzer, and it buzzed on my desk. I didn't have to pick up the phone and talk or anything. It just meant "he's standing in the middle of the room waiting for you."

DAITCH: Run!

STOUGHTON: That's what it meant. So I'd go out the door, and run about 20 feet that way, and then up a little flight of stairs, and I'm right there at her office. That's all been changed. I mean they've remodeled the whole West

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Wing. It doesn't look anything like it does on TV, but it was all redone after I left for one thing. It turns out that when Nixon [Richard M. Nixon] was in, the tape machines that he used to record were in my old office.

DAITCH: Is that right? No kidding!

STOUGHTON: Yes. They just poked a hole in there and ran the microphone cable.

DAITCH: That's a little spooky.

STOUGHTON: Yes.

DAITCH: We'll get back to some of the technical stuff in a minute. But just in general, what was it like, the atmosphere?

STOUGHTON: Well, I've frequently said, and I can repeat it here again for the record, that it was the only job I ever had that I couldn't wait to get to work in the morning.

DAITCH: Is that right!

STOUGHTON: It was just excitement every day, doing what I liked to do, and being with people that amounted to something. And I was always aware of the fact that in my profession as a photographer, I couldn't go any higher on the ladder. So I was honored to be there, humble, and all that malarkey. I hate it when people say that, but I know where they're coming from. You can't be anything but humble when you're a little guy in a big place.

DAITCH: Right. What were the people like?

STOUGHTON: Friendly, very friendly. Everybody always smiled. No gloom and doom except during the Missile Crisis. The Cuban Missile Crisis in '62 was pretty black and bleak around there. But everybody was, so, you know, you fit in with the pattern. But I'd sit outside the Cabinet Room door where all these machinations were going on, the security people, the ExCom were meeting behind that door. And I'm waiting for the general to come up any day, any night, and say, "Come in and make some pictures." Because, you know, I knew it needed to be recorded even if it was just people sitting at a round table.

DAITCH: Absolutely.

STOUGHTON: So I was there. I didn't dare not be there during the times they were

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there because that would be the time he'd come out, and it behooved me to be there.

DAITCH: Right, right.

STOUGHTON: So up until the last day, Saturday, was pretty bleak. That was the day nobody thought they were going to see Sunday. Then all of a sudden things happened Saturday night, and Sunday was a bright new day, and Khrushchev had backed down, and the door opened, and the general came out and said, "Cecil, come in and make some pictures." So I did. If you've seen them, they're the only ones that were made of that event.

DAITCH: I only saw one print. Were there other prints?

STOUGHTON: I have eight or nine different frames, but the president left the office after I made about three or four. He got a phone call, and he left the room. After he left, of course, it was like air going out of a balloon, Everybody else was there, but the head was gone.

DAITCH: Right, right.

STOUGHTON: And then they were all dissipating and going their various ways. What they had done and when I was invited in, they were preparing the news release that Salinger could go out onto the West Sidewalk and tell the press what happened, what had just happened. So they were working on the final wording of that press briefing. And that's what you see: the president with Dean Rusk are leaning over looking at something; well, they're reading this document.

DAITCH: Bobby was sort of . . . and of course you see this even in movies and stuff, and you know it's a direct take-off from that picture. But you just see him wandering around with his arms crossed and his head down. He always looks so. . . .

STOUGHTON: Yes. He had gotten up from his position, which ironically was right next to the vice president, at the end of this oval table. But he just happened to be roaming when I made that wide shot that had everybody at the table. Fortunately, I had a wide-angle lens, and I got everybody in except the back of one of the USIA directors . . . I can't remember his name. Anyhow, shows up. But

they're all there. And of course those pictures were released to the press periodically, right after it happened.

But he went on the air that night and spoke to the nation in that famous speech where he laid it out, what the quarantine was for, and how it had been averted, and whatever else

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he said that was of magnanimous importance. And I was always in the room when those tapes and films were being made. The press would have access a few seconds or a few minutes before to get a desk shot in with the microphone in front of him and so forth. And that would be the picture that would be in the paper the next day. Then the TV people would do their live thing, and nobody would make any pictures during that. But I was always there watching.

DAITCH: Was there a little bit of overlap with you and Knudsen and Abbie Rowe, all the newspeople? Would everybody be there for something like that?

STOUGHTON: Yes, many times. And that was something that later on in the Johnson Administration was going to be resolved. But it got unresolved rather quickly. . . . But that's too far to digress right now.

DAITCH: Absolutely. To go back to the Missile Crisis, which I think is a . . . obviously it's a fascinating time, it's such a pivotal time in our history. You were sitting not inside but outside the door, what kind of things were people saying? Or what was the mood when people came out?

STOUGHTON: Well, I could see them. The vice president would come from his office over in the Executive Office Building, and with him would come his Secret Service detail, it would follow him. The other gentlemen, all of them leaders of CIA and the Joint Chiefs and all the people that came in there, wouldn't have any flunkies with them. They'd all go in under their own power. But with the door closed, it would just be myself and a couple of these Secret Service guys that were with Johnson usually. And we'd sit around and, you know, pass the time of day waiting for things to happen.

But watching them all walk in and watching them all walk out, with their faces long and gray, you knew that heavy stuff was going on in there. I couldn't wait to get my finger on the trigger, you know, making some pictures, even though a picture of that type is not going to say anything except to me.

DAITCH: But it would. And I was going to ask you, actually, that question. I know you weren't in the ExCom, the meeting room, but did you ever snap any pictures of them when they were coming and going?

STOUGHTON: No. I was always pretty discreet in my actions, as compared to one of my successors who, fortunately for us, and I wholeheartedly agree, I just wasn't built that way, nor was I required to be as aggressive, as Okamoto [Yoichi Okamoto] was with the Johnson coverage for his tenure in my job. The pictures that he made, thousands of them, are terrific, and we're lucky to have them. The

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same was almost true of Kennedy. But he didn't have that desire to have me around morning, night, and noon like Johnson did.

DAITCH: Johnson did? That's interesting. I was going to ask you about that.

STOUGHTON: Well, people ask me what was it like working for Kennedy and then Johnson. And I very succinctly say, "Like night and day." Because there was that much difference. With Johnson you couldn't make enough. With Kennedy you couldn't make any. You'd have to work to make two pictures.

DAITCH: Really!

STOUGHTON: You know, on one of these off-the-record visits of Miss Cotton of 1963, a picture of him shaking hands with her is sufficient unto the day. Two pictures to protect yourself; you'd be lucky to get it. Three would be out of the question. Because his time was too valuable for one thing. I use that as an example. But making a lot of pictures would be superfluous to his needs and mine. On the other hand, Johnson wanted to hear a camera clicking all the time. Click click click click click. That was a difference between night and day.

DAITCH: What is your take on that in terms of. . . . I mean as a photographer, you might feel that the more access the better, obviously. But as a human being, what is your. . . .

STOUGHTON: You mean the access portion of the job? Being there all the. . . . [Change to Side B of Tape] In my coverage of the Kennedy years, I was not privy to private things. In the Johnson years I learned real fast to always be there until I was told to get out.

DAITCH: Really?

STOUGHTON: Yes. Or motioned out or whatever.

DAITCH: In the room you mean.

STOUGHTON: Oh, yes. Anywhere.

DAITCH:           Wherever he was.

STOUGHTON: Right. But I didn't like that from the standpoint that I didn't want to be in there. I didn't need to hear all that stuff. Because people would ask you about it. No, it was an altogether different way of life, and I'm glad

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that it worked out the way it did, although you never like to be released from anything. But it worked out to my benefit. It was a nice clean severing of my relationship, based on the fact that I was a military person, and it was time for the military to reassign me, as all military people do get reassigned every two or three or four years.

The general was retired from his job. A lot of my sergeants and people that I worked with in the photo lab, their assignments were coming up, and they were leaving. So it was not an unusual thing to go. It just was that I was kind of a high profile. I was always there. And it was more noticeable that I was being replaced by Okamoto, who happened to be a federal employee with the USIA, and had earned his cups by being a very aggressive, five cameras around his neck, always keeping them clicking in the presence of the vice president so that he came to his attention. And Valenti [Jack J. Valenti] and he and the president agreed that he could be a suitable replacement for me. Besides, he didn't wear a *PT-109* tie clip, as I did.

DAITCH:           Oh, dear. I see what you're saying now. Was it difficult at the time? Because I'm guessing your photography style wasn't really a good match for what Johnson wanted.

STOUGHTON: Well, I tell the story that I would go in with a dignitary, a VIP; I would go in before the press came, and I'd make some pictures. The press would come in, and I'd stay with them and I'd be down front because I was there first. And I'd be down front, and the president would be sitting in his rocking chair, and the guest would be over there, and I'd be right there. I'd make a couple of pictures, and then I'd put my camera down. And Johnson was sitting there, "What's the matter, Cecil? Your camera broke?" Went right at me and all the press and everybody around. I said, "No, sir, Mr. President, but I'll make another one for you." So we had this little go-between. I was playing Mutt to his Jeff. That happened more than once. But he wasn't kidding. He meant keep shooting. Well, how many pictures can you make of a guy picking his nose?

DAITCH:           Right. Exactly. I actually have . . . Alan [Allan Goodrich] and Jim [Jim Hill] gave me some pictures to bring to you.

STOUGHTON: Oh, good.

DAITCH: They're very possibly ones that you already have. But there's one when you were talking about getting down in front of the . . . it reminded me. This is not one . . . most of them are ones that you took, but this is one that someone else took, and you're in front with your camera on the floor.

STOUGHTON: Oh, yes. I've got a copy of that. Yes, this is one of those speeches. That's nice to have Alan Spivak back there. He's a UPI reporter. That's

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a Secret Service guy.

DAITCH: I've heard that name Spivak before.

STOUGHTON: The one that you might be hearing was on *Meet the Press*. That was Lawrence Spivak. But this was . . . I've forgotten what his first name was. He was a UPI... Merriman Smith was the head White House correspondent. Al Spivak [Alan Spivak] worked for him. Am I supposed to keep this?

DAITCH: Sure. Absolutely. Here are some others, too.

STOUGHTON: Yes, I think this is one that I did, and this is one that Sellers did, I believe. Is there any name on the back? Well, it's got my name on it, but this is American University. I kind of remember not being there that day. Oh, this is great. See, they're making some terrific prints out of those old negatives. Because this is an old C-100 Kodacolor. It doesn't have anything fancy going for it in the F-stop range. This is great.

DAITCH: Nice to get some quality photos to work with.

STOUGHTON: Yes. And this is our new house, and there are the girls.

DAITCH: There are very often other children around.

STOUGHTON: They're all daughters and sons of brothers and sisters. This is Steve Smith's daughter, I think. That's Caroline, of course. Now here I am. This is the tree. Here's Abbie Rowe. See that?

DAITCH: Oh, I see what you're talking about. I never knew that he had any kind of a . . . Was that a birth defect?

STOUGHTON: Yes, I think so.



DAITCH: It would make it hard to run for a picture.

STOUGHTON: Maria Shriver.

DAITCH: Is it really! Beautiful picture.

STOUGHTON: Here's the ExCom. See, his chair is empty. [The reference is to Stoughton's photo of Kennedy's ExCom during the Cuban Missile Crisis. The empty chair is Robert Kennedy's.]

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DAITCH: Oh, right. I see. That was him. Okay. Now, you said something about his getting out because he was . . . besides Johnson.

STOUGHTON: I don't know what prompted him to leave the chair. But of all the people still in their chair, he's the only one out. So maybe he had to go to the restroom. I don't know. Just so happened that when I made this wide shot of the table, he wasn't in his chair. But fortunately he was in the picture.

DAITCH: But it's a nice shot and actually gives it some balance. I mean the whole thing is just such a nicely framed shot.

STOUGHTON: This is an interesting thing. There's a naval--the Farragut Museum across the street from the White House. It has a naval display of Farragut [James G. Farragut] and the other naval officers. And they have a glass-enclosed cabinet that has got the PT-boat that this little boy made. And just prior to this picture where he's shaking his hand, he handed him this PT-boat, which was about . . . well, like that one up there on the right-hand side.

DAITCH: Oh, I see. Yes.

STOUGHTON: It was smaller than that, but one that his father probably made because he was too little to have made it. But he was handing it to him. They kept it, and they put it in this container, and they've got this picture along with it in the display.

DAITCH: Is that right!

STOUGHTON: This is up in Montana, Great Falls, Montana.

DAITCH: Just for the tape I'll say that's the picture of the little boy on top of the crowds. [Add reference]

STOUGHTON: Yes, right. Being handed across.

DAITCH: Being handed across to shake the president's hand. That's cute. How do you get a picture like this? Where would you be when you're trying to?

STOUGHTON: I'm probably on the back seat of a car that we use in the motorcades. You know, they're always open convertibles. I was probably standing up in the back of the car.

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DAITCH: Oh, I see.

STOUGHTON: Because the president, his car is right down in here someplace. But, as I said, nobody told me when to push the trigger. I was always master of my own fate.

DAITCH: So did anyone tell you like, you know, I want a picture from that corner or over here?

STOUGHTON: Many times, no. For the most part, nobody ever directed me specifically to make anything specific like that. Event-wise, we're going to go to American University, and the president's going to make a speech. Well, how do you record that? Well, like in the movies: You make a long shot, a medium shot, and a close-up. So you show where you are, move in closer, and then you get a head shot of him talking. And you've done it. I mean what else can you do? One thing, you go to the other side behind him, and look out to see who he's talking to. So I always did that.

In many cases I'd have the Secret Service . . . I would invite them to not restrict my colleagues from the wires, because they knew what a good picture was, too. I mean they didn't get to be White House photographers without being smart. So it was a good picture for them to take to their editors. I'd say, "Let Al up and let Frankie up."

DAITCH: Oh, you did!

STOUGHTON: And I helped them a lot of times, yes.

DAITCH: That was actually one of the questions that Jim and Alan . . . I talked to them for a while because they're so familiar with your work, and they're admirers, and all that. They were curious about what the relationship with the press was in terms of, you know, your relationship with the media. Was it competitive? Or was it...

STOUGHTON: No, they were aware that I was not competing with them. They knew that whatever I was taking wouldn't see the light of day to compete with them because I'd have no reason to, unless I wanted to go to Guam the next day like I said. [Laughter] No, no ill will between us. We were buddies, drinking buddies, and we traveled in the same cars. I flew in the press plane with them. Kennedy didn't . . . I wasn't needed on Air Force One. I needed to be like the press, because we would land first at any given function so we could make pictures of him coming off the plane.

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DAITCH: Oh, I see.

STOUGHTON: If I were on the plane, I'd have to run off. . . . With Johnson I'd have to do that. I had to be on the plane with Johnson. In order to get him coming down the steps, I'd have to get off first and then be there. But I did that. I was required to do it, so I did it. But with Kennedy I rode the press plane, and I was just part of the press.

DAITCH: Which is sensible. Did you take pictures on Air Force One ever with Kennedy?

STOUGHTON: Yes, I made one trip with Margaret Chase Smith, the senator from Maine. We flew over some water area, watershed area, that she was touting to Congress to get passed, I think, or something. I've forgotten what the details were. But it's on the president's schedule someplace, you'll find. But there weren't many occasions when I was on Air Force One except in Dallas. And of course that will forever be embedded in my little gray cells.

DAITCH: Right, right. Absolutely. Actually, I'd like to get to Dallas later because it sort of has to bring the mood to a place where we'll have to slow down a little bit. But what was Air Force One like then? I mean was that kind of his private space where he could rest and stuff?

STOUGHTON: Yes. Well, it had a small office area where the pictures were made, which we'll talk about later, in Dallas. It didn't accommodate too many people. And then there was a small bedroom complex that was sealed off, two beds in it and whatever necessities that Jackie wanted. She helped design the decor for the inside of the plane, color-wise and things like that. The front part of the plane was just regular 707 seats like you'd find on a commercial plane. Of course the cockpit was always the same except it was heavy on communications equipment which every time the president flew anywhere the White House was flying with him. But basically it was just a souped-up, sexily-oriented private plane that belongs to you, the people.

DAITCH: Right, and I've always enjoyed it. [Laughter] Did Jackie go with him very much on these trips?

STOUGHTON: Yes, there were a number of trips that she went on. I remember the first time they took delivery of the plane was up in New York at West Point, Newburgh, New York, and landed at the airfield there for the first time. I don't know what the occasion was that brought it up there rather than over at Andrews or Bolling Air Force Base in Washington. But anyhow, I took some pictures of that

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arrival. Of course she was on the trip that time. But, for the most part, his barnstorming trips around the country for the Interior Department or any other... labor speeches, fly to Detroit or fly to anyplace for a working trip, she wouldn't necessarily have to go.

[BREAK]

DAITCH: So actually what I wanted to ask you about.... Some of these technical things we were talking about a minute ago, we kind of got away from it, we'll go back to it. I think Alan told me, or Jim, one of them, told me that you actually didn't have... you were telling me about this black room, this lab that you had in the building in Washington. But before that, was there a time when you didn't really have a place?

STOUGHTON: Yes. Early on in January of '61 when I first went from the Pentagon, I would have my film processed back where I had come from, in the Pentagon and use their facilities, with which I was very familiar and had a good working relationship with the director of the lab. Anything I needed, like the pictures that were released to the press and were in the Press Office, they had to have them in the hundreds. In those days they had just developed a printing process where they'd print a roll, 800 prints on a roll of photo paper. So instead of ordering a dozen prints or so, I'd call over and say, "I need another roll of JFK."

DAITCH: Is that right!

STOUGHTON: And they'd give me 800 prints the next day.

DAITCH: Wow!

STOUGHTON: They didn't bunch it up, you know, and they were just sort of click click click click click.

DAITCH: No kidding!

STOUGHTON: Come out on a roll. And then they'd put it on a trimmer, and it'd go cluck cluck cluck cluck.

DAITCH: Slice them up.

STOUGHTON: They'd end up with four boxes of 200 prints each. They'd be delivered the next day, you know, that type of thing. So I had that access for a while. But it soon became more important to have readier response, you know, and have somebody.... I wasn't the only customer that the lab had. They were working for the entire Pentagon building, Army and Defense Department. So sometimes

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I'd have to... I'd be top of the line priority-wise, but it worked a hardship on them.

So it was necessary to get my own lab and be independent. Within months this developed, and we had a small room set aside with a little office for file purposes. Then later on, in the latter part of the third year, in '63, we went color, got a color lab built by the technical firm that was building the labs from the ground up, and they brought in all the equipment and trained the boys how to use it. So then we became almost like people. [laughter]

DAITCH: Right. Almost like professional photographers or something!

STOUGHTON: Yes, like folks. Of course that grew after I left with Johnson. The needs, the requirements of his were for many more prints than I was ever required to make for Kennedy. The staff increased, and then went on a 'round-the-clock basis. The lab was an integral part of the administration at that point, it seemed like, because the president, President Johnson, was very aggressively passing out pictures of himself to whoever wanted one, you know. He had a big stack behind his desk, and people would come in, and he'd just pass them out. Anyhow, it kept the lab busy.

DAITCH: I guess.

STOUGHTON: That was the purpose of this exercise, keep the lab busy.

DAITCH: I think it did. Did you have problems ever developing film? I mean did you ever have any lost rolls or botched developing jobs?

STOUGHTON: Well, I can't think of any that caused any great concern. [short pause] No, I can't think of anything that was a real magnanimous problem. A lot of times the pictures weren't all that great. I did a personal editing of all of my work to the extent that, like I described earlier, one picture of the president doing something is as good as the next ten pictures of the same thing. So what happens

to the other nine? Well, we didn't keep them then.

DAITCH: At all?

STOUGHTON: Would that we had. But the file, you know, it would have just been completely overrun.

DAITCH: So you just ditched them? Threw them away?

STOUGHTON: Well, having said that, I'm on record. [laughter] No, well, it was . . . I saw no reason at that point to have anything that would be redundant. I

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mean one picture's as good as another. This one is better; you keep the better one. And there are eyes closed and other types of reasons for discarding them. But I was great for non-redundancy.

DAITCH: So how did you . . . I mean aside from something that is obviously a picture of someone with their mouth open and their eyes shut, what other types of criteria would you use?

STOUGHTON: None that I can think of. I guess I'm nonplussed at this point. I don't usually put my foot in my mouth.

DAITCH: No, that's okay. I don't mean to make you feel bad. But from the historian's perspective.

STOUGHTON: Oh, I know. Yes. It was foolish of me to have said that. Consider me a fool.

DAITCH: Not at all! Just tell me what's true. It doesn't matter.

STOUGHTON: I can't go back and undo it. But I know that there were occasions where there was a lot of superfluous, unnecessary-for-the-record pictures that were not necessary. And rather than clutter up the files with them.... I consider what's in the file now to be largely a lot of clutter.

DAITCH: Oh, absolutely.

STOUGHTON: I mean there's a lot of trash in there that'll never see and has never seen the light of day. But I guess to a historian that's meat.

DAITCH: It is. I mean some historian will want to study some little, small aspect of the presidency, and he'll find a photograph that just goes perfectly with his article or whatever.

STOUGHTON: More power to him.

DAITCH: Absolutely. Absolutely. It's wonderful stuff. It's really only from a historian's perspective it's bad, but it just makes sense that that's what... that's what you do with your personal photos if you're sensible.

STOUGHTON: Exactly.

DAITCH: And you don't have boxes and boxes of them. [laughter]

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STOUGHTON: Well, looking at it from another standpoint, I had no right to do that, did I?

DAITCH: Well, that's, you know, the question. I mean there must have been, and it was another question that I wanted to ask you, about self-editing or self-censoring. I mean there had to be things that you either choose not to take a picture of at all or things that you choose not to make available to anyone after you've taken it.

STOUGHTON: Yes. Well, I've often said, and answered the question usually, what's your favorite picture? Or did you have any trouble with bad pictures or whatever? I say, "I don't remember making any bad pictures of the family. By that I mean anything that I would arbitrarily just discard because of the fact that I didn't like the picture or there was something about it that didn't appeal to me or whatever. There was always expressions that they used were acceptable. If they were sharp, that's one thing. If they were fuzzy, they were gone. I mean nobody wants a fuzzy picture. You can't do anything with it. So I was discreet in the editing process. I'll try to build up my story a little bit. But I don't know what else to say at this point. I'm just flabbergasted.

DAITCH: Would this be something that was probably common among all photographers, possibly including Knudsen and Abbie Rowe?

STOUGHTON: I have no way of knowing. And I don't know if I'm unusual, odd in that regard or not. But I know that if you take 30 or 40 pictures of something that the subject doesn't change, you don't need 29 more pictures.

DAITCH: Right. You pick the best one.

STOUGHTON: Right.

DAITCH: Did you ever present them... I'm sure you probably did for certain pictures... but was it a routine to present a bunch of pictures to Jackie or the president or Pierre Salinger?

STOUGHTON: I'd usually do it after the fact, you know. And I noticed one of the first things that happened when I became aware of the White House Photo Office after my time.... In other words, I went in with not Kennerly [David Kennerly] but the other guy, Evans [Michael Evans] with Reagan, and I was his guest down at the mansion. Watched how his staff operated, and then, by that time,

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they've got a eight- or nine-man staff of photographers and technicians and file clerks and assignment officers, and it's a \$70,000--a-year job. And I was making what, \$7,800, as a captain? But they lived and breathed with proof sheets. A roll of film would make a 36-exposure, one piece of paper proof sheet.

DAITCH: With small images.

STOUGHTON: With small prints. And you would pick out the best one of them. But the whole negative was in a jacket, and it was there whether you wanted it or not. Well, in my case I cut them out, cut out the ones, put them in the little jackets that Jim and Allan have up there now, and that would be the negative that was printed, and that's the record of the day. The others that were alongside weren't alongside anymore.

DAITCH: Right. Okay. So you just picked. . . .

STOUGHTON: And I didn't use up valuable filing space for a bunch of extra negatives like that.

DAITCH: Right. And that was typically your decision?

STOUGHTON: Yes. I had nobody telling me not to, and I don't know if anybody knew what I was doing or cared as long as they got what they wanted.

DAITCH: Right, a good photo. I guess there were other photographers before that in the White House. Was there any precedent?

STOUGHTON: The precedent was on an as-needed basis, and I used the old term when Eisenhower and his grandchildren, David [David Eisenhower] and



what's-her-face, the girl [probably Barbara Anne Eisenhower, but possibly Susan Elaine or Mary Jean], would come over and ride their sled on the South Lawn. And he was out there pulling them or something. And they'd say, "Oh, we need a picture of this!" Called his naval aide, Captain Ramsey; he'd call over to the Navy Photo Center and get Bob Knudsen or somebody to come over with a camera and make a picture. Go back across the river and process it and make a print. Give it to the captain, the captain would give it to the president. And that was the end of it. That was that story.

Somebody sat on one of the gold chairs and broke one of the gold chairs in the East Room. We need a picture of this to prove to so-and-so. Call a photographer. He goes and makes the picture of the chair. Goes back to his office. So there wasn't anybody sitting underneath the president's office with a buzzer on his desk answering Eisenhower, Truman [Harry S. Truman], Roosevelt [Franklin D. Roosevelt], Coolidge [Calvin

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Coolidge], Hoover [Herbert C. Hoover]. Kennedy was the first one that had that.

DAITCH: Brand new. Now, was that his idea, do you know?

STOUGHTON: Well, my boss, the general, was the progenitor of the idea. He told the president, advised the president, that there's going to be a lot of need for an in-house photographic reportage, and I've got just the guy for you.

DAITCH: Well, that's kind of nice. So basically it was his idea, and the president said, okay, sounds like a plan.

STOUGHTON: Yes. That's the way I understand it.

DAITCH: That makes sense. Well, tell me a little bit more about the president and his family. I mean obviously you admired this president and got along with him better than you did his successor.

STOUGHTON: Oh, yes. It was a wonderful, wonderful experience being exposed to him every day. I saw him every day that he was there. Even if I didn't take any pictures, I'd see him walking down the hallway, or I'd be outside Evelyn's [Evelyn Lincoln] office. So I had a great rapport. It was always a very friendly relationship and with Jackie, particularly because I was doing something that she'd like to be doing herself, you know. She was a professional photographer of sorts, having had a stint at being a photographer for a newspaper there in Washington for a while. It was kind of a lark. But it brought them together, for one thing.

Anyhow, I was filling up her scrapbooks for her, and she liked that. So we had a nice relationship. And I had nothing but admiration for them, for the family. The weekends and the summer of '63 I'd make movies of the two-day weekends and everything that the children

were doing. The boat rides that the president and his guests were on, I was always there, and I'd shoot seven or eight hundred feet of film. Get it processed during the week, add some typical music for whatever the subject matter was, nautical or horsey or whatever.

Then Friday night or Saturday I'd show the film in their living quarters where they were at Hyannis. Carried the projector and screen into their living room, set it up, and it'd just be them and their guests in many cases, brothers, sisters, kids. Then they'd go upstairs hand in hand to go to bed. I'd break down my projector, and the president would say, "Let yourself out, Captain." So it was just old home week.

DAITCH: Yes. How nice, what a nice family thing.

STOUGHTON: Nice family relationship.

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DAITCH: What were they like, I mean just as people?

STOUGHTON: Well, I never saw any squabbles. They wouldn't squabble in front of a stranger, being not a stranger but a third party, anyway. Nobody with their backgrounds and training. Certainly no spats, nothing like that.

If they had something private to talk about and I was within earshot, it would be whispered or in dulled-down tones. They weren't yelling, and I wasn't a party to their conversation if I'm working on my projector or whatever. I'm just using that as an example of being in the same room while they're carrying on a normal conversation. But I'm trying to fuel your answer by going off and saying that I never saw anything bad amongst them, but I wouldn't expect to. So I wasn't surprised. No rolling pins were in the air. [laughter]

DAITCH: Well, these are very informal occasions, and you get a feel for what kind of people they are.

STOUGHTON: Oh, of course. But I was there for doing a job.

DAITCH: You were there for doing a job, and they would have behaved a certain way in front of you obviously.

STOUGHTON: Exactly.

DAITCH: But you can get a feel for how a family is interacting and how the.... I mean there are so many nice pictures of him with the kids, you know, just being close with the kids.

STOUGHTON: Right.

DAITCH: Holding their hands.

STOUGHTON: And they would have done that whether I was there or not. Of course, as I say, in this voice-over thing in this movie, thank goodness for me it was me. I was glad to be a part of it.

DAITCH: Was the whole family that way?

STOUGHTON: Yes. You mean the brothers?

DAITCH: The brothers and the whole extended family.

STOUGHTON: Right. As far as I know. I had access to Bobby and Ethel on more than

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one occasion. And Ted [Edward M. Kennedy], I did a lot of things for him after I left the White House. He was still on The Hill, of course. I did Christmas cards for him, family Christmas cards, and parties and stuff like that because they didn't have to pay me. I was at the public trough of the government, you know. They were buying my film and.... But that's another story. I guess that shouldn't be repeated either.

DAITCH: I'll lure you into saying all kinds of things.

STOUGHTON: Well, I'll have the right to edit it, I guess.

DAITCH: Yes. You can chop out things if you don't want them to be said. But, you know, these things are nice to have on public records. I mean not snide comments, obviously, which you're not making. You're not saying anything bad.

STOUGHTON: I was there, and you weren't.

DAITCH: Right. Exactly. You were there, and I wasn't. I mean I have to say, aside from the fact that this is my job, I have a wonderful job, I'm genuinely so curious about . . . I see film footage of Kennedy, you know, answering questions to the press or that kind of thing. And he just seems like such an intensely charismatic person.

STOUGHTON: Yes. There wasn't anybody that didn't like him, I don't think, except staunch, blue-nose Republicans, for political purposes. But one on one, he'd charm you, charm your pants off. [laughter]

DAITCH: Did that seem genuine to you?

STOUGHTON: Oh, yes. I don't think it was a facade. I could be naive, but I just don't think so. And he was certainly always very friendly with me. But again, I'm there doing a job, you know. We didn't sit around and have a cigar and chew the fat. I came in, made a picture, and left.

DAITCH: Right, right. But he only had a certain number of people that he actually did that with.

STOUGHTON: Yes, that's right.

DAITCH: I have read several different places that even people who knew him well, in fact, I think Professor Galbraith [John Kenneth Galbraith] said the same

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thing, even people who knew him well and had been friends with him for a long time, there was always the sense that you didn't know the whole person with him.

STOUGHTON: Well, I think there was so much of him you couldn't absorb all that. The fact that he had absorbed it and was as knowledgeable and well read and well versed in so many things, everyone admired him and envied him his capability of having all that stuff in one head.

DAITCH: Right. It's pretty amazing. There was something that just crossed my mind, what you were saying. It escaped me, but I'll come back to it. So what was Bobby like in comparison?

STOUGHTON: Well, I can't really come up with any comparisons. When I said I had exposed myself to them on a couple of occasions, it was . . . the family was still there. I was in a group with all the family. In September of each year, '61, '62, and '63, was the ambassador's [Joseph P. Kennedy] birthday, Labor Day. And with the exception of '61 when he was still normal, before his stroke, the family always got together for a big birthday thing, all the brothers and sisters. I was invited to make pictures, of course.

Bobby was a live wire, eager, peripatetic, going all over. He and Ethel were just very alive and kept everybody on their toes. A lot of practical jokes. The whole family was built on practical jokes, it seems like. There was always something going on. Then I was at their Hickory Hill place on a couple of occasions for some pictures. Again, it was just like being . . . it was old home week with the Kennedys. The broad A's and the Boston Park [pronounced Bah-ston Pahk], you know. It was just very friendly and outgoing. "Major!" He was the first one to call me "Major!" M-A-J-A-H.

DAITCH: Tell me more about Jackie. You seem to have liked her and had a relationship with her.

STOUGHTON: Well, yes, I had a great relationship with her because, of course, as I said, she'd have liked to be doing what I was doing probably with a camera. She'd call on occasions and want me to do something specific, special place, special time. One that comes to mind that was sort of a story unto itself was the visit of Amintore Fanfani, the prime minister of Italy. He and his colleagues visited the president in the afternoon, brought gifts for Jackie and for the president and the children. He brought Caroline a big fluffy Dalmatian, an almost life-sized Dalmatian dog and something for John.

The kids were out playing. Caroline's classmates were out on the South Grounds having their recess time from their school. They had a little school that she was going to on the third floor of the mansion. They were out there playing. So the president said, "Let's go out and

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walk around a little bit and get some fresh air." So they all walked out on the South Grounds, and the kids were playing there, and they were all running around with each other and playing. And these big suits were standing there watching them, you know.

And Jackie, of course, was there in jodhpurs, as I recall. She'd been out riding. Comes that night and I'm home at my house in Virginia having dinner with my family, and the White House phone rings, and it's Jackie. The operator says, "Please hold for Mrs. Kennedy." So I have all the kids come and hold up the receiver. She says, "Captain? It's..." Yes, I know, I know. She said, "Remember the pictures that you were taking this afternoon of the children with Fanfani, the prime minister?" I said, "Yeah." She said, "Could print one of those up and bring it to us? We want to sign it and give it to him for a parting present for him tomorrow morning." So I said, "Yes, ma'am."

DAITCH: Oh, my gosh!

STOUGHTON: So I dashed back down to my lab, which was functioning at this time, called up Sergeant Sellers or one of the boys, and I said, "We've got to make a print and mount it, and I've got to deliver it tonight." This was early on in the evening, but I had all night. So we did. I found the one that they liked - it's in the book - and had it mounted on a cardboard and put a signature border down at the bottom. And I went up to the White House. I sat on a chair just outside the elevator that goes up to the mansion because they were coming down for their nightly turn around the Ellipse. They used to come out and walk around the oval Ellipse.

DAITCH: The whole family?

STOUGHTON: No, just the two of them.

DAITCH: Really.

STOUGHTON: Eleven o'clock, twelve o'clock.

DAITCH: Is that right!

STOUGHTON: So when they came down and I was sitting there, "Oh, Captain!" you know. I gave them my pen, and then both sat there at a little table and signed their name. "Would you see that he gets this tomorrow morning?" So now I've got to wrap it and take it over to the Blair House where he was staying, and give it to the majordomo over there who's running the show, and be sure that the prime minister gets this with his breakfast coffee. So it was a done deal. I did everything from beginning to end except putting it in his hand. But that was an example of the type of thing that she would ask me to do and not think twice about it being done,

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you know. Because any time those mouths speak, why, you do whatever is required.

DAITCH: Did you get irritated at that sometimes?

STOUGHTON: No. I was honored, pleased. It pleased me. No, it was good to respond. The other time was this picture of the family that you liked, the four of them sitting on the back porch of the house. That was her idea. She wanted to leave that picture on the grand piano of Morton Downey's. It was his home that they were occupying that summer. They'd rented it or leased it or whatever. He gave it to them. She wanted to leave it in a silver Tiffany presidential frame when they left the next day for the summer, you know.

DAITCH: Oh, that's nice.

STOUGHTON: And, well, I had to take the picture today, fly back to Washington, get my people in the lab; this was color. Process the color, get a print, go to the mansion, get the frame that she told me where it was, get one of the servants to get it. And bring them all back up to Hyannis the next day. She put it together, they signed it, and left it on the grand piano as a parting gift for their host.

DAITCH: Wow! How did you do something like that? Did you do a helicopter?

STOUGHTON: Well, the Army supplied a courier plane each day. Had to bring up important papers, hard-copy papers, and all the newspapers, and anything else physical that needed to be transmitted. I had a camera break one time, and I had them fly up a camera for me. But it was a daily routine, so I

just... they flew me back and flew me up and flew me back.

DAITCH: Oh, I see. I had no idea.

STOUGHTON: Do you like these stories?

DAITCH: I love these stories.

STOUGHTON: Well, there's another one that shows the relationship that I had with them. The trip to Europe . . . the boys have got the film up there [at the JFK Library] on the president's trip to Europe in the summer of '63. In amongst all of them there's a frame or a sequence of two ladies looking at a president and a prime minister walking past them on the tarmac in London. And these two gals are Jean Smith [Jean Kennedy Smith], the president's sister, and Lee Radzwill [Lee Bouvier Radzwill], the president's sister-in-law, Jackie's sister. They're both wearing the same color coat except one is six inches shorter or longer than the other. I framed them in the

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foreground on purpose because I knew who they were, of course. And I backed off. I had a zoom, and I backed off and you come up with their heads, and you end up with the full figure, and here's this one dress, or coat, that's six inches or so longer or, depending on which way you're coming, one is either longer or shorter.

When the president and Jackie saw this in their home in Hyannis Port, on the Fourth of July after the trip was over, and all the film was processed, and I was there doing my show-and-tell thing, he said, "Captain! Stop the film. Run it back. Let me see that again." And they ran through that, and they just roared. They were rolling in the aisles. They thought that was so much fun that these girls, in their infinite fashion wisdom, saw fit to have these variances in their length.

He said, "Can I get a print of that?" I said, "How big do you want it?" He said, "Oh, the back of that door. That'll do it." So here's a full-scale door, three feet by seven and a half feet, and he wants a print. And he wasn't kidding. He didn't want an 8-by-10. So what did I have to do? I got a 16 mm frame that's this big, 16 mm, and I had to take it to New York, fly to New York to one of these places that builds outdoor advertising for billboards. Because they have a camera that's on the side. The camera's over here, and it shoots up against the wall sensitized paper that's full scale, billboard size.

First they had to make it a different size negative; then we up to a 4-by-5. Now they put the 4-by-5 in the projector, and they project the image on the wall, get it all the right size, and then they put the sensitive paper up there, and then they have a specialized lab that processes the paper. Then they mounted it on a piece of masonite. Now I'm carrying this door wrapped up in brown paper out to the airport, LaGuardia, and get back on the plane, and fly up to Hyannis, and put it on the inside of that closet door.

DAITCH: Oh, my gosh!

STOUGHTON: Three hundred and fifty dollars later.

DAITCH: Was that taxpayer money? [laughter]

STOUGHTON: No. I was going to say, "And he paid for it himself, obviously."

DAITCH: So that was just his practical. . . .

STOUGHTON: One of the practical jokes.

DAITCH: Oh, my gosh!

STOUGHTON: So now the next weekend when the picture's there, I'm there showing them the next weekend's worth of pictures. See, each weekend I'd have the film, and then the following weekend I'd show them the film. So the next weekend the girls are there, and this picture's there, and the president with a big

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TA-DA! goes and opens the door, and here's this big picture. Now they're all rolling on the floor. And I made a picture of it, which, unfortunately, because of the gloss of the shine on the. . . [End of Tape #1]

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DAITCH: Starting the second tape of the interview with Cecil Stoughton. You were talking about something having to do with the reflection?

STOUGHTON: Oh, yes. The picture that I described of the two girls with their coats being different sizes and the audience in the house being the president, his wife, the ambassador, his wife, Rose [Rose Fitzgerald Kennedy], and all the brothers and sisters were there for the birthday party of the ambassador. They were regaling themselves with this huge photograph made from a 16 mm print of the trip in Europe. They were just beside themselves with glee. I made a great picture of it except there's a bad backwards reflection on the flash bouncing back into the audience. But it's still recognizable as to what it is. I don't have one to show you offhand. But it's in the collection.

DAITCH: Yes. Oh, I'm sure. In fact I may have seen that one.

STOUGHTON: It shows the president and Jean Smith back-to-back in the foreground with the print behind them, and they're standing in front of this open closet door in the ambassador's house.



DAITCH: Oh, maybe not. Maybe not.

STOUGHTON: It's just a rare, one-of-a-kind thing.

DAITCH: Right. Absolutely.

STOUGHTON: The whole story was, the making of the picture, and transporting it, and all that kind of stuff.

DAITCH: What an ordeal! But the kind of thing apparently they would go to great lengths for these little....

STOUGHTON: Yes. They would entrust something of that importance to a person such as myself.

DAITCH: Right. And who else would they have trusted? I mean you were the professional. In fact, it occurs to me... maybe this is what had slipped my mind earlier... but it occurs to me that they trusted you and treated you as the professional that you are in terms of not giving you directions: I want this photo and that photo, unless there was something specific. But you were the photographer, and you were allowed to do....

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STOUGHTON: I couldn't help but notice on a couple of occasions when I was making what I call a long shot with a telephoto lens. I wouldn't go up and be five feet away and get close-ups; I'd stand back 25 or 30 feet with a 75 or 100 mm lens and get the same picture without imposing myself on their physical presence, you know. But they could see me raise my camera, and in the president's case, he would have his glasses on, and he would move them up. Or if she were smoking, which was frequent, she would put her hand out of sight, you know, just surreptitiously, but noticeable to me. Which was the same as saying, I know you're doing this so go with me. Don't show the cigarette. But there are a couple of shots that I have where she's dusting one out, you know.

DAITCH: Is that right!?

STOUGHTON: Yes. The horse eating the president scene is one. Little John comes up to her crying. Have you seen the movie?

DAITCH: No, I haven't.

STOUGHTON: Okay. Well, it's hard to....

DAITCH: I've seen a photo of the horse eating the president.

STOUGHTON: Well, the movie sequence is hilarious.

DAITCH: Is it?

STOUGHTON: Because he's down on his head. You know, the horse is nibbling at his ears, and he's crawling on his hands and knees. It's a riot, and it gets shown nearly every time anybody does a retrospective of the White House years, that scene will show up.

DAITCH: Yes, yes. That's great.

STOUGHTON: Again, nobody told me to do it.

DAITCH: Right. Yes. It's just a good one.

STOUGHTON: Right.

DAITCH: But it's interesting that they were camera savvy in terms of, okay, I'll lift my sunglasses, I'll hide my cigarette, which is just sort of not ladylike or

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whatever. Not what you want to have in your photographs. And then you back off, and they go back to doing what they were doing.

STOUGHTON: Right. And they'd know if I made a picture that showed them in ill-repute, it wouldn't go anyplace.

DAITCH: Right. It's a trusting kind of relationship. Now, she, from all accounts, was very almost distrustful of the press and the media?

STOUGHTON: Yes, she didn't like the press. She didn't want the children to be badgered by them the way they would. If you look at any conglomerate, well, like pictures of Diana when she would arrive at an entrance to a building or something, and there'd be 50 or 75 photographers out there yelling and screaming at her. "Diana, this way! This way!" Well, she didn't want the children to be treated like that. Once in a while they were, and so she had a bad relationship with them, tried to keep them at arm's length.

DAITCH: Right. Did you help with that? I mean did you have any kind of go-between relationship?

STOUGHTON: No, I didn't figure into her thought process on that. I just was aware of it. She frequently would make remarks to others on the staff that would be indicating that she wasn't happy with the way the press were treating children.

DAITCH: But you were... I mean you were with the children a lot, and you got a lot of pictures.

STOUGHTON: Oh, yes. Well, they knew me. And it was a matter of becoming acquainted with them, too. Of course, little John was too little to know. This is an example.

DAITCH: Ohhh....

STOUGHTON: He was two when I did that, and I helped him sign his name the first time. He came down here in '99, and I had him sign that one on the left where it says "Now I can sign my own name."

DAITCH: That's great.

STOUGHTON: But he didn't remember this event. When I took the picture to him, he was

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with his wife, Carolyn, out at the Cape. I accosted him behind closed doors, and we had a nice conversation. Then I had him sign this thing. He wanted me to tell him about it, and she wanted to hear all about it, too. She also wanted a copy of the picture which I ended giving her. I hope it got treated right after their demise.

DAITCH: Right. I have no idea what would have happened to it.

STOUGHTON: All that personal stuff Caroline would have had a hand in, monitoring and so on. I hope it's safe.

DAITCH: I'm sure it is. I mean something like that, it might even have ended up at the library or in Caroline's possession. But that's a beautiful story. That's cute. So it was a different relationship for you and the kids.

STOUGHTON: Oh, sure. And I'm just one guy, you know. It's 50 cigar-chomping guys that she didn't want in a room at the same time.

DAITCH: Well, and the other thing is the running up in the face thing. I mean the difference between what you're describing with the long lens....

STOUGHTON: Oh, yes. And making them from behind. The press is not going to buy that. They don't want the backs of their heads of the principals. They want to see them.

DAITCH: Right, right. Those are some great shots, though. Actually you get a nice picture.... The inaugural shot that's in the beginning of *Memories*, that's a beautiful shot because it gives his face and it gets the sea of people behind and captures the whole thing. But I wonder if that's sort of what struck . . . I mean obviously Clifton had something to do with all this, too. But I wonder if that type of photo is one of the reasons....

STOUGHTON: Well, it would be exemplary of my inventiveness. Thinking for myself without somebody tapping me on the shoulder. Shoot that, shoot this. Because that's what happens when you're in the service. There's always someone. . . . Like I said, the officers are telling the corporals how to shoot, you know, and it demeans them considerably. It used to me when I was a master sergeant. Even so, I worked my way up into the hierarchy of the trade in the military, and I was still a one-person, one-man operation. Can we have a five-minute break?

DAITCH: Absolutely. [BREAK] People in the audiovisual section at the library told

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me that you often . . . I don't know if "often" is the right word . . . but that sometimes you would wander around with like a movie-film camera and a still camera. And that you would be switching off, doing both at the same time. How is that possible?

STOUGHTON: Well, the summer of '63 the president made this famous trip to Europe, ten-day trip, to Berlin and the Wall, London and Ireland. And of course I was on the trip. I think Bob [Knudsen] was there, too, as a matter of fact. I didn't see much of him. One of those things where we were together and yet we weren't. But anyhow, Jackie was pregnant at the time with the baby, Patrick, which eventually passed away. And she didn't make the trip. Of course that was very bad because she had planned on it earlier on.

But she charged me with the responsibility of bringing back movies other than the sound bytes that she'd be seeing each night played by the press. You know, they'll show the president had a busy day, and you'll see 15 seconds of it tonight on the NBC News. And she said, "I want to see more than that."

So I took a 16 mm Bolex and wide-angle lens and a telephoto lens and 30 or 35 rolls of film, along with my still cameras. I would primarily shoot off, squared off, a few feet of

movies of any given scene. Then I'd lay the camera down and make a couple of stills. Then I'd go back and.... It just depended on what was happening. If the subject wasn't moving, I'd make the still pictures first. Then when they started moving, I'd make some moving pictures.

DAITCH: Oh, that makes sense.

STOUGHTON: So I ended up doing about 3500 feet of Kodachrome, which the boys [at the JFK Library] have, and I guess they've made some copies of. That was the film that I described earlier about the girls and their coats. That was part of one of the scenes in London. But I brought all the film back. I had it all processed. Then I got with my Signal Corps colleagues that made all the recordings of the president's speeches at every stop that we were at, and included voice over, crowd noises, band noises, just generally... and music and kids and anything that made sound would be a voice over. So there would be a sound motion picture rather than a silent home movie.

DAITCH: All right!

STOUGHTON: And I had all the famous "Ich bin ein Berliner" speeches and things like that. Put it all together. A colleague and I worked 24 hours around the clock. We didn't go home, stayed in the shop all the way around the clock. Piecing it all together, editing it together. For the most part I just cut out the

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camera starts and stops and edited from one end of the roll to the other end because everything there . . . she said, "Don't edit anything out. I want to see everything." So I wasn't about to be an editor and edit it out like I was doing my stills, heaven forbid.

So that was 3500 feet of film of the trip. And when I got it all done and made a master composite print of that which you'd be able to project on a sound projector, that's when I brought it up to the Cape and showed it to the family. Well, it takes over an hour to see it. This was on the Fourth of July of '63, and the president wanted to see it again the next night.

DAITCH: Really!

STOUGHTON: And that's when they picked up this little. . . . Jackie picked out a scene in one of the other weekends that she wanted a print made of. She didn't go for the door size. Just 8x10 would be enough.

DAITCH: That was sufficient. [laughter]

STOUGHTON: There's a cute picture of Caroline, a face close-up with her cheeks showing, she was making a smiley picture, I made. It's in the book. Trite old phrase: "It's in the book."

DAITCH: Right. I think I saw that one, and it's real close.

STOUGHTON: Right. So she wanted one. That was made from a 16 mm frame. But, yes, I did have occasion to use both the movie camera and a still camera.

Weekends at the Virginia horse country home that they built in midsummer of '63, the horse nibbling the president and all that stuff was made that way with a few feet of movies and a few stills on the side. But later on, in another part of the naval attache's... the naval aide's prowess was to bring in a motion picture photographer. Another Navy lieutenant in this case, Tom Atkins [Thomas Atkins]. Have you heard this name in your....

DAITCH: It sounds familiar.

STOUGHTON: Well, he was a lieutenant in the Navy, and he was putting together a motion picture story of VIPs visiting the president and whatever they did publicly. He would be recording that. And before the guests would leave the country, they would have a copy of the film and a projector and give it to whoever it was.

DAITCH: Wow! That's extravagant.

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STOUGHTON: Yes. One of those gift things where they bring the president a gift, and he sends them home with a gift. So they became involved in making motions pictures of all the president's activities.

DAITCH: Right. Now that was during the Kennedy presidency?

STOUGHTON: Yes. In the summer of '63 it became more pronounced. Then it got picked up on the Johnson side with flying colors and went over real big there.

DAITCH: You know, it's funny that there were so many... you were saying that Johnson just had somebody with the camera clicking all the time. But yet that wasn't.... I was still a kid in those years, but the pictures that I remember seeing most often are Kennedy and his family. You don't see all those pictures of Johnson just because they're out there.

STOUGHTON: Well, I guess they're in his library, that's for sure.

DAITCH: No doubt. This Atkins, before I forget, Tom Atkins, was that A-T-K-I-N-S probably?

STOUGHTON: Yes, right.

DAITCH: All right. I was impressed by the thing, though, with the motion picture camera and the still camera. Oh, my gosh!

STOUGHTON: Just take turns.

DAITCH: And how do you juggle all of that?

STOUGHTON: Well, I had two 35mm cameras around my neck and - a Hasselblad. Then I had the 16mm Bolex in a camera case on my shoulder. When I finally ended up getting discharged out of the Army in '67, at my discharge physical they found that I had a spinal disc calcification problem which was probably brought about by carrying all that stuff on an angle, you know. There's a 35-40 pound bag on my right shoulder all the time which threw my spine out of whack. I got a 10 percent disability from the VA, and I'm still getting it.

DAITCH: Is that right! Now does it bother you?

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STOUGHTON: Yes. I have a sore back problem. You know, everybody's got a sore back. Mine used to be sorer than it is.

DAITCH: You stopped carrying those 35-pound....

STOUGHTON: I'm still collecting the money.

DAITCH: Oh, yes. Definitely. And you stopped carrying those 30-35-pound bags.

STOUGHTON: Yes, right. That helped. Doesn't hurt when I raise it up here anymore.

DAITCH: Wow! I could see that. I could see why that would be a bother. Oh, my gosh! I'll back up a little bit. You were telling me about when you came to the White House. Now, the guys in the AV told me about some photographer named Jacques Lowe who had been with the president when he was not a president. He was a senator and a candidate. What happened to him? Was he...?

STOUGHTON: Well, it's a long story. But that's why we're here. I didn't know him until I saw him in the Cabinet Room of the White House early on in the administration, in January. In those early days the press would surround the president everywhere he went. And if he had something going on in the Cabinet Room, well, they'd all come in there. Here's this guy in there with a cigarillo, you know, a little brown cheroot, and smoking. When it was time to make pictures, he just

threw it on the floor and stomped it out on the Cabinet Room floor. And I thought, wow, what kind of a clod is that? It turned out to be Jacques Lowe.

I found out later who he was. And it was that Bobby and the ambassador had gotten a hold of him in '59 to take some pictures of Bobby's family. Just, you know, a professional photographer, and the ambassador hired him to take some pictures of Bobby and his family. Then Jack got into this running thing, and Pierre Salinger got involved. The next thing you know, they hired him, I guess, I don't know if it was a monetary thing or if he just had ownership of all of his pictures is one thing he insisted on.

But he became the campaign photographer. He followed the senator, he was a senator then. And he followed him during the campaign and did everything Pierre would want him to do, all behind the scenes, of course. The public things he'd be along with everybody else. But for the most part, he was doing behind-the-scenes stuff. And he acquired literally thousands of negatives that nobody else had access to. Now let me jump quickly forward. All of the 40,000 or more negatives that were in his collection were in the World Trade Center on September 11th, and they were all destroyed.

DAITCH: Is that right! Now, see, they told me that... either Allan or Jim told me that

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that was what they had heard happened, too, but they weren't sure whether it was really true.

STOUGHTON: Well, I only know because I read it. And his daughter was suing somebody that had it in their safe deposit vault as being fireproof and all of that. She's trying to sue them to get some recompense, but she'll never get the negatives back. They're incinerated. But anyhow, let's go back to the grinding out of the cigar on the floor. The president was vain to the extent that nobody knew he wore glasses on occasion. Lowe, Jacques Lowe, made a picture of him with the glasses on his forehead like he used to wear them, like that, sitting at his desk, and he sold it to the *New York Times*, and they ran it on the cover of the magazine, without the president's knowledge, of course.

Well, when he saw it, he called Pierre and told him to get rid of that S.O.B. And he wasn't part of the staff or he hadn't been hired or anything. He was just hanging on from his previous arrangement with the family, as I understand it. He certainly wasn't part of the federal government staff. Meanwhile, I was still there. I had done my thing, and I was on my side of the tracks doing my thing, and I saw him behind the scenes periodically still having access because of his previous connection. Well, all of a sudden, he's gone. And he was really gone.

DAITCH: Do you know what happened to him?



STOUGHTON: Well, he never did come back to that position anyway. But he stayed on in the area as a free-lance, which he was at the time, a free-lance photographer. And proceeded to do, later on when all the deaths began to appear, the president's and Jackie's and John's and everybody, comes out with all these fabulous books and traveling road shows of his enlarged pictures of the family and all these private things that he had done. He bills himself as the president's personal photographer, so he's been a bone in my side for all these years just for that purpose alone. Trying to live with my wife, who when she sees it turns green. Every time one of my pictures appears as an AP credit or something like that, she's always fussing at me. "Why don't you do something about that?" I can't do anything about it - it's all Allan Goodrich.

DAITCH: All right, we'll blame.... You hear that, Allan?

STOUGHTON: You know what can be excised and what can't.

DAITCH: That's right. I think there's a huge problem with that because they were showing.... I mean it angers them, too. Whenever they send a photo out, they put the full credit. They put the name of the photographer

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along with JFK Library and all of that. But there are these people... I don't know if you've seen this or not, but I made a copy of it because I thought you'd be interested... and they were the ones that showed me this, this is a picture that we have in the library that is yours, according to them. This is on the Worldwide Web at this company CORBIS.

STOUGHTON: Yes, CORBIS has got all this stuff.

DAITCH: Yes. And these are people who are making money from....

STOUGHTON: Sure.

DAITCH: And there's nothing they can do about it. I can't even imagine that that's legal, but they said it's perfectly legal.

STOUGHTON: CORBIS bought Bettman, Bettman Archives, and Bettman [Otto Bettman] acquired everything that he could get his hands on and put his stamp on the back. Then if you wanted to get a picture, you had to go to him and pay for it. And it's my picture.

DAITCH: This doesn't make any sense. Can't you just go to the archives?

STOUGHTON: Can I?

DAITCH: Yes. I mean anybody, could, right?

STOUGHTON: Oh, yes. Anybody can.

DAITCH: If they knew it.

STOUGHTON: Yes.

DAITCH: This is just.... I mean talk about a....

STOUGHTON: Well, they're all my stamps and numbers. My boys did these numbers. Rights managed. [rifling through photos]

DAITCH: Isn't that something?!

STOUGHTON: Yes, it's just another thorn in my side.

DAITCH: Yes. Jim thought that he had seen that one on there, too. He was just

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showing me some. I guess there are bunches of them. But that is one of these nice pictures that....

STOUGHTON: Yes, this is color, beautiful color.

DAITCH: It's a great picture.

STOUGHTON: Yes, I belong to a cigar club here in town. Oh, last year, a couple of years ago. It formed and went for a while. Then they ran into problems with two or three guys, and they had a falling out. Anyhow, I had a copy negative of this and maybe a 16-by-20 print, signed it, donated it to the club for a wall hanging. When they closed the club, somebody glommed onto the picture, and I never got it back.

DAITCH: There's always something. That's a great picture, though. For the tape we're talking about a picture of Kennedy with a cigar.

STOUGHTON: Yes, the cigar was good and the glass were good.

DAITCH: And this is not a picture that he would've... of course those are sunglasses, I guess.

STOUGHTON: No, he wouldn't object. In fact I'm not sure that he didn't know I was making it. It was one of those times when if he had the paper up in front of him and I couldn't see his face, I think he might have acquiesced.

DAITCH: It's a great shot.

STOUGHTON: Needs a little Botox.

DAITCH: [laughter] Right.

STOUGHTON: I've got a side view of him that shows up in this film that's about nine lines, and he looked like an accordion.

DAITCH: So did he smile a lot or what? Where did those come from?

STOUGHTON: Yes, smiling. He's always got that big grin and beautiful teeth, 96 of them. [laughter]

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DAITCH: It looks like it. But he does look like he's smiling a lot.

STOUGHTON: And when he does, his eyes crinkle. It's a great side, behind-the-scenes shot.

DAITCH: I like those. I think they make him look like a real person. It always amazes me how young he was. And he's quite an accomplished man at his age. Were you about the same age as him?

STOUGHTON: He's three years older.

DAITCH: Three years older. It seems to me that that was a really young White House then. Most everybody was....

STOUGHTON: Yes, it was. Everybody was in their forties. Might have been Larry O'Brien and Mike Feldman [Meyer Feldman] and Arthur Schlesinger [Arthur M. Schlesinger, Jr.]; Galbraith of course was outside. The whole campaign, the whole crowd were New Frontier.

DAITCH: Yes. And Galbraith was, I guess, slightly older, but not a whole lot. Did you see him very much?

STOUGHTON: No, frankly, I didn't. I once had that great experience in India with Jackie on a trip. But he came in on a couple of occasions later on. I can't put a time frame on it, but I'm sure they have, looking at the president's appointment schedule, of which I had a copy, all of the visitors that the president entertained. Then Mrs. Lincoln would put sometimes their guests for dinner. The president's having dinner with so-and-so at night. Private parties that I was never invited to. They never wanted any pictures of. With the exception of the astronauts. All the astronauts visited when they were riding high in the public press. They had them all in, wives and the astronauts, in for dinner, a private dinner. That was another one of those Jackie call things, "would you come up to the private quarters and make some pictures for us?"

DAITCH: Did she give you notice when she.... I mean she called you a couple of days in advance, or she called you....?

STOUGHTON: No, same day, or like right now, you know. I knew about the dinner in advance. I just made myself available to be there because I knew it was going to happen. But the Fanfani thing was just out of the blue. She apparently was talking to Jack about it, and said "Why don't we get a picture? Call the Captain."

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DAITCH: You know, you must have.... Something about the way that you worked it together, though, and the rapport that you had and all that, because that would be a little bit irritating. For a normal person it would be irritating for someone to snap their fingers and expect you to be there, even if they are the president, if they did it all the time. And obviously they were also.... It wasn't.... You didn't feel imposed upon.

STOUGHTON: No, not at all. And I could show you the other side of the coin. One of the times when we went to the Hammersmith Farm in Rhode Island, Jackie's stepfather's place, for the weekend... instead of going to Hyannis, they went to Hammersmith... and I went; Bob didn't. It was my week to go. Friday evening when I set up the movie to show last week's movies from Hyannis, I had the projector and the screen in their living room of this big mansion place.

When they came in from dinner and we saw the film, I heard her say to the president, "Jaaack. . . ." Because she had spoken to me before about my family. She said, "You must have a family." "Yes, I've got a wife and three kids in Virginia." And blah blah blah. So now Jack comes into view. "Jaaack, why don't we let Captain Stoughton go home for the weekend. He's got a family, too, you know." And they had this nice little chitchat between the two of them.

The president, of course, being the president that he is and the commander-in-chief of all the troops, of which I'm one, he said, "Well, the Captain knows what his responsibilities are.

If he wants to go, that's okay." In other words, left it up to me. And I said, "Well, you know, if you're not going to be doing anything exciting or whatever, why...." Well, little did they know, it took me 24 hours to get home.

DAITCH: Oh, no!

STOUGHTON: The plane had problems. Had problems coming up to get me because they sent... I was going to ride on the courier plane. It bombed out, and they had to go back and get another one. I didn't get home for a whole day until late Saturday afternoon. But I never told them that.

DAITCH: Yes. Oh, gosh!

STOUGHTON: Don't you tell them either.

DAITCH: No, I won't tell them. Well, they were trying to be nice.

STOUGHTON: Yes. But she was.... I can still hear her, "Jaaack...." Whining. There was

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another time that I heard that noise, and I don't want to denigrate the noise. But there was a time in Palm Beach, during the winter season when we spent our weekends in Palm Beach (I say "we" collectively), she wanted to see a film, 35 mm film. And it was the routine at the White House that we'd have 16 mm movies from the Armed Forces Motion Picture Service that gets them from Hollywood to send to the troops and submarines all over the world. So we got a first copy of . . . the White House had first crack at them. Somebody in the president's scheduling office would determine what was available, and he'd indicate that they wanted to see this or that.

Anyhow, I've forgotten the name of the film. It's unfortunate. I'll try to remember it. But it was important at the time. They brought the film down from Washington, and they brought a 35 mm print instead of a 16 mm print. They'd gotten it from the distributor in Washington rather than from the military, and it was 35. Well, a 16 and a 35 aren't compatible. All I had was a 16 mm projector for my film. So I told her that it wouldn't work.

They were in the cabana area of the pool at this home that they were occupying, Paul Wrightsman's place, a multimillionaire, contributor, and close personal friend of the family, and he leased them their house for those weekends down there that winter. They were in the cabana area, and the president was changing into his bathing suit; he was in his shorts. And she said, "Jaaack, the Captain says we can't have the film because the machine won't work. I don't understand it. You talk to him. I want to see that picture."

So he came out in his shorts, his skivvies, and he said, "What's the problem, Captain?" I said, "Well, it's very simple. We've got a 16 mm projector and a 35 mm print, and they won't

work, as you well know." He said, "That's right, Jackie. They won't work. No picture tonight. You'd better get your boom box..." or whatever they called it at the time, "and we'll dance instead." Or something. They had this little chinfeest between them, you know, and I'm standing there with my fingers in my ears.

DAITCH: And him in his skivvies.

STOUGHTON: And him in his skivvies. Well, that's not the end of the story. So now we've got the 35 mm print. She still wants to see it. So, as you know, the ambassador had a great hand in the motion picture business in his earlier days. And he still owned some of it, I guess, at the time. So the next day a truck came up from Miami with a 35 mm projector, which is the kind that you have in the movie houses. And it weighs a thousand pounds or more.

DAITCH: Is that right?!

STOUGHTON: Oh, it's solid metal, heavy, big, and puts out a lot of heat and light, and everything's electric. And they wanted it in the pool area; they wanted the

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projector here and the screen at the other end of the pool, and it's an open atrium with the stars and the moon... and the rain clouds.

DAITCH: Oh, no!

STOUGHTON: And it rained that night.

DAITCH: Oh, my gosh!

STOUGHTON: Now here's this projector sitting out here getting soaked in the rain, and it's time to run the show. They sent a projectionist along, but I had to be the one to tell her that he's not going to run the projector standing there with his feet in a puddle of water and turning on a thousand amps of electricity or voltage or whatever. And she said, "Jaaack, the Captain says we can't have a movie tonight because it's rained." And I said, "You know how it is with electricity and water, Mr. President." He said "No film tonight, Jackie." But the sun cleared up, and they had the film the next day.

DAITCH: Oh, good!

STOUGHTON: But that night Jack was being put upon.

DAITCH: Oh, dear. That's funny.

STOUGHTON: And I had to be the bearer of bad news.

DAITCH: That's a story that makes her sound like maybe a little willful.

STOUGHTON: Yes. Well, she wanted what she wanted when she wanted it, and made it known in her inner circles. And I'm sure that Tish Baldrige [Letitia Baldrige] and all the girls that worked for her probably had vivid memories of some of those events. But with me it seemed like it was always on the upside. I was the good guy.

DAITCH: Yes. Well, you were providing her with something that any wife and mother would love to have.

STOUGHTON: I have one other Jackie story that probably should go in this venue. I get a call one day from Tish Baldrige. She says, "Captain, could you come over to my office?" So I go in, and she says, "Have I got an assignment for you!" She says, "You know Jackie likes the fashions and dresses and

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stuff. She can't see the Spring Collection in New York because she'd be very upsetting to the clientele of Chez Ninon. Chez Ninon was going to have their show, and she had planned on going. But she thought better of it. And she wants for you to go and make pictures of all of the fashions and bring her pictures. So you're going to be surrounded by all these women." I said, "Oh, great!" So she was working with Bob. I mean she and Bob Knudsen were a thing on that side of the house. And I'm not sure why it was me and not him.

DAITCH: Bob Knudsen?

STOUGHTON: Yes, Knudsen. Well, I was glad it was me instead of him. So I had this great assignment. I flew up to New York with a camera and a suitcase full of lights. I made arrangements with the gal who ran the show to put the girls in their dresses in front of a full-length mirror, which there were plenty of, so that if I sat over to the side on an angle, I would get the front of the dress and I'd also get the reflection of the back at the same time.

DAITCH: Clever!

STOUGHTON: And I'd only have to make one picture. Instead of turning around, let me see the back, I'd get them both in the same frame. So I did this all day. I don't know how many, 40, 50 dresses and ensembles, whatever. So came back to Washington and had them all processed and made up into 5-by-7 prints,

and had them mounted on little pieces of paper, little cardboard, put them in an album, put a cover on it, a graphic design of some kind, "Chez Ninon's Spring Collection 1962," or whatever it was. And made one set, made one copy, and that was for her. I hope it's safe somewhere.

DAITCH: That's wonderful!

STOUGHTON: Isn't that great?

DAITCH: Yes, an excellent story.

STOUGHTON: The other thing I would do... I forgot part of the package... in many cases I would get a swatch of material, paste it to the back of the print so that she could feel it. See it and feel it.

DAITCH: She's a lucky woman.

STOUGHTON: Yes. I often wonder whatever happened to that beautiful little album.

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DAITCH: Yes. We'll have to ask if it's in the archives.

STOUGHTON: It could be part of her donated collection that the children had a chance to pick over before they sold all that stuff. She was.... You can't see it for the boat up there, but the picture of the two Shikler [Aaron Shikler] paintings? Can you get them easier than I can?

DAITCH: Absolutely.

STOUGHTON: I don't think you can reach that boat, though. Yes. Set it down there. That was in the East Room when they presented the two paintings. They're on their easels there up against the... in the center photograph you can see them. I had that made, and I gave one to Jackie, and I gave one to Ted [Edward M. Kennedy], and I gave one to Robert, and I kept one. That's when I was with the Park Service in the Interior Department.

DAITCH: Is that right! So were these portraits not done until after?

STOUGHTON: Yes, they were done in the seventies.

DAITCH: Oh, I didn't know that.



STOUGHTON: 'Seventy-one, '72, something like that. Well, if you remember the Sotheby auction, in the catalog the next to the last page... the last page was Jackie's Mustang convertible that she had, a new car... the next to the last page had that picture on it. It was sold that night at the auction for \$68,500.

DAITCH: Wow!

STOUGHTON: So I can get you this one for about 35K.

DAITCH: A special deal.

STOUGHTON: Exact same picture.

DAITCH: Isn't that interesting. Oh, my gosh! On the one hand, again, as a historian, I'm thinking, oh, that should be somewhere, you know, preserved. It should be at the library where we probably already have copies of all this, or at the Smithsonian or somewhere. But on the other hand, there are only so many places in museums.

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STOUGHTON: Well, I got a letter that thanks me for the picture and how the children are going to enjoy it for the years to come.

DAITCH: Oh, no!

STOUGHTON: And all that good stuff. So I don't know who made the decision to let it go. But there it went. Some guy in Canada bought it.

DAITCH: Some guy in Canada.

STOUGHTON: A millionaire.

DAITCH: I wonder if it's somebody they know, though.

STOUGHTON: Let's see, I've got the correspondence someplace. I wrote to him; I found out who it was. I've forgotten. Peter Something-or-other. He's a big multi-millionaire of some kind. Anyhow, so where are we? We've finished all those little sidebar stories.

DAITCH: I'm sure we'll come up with some more. But actually as long as you're talking about Jackie, tell me about the India trip.

STOUGHTON: Well, the India trip was one of those big surprises, too, because I went and Bob didn't. I guess that was because I had endeared myself to her somewhere along the line. And they also wanted it covered, you know, they wanted it photographed. And of course the USIA people, the United States Information Agency, have offices all around the world in those days, and they would be covering it from their end with their own people. But there's nothing like having your own traveling man, your own photographer. So I was pleased to be invited.

Again, it was one of those movie/still things because I carried the 16 mm Bolex again and shot stills wherever I could. We had a wonderful experience. I got to see things that I've always wanted to see. One of my wildest childhood dreams was to see the Taj Mahal and be where Richard Halliburton was. He was a famous explorer and adventurer back when I was a child. And he told this story of one night with the full moon, he crawled over the fence and swam in the pond. And I always wanted to do that. Well, I got to tickle my toe in it. That's all you could do. [laughter]

DAITCH: That was close.

STOUGHTON: I took my shoe off and tickled my toe and satisfied that dream.

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DAITCH: Absolutely. What a wonderful treat.

STOUGHTON: But the trip itself was hectic, you know. A number of things each day and a lot of stuff at night. We were on the go, and the press, of course, was madly following her every step of the way: Jaipur and Udaipur and Khyber Pass. Afghanistan and all that stuff. Pakistan, Ayub Khan. We stayed at his palace. He gave us all a gift. I've got a cigarette box out on the table out there I'll show you later. But there's just something to be said for traveling with royalty, you know.

DAITCH: Absolutely.

STOUGHTON: You get treated royally.

DAITCH: Yes, absolutely. So what all kinds of things did you have to take pictures of while you were there?

STOUGHTON: Well, first her exposure to all these cultural events was the main reason that she went, to see the people and see the lifestyle that they were living and the things that they were doing. Boat rides on the Ganges. Burning Ghats of Varanasi and all the things that tourists do. Except she was doing it with an entourage, 40 or 50 people. And it was very exciting. I can still see it, smell it in some cases.

DAITCH: Oh, really?

STOUGHTON: Oh, it was pretty bad down on the riverfront.

DAITCH: How was she about those...?

STOUGHTON: Well, she ate it up. She had 23 suitcases full of clothes, trunks, footlockers, and changed four or five times a day. It was a mammoth excursion for her worker bees.

DAITCH: Yes, I bet.

STOUGHTON: Providencia Parades, her maid, Mary Gallagher [Mary Barelli Gallagher], her secretary, everybody that worked for her, Tish Baldrige, of course, were run ragged keeping up with her, that's for sure. But great stamina, great staying power. She managed to live through it all.

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DAITCH: On the one hand, you know, it seems a little easier to live through it when you've got all these people waiting on you. But on the other hand, she still had to be able to....

STOUGHTON: Still got to do it. Got to be on your feet. But she sure wins the crowd wherever she goes, by looking the way she does with all those colorful gowns and bright yellows and bright reds and pinks. All sorts of wild colors which showed up good against the blue sky.

DAITCH: Actually when I went to visit the Galbraiths the other day, I had on some kind of a purple, flowery dress. And what did he say? Loud. He called it loud, "Just like Jackie," he said. Yes, I suppose those colors are something that she was known for. I wonder whether.... I mean she was really young. She was younger than the president.

STOUGHTON: Oh, yes.

DAITCH: And I wondered whether.... I know that she was always a crowd pleaser. But was it because she was beautiful and elegant and all of that? Or did she have even... I think she did as she got older...

[BREAK] The question was going to be... Did she have some of the same kind of personal charisma that he had? [Change to Side B of Tape]

STOUGHTON: I think the crowds and the people were in love with her just to see her, just the fact that she was there. Because she was such a contrast between Bess [Bess Wallace Truman] and Mamie [Mamie Doud Eisenhower] and Ida [Ida Saxton McKinley], you name a president's wife, that this was one that they could relate to. Same age, besides all the good looks and the good dressing that she had, she was one of them, you know, one of those that could relate to her age. And for her to have made it, so to speak, one of us made it. So I think that had a lot to do with it. That's my opinion. Opine, as Bill O'Riley says.

DAITCH: Right. Opine is good. I was curious about that because I had always had the feeling, as she got older, that she was a very powerful woman in herself. She was a strong woman. And probably she had it in her even then, but she was so young and sort of thrust into all of these things. You know I just wondered whether she seemed to be a match for him in terms of.... I mean he seems like he had grown into himself. Whatever he was when he was younger, at the time that he was president, he was a very powerful man who knew what he wanted and had his opinions and was charismatic personally one on one. And I just wondered if she was that way, too?

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STOUGHTON: I didn't see that. I don't know that I would have recognized it if I had. But I think mainly she was just so within herself and captured the hearts of the people because of who she was with, for one thing; they were a matched pair. But she didn't come on these trips as anything except a great addition, a great appendage. It wasn't an afterthought. She was part of the package. If we were visiting in South America and it was time to speak Spanish, she'd get up and speak Spanish. The same way in San Antonio. We had a meeting before the 22nd. There was a Spanish gathering, and she was speaking Spanish real big. [BREAK]

DAITCH: We were talking about Jackie, and you were saying how she was part of the package.

STOUGHTON: Yes. Well, the main thing I noticed every time that we were collectively together at public functions she had a small part to play, other than just being there. And if she wasn't there, there'd be signs along the road saying, "Where's Jackie?"

DAITCH: Really!

STOUGHTON: So they missed her.

DAITCH: Yes. People liked seeing them as a pair, didn't they?

STOUGHTON: Right.

DAITCH: You know what, though? I don't know if you said this. But it has appeared and maybe it was in *The Memories*. Or it might have been in Trask's book or something. But it was said that he didn't like pictures, or maybe she didn't, or they both didn't, where they were affectionate with one another. No kisses or hugs or anything.

STOUGHTON: Yes, yes. That was no... I never made any great togetherness-type pictures. The one that I did was on board the *Joseph Kennedy* destroyer when we out to watch the America's Cup Race in.... You know where the Cup Races are in New England? [Newport, Rhode Island]

DAITCH: I wish you hadn't asked me.

STOUGHTON: Well, anyhow, up there. They were together, side by side, on the boat watching the yacht races, and she's got her arm just loosely around his

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shoulder. That was about as close as I could get to an embrace. The movie sequence of him getting off the chopper with all the children running out to the chopper, have you seen that one?

DAITCH: No.

STOUGHTON: Well, it's got a... he was the first one off the plane. He comes off, and she's carrying Patrick at the time, and she's in a pink shift. He hugs and kisses here there. But that's just me. No press saw that. For all practical purposes, it wasn't seen by anybody for a long time, and that's one of those weekends that she embargoed for display during her lifetime. Apparently the boys have gotten the green light to let it out because I've seen a lot of the pictures. Anything having to do with the Kennedys, they always show the children running up to the chopper, and all their daddies coming off. Bobby was there and Red Fay [Paul B. Fay, Jr.] and a couple of other people, and all the kids are running out. It's a great picture.

DAITCH: That's wonderful. I love that kind of image. The whatever you want to call it, the injunction against public displays of affection, were they an affectionate couple? Or they just didn't. . .

STOUGHTON: They didn't do it in public. I'm sure they were. Like I say, the nights in the house in Squaw Island or in Hyannis when I was there with the motion picture thing, they certainly didn't do it to put on a show for me. But they walked up the balcony, the stairs hand in hand like, you know, boy-girl

thing. If that was meant to impress me, why, it did. But I didn't tell anybody. [laughter]

DAITCH: Yes. But that's the kind of thing that you don't see on film with them, but a lot of the more recent presidents make it a point.

STOUGHTON: Oh, yes.

DAITCH: You know what I mean? So you don't see that that much with them.

STOUGHTON: The Gore [Albert Gore, Jr.] thing.

DAITCH: Yes, exactly.

STOUGHTON: That was a little much.

DAITCH: Well, it is. And so it's a difference between... and for historical purposes, I think that kind of....

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STOUGHTON: Decorum has its place.

DAITCH: Mmmm hmmm. Yes. And it's interesting how it's changed over time.

STOUGHTON: Same with his wearing hats. He never liked to wear hats. I made one picture of him wearing a hat in the office. The head of the union, the hatmakers' union, brought a hat. So he had to wear it.

DAITCH: Oh, I bet he hated that one.

STOUGHTON: It looked like. . . . Have Allan find the picture because I'm sure he's got it someplace.

DAITCH: He had a reason for not liking hats.

STOUGHTON: Well, he had such a beautiful head of hair, like mine.

DAITCH: Yes, yes, like yours.

STOUGHTON: I never wear a hat.

DAITCH: Yes, I wouldn't either. You know he never wore. . . . Well, you tell me. But in the pictures I swear I have not seen a picture of him with an overcoat. Everybody else will be all dressed up in overcoats, and he is

just wearing a normal suit jacket.

STOUGHTON: It's funny. They made a point out of that in the *West Wing* TV series just recently.

DAITCH: Is that right!

STOUGHTON: Yes.

DAITCH: I never saw that.

STOUGHTON: They specifically didn't refer to [Kennedy]. But they made a specific reference to "Why is it that when we get out of the car in Finland, you're the only one that's not wearing a coat?"

DAITCH: Did Kennedy do that? Or is that just me? Because I really have noticed that.

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STOUGHTON: Well, he had a coat on on Inaugural Day because that was a miserable day if you recall the history of it. The day before was 20 inches of snow. And it was a cold morning that morning. He had a coat on, but he took it off to get up and make his speech.

DAITCH: Right. Yes. That's what I noticed. On Inaugural Day he didn't have a coat; it was like 15 degrees or something.

STOUGHTON: Clifton was holding it. That's what they hire major generals to do. [laughter] That's what I jokingly say that's what. . . . Because I show a picture of him carrying his coat. And I say, "That's what generals do."

DAITCH: Right. Carry the president's coat. So do you think that was more or less just an image thing that the commander-in-chief is \_\_\_\_\_?

STOUGHTON: Yes. I can't help but think that that would be the case. Because he certainly was politically savvy on every aspect, and that would certainly be one. You know, it's subliminal. You don't think about it. If you stop to think about it for a minute, and, sure, that shows machismo.

DAITCH: Exactly. Yes. I think so, too. I wondered about that, whether it was deliberate or whether it he just happened.

STOUGHTON: Well, you can also get pneumonia, too.

DAITCH: Yes. So much for machismo. Are there other things that you noticed that he did that were politically savvy, that kind of just image-making?

STOUGHTON: Other than just being himself. He was the essence of political animalism, I guess. Again, I've been asked questions like "What were you thinking when you did that?" Or, "What was going through your mind when you were making those pictures?" I'm never thinking about anything like that, least of all politics, because in the military we weren't politically oriented. We didn't have any politics. We could vote, but we couldn't do anything to abet it. So we weren't politically conscious, at least I wasn't. Naive maybe, but I couldn't tell you what the politics of any particular person, liberal, conservative, one way or the other.

DAITCH: But you had a personal feeling, probably, for people.

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STOUGHTON: Well, yes. You could see the politics running out of the ears of Johnson, big ears, at that. He was politics from the word go. It was pretty obvious that everything he did had a reason.

DAITCH: I wondered about. . . . I know this is funny. I think I said this to you on the phone, but I wondered about the . . . what was the picture with the dog where he's picking the dog up by the ears or something, if he just didn't like that when you took that picture.

STOUGHTON: No, he did it for the press. The picture that always gets reprinted is the one made by the Associated Press photographer, Charlie Gorey [Charles Gorey], a good friend of mine. All of the guys were friends, you know, we were all buddies. And he made pictures that get repeated. It's like John's salute at the cathedral. I didn't make that picture, either, but that's the one that everybody remembers. And one under the desk. Stanley Tretick made the picture of little John under the desk that you see growing up. I was standing alongside of him making the same picture. Mine's in the file up there, and his is on the cover of *Look Magazine*.

DAITCH: Yes. Exactly.

STOUGHTON: So, you know, I had that kind of access that they had access with me.

DAITCH: Was Tretick a special favorite? Because that name comes up. Was he a favorite of Kennedy?



STOUGHTON: Yes, he was a friend of Salinger's and the president. He had done some work up... like Jacques Lowe, had done some private stuff. [BRIEF ASIDE CONVERSATION] [BREAK] I guess I was sort of winding down my aspect of politicism.

DAITCH: Oh, yes.

STOUGHTON: Of which I know nothing.

DAITCH: It's an interesting question because you have... you're physically there. I mean whether you agree with somebody's politics or anything, you know whether you like the person.

STOUGHTON: Yes. That plus everybody says, "Well, you were there. You heard it." Well, I heard it, but I wasn't listening.

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DAITCH: Yes. I wondered about that, too. Because you're basically an artist, and you're busy, you know, you're busy with the technical aspects of your work.

STOUGHTON: I couldn't tell you anything that anybody said, no matter how important it might have been at the time. The Missile Crisis is an example. I knew what they were doing. They were talking about it, and I could hear them talking about it. And then later on, within a few minutes, they read it to the press. And I thought, well, I was in there when they were making that, you know. So all of these little things that I remember have a personal aspect to it, you know. I was there when.... Or when they did that, I was here. Like that. I can always pinpoint where I was. But that doesn't buy any bread for the baby.

DAITCH: Right. Well, and honestly, I mean, in fairness, even if you weren't preoccupied with something else, who remembers exact words from things you heard 40 years ago?

STOUGHTON: Yes, well, that's it. That's why I cringe whenever these TV questioners are always saying, "What were you thinking when you were...?" "What was going through your mind when you were in the Cabinet Room making those pictures?" I was worried about the camera working, you know? What do I know?

DAITCH: Right. Or thinking, gosh, I didn't have lunch today. I'm hungry. [laughter] But I suppose when you're just doing your job.... For us, looking back, there are all these momentous things. But for you, you were doing your job on a day-to-day basis.

STOUGHTON: Exactly. And that's all I was hired to do.

DAITCH: Now there was something I was going to lead up to with that. I'll get there. It'll come back to me. Well, as far as people that you liked in the White House, and just having a feel for people, did you have personal favorites, just people who were around as part of the White House that you liked?

STOUGHTON: Well, I saw everybody on a daily basis. The Pierre Salinger people, they had three or four hard-working assistant girls, if you will, who were active shepherding the press around. When there was a picture opportunity, why, a girl would take us into the office and then out. If there was any kind of a trip, they always had a lot of helpers. So you got to know all these people because they would be handling you. They would be responsible for putting the press where

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they're supposed to be. If I was going to be part of the press, why, I'd want to know where I was supposed to be. But then I would also take my little poetic license and go around and not be curtailed if I could still do it.

So I had a nice rapport with all these working stiffs in these various offices. All the other people, for the most part, were executives and/or executive secretaries and/or clerk typists or, you know, worker bees. Secret Service was always great. They were always... everybody on their shift, I knew them all at any given time on a first-name basis type of thing. So it was just a very happy family. It was a family-oriented thing. Everybody, like me, couldn't wait to get to work in the morning.

DAITCH: Was it really that way?

STOUGHTON: Oh, yes.

DAITCH: Everybody, you think?

STOUGHTON: I think... I don't think anybody considered the job being a job-job. It was an experience. Looking back on it, it was a great experience because how many people... well, of course, those who weren't born don't know... but how many people were available to be exposed to that that weren't and wished they were?

DAITCH: Absolutely. Yes.

STOUGHTON: And if the president looked at you one day while he was driving by on a motorcade or, God forbid, if he reached out and touched your hand, you'd never wash it again, you know.

DAITCH: Right, right. And you saw him every day.

STOUGHTON: Right. I was in his office nearly every day.

DAITCH: But it was different with Kennedy and Johnson. I mean, you know, going to work for Johnson was a job.

STOUGHTON: I think so. I knew I had to be there because I was a captain and he was the president, and I was taking pictures. And that's what he wanted. But I didn't care. I didn't really want.... I've got to be careful what I'm saying here. This is history, man. [laughter]

DAITCH: No, we'll frame it the way you want if it's true.

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STOUGHTON: I just will stand my original statement: Working for the two presidents was as different as day and night. You can interpret that any way you like. Now where are we?

DAITCH: Now we'll move along. [laughter] Actually I was thinking about favorites in the White House in terms of other people on his staff...

STOUGHTON: Well, Evelyn Lincoln, you can't fault her. She was the greatest thing since....

DAITCH: I'm sorry I'm not getting to talk to her. What was she like?

STOUGHTON: She was wonderful. Just always so bubbly and full of fun. And yet so professional and knew every wrinkle in his face. She knew everything that there was to know about him, knew his thoughts. It's so much like that film that they're making now, the gal that was the president's secretary in that *West Wing* story thing was modeled after her.

DAITCH: Oh, really?

STOUGHTON: Well, I think so. Age-wise anyway, it appeared to be that she was the Evelyn Lincoln of that *West Wing* thing. But I'd just have to go down the roster of people and say, yeah, they were great. I knew them, but I couldn't tell you anything more about them than that. Except that everybody was up; it was just an up thing.

I got a kick out of Mike Feldman, Meyer Feldman, one time. [chuckles] I don't know. I suppose you could something with it if you want. He wanted me to make pictures of his

son's bar mitzvah on one of my days off, or whatever it was, when I wasn't doing something for the president. So, you know, you can't say no to people like that. I mean they can't do anything for me, but I was always a soft touch anyway. I'd never done a bar mitzvah for one thing. So I went over, knocked myself out. Spent the day doing whatever they do at all those various technical things, and the torah and all that stuff. I made a whole mess of pictures, and he wanted a whole mess of pictures for his scrapbooks. We ended up making a whole mess of pictures for his scrapbooks.

DAITCH: Wow!

STOUGHTON: Nobody ever knew anything about it except me and him. Not a word.

DAITCH: Right. Exactly. Anybody who listens.

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STOUGHTON: But that didn't go on very often. I never had any other experiences like that. That's why it sticks out. Very rare. But the perks that went with the job were fantastic. I mean you haven't asked, but I'll just extrapolate a little bit. White House telephones, cars when you need them, first-class accommodations in hotels for \$5.00 a night and things like that.

We stayed at the Carlyle, and we stayed at the Palm Beach Towers. Signal Corps advance people would go and make arrangements for all of the working stiffs, of which I was one at that point, for those purposes. And the hotels would only charge service charges for laundry, you know, to clean the sheets and to make the room presentable for the next paying customer. They would eat the rent. So we stayed in the Palm Beach Towers in a two-bedroom suite for \$5.00 a night. It goes for \$1500 normally. So little things like that were hard to give up when it was time to give them up.

DAITCH: Now could you take advantage of any of that when you weren't.... Say you went on vacation with your family, could you use your government credentials?

STOUGHTON: Well, I didn't get those kind of prices, but we did get a price break. In fact the December after the assassination in '63, we had already scheduled to be there for the fall season; the president's annual Palm Beach trip was laid on in November. Jackie went down; and we were scheduled, my family and I were scheduled, to go, so we all went.

Everybody went anyway. That's when I had a nice conversation with her about doing a book. The word "book" became a four-letter word for her. She didn't like "book" and never did do one. But we did talk about doing one together, and it wasn't out of the question. But later on the subject came up again, and I got a note from Pam Turnure [Pamela Turnure], her secretary, that she still was considering it in the distant future, but at this time it's not the appropriate time or something.

So I never did get to do it, unfortunately. But we did talk about it. And, yes, the family enjoyed the perks like that. On many occasions... not many, but on a number of occasions, I would take one of the kids with me. They were in their early teens then, eight, ten, eleven, twelve. That Cup Race thing... Newport was what I was trying to remember.

DAITCH: Newport, that's right.

STOUGHTON: The Cup Race at Newport, I took Jamie, my mail-delivering son who's off today, but he's not here today. He will always remember that. Caroline was on the trip, and they played around, ran around the deck together and stuff like that. And on other occasions. I took my wife to California with

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Johnson for a week's vacation. We went to Paris with Dean Rusk one time. He had two seats available. She was working for Sargent Shriver [R. Sargent Shriver] at the time. I called... somebody called me and said that they had a couple of seats on Dean Rusk's plane to Paris, and did I want to go on it? I called my wife and said, "Can you go?" She was working on.... Oh, she was in the Pentagon at that time. That's right. And I said, "Can you get off for a couple of days or a week or whatever?" She said, "Well, let me ask my boss." He said, "Sure. Take it off. You'll never remember what you were typing today, but you'll never forget the trip."

DAITCH: That's right.

STOUGHTON: So in a couple of hours, why, we got packed up. My wife's mother was living with us, and she took care of the kids.

DAITCH: Oh, how nice!

STOUGHTON: We jumped on the plane and spent about a week in Paris in one of those cheap hotels that they'd made arrangements for us that was within reason. We had a great time.

DAITCH: Oh, that's great.

STOUGHTON: So there were a lot of interesting things that go along with the hard work. But it becomes not work, you know. When you're enjoying what you're doing, why, it's not work.

DAITCH: Right. I was wondering about that, like those Christmas trips to Palm Beach or whatever. I wondered if you were away from your family.

STOUGHTON: Yes, well, we were for the most part. But on occasion, if you could afford it, I mean if you wanted to afford it and the timing was right and the kids were in school, things like that. It didn't always work out that we had them every time. But in '63 it was special. We had that laid on back in November, so we just went.

DAITCH: Maybe this would be.... I don't know if it's a good time or not. You can tell me. But is this a good time to talk about Dallas?

STOUGHTON: Well, I'd have to start at the beginning and go for quite a while.

DAITCH: Let's see what we look like on tape 2. Let me stop this for a second. [End of Tape #2]

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[PAGE 67 LEFT INTENTIONALLY BLANK]

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*September 19, 2002 session*

DAITCH: Okay, let me set these tapes up again. And I'll say I'm Vicki Daitch. I'm speaking with Cecil Stoughton, the photographer for the White House under Kennedy's Administration. We're in Merritt Island, Florida, at Mr. Stoughton's home, which is beautiful, by the way.

STOUGHTON: Thank you.

DAITCH: So we're picking up some questions. This is our third tape, and we're picking up some questions that I didn't get to talk about yesterday, and they're a little bit random. But I wanted to talk a little bit more . . . you mentioned that you had been at the premier of the *PT-109* movie. And I thought that was just interesting that you were with the president and with the actor was. . . .

STOUGHTON: Cliff Robertson.

DAITCH: Cliff Robertson. What was that like, to be at that?

STOUGHTON: Well, it was obviously very exciting because I'm a movie buff anyway without all of that. And the president always had first crack at first-run movies out of Hollywood because of the access to the 16 mm films that they ship overseas to the troops, you know, and like that. But he has first crack. And the

office in the Pentagon was the dispenser of these films, and I was aware of that. One of the little extra perks was after he had his show, why, the film would lay around in the office for a week or so. I had a projector at home, and I'd take it home and our kids and I would watch it in the basement of our house.

DAITCH: Neat!

STOUGHTON: So that was something that they have always remembered. And it got my son interested in movies first class. He's still really interested in collecting posters. He's a poster collector. But, yes, the night of the premier, or showing . . . I guess it was a showing, it wasn't a premier . . . was very enlightening because he sat and talked back and forth with Robertson. He gave out his usual "Oh, my God!" and all kinds of responses, you know, just noises that he would make watching himself on the screen, so to speak. So it was a rare experience, needless to say. We even had a little popcorn machine that you could have popcorn. I enjoyed it very much.

DAITCH: What kinds of things did he say about the movie? Because I can imagine he would be critiquing, too?

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STOUGHTON: Well, you know, I couldn't remember. We're talking 38 years ago. I just know I was there, and it was a wonderful experience. There were a number of people there: Pierre Salinger, of course, was there. I couldn't tell you anybody else necessarily, but the fact that I had made pictures of them during the day and was exposed to them and knew the projectionist, why, it was a matter of just being there at the right place at the right time. I was not unwelcome. I didn't get a personal invitation, but I wasn't kicked out.

DAITCH: Right, right. It was just okay that you were . . . if you happened to be there. . . .

STOUGHTON: Yes. Close the door, turn the lights out, and good luck, Charlie.

DAITCH: Do you remember who else? It was Salinger . . . just any number of people?

STOUGHTON: I don't remember anybody at this point. I'm sure some of the staff people were there. But I wouldn't want to attempt to name them or to imagine what I was thinking or saying at that time.

DAITCH: Right. Jackie probably would have been there, right?

STOUGHTON: I can't put my mind . . . I don't see her there. It would have been appropriate if she were there. But I just don't . . . I couldn't confirm that. We can look it up in the minutes of the president's activities, you know. Evelyn Lincoln writes those things down on a daily basis.

DAITCH: So even something like that, that was probably after hours? Or was that after hours?

STOUGHTON: Well, yes, it was in the evening. I think that there's a record of it someplace of who visited and on what day and things like that.

DAITCH: That's pretty exciting. I actually have some friends who were in a movie that had dog sledding in it, which is my thing. And it's so much fun to sit around and, you know, they were like doubles or something, and they would run the teams, and they provided the dogs and trained them and all that. And they would tell us, well, this is how this happened, and this is how we did that. Or, oh, that's wrong. Somebody on a dog sled would never do that.

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STOUGHTON: Yes, right.

DAITCH: Was that the kind of stuff maybe that Kennedy was saying about the. ?

STOUGHTON: Well, that's it. The running dialogue between them . . . I wasn't sitting next to them; I was, you know, in the back of the room or someplace, but I could see their heads, and they were talking back and forth. A lot of animation. But it was a rare experience because of the historic fact of the event itself, and then the Hollywood version of it had to hew pretty close to the line. I mean they wouldn't want to get way out. The president wouldn't lend himself to that. So it was as close to reality as possible.

There's been a lot of talk later by the revisionists who are trying to smear certain aspects of the administration, both political and personal, as we all know, all the bad things that have come out. And they're knocking his swimming those miles, and carrying that guy with the lanyard that was his safety, the Mae West thing on his mouth, you know. All sorts of stuff that could've happened, and he said it happened. The guy that wrote the book, Robert Donovan [Robert J. Donovan], might have used poetic license in his fictionalizing of the event, but the president can't be held responsible for that. So it's not fair to revise history that way if you don't have a good basis from which to base it.

DAITCH: That's right. It's difficult. As a historian, it's very difficult to get exactly at the truth. But that kind of thing. . . . I assume that since the president was available that in the movie they probably consulted him before they filmed certain things.



STOUGHTON: Yes. Stuff that I wasn't privy to, so I can't vouch for that.

DAITCH: Right. I can't imagine him not necessarily banning it or not allowing it, but he accepted it and had it at the White House and all that. If he had been utterly displeased with it or thought that it was somehow. . . .

STOUGHTON: Yes. No, he didn't kick him out.

DAITCH: That's neat. He liked these movie star people, I think you said yesterday.

STOUGHTON: Oh, yes. Well, Peter Lawford, his brother-in-law, was the Hollywood end of the family and married his sister [Patricia Kennedy Lawford], of course. And the Rat Pack and all of that Sinatra [Frank Sinatra], Sammy Davis [Sammy Davis, Jr.], and all those people were close kin of all those Hollywood parties and stuff like that. And there was a time before he got married, his

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bachelor years . . . and his father [Joseph P. Kennedy, Sr.] was a role model at that point with his life in Hollywood, so he was trying to emulate him, they say. The people that write the books.

DAITCH: Right. Those people. Yes, I wondered about that movie star thing. Did you meet any of them or take pictures or. . . . Because they did visit the White House occasionally. Or you were there at dinner.

STOUGHTON: Well, Judy Garland came one time, and Bob Hope was there on a couple of occasions. Milton Berle and. . . . I'd really have to give it some heavy thought. But whoever came, they were photographed.

And, for the most part, I was the one that did it.

DAITCH: That must have been pretty exciting.

STOUGHTON: Well, it was. Like I said early on, I never knew from one day to the next whom I was going to see or meet or be with or be exposed to. So it was the job that you couldn't wait.

DAITCH: Well, you said something in the film, though, about you weren't bashful or star struck. You were just simply doing your job.

STOUGHTON: I wasn't afraid of proximity, you know, and there are people who don't want to infringe, you know, they don't want to get close or what if something. . . . I always had . . . my idea of pictures was the closer you

can get, the better the picture's going to be for any number of reasons. The size of the image on your negative will make a larger, better, clearer, sharper picture if it's bigger. So closer is bigger. And the closer you can get, the better off you are . . . give or take the nature of the picture. If you want to see the surroundings, well, then, you back off. You want to show the crowd, you back off. But a two-shot, two heads, if you get close to two heads, why, then you've got a good picture.

So it was like that with the people that visited. I always had a wide-angle lens on my Hasselblad. As a result it gave me an opportunity to not back off too far because the angle of the lens would encompass all of that. I could get six people side by side and only be four or five feet away. With a normal lens I'd have to be back 15 or 20 feet, you know. And I never knew when Evelyn's buzzer buzzed on my desk how many people were up there.

My wife wanted me to be sure and record her famous story of the 50 nuns that came from Ireland after the president's visit to Ireland. In one of his speeches in Galway he referred to all of his cousins in Ireland. "If you ever get back our way, why, just go up to the gate and tell the guard that I said that it's all right. And that you should come in and see us." Well, it

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turns out that a couple of months later there were a group of nuns over visiting from Ireland, and they did just that.

So when the buzzer buzzed and I came running up, here's these nuns standing in the center of the room with the president surrounded. I construed it as a gaggle of penguins because they all with their habits on. So I had to back off a little bit to get that large group in. But that's her favorite story; she likes to tell that. So consider it told.

DAITCH: Right. It's on the record. So what about that trip to Ireland? You were there. You told me a little bit about the European trip, but it seems that the Ireland leg was somehow special.

STOUGHTON: Well, of course, his father came from Ireland in the Potato Famine days, or his grandfather, whatever. The clan started there. He was born and raised . . . his father was born and raised, or his grandfather . . . in a mud hut, you know, the old Irish farmland-type accommodations. So it was very important that he go back and see this. He'd been there once before when he was younger. But as part of this European trip, as it were, we went to Germany and Italy and England and Ireland, so it was a ten-day tour, a different town every day it seemed like. But Ireland was closest to his heart, and the people warmed to him, needless to say, by the thousands, tens of thousands.

Getting into the area of his homeland, so to speak, was very nostalgic and very warming to him. He made friends with all of his cousins. Everybody there claimed to be a cousin of some kind. But it was exciting to be there with him and to watch his reactions. He was really up on that trip.

DAITCH: Was he?

STOUGHTON: Yes.

DAITCH: The whole trip?

STOUGHTON: Yes. Of course this was in June, the last week in June. We came back on the 1st of July, as I recall. So it was just three or four months later, and we're into November. And he said he'd be back in the spring and things like that in a couple of his farewell speeches. He'd say, "See you again sometime maybe in the spring." And we know that never happened.

DAITCH: It was a different time. Apparently there was this earlier trip in '61?

STOUGHTON: Well, he went to Europe in '61, early on.

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DAITCH: But no photographers went with him?

STOUGHTON: Well, I didn't go. That was the first trip I didn't make. It turned out when Salinger saw fit not to bring me along, he rued the day because when they came back, everybody in the press industry, the newspapers, all the little hometowners out in Iowa and Indiana and Kansas or wherever that don't have a crew in Washington like some of the larger metropolitan dailies do, they request photo coverage from the White House Press Office. So they were all bugging the White House to get pictures of the president's trip, and he didn't have any; there wasn't anybody making any. The press all had theirs, and they could be seen in the paper, but there were no handouts. That's where I became important. He said, "That's the last trip you'll not make."

DAITCH: Was that Salinger's decision usually?

STOUGHTON: Apparently my boss didn't enter into it, for some reason or another. I just don't know the background. All I know is that trip to Europe I didn't go. But from then on I went on every trip. And it was because of the lack of handout material that the Press Office didn't have. I guess no one wanted to take the blame for it, if there's blame.

DAITCH: Right. That was an oops.

STOUGHTON: It was small potatoes, I mean to be blaming. But it was important to these people that wanted the pictures.

DAITCH: Absolutely. Right. In Europe maybe there were some USIA people there, or no?

STOUGHTON: Yes, there were government pictures made. I'm sure the USA recorded it. It'll be in the library, you know. You can find it in Allan's file, I'm sure. But they won't have been made by me. And I don't think Bob went either. In fact I'm pretty sure he didn't.

DAITCH: I'm sure it's a big difference between the kind of pictures that you would make or Knudsen would make and the average USA photographer. I mean I'm sure there are some excellent ones. But, at the same time, you're familiar with the subject, the people, the type of photography.

STOUGHTON: Yes, well, it was new in the administration, though. It wasn't very far into the year '61. I guess it was June of '61, and it started in January. So we

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really didn't have a big track record of that kind of coverage. But it got better as it went along.

DAITCH: Right, right. You know the Bay of Pigs was early on, and that was something that. . . .

STOUGHTON: Well, that was paperwork as far as we were concerned. It all had taken place prior to the inauguration. Eisenhower had approved it. All of that stuff had been done prior to Kennedy taking over. So he inherited that and inherited it on paper. There was nothing physical that we could make pictures of in the White House. So whatever happened, happened in the Bay of Pigs in the Cuba area. Those of us in our business just had to look at it in the papers and see what somebody made that was there, journalists and whatever. But we had no White House connection with it.

DAITCH: What about later when. . . . My understanding is that Kennedy was really not just upset about it because it was a personal embarrassment in terms of the presidency, but also because literally there was a huge loss of life. He was very. . . .

STOUGHTON: Well, yes. He never did get over it. I'm sure that it was always on his mind that it happened on his watch, as they say, and that makes him a responsible party. The buck stops here, as Truman [Harry S. Truman] said. So, yes, it affected him considerably. It clouded his . . . not clouded, but opened up his eyes to future discussions when they got around to the Missile Crisis thing in October of '62, which was a year later.

So he had that experience behind him, and he knew what not to expect from his military people because they were so at odds with each other. One wanted to go in and another didn't, you know, back and forth. LeMay [Curtis E. LeMay] wanted to bomb them off the face of the earth. Somebody else wanted to diplomatically talk to them. But these things, fortunately, were recorded in the Cabinet Room, and I wasn't aware of that, nor should I be. Nor should anybody else, as far as I'm concerned. It's history, and you can't have a tree without planting a seed.

DAITCH: Did you notice . . . I know you took some pictures of when he was speaking to some of the veterans of the Bay of Pigs and that sort of thing \_\_\_\_\_.

STOUGHTON: Well, yes, in Miami they had a gathering of the 2506 Brigade, I think, and they presented him a flag. And Jackie spoke fluently in Spanish to the gathering at the Orange Bowl. Yes, it was a very touching moment.

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I made some interesting pictures there. Got a guy in the foreground on crutches with his right leg off, and, you know, you frame it underneath, you shoot underneath the hole, and they're out there talking. So, yes, I had a lot of free rein to move around and invented these angles.

DAITCH: Right, right. I can imagine you could make a ton of different books from this. You could make all kinds of different, . . . .

STOUGHTON: Well, don't get too flowery here. There's a lot of stuff that took place in the office, which was just . . . I showed you the picture of Robertson and the president standing in the middle of the floor in front of the desk. That's kind of static, you know. It's a two-shot, two people standing together. And there's an awful lot of that in my collection. So you could make a book of that. I don't know.

DAITCH: You're right. That wouldn't be the most fun book. But the interesting shots are the ones that don't get seen that often, some of them.

STOUGHTON: Yes, the trips and different on-locations. We made numbers of city trips, point A to point B type thing. Then there were some round robins. We went to a number of places in September in the National Park area of the Interior Department; we visited a lot of places on a swinging trip in September.

DAITCH: Could you tell at that time . . . I know that was kind of a . . . in some ways it was in the early days of the environmental movement. It was basically still conservation. Could you tell if he had any serious interest in that, or was that kind of a political trip?

STOUGHTON: Oh, yes. He was very interested in it. Of course politics was always there, depending on who's in charge of what area, you know, what senator has his hand out for pork barrel stuff, you know. They're always looking for money. But as far as the environment itself and this saving of nature and taking care of it for the people, he and Stewart Udall [Stewart L. Udall] had a great relationship as far as the Department of Interior was concerned. It was interesting, just an interesting sidebar. After I left the White House in '65, I got a job in the Department of Interior. Udall was still the secretary.

DAITCH: Oh, is that right?

STOUGHTON: So I worked with him in the Park Service under his aegis. So it was old

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home week for us even though the years had gone by. But, yes, the environment was on his hit list, way up there.

DAITCH: Was it?

STOUGHTON: Yes.

DAITCH: That's good to know. I didn't know that. I wasn't sure of that. Well, I think what's interesting about his presidency is that there were so many crises and so much activity, it was so eventful, that in the absence of all those other events, it would be hard to predict what his trajectory would have been.

STOUGHTON: Yes. There were a lot of racism problems that he had to deal with: George Wallace and the students being enrolled in colleges in the South, Mississippi and Alabama and places like that. So a lot of those crises, as you called them, took his mind off of the mundane things on a day-to-day basis. But they, too, got attention so that they didn't get swept under a rug.

DAITCH: Right. Did you do any photographs of that? Because the civil rights scene was just tremendously active at that time.

STOUGHTON: Well, the Martin Luther King [Martin Luther King, Jr.] thing, the famous speech that he made, after the speech, he and a number of his colleagues came to the White House. The press, of course, were

invited. And there's a great picture made in the Oval Office. Instead of two people standing, there's about ten people standing. But it had a lot of color to it, if you'll pardon the expression.

DAITCH: Right, right.

STOUGHTON: So that was an important day. But I didn't go down to Alabama and make pictures of Wallace standing in the door or anything like that. That's for the press to do.

DAITCH: Yes, yes. I think there were other people covering that. But I was just curious whether you had taken any pictures of Kennedy. I was thinking about somebody . . . I may have read it in the Reeves book or somewhere that Kennedy watched the speech on television, the "I Have a Dream" speech, and he said something like, "He's really good!"

STOUGHTON: Well, I didn't read that. I don't know where it came from. I'm not sure that.

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. . . This was in '63, and I don't think that we had live TV coverage, it was black and white, for one thing, for that event in the White House.

Maybe it was afterwards.

DAITCH: Could have been.

STOUGHTON: A recording of it that was played later, but I don't think it was live like we have live things today.

DAITCH: Could have been.

STOUGHTON: So I have nothing to put on that one.

DAITCH: Okay. That's fine. I have a few just odds and ends. We talked yesterday a little bit about the difference between proof sheets and making prints, actual prints.

STOUGHTON: Yes.

DAITCH: And I think that Allan or Jim told me that the president . . . their understanding was that the president wanted to see prints, and that's why you didn't use proof sheets. But I wanted to. . . .

STOUGHTON: Yes. He didn't like small . . . I mean he didn't like a 35 mm print, which is 35 mm wide.

DAITCH: Okay. So it's literally the size of the. . . .

STOUGHTON: Yes, right. So I would make. . . . For showing I'd make him 8-by-10's. I mean that's what everybody recognizes as a viewing print is an 8 -by-10; 5-by-7's or 4-by-6's or something for scrapbooks because they're smaller, you can get more in them. But there's always a need for an 8-by-10, and of course the press moves 8-by-10's on the wire photo machines that they have. Or they're 7-by-9's actually, but it's an 8-by-10 piece of paper.

So getting back to the original query, yes. Showing the president 8-by-10's would be preferable to a proof sheet of 35 because he'd have to, like I would, get a magnifying glass and look at each one individually. And we don't have time for that. We're running the country.

DAITCH: Right. Exactly. That gets back to the editing work that you did, too, in terms of just picking . . . you're not going to show him all 30 pictures or

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however many there are anyway.

STOUGHTON: No. As I said earlier, and I'm still standing behind it, the discards or the ones that were not used, they were not used for technical reasons. I mean people's eyes were being closed, their heads were turned, any number of technical reasons why this picture is better than that one. And therefore why print bad ones when you've a good one?

DAITCH: Right, right. Something that's fuzzy.

STOUGHTON: As for retaining that, I'll take exception to any criticism. But at the time it seemed the thing to do.

DAITCH: It doesn't seem unreasonable. I mean you can't. . . . Well, who would have made these decisions if you didn't? You can't show all the pictures to the president.

STOUGHTON: Yes. Well, I didn't have a boss sitting, telling me. I don't know if Clifton, if he had knowledge of what I was doing or how I was doing it, he never questioned it. I gave him everything he wanted. He would call on occasion and want me to be . . . somebody would be meeting him or would be meeting the president after his invitation. A military person usually because Clifton spent a goodly portion of his life in the military, so all of his colleagues were West Pointers,



you know, Westmoreland [William C. Westmoreland] and Taylor [Maxwell D. Taylor] and all those people were all friends.

If they had some kind of a military function, a flag presentation, why, naturally I was called in to make the picture and gave him the prints, and there was no question about is this the best one? you know. Well, naturally I'm not going to give him the worst one. So the subject never came up, and I'll still defend it.

DAITCH: Sure. I think that makes sense. I don't think there is anything to be defended really.

STOUGHTON: Chagrined? I shouldn't be chagrined?

DAITCH: No. You shouldn't be chagrined.

STOUGHTON: Well, you chagrined me yesterday with your response to my initial remark. I got the impression that I was a ba-a-a-d boy. [laughter]

DAITCH: No. I'm sorry if I made you feel bad. As a historian, I cringe when

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anybody throws anything away.

STOUGHTON: Oh, yes. I understand.

DAITCH: But you ought to see my house. I've got way too much junk sitting around. I'm thinking about all those boxes of photographs that I have under a bed somewhere that I should be editing.

STOUGHTON: Likewise. Thank goodness for Allan and Jim.

DAITCH: Right. Let's see. Oh, I wanted to ask you about the space program because I thought that was interesting that you were involved with it in your profession prior to Kennedy having really anything to do with it.

STOUGHTON: Well, that's how I. . . . The chronology of where we could have started at the beginning of my career and worked its way up, it would have got to the place where in the fall of 1958, after I had just been commissioned into the Army, I was working in Fort Monmouth, New Jersey, which is the home of the Signal Corps, and they were trying to make a signal officer out of me. Of course, as I said earlier, that I was only interested in photography and/or taking pictures, and I didn't care about communications as such. And I would never be assigned to an outfit as a communications officer because everybody would know everything about it except me.

So having said all that, there was a time in late '58 when I had to go to the Pentagon for a three-day seminar of some kind in the Signal Corps business. . . . And when you go on temporary duty like that, you sign in the office that you're visiting so that they know you're there. Then when you leave you sign out, and they know you left.

So I was in there signing in my name, and the door was open to a colonel's office who was in charge of the program. He looked out and recognized me as having been one of his boys; he was responsible for me getting my commission. And he says, "Hey, Cecil, what are you doing out there?" I said, "Well, I'm coming down to this dumb conference," or whatever. We had a nice rapport. He said, "Get in here. I've got something for you."

So he called me in, and he says, "Forget this thing. I've been looking for somebody, and you just came on the scene at the right time. Go down to 1E432," or whatever the number was, "to the secretary of the Army's office, and talk to Eddie. Tell him I sent you and to tell you about this job I want you to do."

So what it was was the Army's missile program was burgeoning down in Huntsville, Alabama. The German, von Braun [Wernher von Braun], and all of his German scientists that had joined the Army's program to build missiles for the Army . . . defensive weapons also, but they were all interested in going to the moon. That was von Braun's original childhood dream, and that's where he was heading. But he had to go a step at a time. So these steps were being made at Cape Canaveral. Once a month they would fire off a rocket

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that they had built in Huntsville, and built some of the stuff in New Orleans and bring it here, put it all together, and light the fuse, and off it would go. Sometimes it would collapse and burn up, or it would go crooked and not fire, but there were successes.

Well, recording all of this for the Army was a young lieutenant who was on two years active duty, and his tour was running out, and they needed a replacement, and that was the timing that the colonel said, "You came at the right time because I'm looking for somebody."

So I took his place. I came down here in November of '58, here being Canaveral. I stayed at a hotel that's not too far from where you stayed last night, when it was a little closer to the beach and the rates were \$8 a night, you know, and things like that. And I would go out and photograph all of the activities attending the launch. Then I'd be there for the launch, making a picture of it taking off.

Then they'd fly me on old Capital Airlines that used to run between here and Washington, direct flight. The Pentagon would process my film, and we would make some selections. I wouldn't do the editing on this case. But I was there to tell them who was left and who was right. And we'd hand those pictures out to the press as Department of the Army photographs by Lieutenant Cecil Stoughton. And maybe they'd get printed that way, and maybe it would just be "Army Photo." Or if AP ran it, it would be an AP photo. And therein lies the tale of my life. AP to me began to be Anonymous Person. [laughter]

DAITCH: Right.

STOUGHTON: So that's how I got started in that business. Well, now, the whole calendar year of '59 I was doing that. I was assigned to the base operation office in Huntsville. Took the family there. We moved, bought a house, and were all set. Then I would take trips down here each time that they had a missile to launch. Then I'd go back to Huntsville, or go to Washington to get the film processed, do that release routine. Then back to Huntsville. Pick up another bag of money and some more film and then come back down here. So I was shuttling back and forth for a few months.

I got involved in the Able and Baker monkey training and eventual launch and recovery down in the South Atlantic. That was all Department of Army photographs released to the press and widely used. Again, I was using movie camera, black and white, and still cameras. So I had the only motion pictures of the recovery and the only still pictures when they opened the capsule and took the little stinking guys out of there.

So all of that takes place in the year of '59. January of '60 was the time that NASA was coming into full bloom. They had created it in '59, but it became very active in '60. And the job that I was doing for the Office of Public Information for the Army was taken over by NASA. They were all civilians. And my job as photographer was an entity, but I had to be a civilian in order to stay in it. So I would have had to give up my commission in order to take

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the job, or to keep the job that I had, and I didn't want to give up the time that I had already served. I needed to go ten years to fulfill my contract for one thing, and to get the full retirement benefits that would accrue for continuous military service, the civilian part of it not being contiguous.

So I kept the military. As a result I became available to my friend the general in the Pentagon. He said, "Well, come back on up here, and I'll put you to work in my office." Then I became his sort of troubleshooter. I'd go out and do some things specifically for the Army, through his aegis. And again, it was released to the press usually. The press weren't invited to top secret firings of nuclear missiles and things like that which they were practicing.

So anyhow, I did all this kind of stuff for him for the calendar year of '60. That takes us to the end of the year when we pick up the contact with the White House. The general, then, was selected by Bobby and his brother, the president, to be the military aide to the president. He went across the river; and because of my access to him and my abilities that had been observed, he convinced the Kennedys that they were going to need somebody like me. And now we're back to where we started.

DAITCH: Right. Wow! That's interesting. Now, how did Bobby and the president decide on Taylor? Do you know anything about that story?

STOUGHTON: General Taylor?

DAITCH: Yes.

STOUGHTON: Well, the general, my general, Clifton, had a good hand in that because he was in that advisory capacity, advising the president on military things. I'm sure that it didn't go unnoticed by the president that Taylor was the man that he was. And it was no small task to get him to agree to come and do it. But apparently there was some behind-the-scenes activity there that I again was not privy to, and only know about it in retrospect and reading about it. But Taylor and Clifton, my boss, were very close, as was Westmoreland and any number of other generals.

DAITCH: And how did Clifton come to be. . . .

STOUGHTON: Well, he was the information officer for the Army at the time of his selection to be military aide. That was just done because they needed somebody. He could have been, like I say, somebody else could have done . . . did what I did. Somebody else could have did what he did. Fortunately for him, he did it. And I went with him.

DAITCH: And all that was lucky.

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STOUGHTON: Right. I don't want to dwell on the fact that if somebody else got it, none of this would ever have happened to me.

DAITCH: Well, and those things work out for a reason. Sometimes it seems like pure, dumb luck. But on the other hand, you have to be good at what you do or you wouldn't have. . . .

STOUGHTON: I wouldn't have been in that ballpark.

DAITCH: Exactly. Okay. Let's see what other kinds of odds and ends I have. Oh, about the space program, Kennedy was enthusiastic about it?

STOUGHTON: Oh, yes. Early on he was talking about putting a man on the moon or going to the moon, so to speak, which was the target for both Russia and the U.S. So there was a race in space, the race to space. On two or three different occasions, one in the Congress and one at Rice University in Houston, I guess, the Cotton Bowl Stadium was filled with people, and he made one of his earliest predictions that within this decade . . . he called it a decade . . . we'll have a man on the moon. They always use those film clips as the beginning of the genesis of the program as we know it because it ended up within the decade, and the man was on the moon. So it was his wish and his dream, and von Braun brought it to fruition.

DAITCH: He, I guess, Kennedy became friends with John Glenn, is that right?

STOUGHTON: Well, yes. He, of course, honored him when he came back from his trip in space, as he did with all the other astronauts that performed during those years. They all came to the White House and had dinner and parades and medals and all that kind of stuff. Everybody got the same kind of treatment. Of course Glenn went on to get into politics, which was, I think, after Kennedy's time. It was after '63 considerably.

But, yes, it was big news for the astronauts to be in the White House. Jackie would bring little John to see them all and shake hands with them, and he enjoyed that very much because he was always very interested in helicopters and flying and airplanes and stuff like that.

DAITCH: Didn't turn out so well for him.

STOUGHTON: No. It boded ill.

DAITCH: Other odds and ends. Again, we talked yesterday about that you would be

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called in, and so you knew when to come in for a shot. But was there a particular signal or something that the president gave you if he wanted you to leave or to make yourself scarce?

STOUGHTON: Yes. I've mentioned on many occasions that I was lucky to get two frames off of an event, like two people standing, a grip and grin, a handshake, you know, come and meet the president. So he meets him, and he greets him, and he shakes his hand. I take a picture, and then I ask if I can have another one. Then I get an eyeball and a nod, and I'm gone. So I wasn't intended to hang around.

DAITCH: Yes. Did he kind of just roll his eyeballs?

STOUGHTON: Yes, like that. It doesn't show on the tape.

DAITCH: No, but a little eye roll there.

STOUGHTON: In time, of course, I knew that I would be stretching it if I stayed longer than two in many cases. Again, it would depend on the event. If it's one guy or two guys or three guys, I need a little bit more help to get more than one frame. Because the more eyes you have to close, the more closed they get. So I want to make sure they're all open. And now we're back to discards. If you have six people standing in a row and a couple of them have got their eyes closed, what are you going to do with that negative?

DAITCH: That makes sense. I hear see you're saying.

STOUGHTON: You throw it away.

DAITCH: You throw it away, and there's more opportunity for there to be eyes closed if there's that many.

STOUGHTON: Right.

DAITCH: I wanted to. . . . Oh, this picture. We talked about . . . this is apparently a Cuban Missile Crisis picture on the porch, you know. I wondered, is that kind of a photo just something where you were just hanging around and you saw them on the porch and you shot it?

STOUGHTON: Yes. I had been into the Cabinet Room and made the picture which precedes it, the Cabinet Room with all the people sitting around the table.

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When they were leaving, that's what this was all about, they're in the process of leaving. Because just behind this chair is French doors, and they can all go out there. So I went out through Evelyn Lincoln's office and was out on the porch when they came out.

I've got pictures of Taylor and McNamara [Robert McNamara], a couple of other people walking down the sidewalk. The sidewalk is right around here. And these, Bundy [McGeorge Bundy] and the president, and that's McNamara, and that's Taylor. So I was standing down there, 50 feet away or so, with a telephoto lens on my camera and captured the nuance of what was going on.

DAITCH: That's a great shot. I wondered if there were . . . there seem to be quite a few shots of him on the porch out there outside the Oval Office.

STOUGHTON: Yes. Well, sitting down playing with John, you know, with toys and things like that. And then I did a Milton Berle picture out there, I don't know why. But he always liked to go out and show off the garden. The Rose Garden was his favorite place.

DAITCH: Was it?

STOUGHTON: The gardeners made sure that there weren't any dead plants and no. . . . They had a run of bad sod, bad green grass, and he was always complaining to the gardeners about getting rid of those brown spots. So one of the practical joke things that I told you about, on his birthday, Jackie gave him a box of sod, green.

DAITCH: I saw a picture of that, and I wasn't sure what that was about.

STOUGHTON: Well, that's what it's about. He had this hang-up about brown spots on the . . . So that's what that was all about. But that's an inside joke, see. Now you're privy.

DAITCH: Now I know. And the whole world can know it if they only know where to look.

STOUGHTON: Yes. Right.

DAITCH: Okay, let's see. What else did I want to ask you? Oh, the things like the television interviews and the press conferences, the Cronkite [Walter Cronkite] interview, which I guess took place at Hyannis Port maybe, did you typically hang around those and do some filming and stills?

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STOUGHTON: Oh, yes. The Cronkite one was historic in that that was the beginning of the half-hour program. Up until that time they were just 15-minute sound bytes, you know, the whole world's news in 15 minutes. And Cronkite saw fit to enlarge it to 30 minutes with that program, and it went on from there. But it was set up on the seaside yard of this home that they were occupying. It was a . . . I'm trying to think whose place it was. It was called Bramble Tide.

But they leased these houses for the weekends during the summer. They used Morton Downey's house one year. Because the president's house was down right behind his father's house, the ambassador, and Bobby's house was right there . . . the compound, as it's called, all three houses. And it just wasn't suitable for the amount of activity and visitation that was going to be required. Because these were working weekends, you know. They weren't vacations. White House business went on Saturday and Sunday. Even though it was beautiful out in the sunshine, he had things to do as president. So this meeting with Cronkite took place in the front yard of this house. I covered that very well. There are all sorts of pictures of that in the file.

DAITCH: Right. Yes. That's neat. I watched the raw footage of that at the library, and I thought they both actually looked a little stiff.

STOUGHTON: Well, it was probably one of the first times they might have met, in that venue anyway, interviewer-interviewee type thing. They might have met some other place. Again, I was looking through my lens for pictures not personalities.

DAITCH: Right. I thought they both looked a little . . . I suppose I'm so used to thinking of Cronkite as the master of the media and all that.

STOUGHTON: Well, the subject matter they were talking about was pretty heavy, too, you know. They were into world-domination type things. And that would sober you up.

DAITCH: Yes, it was. It was a fairly . . . not an easy interview, I thought. But it was just kind of interesting. I wondered if you had any impressions about it. It looked like a beautiful day, though.

STOUGHTON: They made great pictures for CBS. I framed the two of them sitting together underneath the long lens of the camera and that big CBS eye on it, you know. It was great for them. But they had their own photographer there making his pictures, too. So again, mine go to the file, and his go to wherever they go.

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DAITCH: Right. Exactly. You were talking about the weekends were working weekends usually at Hyannis Port. It's interesting what you think about, and, in fact, it's crossed my mind, wow, he sure spent a lot of time playing when he was president. But I suppose a lot of those images that you think about of him sailing or this or that might have been for an hour or two hours in between work.

STOUGHTON: He would on a Saturday and Sunday of each weekend in the Hyannis era, late '63, July, August, September, there would be working stuff in the morning, you know, papers, meetings, committees, people flying in, making reports, coming from Vietnam or wherever they came from. Then he would have lunch on the boat while it's out in the water, relaxing, a couple of hours. Then back in, probably had a nap in the late afternoon, would do some other paperwork shuffling, and then dinner.

[Change to Side B of Tape]

So the fact that you only see the family pictures of him on the boat that the press might have taken or around the house or whatever in a relaxing mode, you lose track of the fact that prior to that he's been doing presidential stuff, see. But you just have to understand that, when they say a working vacation, he does work, and he does vacate.

DAITCH: Right. He seems like a guy that worked hard and played hard.

STOUGHTON: He did. Give or take the pain in his back, which was omnipresent. He never had a day without pain since the fifties, early on. The operation that he had in '54, near death, and all of that, any number of times.

DAITCH: You know, again, the film footage, though, and the videos that you see, and the still pictures, too, he just projects this athleticism and sort of power.



STOUGHTON: Roman god.

DAITCH: Yes. But at the same time, he must have been stiff and in pain. I mean when you were there and you watched him, could you see that?

STOUGHTON: Oh, yes. He wasn't all teeth all the time, you know. There were a lot of grim faces which I had no reason to photograph. I mean I'm not writing a book about the president's face. No, I could tell if he was in pain, as we all are periodically. Now that I've grown older, my back hurts, too. But his was hurting when he was young. He was only 45, 46, 47 during those days. So I felt sorry for him. And seeing him in that belt that he wore underneath his clothes, you know, it was

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like a mustard plaster type thing, a strict girdle that kept his back straight up and down, I guess, his lower back. I always felt sorry for him there. But that's behind us now.

DAITCH: Mmmm hmmm. I wanted to ask you, too. . . . We were talking about Hyannis weekends and that. Do you think there was. . . . Because most of that summer in 1963 you talked about, that was the summer when you spent a lot of time with them. But do you think there was anything different in the Kennedy Family from prior years?

STOUGHTON: In other words, what they did in '62 that weren't photographed by me? Then how would I know what they did?

DAITCH: Yes, you have no sense of. . . . I mean did he spend a lot of time at Hyannis in '62 and '61? Was that just the traditional thing that he did?

STOUGHTON: Yes, it was. But it grew. As the children got older and more able to participate in activities, horse riding, swimming, you know, running, and playing, all that kind of stuff, it gave them a chance to act out as a family, you know; the four of them could do things together. But I'm just piecing it together from the facts. I don't have any knowledge of why I didn't get involved in their weekend activities of '62 as compared to '63. But I couldn't do anything about it.

DAITCH: But nobody was, right?

STOUGHTON: No.

DAITCH: Nobody was photographing earlier. I just wondered if there was anything special in '63, why you were invited to go then.

STOUGHTON: No, I think it was just chronology. Probably '64 would have been just as big.

DAITCH: The same, yes. And maybe a developing trust in you as a photographer. [BREAK] Okay. So we were talking about the difference between his '63 weekends and the '62 weekends and all of that. I just thought it was interesting that all of a sudden there are all these pictures of all these weekends in '63 and really nothing much in the prior years.

STOUGHTON: Well, I can attribute one thing to the fact that I made that European trip and Jackie didn't. I told you that she "charged" me with the responsibility of bringing back a record of the president's trip. And

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having done that, I guess she was conscious of my ability. So I got notes periodically or phone calls from either her or Tish Baldrige or Mary Gallagher, her secretary, to be sure and do this and do that this weekend when we're up at the Cape. And get the children doing this and doing that. I think it was just . . . I guess you mentioned it . . . accepting the fact that I was capable, and they were going to take advantage of that, which is their privilege.

DAITCH: Right. Well, it was their privilege. And also it seems to me that the trust thing was a big issue especially with Jackie. I mean the president was a little more accessible to other media photographers.

STOUGHTON: Right. You know, she played it very cool with the press. She never had any private sessions like the president did periodically with the children when she was out of town, for example. He had Salinger get a hold of Tretick for *Look Magazine*. They'd been bugging him for a "day in the life of" type thing for a photo shoot. A photographer in the closet type of thing. And while she was out of town on a trip or something, why, they did that. Well, of course, as I said, I took the same pictures as Stanley did, and his ended up on the cover of the magazine, and mine ended up in the library. Which is the way it should be.

DAITCH: Right. Well, and yours will be the permanent record that people go look at eventually, so that's good, too. Was he special friends with Tretick, that he did that kind of a day with him?

STOUGHTON: Well, they'd done it during the campaign, see. All this happened in '60 during the campaign. But the magazines and the wire services assigned photographers to a candidate so that they get this camaraderie between them. When he's up on the podium, he looks down and sees friendly faces every day in every town that he goes to. He sees Ollie Atkins [Oliver Atkins] from *Saturday Evening*

*Post*, and he'll see Stan Tretick from *Look*, and he'll see Bill Epphidge [William Epphidge] from *Life*, you know, something like that, a friendly face. It gets them on a first-name basis. If there's any time for a little bit of extra on the side, why, they'd be the ones that would get it.

It reminds me of the old story in the Army, getting promoted. The guys would be corporals or sergeants, and then they'd get into trouble. By getting into trouble, their name is on a report that the commanding officer sees. And he gets in trouble again, and here's this Bill again. What's he done now? Now here's the list for promotions. He doesn't know any of these other names that are on there, but he knows Bill. So here's the guy that goofs up all the time, and he gets promoted. [laughter]

So in this particular case he got the crumbs, the good stuff, you know, by having the president be aware of his prowess, as it were. So Stanley had an in at the right place at the right time. But it wasn't overused. They did a great spread in the magazine once. Laura

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Bergquist wrote all the tome, all the words to identify the pictures. And then later on I did one, too.

DAITCH: Really?

STOUGHTON: Well, I mean after the fact, you know.

DAITCH: Oh, yes. It looked the same.

STOUGHTON: Plugging in my book.

DAITCH: Right, right. With the same kinds of pictures. It's sad not to be the one that had the pictures published, even though you had the pictures.

STOUGHTON: Right, right.

DAITCH: But, you know, there are so many images that are uniquely yours, too.

STOUGHTON: Well, I hope so.

DAITCH: That's a nice thing. But I wondered about Tretick in particular. I don't remember where I . . . maybe Allan told me or somebody wanted me to ask you if Tretick had been invited to the White House to be a White House photographer.

STOUGHTON: I don't. . . . During the Kennedys?

DAITCH: Yes.

STOUGHTON: I never heard that. And I don't know that it happened. If it did, I was not aware of it, and I don't know what part he would have played, other than later on like with Johnson when he took on Okomoto in the capacity of White House photographer as a civilian. And if they were to have done that with Tretick, I don't know what my position would have been. Probably I would have done back to the Pentagon or something. I don't know.

DAITCH: Maybe. Or maybe the same.

STOUGHTON: The subject just never came up. I never heard that.

DAITCH: I don't know where. I think it was them that told me. I don't actually know

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for sure where I heard it, to tell you the truth.

STOUGHTON: I think if it were to have happened that way, it would have happened. If the president wanted him, he would have gotten him.

DAITCH: Right. Exactly.

STOUGHTON: So if it didn't happen or if he didn't want him for any particular reason . . . and I'm not privy to that either, but I just. . . . That's the first I've ever heard of it.

DAITCH: Yes. I didn't know if that was. . . . You know there were already two almost three with Abby Rowe plus this other man you told me about that was doing film, Atkins.

STOUGHTON: Government-type coverage, yes.

DAITCH: Yes. So I don't know what. . . . You know, I wonder if he was talking about the campaign. Because maybe it was toward the end of '63.

STOUGHTON: Well, this was when Jacques Lowe was in his heyday. See, he was doing the campaign coverage for Salinger and the president, the Kennedys, if you will as a paid free-lancer. I don't know if he got paid per picture or per week or per month or per job or whatever. I never did know. All I know was he was the inside guy of the Kennedy campaign. If they were sitting around in a hotel room talking, him and Bobby, Jacques would be there to make a picture. They would let him do that. They wouldn't let everybody else do it. They'd let their guy do it.

And that's where his great fund of negatives began to be collected. He had thousands of pictures, many of which ended up in books. I've got a copy of one of his books over here. More power to him. I mean it was great. That's what it's all about: recording, documenting; one picture speaks a thousand words, right?

DAITCH: It does. Do you know whatever happened to him? I mean did he ever publish anything else? Did he have another career after Kennedy?

STOUGHTON: Lowe?

DAITCH: Yes, just out of curiosity.

STOUGHTON: No. Well, he continued his job as a free-lance photographer, but I don't know for whom he worked. But he did busy himself with books and

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framed museum exhibits and things like that.

DAITCH: Really!

STOUGHTON: There's one floating around out there now that's collecting money, supposedly, for the 9-11 people. Of course you know the story of his negatives being consumed in the fire. But his legacy, his daughter is apparently still maintaining his legacy. They have this exhibit that's going around to various museums. I haven't seen it yet. Speaking of museums, the Corcoran has got an exhibit of Tretick's pictures, which I'll be anxious to see next week.

DAITCH: Yes, yes. That'll be fun. It's going to be a fun trip for you.

STOUGHTON: Yes. I'll probably find myself in the background maybe.

DAITCH: Well, it's all that interesting stuff. You'll probably have just as much fun looking at everything. You know, I wonder if they, this is just a passing thought, if there was any talk to Tretick, which I don't know if that's true; I haven't documented it anywhere, but it was just a question. I thought you might know if somebody brought it up. I wonder if possibly it was something about his campaign. Because it probably wouldn't have been appropriate. You know, the '64 campaign that he was planning, it probably wouldn't have been appropriate to have the White House photographer cover a campaign per se.

STOUGHTON: Yes. I wasn't involved in the '60, obviously, because I wasn't there. But it's not a thing that a military person would do ordinarily. On the other hand, once you're in the White House and you're considered on

the staff, my military connection would be incidental. I mean I never wore my uniform during the time that I was working there except on a couple of rare occasions. So I was, you know, just another person.

But he knew where I was coming from; he knew I was a captain in the Army. It probably would have raised some eyebrows. But, on the other hand, the president could do no wrong. If he wants me to be there, why, I'll be there, no matter what.

DAITCH: Well, and he's still the commander-in-chief, even if he's campaigning for the next year.

STOUGHTON: Yes, right. Then the same thing would hold true of Clifton as his military aide. And the other aides, they were all military. They continued to do their liaison in their capacity as aides and military. And

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the guys that recorded his speeches, they were all sergeants in the Army. I don't think anything would have changed. I don't know that the Tretick thing had any bearing on that subject or not.

DAITCH: Okay. I was just curious. Actually that'll be something maybe to follow up someday, just to see if there's any substance behind that.

STOUGHTON: For whatever value that has.

DAITCH: Really almost none. But it's just curiosity. Let's see. What else did I . . . Oh, I know what I wanted to ask you about, the U.N. speech in 1961. That must have been an interesting thing.

STOUGHTON: Yes. We were ushered into a place where we could make pictures of the entire hall, and you're a long ways away from the floor. You're up on the second floor looking down. So everybody got the same kind of wide picture of the president standing at the podium and the United Nations deployed out in front of him. And give or take your lenses, long lenses, why, that's all you get. It was just a picture picture.

DAITCH: So you got the same picture as the members of the press.

STOUGHTON: As everybody else, yes. It's in the book, I think.

DAITCH: Yes, I saw it. That's why I wanted to ask about it, because I thought, you know, it was such a perilous time.

STOUGHTON: The one that I took at the same time was him sitting in a stiff-backed chair waiting to be introduced, and I used a long lens on that to isolate him from the surroundings, the crowd or whatever. I don't know if I can find it. Not that it's going to show up on the tape. This is the one I was telling you about where she's sitting with her arm around his neck.

DAITCH: Yes, I like that picture a lot.

STOUGHTON: And that's where the Botox pictures come from. [looking for a photo] Well anyhow, I won't dwell on this anymore if I can't come up with it right away. I thought it's in this working place. This is the porch of the president's sunroom in his house on Hyannis. This is one of my favorite pictures of the president waiting for the cab to come and pick him up.

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DAITCH: Right, the helicopter. That's a great photo.

STOUGHTON: Well, I got carried away on that one.

DAITCH: Those are great. They're all such wonderful pictures. I want to ask you a couple more questions, if you have any memories . . . I don't even know if you attended . . . the dinner for the Nobel Laureates?

STOUGHTON: Yes, for the pictures. I just went through that. It's in the book, a double truck with all the people standing and sitting; Frederic March, I think, was the guest that night. Or was that the Casals [Pablo Casals] thing? Well, anyhow, I did the Nobel dinner. So did Bob, I think, because a lot of the dinners we were shooting side by side or one place or another. We did a lot of two-person coverage of events like that.

DAITCH: Would you and Knudsen sort of maybe deploy yourselves around the room, you know, Hey, Bob, you go over there, I'll go over here, we'll see what we can do?

STOUGHTON: We didn't do that in advance. It just happened that way. There's a lot of my wide shots of large groups, and I'll find Bob over in the back of my frame. And he's given me pictures of myself that he took from the other side looking back this way. It just happens that we were the only ones there. So we stand out with our cameras. But, no, we didn't have any working arrangement predetermined. We just figured it out amongst ourselves. There's no sense in both of us being side by side. We're going to get the same picture.

DAITCH: Exactly.

STOUGHTON: In the press photo ops, which, incidentally, weren't called photo ops in the Kennedy era; that picked up later on, photo opportunity. But for those photo ops, the press girl would bring the people into the president's Oval Office, and he'd be sitting in the rocking chair, and the guest would be sitting on the couch over here, one or two of them, depending on who it was. And we were all back here taking a picture that way. Then once in a while one of the guys would go around and make a back shot of them, looking back this way. So I see Bob once in a while in the back of that group there, and he'll see me in the back of one of his. But it was never predetermined. We just . . . it just happened.

DAITCH: Right. Yes. That sounds like such a fun working relationship.

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STOUGHTON: Yes, well, it was. And, like I say, it was not competitive. We weren't trying to outdo each other. Our cameras could only do so much.

DAITCH: I just thought this might jog some memories; I don't know if it'll do so or not. But do you ever remember getting chewed out by Kennedy about anything?

STOUGHTON: No, never had any words. No ill will that I can remember. I would remember.

DAITCH: Mmmm hmmm. I thought you might.

STOUGHTON: Yes. No, I either pleased him or it was unimportant that he be aware of my activity, so long as I was doing my job. I can't think of anything that comes to mind where I was. . . .[pause to think] No, I don't want to take up a lot of time on a dead air tape.

DAITCH: No scoldings for anything, though. Why'd you take this picture or that picture?

STOUGHTON: No. I'd have to think pretty hard about that.

DAITCH: Oh, you probably would remember off the top of your head.

STOUGHTON: I'm not an angel. Don't pretend to be. But I just. . . .

DAITCH: But getting scolded by the president, you'd remember that.

STOUGHTON: Something you'd remember, yes.



DAITCH: What about Jackie? Did she ever scold you for anything, any pictures?

STOUGHTON: No. I showed her the film that I made in India that was about 3,000 feet long, about an hour's worth of film, and she made notes on a yellow pad of the scenes that she liked and didn't like or whatever. It turned out there were a lot of things that she didn't like. I mean I did a lot of extra coverage of things that I thought would be of interest to her. And I remember looking through the Yellow Pages, which aren't good for historians, but I'm going to keep it for a while. Cut this, cut that. Cut this, cut that. Keep this, cut that. You know. But this was just scribbled down while she was watching the film. But there wasn't any chastising to go along with it. It was just a physical thing.

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DAITCH: Right. This is what I'd like to see. Well, I suppose it was necessary to edit all that anyway.

STOUGHTON: Oh, sure. To cut it down into a usable piece of film. Nobody wants to sit and look at home movies for an hour. In this case it was still silent, because she wanted me to go back to India and record the bagpipes and all of the sounds that she had heard and put them with the film. That was going to be a project later on in '64, or '63, which never got off the ground. Because for one thing I was too busy doing what I was doing in the office. Then, of course, we all know what happened after November. So it never got done, but she had that in mind.

DAITCH: Wow! So she was very decisive about . . . what kinds of things did she like?

STOUGHTON: Yes, in that particular case she was very specific. I had long running shots from being in the photo truck where we were preceding her down parade routes and things like that with Ayub Khan and Nehru [Jawaharlal Nehru] and all these people that were hosting her. You get exposed to them on just so many occasions, you want to shoot everything you can, you know. So I was just gobbling it up. I've got 25-foot shots of a parade thing going wide or coming towards me. And she'd say cut 10 feet of that out or whatever. Reduce the size. But that's typical. That's what editors do. And she was pretty knowledgeable in knowing what she wanted. But it never got done quite that way.

DAITCH: Well, it's the course of history, I suppose. This is just a personal thing. Maybe nobody else would be interested in it either. But this sort of struck my mind when I watched the movie *Thirteen Days*. The movie is sort of this Kenny O'Donnell [Kenneth P. O'Donnell] perspective, I guess. And I wondered if that's a realistic perspective of his place in the White House because I don't

know that much about him. He must have died fairly young, I guess.

STOUGHTON: Yes. I've forgotten the exact year, but I don't think he was in his sixties yet. If so, it was early sixties.

DAITCH: Right. I thought he was in his fifties or so.

STOUGHTON: Yes. And it was a sad day to learn of his demise.

DAITCH: What happened to him?

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STOUGHTON: His job was important, and he was the linchpin between the president and the outside world, give or take Evelyn Lincoln's open-door policy that she had. Her people would have access also without going through Kenny necessarily. But if you wanted to see the president, you wouldn't see him unless you went through Kenny, and he would vet you one way or the other. Either you do or you don't. So he did have that power, capability. And I'm sure decisions were made in consequence of all those big things that were happening. The president didn't do it all himself. That's what he has advisors for.

DAITCH: In the film, I just didn't know how realistic that was because he seems to have had this close personal working relationship with the president and Bobby, I guess, the three of them. And I didn't know if that was a realistic portrayal.

STOUGHTON: It was. I saw it, and my picture's on the cover of the book. Did you see the *Thirteen Days*.

DAITCH: I don't think I saw it.

STOUGHTON: You're closer. It's above the globe in the center of the second.

DAITCH: Oh, absolutely. That's a great picture. I remember seeing that picture.

STOUGHTON: Yes, they duplicate it in the movie, too.

DAITCH: Uh huh. I noticed that. Because I've seen that picture on this book before. And I could tell in the movie. . . .

STOUGHTON: It goes along with that one in the book of Taylor and Bundy that we just looked at a little bit ago. It was all on that same roll actually.

DAITCH: Right. And even in the film, it's the same ambience, it's even some of the same poses as are in the photographs.

STOUGHTON: Yes, they duplicated that. I was really interested in the fact that they captured that for me.

DAITCH: Mmmm hmmm. I thought that was good. So that's kind of a neat thing. Let's see. Oh, did you get many pictures of people, more candid shots of like the president with . . . and I haven't had a chance to really flip through all of your photos that are on record at the archives. But I just wondered if

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there were photos of the president chatting with someone like Kenny O'Donnell or Powers or . . . .

STOUGHTON: No, that was the difference between my coverage and my successor. I was not invited to be there. And those discussions were usually about affairs of state and security, and they don't need me buzzing around back in the background unless they wanted. And in this case there were a lot of events that went uncovered, historically and otherwise. I rue the day, but I had no control.

DAITCH: Right. Exactly. Well, and I wonder if just no one thought of it at the time.

STOUGHTON: That's why I made myself available for the missile thing. I sat there. And when they'd come in and out, they'd say, oh, yeah, we'd better get some pictures. Seeing me would remind them. There was no time during their deliberations for me to be buzzing around, and they'd all clam up while I was in there, for one thing. So it was only natural that it happened the way it did. When it was over, when the decisions were made, then they're fair game, and they sat there for a while and mulled about it. I made a few pictures, and then I left, and they were able to travel.

DAITCH: Right. They could get on with business.

STOUGHTON: Right.

DAITCH: Getting back to the Missile Crisis, as long as we have circled back to that, you took pictures of the president's meeting with Gromyko [Andrei Gromyko] on the 18th?

STOUGHTON: The day before, yes.

DAITCH: Do you remember anything about that?

STOUGHTON: Well, only that knowing what we know now, and for him to clam up and not hit him between the eyes with a dead fish like that, telling what he would like to tell him, I thought he showed great reserve, needless to say. But that's after the fact. We learned about this later.

DAITCH: Of course. You had no idea.

STOUGHTON: No, at the time it was two people sitting on the couch and all the press

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behind making the pictures. I think it's in the book, Gromyko. And Dave Powers, of course, his part of the greeting of all the dignitaries was sort of a stage-managed affair. The president enjoyed having him be the greeter. That was his unofficial/official title. And he would have some smart-ass remark to make about each guy. Like, "Are you the real Mikoyan?" You know. And things like that. But these are all things that you'll find in Dave Powers's book and Kenny O'Donnell's book.

DAITCH: Right. Anybody who had anything to do with the president. But, you know, it all rounds out the picture which is so much fun and so fascinating.

STOUGHTON: Sure. And for students and historians to come and hear these things and see them, why, they can transport themselves back to those days, golden days.

DAITCH: That's right. In some ways not so golden, though. I mean the thing that's interesting to me, I think, is it's sort of . . . oh, what's the word I want to look for? It's not coming to me. But it's this dichotomy between, on the one hand, everyone who was there at that time speaks about the thousand days like that, in those glowing terms. I mean there was something so special about that period.

STOUGHTON: Right.

DAITCH: But at the same time, we were near nuclear holocaust.

STOUGHTON: Exactly.

DAITCH: You know, we had all kinds of . . . we had racial disorder and strikes.

STOUGHTON: I think that's what makes it all that more important that we lived through that. Even though the days were golden, we've lived through a holocaust-provoking type time. It wasn't all that noticeable at the time except that bad Saturday, what we called Black Saturday . . . Black Saturday and Happy Sunday.

DAITCH: Is that what you called them?

STOUGHTON: Well, I did. I coined that myself for all practical purposes. But it was pretty heavy the day that they hadn't heard the response to the letters, and

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then they decided to respond to the second one and not the first one. Whatever Bobby conjured up, he was responsible for having that idea, according to the book anyway. And thank goodness it worked the way it did.

DAITCH: It seems to be a measure of the maturity of Kennedy at that point.

STOUGHTON: Right. He was aging in office, that's for sure.

DAITCH: Did he? Did you notice? I mean I don't. . . .

STOUGHTON: Well, I didn't see anything physical. His facial features and his hair and all of that stuff stayed pretty much the same, you know, give or take a little flush now and then. He had some medications which would be evidenced, I guess, early on after having it. But I'm not a medical person. I don't know. I just know that some of the pictures I've seen showed him to be a little more fleshly than the others. I guess that was part of the shot process.

DAITCH: Yes. Apparently he was having lots of shots. But nobody knew at the time? You didn't know?

STOUGHTON: The public didn't know. Everybody in the office area knew because, well, you just know those things. You see them in some cases. But anyhow, I don't want to get into that because I don't know too much about it.

DAITCH: Right. And it's just a sort of normal office that maybe somebody would say the president's having a bad day or something. Or you just noticed that he's maybe not feeling so well or whatever. You've said that you didn't mind being away from home so much. Did Faith? Was she okay with you, and the kids?

STOUGHTON: Well, she was raising the children. We had three, two boys and a girl, and they were all in their early teens at that time, in fact younger than that. They were born in '51, '52, and '53, or '51, '53, and '54, something like that. So they were ten, 11, 12, during those years. And she was working also. Fortunately her mother was living with us, so she took care of the children when they came home from school and things like that.

But, yes, there were times, weekends particularly, when I didn't take them that I would be gone from the house, you know, seven days running. Because Monday morning we'd come back from Hyannis and go directly to the White House and start another week. But looking back on it, it gives us a chance for me to say I didn't know anything about that because I was

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on a trip. Or these aren't my kids. I was on a trip. [laughter] But there was a lot of travel involved. But there was also a lot of staying at home involved, too. But I was always there, always available.

DAITCH: So when you were at the White House. . . . You lived somewhere in Virginia?

STOUGHTON: Yes, I was just outside the city limits in Alexandria. Not the city, but the confines of Alexandria go way out to the major highway out there, Shirley Highway on south-end Virginia. So, as it turned out, it was the first stop on the bus line and the last stop coming in the other direction, of course. But I drove in. I had a car and drove in and had a parking place just on the South Ellipse, just outside of the White House. One day my car was stolen from that area.

DAITCH: Really!

STOUGHTON: Yes, within sight of the White House. It was a little four-door Chevy, you know. Runabout, somebody just wanted to go for a joyride. They found it out in the boonies someplace within a day or so.

DAITCH: Is that right!

STOUGHTON: Yes. Imagine the gall, to be standing near the White House and get in somebody's car. I don't know what that has to do with anything, but it just came to mind.

DAITCH: That's interesting. Who woulda thunk. Oh, my gosh! You mentioned this, I don't know if there's anything more to be said about it, but I just love the image of John and Jackie Kennedy walking around at night.

Where did you say they walked around?

STOUGHTON: At the Ellipse at the White House.

DAITCH: At night?

STOUGHTON: Yes.

DAITCH: Was that like a very common occurrence?

STOUGHTON: Yes, they did it frequently. But they didn't do it under camera. I never made any pictures of them doing it. I just knew . When I was waiting for

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them to come back that night to sign this picture, that's where they had been, or that's where they were going for a nightly stroll. When I heard "nightly stroll," well, I figured they did it more than once. But I wasn't around there sneaking in the bushes taking pictures of them.

DAITCH: At eleven o'clock at night. I'll bet you somebody was.

STOUGHTON: They never asked me to, so I didn't show.

DAITCH: I think that's a charming image. I like that. But anyway. Okay, do you want to tell me a little, well, as much as you want, about Dallas?

STOUGHTON: Well, could we stop for a second and just regroup?

DAITCH: Absolutely.

STOUGHTON: You might want to see where you are tape-wise. [End of Tape #3]

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STOUGHTON: See the map up there on the wall?

DAITCH: Oh, yes, with all the little red pins. My gosh, these are places you've been?

STOUGHTON: Mmmm hmmm.

DAITCH: Wow! Now were all of these with the president?

STOUGHTON: No. In all my military career.

DAITCH: Looks like just about every continent.

STOUGHTON: I didn't get to Russia. I have no desire one way or the other except to make it a part of my collection. But I've been everywhere I wanted to go and then some.

DAITCH: Right. Alaska it looks like several times.

STOUGHTON: Yes. Greenland.

DAITCH: Greenland, Hawaii.

STOUGHTON: South America, New Zealand, Guadalcanal.

DAITCH: Everywhere around Australia but not Australia.

STOUGHTON: Yes, I missed. . . . I went to New Zealand.

DAITCH: And it looks like every state in the Union.

STOUGHTON: Yes, I made all 50.

DAITCH: Good for you!

STOUGHTON: Fifty-one. I even went to Puerto Rico.

DAITCH: Great. The Philippines?

STOUGHTON: Yes, oh, yes.

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DAITCH: That is beautiful. Okay. All right.

STOUGHTON: Are we running?

DAITCH: We are running, but it's just as well to talk about that. I think that's interesting. Okay. So, Dallas.

STOUGHTON: Dallas begins with the trip, and the trip starts on Wednesday, I think, the 20th. And we did the things that we went to do: visiting all the military establishments and the political things that the president went to do. But it all culminated in Friday morning, the 22nd. So it was a trip, as I have described earlier in other places, a trip like any other trip. We just went to do the political things and the handshakes with the political potentates in that particular area, whatever it



was.

The president spoke at a military base in San Antonio, a medical place where they were doing space-age training for people that were going to be in the space business. The vice president and Lady Bird [Lady Bird Johnson] were there, as were all of the Texas Democrats in convoy. Every time we went someplace, it was a long line of cars filled with all these Texas politicians.

So Friday morning we started the day with an outdoor gathering in the parking lot across the street from the Fort Worth Hotel, where the president was going to have breakfast with the Chamber of Commerce. And it was sprinkling outside a little bit, but he went out, and they had a flatbed truck raised up so that he could be seen and so that pictures could be made, of course. So we started the day campaigning out there with the president talking briefly to the assembly of people.

Then back across the street into the dining room for a Chamber of Commerce breakfast. The president gave a pretty heavy speech there. It turned out to be his last speech. But it was anticipated that he'd be giving another speech in Dallas at the Merchandise, at the Mart there in town which we never got to go to. Anyhow, because it was raining, sprinkling, the car from the hotel to the airport had the bubble top cover on it. It was a convertible that could take the plastic top off if it wasn't raining. But it was on during that part of the trip.

Then when we got to Dallas, of course, the sun was shining, and it wasn't raining. So they took the top off the car. The president's wishes anyway was to be seen and have everybody see Jackie, you know. Because if you're behind this plexiglass, it's like you're in a cage. So it was natural and beautiful that the sun came out, and we started down the main streets of Dallas, with waving and cheering crowds on both sides of the street.

My colleagues, the photographers from the wire services, and I were in an open convertible. We got down to the corner of where we turned facing the book depository, which we didn't know at the time, we were just new in town; we didn't know anything. But it was at that point that we heard these three very distinct what appeared to be rifle shots or gunshots.

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But we didn't know what it was, and we didn't know what we were hearing because we were in a canyon area of tall buildings. They were ten-, 11-, 12-story buildings.

So we were looking up, you know, trying to see where it was coming from. By that time our car got to the corner and had made a sharp left turn to go down the street in front of this grassy knoll area that's become famous. And all of the cars that had been in front of us weren't there. They had all sped away immediately after those shots. Because, as it turned out, that's what they were. And we all know what the result of that was.

So when we found out that there were no cars in front of us and that something had happened. . . . The driver of our car was a local police officer who had been pressed into duty to be a chauffeur for these press people. He recognized somebody on the sidewalk there; he said, "What happened?" He called him "Charlie" or whatever. And he said it sounded like . . . looked like somebody got shot in the president's car, and they must have gone to Parkland.

So I told the guy, well, "Let's go. We need to get there, too." So we took off real quickly. Went out the Stemmons Freeway and ended up at this Parkland Hospital. Jumped out of the

car and started making pictures of. . . . The president's car was in a little emergency ambulance drive-in place where all hospitals have a place to unload their injured people. The president's car was in there, and it was being tended to by the driver and several other Secret Service guys that were putting the top on it and going to cover it up with the canvas that they had.

Meanwhile, I went on inside the hospital . . . being part of the staff, I was not precluded from going in . . . on the assumption that if anybody needed any pictures of anything, medical or otherwise, I'd be there, you know, if they wanted me.

The general by that time had gotten there. He was in a car behind. He had arrived, and we were standing outside this operating room number one door watching all the attendant activity that was going on. We saw the nuns, the priests rather, that came in with their Last Rites . . . well, I can't describe what it is that they do. But anyhow, that's what they were there for.

It turned out that a colleague of mine, a Signal Corps communications guy, was in the same area and was setting up a telephone contact with the White House switchboard. You do that by dialing this number, and a guy answers, and then you've got contact. He had just done that, and he had talked to the guy. He said, "I'm going to put Cecil on. I want him to keep the line open. I've got to go upstairs and open up another line for the Malcolm Kilduff press conference." He had to go up and put a microphone up for that.

He started to hand me the receiver, and out of the corner of my eye I could see Johnson, Vice President Johnson, and Lady Bird and Rufus Youngblood, his Secret Service guy, walking rather rapidly towards the door that I had come in just a few minutes before. And to this sergeant or chief warrant officer that was handing me this phone, I said, "Where's he going?" And I nodded my head like that. He said, "The president's going to Washington."

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And having said that and my realizing immediately that Kennedy wasn't the president anymore and that Johnson was, nominally, and knowing that there was a need for a ceremony of some kind, either impromptu or official, it behooved me to be with him. So when he said the president's going to Washington, I said, "So am I." And I handed him back his receiver and picked up my camera bag and went out and began to scurry around to get a ride.

I didn't ride out in Johnson's car, but there was another car, police car, there, staff car, so to speak. It turns out that Jack Valenti [Jack (Joseph) Valenti] and Chris Carter, two of Johnson's Texas assistants, aides, supporters, or whatever were right there, and they wanted to get out there, too. And one of the other Secret Service men, Lem Johns [Thomas "Lem" Johns], was Rufus Youngblood's assistant, second in command of his detail. So the four of us got into this car with a driver and followed the Johnson party out to what turned out to be Air Force One.

I dashed aboard the plane, and I immediately went into the cockpit to see the pilot, Jim Swindall [James Swindall], and asked him if I could ride back to Washington with him because they were going to have a ceremony someplace, and he knew who I was and why I needed to be there. He said, "Sure. You can ride up here with us if you have to."

So having assured myself of a seat, then I went back into the cabin of the plane. Then all the girls that were there . . . there were a half a dozen women in the party that were there . . .

they had pulled their little plastic blinds down so that the whole cabin was dark and foreboding and sniffing. There was a lot of sniffing going on. But I was busy doing what I was doing because Kilduff, Malcolm Kilduff, came running up the aisle and said, to the effect, "Thank God you're here, Cecil. The president's going to take his Oath of Office on the plane. You're going to have to make the pictures and release it to the press because (a) there's no room and (b) they're not here anyway." You know, they hadn't come back, and they couldn't have gotten all the people that would have liked to have been there. There were enough people on the plane as it were.

So I took the color film out of my Hasselblad and reloaded it with black and white, having the knowledge that it takes two hours to process color film in those days, they don't transmit color on the wire photos, and black and white's the only way to go. So everybody has always said over the years, in retrospect, why didn't you shoot that in color? Well, that's why. Time was of the essence.

So having done that, changed the magazine on my Hasselblad into black-and-white film, I got back into the office area of this 707, the president's plane. Johnson, the vice president, was there and Lady Bird, and half a dozen other of the Texas Democrats that had been with him were close in proximity. They were all there. As were two or three members of the press. And the ladies that I mentioned: Mary Gallagher, Pam Turnure, Evelyn Lincoln, Liz Carpenter [Elizabeth Carpenter], these people were all there. They show up in some of the pictures.

Anyhow, a few minutes later the ambulance drove in with the president's casket, the body in the casket, and Jackie was riding in the ambulance. So I went out to the nose of the plane,

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to the steps that come up to the nose, and they were going to load the casket on the rear end. So I stood on the top step of the front steps with a long lens and made pictures of the casket being loaded aboard the plane. Again, there was nobody else there. They were still in shock down in town or hadn't arrived yet. So there was nobody there making any other pictures. But loading the casket on board. And then Jackie walked up behind it, and Mary Gallagher and the general were there.

So we all got on board. And now I'm in the cabin where the oath's going to be taken, and the president says, "Cecil, where do you want us?" you know. Because I had to arrange to make sure that I'd get the necessary picture: him holding his hand up and his other hand on the Bible, and anybody that would be surrounding him would be important, like Mrs. Johnson and Mrs. Kennedy. So when he said, "Where do you want us?" I explained, "You'll have to be here, and I'm going to be over here with my back up against this bulkhead, or this wall. And I'm going to be standing on this leather couch so I can get up above and have eye-to-eye contact."

And everything else that took place in the background was incidental. Whoever showed up, fine. If they didn't, if they were over in the corner, well, that's too bad. But later on I sprayed the cabin with my camera so that everybody that was in there, I think, got a picture of the fact. Dr. Burkeley [Admiral George G. Burkeley, USN] was there. Merriman Smith

from the UPI, and Chuck Roberts from *Newsweek*, and Sid Davis from Westinghouse, all these guys that I worked with, were in the picture, and they are immortalized now.

DAITCH: Right.

STOUGHTON: And they all got prints from me later on.

DAITCH: What were they doing there? I'm sorry to interrupt the flow of the conversation. Why were these people there?

STOUGHTON: Well, they were the pool. Everything that happens in the White House pool situation is there's a magazine reporter, and a wire service reporter, both AP and UPI. And in photography there's AP photos, UPI photos, and they have a magazine photographer which would be *Life* or *Look* or *Newsweek* or something like that. But they're all pools. Whatever they do, they have to share with all the other guys who aren't there. Instead of having 30 guys there, you have three, and the other 27 get whatever the three saw. The radio guy and the reporters write notes, and they come down, and then all their colleagues gather around: And then the president did this. The president said that. And he tells them everything that he saw because he was the pool.

DAITCH: Right. Now how did they know what was going on?

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STOUGHTON: They didn't until they got in the middle of the plane. Nobody knew until it happened.

DAITCH: So at some point they just heard that Air Force One is going somewhere, and they decided to. . .

STOUGHTON: They obviously knew that the president was going to go back to Washington. It all transpired just one step after another. But nobody knew what the next step was going to be. I didn't know when I got on board. I thought I'd be going back to Washington, there'd be some kind of a ceremony somewhere. But it turned out that, as I described, Kilduff said, "He's going to do it here." Which meant in Texas. "And you're going to record it."

So then, in a few minutes the judge, Sarah Hughes [Sarah T. Hughes] . . . they had to scurry around in Dallas to find a federal judge to administer the oath. When I had originally talked with Kilduff in the cabin area, there was a telephone and a typewriter sitting there. Marie Fehmer, who was one of Johnson's secretaries, was on the phone and was writing down the oath that was being read to her by Bobby, I think, on the other end, or it was . . . who was his assistant? Oh, I thought I'd never forget him. But anyhow, the one that went down into Alabama with Wallace and stood in the door. Well, I can't think of it now, but it's

historically annotated. He [Nicholas de B. Katzenbach] was reading her the oath, and she was writing it down, and then she typed it out on a little card so that they would have the exact wording for the oath.

When the judge showed up, then it was time to move. The president's body and casket had been placed on the rear end of the plane, which I never got to see. That's one of the sorrowful things of my career, that I didn't get a decent picture of the casket on board the plane. And I don't think anybody else had cameras on board. If they did, I've never seen any pictures.

Anyhow, the ceremony began by Kilduff. . . . I told Kilduff. . . . He said he wanted a recording. None of my Signal Corps guys were there with their tape recorders. And I said, "Well, there's a Dictaphone thing on the president's desk." One of the old-fashioned plastic things with a 5-inch tape with a scrawny little microphone. So you see in the picture, you'll see Kilduff holding the microphone up, and it's that Dictaphone that he's holding. The judge read the oath, and the president repeated it. I was clicking pictures left and right, standing in my little leather seat and spraying around the cabin while they were doing the talking.

Got the picture that was required: Hand up, hand on the Bible, eyes open. And Jackie and Mrs. Johnson on the other side. Turned out to be the best picture I ever made, needless to say. And then the president said, "Let's get this plane back to Washington."

Well, I couldn't go back to Washington with it, because I had to take the film off and get the film processed and put it on the wires for the wire services, because the world was

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waiting to see what was going on, you know. I mean this only happened an hour ago. So it was important that the film get processed and released as quickly as possible.

So we went down to the AP and UPI colleague of mine, went to the AP photo lab downtown in the *Dallas Morning Herald's* photo lab, I think it was. We processed the film, and made the prints, and put it on their wire service, wire photo drums. I repeat this drums thing, and a lot of times it's not knowledgeable to people who weren't aware of what the drums were. But it's a telephonic device for transmitting pictures through the telephone wire. That's why they call it wire photo. But it happens to be on a cylinder which we call a drum. So when I say, "Gentlemen, start your drums," it's kind of an anachronism, strange-sounding word; but it has merit. It is what it is.

So the picture was developed and processed, printed and transmitted, and reprinted in Washington. By the time Johnson was getting off the plane at Andrews Field two hours later, the picture was on his TV screen in the cabin of the plane, and he was watching himself being sworn in before he got off. Of course that's old hat now. That's Model T compared to what we are now, because everything's live now. Fiber optics and, you know.

DAITCH: But at the time it was pretty special.

STOUGHTON: It was state of the art. And black and white at best. If it was color, why, we'd still be waiting for it, you know.

DAITCH: Right. Wow!

STOUGHTON: So again, this was part of my knowledge, my inventiveness, my perspicacity to duty, whatever.

DAITCH: Absolutely. So basically you were the person responsible for informing the world that the United States government is still in business.

STOUGHTON: Yes. Well, I was glad to have had that little bon mot. When I got off the plane, I had that tape stretched between my fingers like this because it's a 5-inch band of belt, and I had it stretched with my hand and my camera bag over my shoulder. I had the only living, breathing record of what had just happened.

If you recall listening to my telling the tale on that [Disney] film that we saw, the recording of my telling of this story was excised, edited to where you hear me saying, "And I was the only one that knew what I had." What I had was the sound and the pictures of the president being sworn in. Well, they cut out half of that, and you only heard the part about the pictures. You didn't hear anything about the . . . it wasn't so great that I just had the pictures; I had the sound and the pictures. That's what made it great.

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DAITCH: Yes, well, all of it. I mean even if you had just had the pictures, that would have been pretty special.

STOUGHTON: Yes. Just walking from the top of the stairs to the bottom, at that point in time I was the only person in this world who knew what I had. I had pictures. Then when I stepped on the ground, they said, "What happened, Cecil? What happened?" I said, "I'll tell you all about it." So then I told them, and the pool guys came down.

Merriman Smith and Chuck Roberts flew back to Washington on Air Force One. And, as I said, I went to the lab and processed the film. Later on, when Merriman Smith's story hit the wire services, Kenny O'Donnell in the White House was reading the report. In the report he mentions my name which later became a Pulitzer Prize-winning story for him. So I'm in his Pulitzer Prize-winning story.

DAITCH: Neat!

STOUGHTON: About me taking the pictures and of Jackie's blood-spattered dress and all of that. So Kenny gets on the phone, traces me down through the White House switchboard to find out where I was. Of course you have to keep in touch with them all the time, tell them where you are. So he found me in the lab where I was waiting for the negatives to dry, and he said, "What's the idea. . . Who told you to put out those pictures of Jackie all covered with blood?" I said, "Kenny, you don't see any blood in my pictures." He said, "Well, you get your ass back here. I'm

sending a plane for you."

So they sent a Gulfstream-type Air Force jet, and the three of us, the AP and UPI colleagues of mine, the three of us went back to Washington. Because they would have been on the press plane that also went back. But they stayed; their people told them to stay, too, but then to get back as soon as they could.

So we all went back together to Washington that night. I went immediately to my lab down in the old area that we described earlier. The crew was standing by. They made two 8-by-10 prints of each of the negatives that I had, and I waited for them to dry. Then I went up to the White House to deliver. Kenny O'Donnell and I spread them out on his desk. I said, "See! No blood." Well, he put the pictures in an envelope, and he kept them.

Meanwhile, I went over to the mansion because outside in that driveway, the ambulance was bringing the president's coffin back in to lie in state. I had gotten back three or four hours later. So it appeared, chronology-wise, that there weren't any gaps in my coverage. The gap was at Bethesda, at the hospital, which I didn't go to, obviously. Whether Bob [Knudsen] went or not, I don't know; he could have.

But anyhow, I made pictures then of the casket being carried in and placed on the catafalque in the East Room. My coverage was then continuous until they went to Arlington

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on Monday afternoon. Four days in a row. Everything that happened on Saturday, all the visiting dignitaries calling on Johnson, and everything that happened on Sunday. And then Monday was the funeral. So I was pretty busy that weekend.

DAITCH: You must have been exhausted.

STOUGHTON: I don't know what else I could give you chronology-wise because it covered my activity to the printing of the picture. So where do I go from here?

DAITCH: Actually, I wanted to ask you about Jackie. I mean obviously you were very preoccupied, and obviously she was shocked and devastated and all that. But, I don't know, I mean to the extent that you could observe.

STOUGHTON: Well, the only times that I saw her were the swearing-in portion and then those times in the East Room when she had her children with her, and they had a private Mass on Saturday. I made pictures prior to the actual Mass portion of the day with all the gathering. The president was there and Mrs. Johnson and Maude Shaw, the children's nanny, and brothers and sisters. It was a family affair.

I was at a distance from her with a wide-angle lens encompassing the whole East Room, which ambience at that point was important to me to show where we were. Because a close-up picture of a casket on a catafalque, it could be anywhere. So fortunately I had a

camera that was capable of encompassing the whole room, and one simple strobe flash managed to light the whole area. So I lucked out there with the equipment at hand.

The other times I was never exposed to her that close. But we've also seen what everybody else saw. All of my colleagues were across the street from the cathedral, and they all had long lenses, and you see all the pictures of her. So I could respond by looking at them without having taken them myself. So I can't answer you anymore than that.

DAITCH: Right. She was very dignified. I wondered about on the plane. And I don't even know where this comes from. I have to tell you the truth. I think my mom told me this, and who knows where she read it? But I think she said that she read somewhere that Jackie did not want to be on the plane standing up beside Johnson when he was being sworn in.

STOUGHTON: Well, I don't know. There was just a few minutes involved between her being there and the swearing-in ceremony taking place. I don't think there was. . . . If there was much talk about it prior to that event, I don't know; she would only be talking to Mary Gallagher, who was her secretary. She

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subsequently wrote a book. So it's possible you might want to look in Mary Gallagher's book to see if it took place, or if that was the origination of that thought. But I have no knowledge of it personally.

She did stand there. I'm sure she realized the historic effect of her being there. But I don't think . . . she probably would rather have not been there. I mean that's my opinion. But she did it. I mean I give her credit for knowing that she needed to be there for transition. Because this was a transition of power from one president to the next. There are known transitions where there were no pictures made. But knowing Johnson, he wouldn't have taken the oath unless I or somebody was there, I'm sure.

DAITCH: Well, you needed to be there. I think it was important that she was there. But I had thought about it. I mean from the perspective of, you know, a wife, this all happened within a span of hours. I mean I can't even imagine it.

STOUGHTON: She's in shock. Sure, she's in shock. Her dead husband's head was in her lap an hour ago, you know. And here she is. . . . But, she's doing what has to be done. So give her credit for that.

DAITCH: Absolutely. Just such a difficult time. So then you continue sort of business as usual at the White House for a while?



STOUGHTON: Yes. The president had told me, one on one, that he wanted me to stay on, which was fine with me at the time. Because I was happy in my job, doing what I was doing. And, of course, it became all-encompassing.

Time changed. My schedule was a little bit different after that because of the demands of the times. Plus the fact that 1964 was a campaign year for the election, and the president was going to be very active in his campaigning around the country.

If there were any doubt about my captaincy being a problem with the campaign, it was never brought to his attention because I was always there. And if it wasn't politic for me to be there, I would have been the first one to go, obviously. So that didn't happen, and I spent the year of '64 traveling around the country with him in large crowds. So it was quite a year.

Then, of course, the inaugural ceremony in '65 was a repeat of what had happened in '61. Again I was up on the platform because now I was his guy instead of the other guy, and I didn't have to fight my way because I was there. So business as usual, except more of it.

DAITCH: Right. Well, yes, I mean that's hard to believe because it sounds like you were very busy with the Kennedys. But now it's busier with Johnson.

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STOUGHTON: Now I could go into meetings and stuff, and I'd stay and make pictures that you described earlier as, you know, candid. Because he didn't give me the wave out. On many occasions I could stay on; sometimes I wouldn't be there. But I hesitate to say that it was altogether different . . . I mean I don't hesitate to say that it was different, because it was. He had personal reasons for wanting pictures made with his friends and things like that because he was a great one for passing out souvenirs, you know, signed photos. My successor, Okamoto, made a picture of one of his favorite steers doing "steer business" down at the ranch. He had enlargements made, and he would pass this out to visiting dignitaries.

DAITCH: Oh, that's classy. [laughter] Okay. Maybe just from a woman's perspective this doesn't seem appropriate.

STOUGHTON: I didn't go into the gory details, but you conjure up your own visions. But it was good ol' boy stuff.

DAITCH: Yes, I guess.

STOUGHTON: Good old boy stuff.

DAITCH: Good old boy stuff, yes, yes. Different. Oh, wow! Do you want to talk about why you left Johnson's. . . .

STOUGHTON: Well, I'm worried about your time. I'm beginning to worry about your time. But I can give you a capsulized version as I remember it and take it from there. We're down into May of '65 now. We've gone through the '64 campaign. We've inaugurated the president. Everything is normal. Okamoto has shown up on occasions during '65, early '65. But it turns out that he was interviewed by my old friend Chuck Roberts of *Newsweek* on the occasion of Johnson's being austerity conscious about lights being on in the White House with nobody being around to take advantage of them. In other words, he was a penny-pincher. He didn't want all these lights on; he would turn them off himself, go in and turn off buttons on them.

Well, it turns out that when Okamoto was interviewed by Chuck Roberts of *Newsweek*, he made a reference to the fact that he had made some 25,000 pictures, and he'd done these great numbers of things which would seem wasteful in some regard, give or take the historian's aspect. By putting those numbers into context in this story, it pointed out the errata of Johnson's turning out the lights. Meanwhile, this photographer is making all these pictures. So Johnson just said, "Get him out of here. Send him back where he came from." So he was persona non grata for a period of time.

In May of '65 the English people wanted to donate a memorial site on the site of

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Runnymede in England as a memorial to the president, and they invited Jackie to come with anybody that she wanted to bring, family, whatever. The president allowed her to use one of Air Force One's sister ships, Air Force Two, if you will, and fill it up with anybody that she wanted, with the grateful thanks of the nation, in the official capacity of accepting this. The secretary of state was there in the official capacity.

So on the passenger list were all of the brothers and sisters and the children went and Jackie and Caroline and John. And all the staff: Dave Powers, Kenny O'Donnell, the whole crowd. And me. I was on the list.

Well, when General Clifton made his final checking of the passenger list the day before the trip, he called Valenti over in his office, who was then acting as the president's Kenny O'Donnell; he was Kenny O'Donnell's job for Johnson. You didn't get in to see the president unless you went through him. Later on it became Marvin Watson. But Jack was the watchdog of the door and was familiar with the president's wishes and desires.

When he saw my name on the list, he apparently called Clifton and said, "We can't let Cecil go." Because I was making all these pictures. And literally I guess he said, "What will the president do while he's gone?" And when I hear this voice saying that on this film that I've got, I just have to chuckle each time, and I say, "I didn't write that!" We're talking about a film now that the Disney Channel put together. The writer of that statement didn't bother to ask me about it. But he's embarrassed me over the years now with having said, "What'll the president do without me?"

Well, as it turned out, I did get his permission to go. He said, "Sure, go ahead." I confronted him face to face and asked his permission. And he said, "Sure, go ahead. No problem."

DAITCH: This is Johnson, not Valenti.

STOUGHTON: This is Johnson, right. So I went, and I was gone for a week, ten days, as I recall. We did a lot of other stuff while we were there. When I came back, Okamoto meanwhile had been working in my place while I was gone. About a week after that, within a week or so, I got another mysterious phone call from my general saying, "Better come over here. I've got some news for you." I went over, and he said, "Marvin and Jack have asked me to ask you to be reassigned to the Army, and where would you like to go?" In other words, pick a place. You're not going to be here anymore. Where do you want to go?

DAITCH: Wow! And that's General Clifton?

STOUGHTON: Yes, this is the general. So we talked about it, and I thought, well, my children were at the age where travel would be broadening, and it would be interesting in some foreign country. I said, "What about Paris?" I just pulled one out of the hat. He said, "Nah, you don't want to go there, Cecil."

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He said, "I was there as a colonel, and I couldn't make it. It's very expensive, and they don't like you all that much. They don't like Americans all that much. That wouldn't be a good assignment." He said, "What about Germany?" I said, "Yeah, that'd be okay."

So he picks up his Signal Corps phone and says, "Get me General So-and-so at USAREUR, U.S. Army Europe, in Heidelberg." In a couple of seconds he's talking to the general on a first-name basis, old West Point buddies, and they pass the time of day. "How are you doing?" Blah blah blah. "Incidentally, I've got a young captain here who's going to be a major shortly. Can you find a job for him over there?" And they chatted. And he said, "Okay. Well, I'll send him over." They hung up, and two or three months later, give or take, the orders and packing belongings and getting the family their passports and all that stuff, we're on our way to Germany.

So the movers are in my house packing my furniture into trucks, and the White House phone rings. I still have it attached until I was going to leave the house. The phone rings, and it's Jack Valenti saying, "Cecil, I'm sending a car for you. The president wants to see you like right now." He said, "He just found out that you're leaving, and he wants to see you."

DAITCH: Really!

STOUGHTON: With your mouth open like mine. So I put on my uniform because all my civilian clothes were packed, and I was literally getting ready to leave. The black limousine shows up and takes me into the Fish Room they called it at the time. It's the Roosevelt Room now. But it's a meeting place where the president is across the hall from the Oval Office, and he was meeting with someone in his office.

He came across into the Fish Room, and it's just me and him. He puts his arm around me. "What this I hear about your leaving? What do you want to leave for?" I said, "I thought you guys knew what you were doing, literally." I don't remember my exact words except that I'd been given orders to be transferred. He said, "Well, you don't want to go, do you?" And I said, "Well, you know, the movers are in my house packing even as we speak." I said, "I'm on my way to Germany." He said, "Well, you can come back here anytime you want. Anytime you want to come back, you let me know." He said, "You can always hang you hat here." Blah blah blah. And with that, I'm gone.

I go back home, and finish packing. The next day I'm on my way to Dover Air Force Base in Delaware. I stopped at the White House for a ceremony for Clifton, who was getting a Legion of Merit, which is a military decoration that you get for doing good things. Doesn't have anything to do with courage or bravery or anything; it's just good things. The ceremony was attended by all the press, White House press, because Clifton worked very closely with them, and the staff people.

So my wife and the three children and I were part of the package out there watching the ceremony. The president made these nice remarks, glowing remarks, about Clifton and all

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that he did for him. Then he looked down, and he said, "And we're losing Cecil, too. He's going away." And blah blah blah. Big noise, you know, and everybody brouhaha, a lot of happy clasping of hands and patting on the back and all that kind of stuff. Then I get in my station wagon and go to Delaware and get on the plane, and I'm on my way to Germany. Period.

DAITCH: Wow! So do you think that the president genuinely didn't know that you were. . . .

STOUGHTON: Well, now it's all retrospect. Knowing what I knew about him at the time, you couldn't dot an I in the building without his knowing about it. I'm sure that this was just all show. But why put on such a show for me? And if he really didn't know, he should have had somebody else's patootie instead of mine, you know, for doing something that he either didn't agree with. . . . Now we have the question, he obviously agreed with it or he would have done differently. And the worst part about it is when he asked me if I wanted to go, why didn't I say, no, I don't want to go, and see what would have happened? I'll never know what would have happened. But how could he back out of it? He would have to weasel out of it somehow, and say, well, I can't do anything about it now.

DAITCH: Right.

STOUGHTON: But I wish I'd had the gall . . . there's another word that ends in L . . . but gall is good enough. [laughter]

DAITCH: Right. Or even just. . . I mean sometimes you're just so flabbergasted by the whole thing. You get called all of a sudden to rush over and have an audience with the president, and who thinks?

STOUGHTON: Yes.

DAITCH: I had my mouth open, and I'm just sitting here, and we're talking about it.

STOUGHTON: That's the way it affected me. I couldn't believe that. I don't know that they didn't expect me to believe it, you know. But my replacement was Yoichi Okamoto, a civil servant for the USIA, a very knowledgeable and professional photographer. He ran the office of audiovisual for the USIA. But more than that, he had regaled the president with his magic tricks on Air Force One when we went to the Berlin Wall back in August of '61. And his staff covered the event in Berlin like a wet blanket. So that when he put together a scrapbook of the president's trip, or the

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vice president's trip, it appeared that those were his pictures. So he had endeared himself to Valenti and the president on a false assumption. Now that's just my personal opinion and probably should end there.

DAITCH: Well, you know, obviously there are some wonderful pictures that are his.

STOUGHTON: Yes. But his continued coverage of the president's tour of duty until he resigned, or his tour ran out, are noteworthy, and the Johnson Library is very proud of them. They made a book. I have a large book that they put out. But coincidentally it's my picture that's on the cover.

DAITCH: Is that right!?

STOUGHTON: Yes.

DAITCH: That's neat. What is it?

STOUGHTON: Well, it's behind the globe, third and fourth book.

DAITCH: Oh, *LBJ*?

STOUGHTON: Yes. Does that one have cellophane around it?

DAITCH: Yes.

STOUGHTON: The one next to it is open, I think.

DAITCH: Oh, no. This one's open, and that one's got the cellophane. This is yours?

STOUGHTON: Yes. I made that on the campaign in '64.

DAITCH: That's great. Just for the record, this is the picture of Johnson smiling with his hat in his hand, waving it in the air.

STOUGHTON: The inscription inside is from the director of the library.

DAITCH: Oh, how nice. The main photo from his what?

STOUGHTON: I'd have to see it.

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DAITCH: He made the cover and the main photo from his something. . . .

STOUGHTON: From his files. Yes, see. This is Bobby and the president. I made this back in those days.

DAITCH: It's beautiful. Ah, there's a question for you. Somebody told me that Bobby and President Johnson had not a good relationship.

STOUGHTON: Well, it's been reported by everybody that can write a book that. . . .

DAITCH: Well, maybe that's where I heard it, everywhere. Did you witness that?

STOUGHTON: Well, again, I'm there. I'm with them. But there's three of us in the room when I made the picture of the two of them. But they were over against the wall talking, whatever they're doing. I'm not privy to what they're saying. I don't know if it's animosity or friendly. It's certainly been well documented that there was no love lost between them. But I couldn't get involved in that because I had no reason to.

DAITCH: Nothing from your experience. Right.

STOUGHTON: The campaign at that time was heated with Bobby running and Johnson bowing out type of thing. So there was certainly a lot of friction. But I thought that was a pretty nice picture.

DAITCH: That's a great picture. It's such a heavy book. I do have one more question for you before I have to fly out of here.

STOUGHTON: Yes, you do.

DAITCH: I was thinking about the pictures that were on the film of Marilyn Monroe. Were they public at the time? You hear all this stuff after the fact about the president's affairs or whatever. And I wondered if photos like that were . . . at the time were they made hay of with the press or anything like that?

STOUGHTON: No, they didn't see the light of day for a number of years.

DAITCH: Was that something that just didn't show up, or nobody knew they were around?

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STOUGHTON: Yes. Nobody knew they were there. And there was no reason to. . . . It was just a private party, just a lot of people milling around at a private party. That's the way I looked at it.

DAITCH: Yes. Was that still film?

STOUGHTON: Yes, it was still pictures. Yes.

DAITCH: Now, are they part of the collection in the archives?

STOUGHTON: Yes, I think they have some up there.

DAITCH: I was just wondering about stuff like that. Because I know that you were friendly with Jackie, and I wondered if you ever had photos of occasions that you were sensitive about.

STOUGHTON: No, I don't have anything of Marilyn in the Lincoln Bedroom, as somebody has said has happened. But I have no . . . I'd be the last one they'd call for that.

DAITCH: Well, obviously. I didn't know if there was a reason why these photos didn't come out or if they were just something that nobody had been interested in.

STOUGHTON: They just weren't seen. [Tape clicks off on other recorder.] Perfect timing. I'm really worried about you catching your plane.

[END OF INTERVIEW]

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