

Singular Focus: The Life & Times of **Becky Kagan Schott**

Text by Michael Menduno
Photos courtesy of Becky Kagan Schott, with additional photos by Josh Bernstein, Jon Bojar, Gerardo del Villar, Jeffery Gallant, David Schott, Rich Stevenson, Trisha Stovel

Talent plus personality. That's how clients and colleagues explain 35-year-old Becky Kagan Schott's rapid ascent in the male-dominated, niche-filled world of underwater cinematography. "There are only a handful of people you can call if you need someone to dive to 350 feet, shoot and be creative," explains Evan Kovacs, director of underwater photography at Woods Hole Oceanographic Institute's Advanced Imaging and Visualization Lab. "There's probably only two women in the world that could pull it off and Bec is one." He calls her a breath of fresh air. "Even when she's not in charge, she's able to bring ideas to the table in a non-threatening way." No small thing in a field fraught with IMAX-sized personalities.

Colleague, British underwater cameraman Rich Stevenson said that her skilled and energetic "let's do this" attitude is the icing on the cake. The ex-Royal Marine conducted a series of two to three-hour dives with Schott to shoot shipwrecks more than 91m (300ft) deep in 1°C (34°F) water for a 3D film project in the Great Lakes. It was Schott's first cold-water assignment. "No matter how challenging our dives, she just cracked on without a complaint," he said. Schott's mask actually frosted up during deco.

DAVID SCHOTT





TRISHA STOVEL



FOURTH ELEMENT TEAM DIVER, Pete Mesley in Truk Lagoon, June 2010
Pete wears: PROTEUS wetsuit.

fourth element
EQUIPMENT FOR ADVENTURE

PROTEUS



RICH STEVENSON

Becky Kagan Schott (note ice in mask!) posing for a selfie with fellow cameraman Rich Stevenson (left) and filming sea lions in 6k resolution with her RED EPIC DRAGON digital cinema camera for a NatGeo project in British Columbia. (top left)

Those are some of the reasons that the former Fox News cameraman has become the go-to-gal for clients like Woods Hole, Discovery Channel, National Geographic, the Military Channel, Current TV, the National Park Service's Submerged Cultural Resource Unit and others; and why the phones at her company, Liquid Productions Inc., that she started with husband, fellow cameraman David Schott, 10 years ago keeps ringing off the hook. The deep diving duo spent more than 200 days on location over the last 12 months diving and shooting in "challenging" aquatic environments—their specialty: caves, deep shipwrecks, cold water, ice, and swimming with big animals.

Schott's seeming overnight success is the result of nearly two and half decades of singular focus on

her twin passions of diving and telling stories with pictures. Her diving CV is a testament to her youthful enthusiasm and singular dedication—call it a predilection—to her craft. Open water certified at age 12, Schott got cavern certified at 14 after moving to Florida with her family. She became a Master Scuba diver and completed her "Intro To Cave" course at Ginnie Springs two years later while working in a local dive shop. She was hooked.

Schott logged more than 200 cave dives, including stage and scooter dives, by the time she was old enough to earn her Full Cave certification with the NSS-CDS at age 18. She completed her NAUI instructor course the same year, and did her TDI Trimix training the next year at 19. She started diving rebreathers six years later.

Shooting underwater

Her image making followed a similar tack. Having started toting a camera to her first scuba class, Schott went on to study photography and TV production in high school, and then earned her bachelor degree in journalism from University of Tampa in 2004. She landed her first job out of college as a news cameraman with CBS and later Fox News, while teaching scuba on the side.

Schott met her soon-to-be husband David online in 2006. The two had lots to chat about. He was an underwater videographer and avid technical diver with a rebreather and an masters degree in business from Widener University. They decided to test their budding relationship with a

dive at Eagle's Nest cave system in North Florida. That cemented the deal. Within the year the two took the plunge. They moved in together and formed Liquid Productions in 2007, the year Becky got her first break as an underwater cameraman. The couple married two years later.

Awards

Some couples have a song. The

Schotts have a cave. In 2011, they received their first Emmy and an Edward R. Murrow award for the documentary of Eagles Nest Cave that they did for CBS. A year later, National Geographic (NatGeo) hired Liquid Productions to shoot their 2012 end-of-the-world special "Mayan Underworld: The Real Doomsday," and named Becky underwater director of photography, a

job that she had dreamed of holding for almost 16-years.

In 2013, the couple won four more Emmys for their half hour CBS Special, "Cave Diving beyond The Limits." Since then, the dynamic duo landed two more projects for NatGeo: one shooting the caves of the Bahamas, the second filming sea lions in British Columbia. Both are expected to air in 2018. In addition, their Red Bull Explorer Series "Crystal Labyrinth" documentary featuring cave explorer Brian Kakuk, which they shot in 6k, was just released this year.

Where do you go, when you realized your life ambition and you are still only 35? Here is what



BECKY KAGAN SCHOTT

Dancing with dolphins, by Becky Kagan Schott, won the National Geographic Traveler photo contest in 2011

the diminutive, five-foot-five, techie image-maker had to say.

MM: Do you consider yourself a cinematographer, photographer or journalist? How do you view your work?

BKS: I look at myself as a photo-journalist. I really want to tell a story through images, whether it's video or still photography. I think that it's really important that it's not just an image. It has to mean something, or inspire someone, to tell some kind of story. I love to show people interacting with the underwater environment.

MM: That makes me think of the image you shot of a woman free diver suspended vertically in the water column facing three dol-

phins. Do you know the one I am talking about?

BKS: Absolutely. That image won the National Geographic Traveler photo contest in 2011. It was taken in the Bahamas. What's amazing about that image is that it looks like it's frozen in time, as if it happened in slow motion. But in reality it occurred literally in a split second when the diver turned and the dolphins turned upwards to face her and then they were gone. I probably took, who knows, 400 pictures of that pod over the couple of hours that they stayed with us. A bunch turned out good, but that one single image was really special.

MM: What makes that one so compelling?

BKS: People look at pictures of dolphins and might go, wow. But in this case, when you can show a diver interacting with the dolphins, it's much more emotional. People look at it and go, that could be me, and I think that's why it's so powerful and draws the viewer in.

I don't know if that sets me apart from others, but capturing that interaction, whether it's between humans and animals or places, like caves or shipwrecks, is something that I feel in my work.

MM: Well, it's obvious that others are feeling it too! In addition to winning the Traveler photo contest, you and David won an Emmy and an Edward R. Murrow award in 2011 for your documentary on Eagles Nest cave



system, you were inducted into the Explorers' Club, you won four more Emmys in 2013 and were inducted into the Woman Diver's Hall of Fame, that same year you were the underwater director of photography spot for Nat Geo's

"Mayan Underworld: The Real Doomsday," and have gone on to do two more NatGeo projects. All that and before you were 30 years old!

BKS: I feel so young to have



Becky Kagan Schott and David Schott with Emmy awards in hand

received these honors. It really means a lot. And being the underwater director of photography (DP) for a NatGeo special! Wow. That was really a high point. I was walking around out there feeling like Wes Skiles [Becky smiles]. He was one of my role models. [Skiles was one of National Geographic's go-to photographic directors for caves before his passing in 2010].

To me, it was the ultimate dream job and what I have been working towards all these years. To have the opportunity to really be creative with lighting and shot composition and directing underwater scenes for NatGeo felt like a huge accomplishment. It was pretty amazing.

MM: It's a dream that you have been pursuing for a long time.

BKS: When I was very young, 10 or 11, I wanted to be an ichthyologist. My friends were like, huh? I memorized the names of fish in saltwater aquariums at the local pet shop. I loved sharks and was fascinated watching documentaries and seeing them on television. Now when I look back, I realize that's what sparked my passion to be an underwater cinematographer.



BECKY KAGAN SCHOTT

Photographs by Becky Kagan Schott of divers in underwater caves in Belize and Florida (left and bottom right); Becky Kagan Schott with husband David preparing for a shoot in Mexico (below). "A lot of equipment preparation went into filming Dan's cave system in the Bahamas for Red Bull," she said. (lower left)



JOSH BERNSTEIN

my scuba instructor, Sue Smiley. She told me later that they didn't accept students until age 14, but I was so excited about diving that she couldn't turn me away. Thankfully she didn't. She certified me and started my whole career.

MM: Your dad passed away that next year and you and your mom moved to Orlando, Florida. Did it make it harder for you to go diving because of the association?

BKS: My life would have

been very different if my dad hadn't encouraged me to learn to dive the year before. Diving helped me through his passing. It gave me goals, something to focus on. I was doing something no one my age was doing and it kept me out of trouble. I was working to earn my next regulator instead of hanging out with the bad kids and smoking in the back of the schoolyard.

MM: Tell me about your photography. Was that also informed by your diving experience?

BKS: I started taking pictures when I was very young. I always had a disposable, even from my very first scuba class, but I probably

MM: And that's what got you started in diving?

BKS: My parents gave me a subscription to Skin Diver magazine when I was 10, which really opened my eyes to the world of scuba. Then two weeks before my 12th birthday, I was on a trip to Florida with my dad and the hotel we were staying at had a dive shop which offered resort courses. My dad paid for the course, and I knew from that first second underwater, that that's what I wanted to do for the rest of my life. I was hooked.

When we got home, I found a local dive shop, and begged my parents to drive me to scuba lessons. I did a lot of babysitting to pay off those lessons. [Becky chuckles]



DAVID SCHOTT

MM: You got certified when you were only 12 years old!

BKS: When I tell people I have

been diving for 18 years, they look at me funny, like: "Are you lying to me?" Nope, I started when I was 12. I still keep in touch with



BECKY KAGAN SCHOTT

profile

Becky Kagan Schott
photographing sharks
(right) and at work in
the Arctic (below)

Schott

got more serious about it when I was 14 because my family didn't dive. So I wanted to be able to show them what I was seeing underwater and why I loved it so much, especially my mom.

MM: You studied photography in high school, got involved in the school's TV production program in your freshman year and went on to become the anchor for the school's daily news show.

BKS: The news show really gave me my first taste for television, editing and putting stories together. It also showed me that you could touch a lot of people by what you do. I would go shoot some-

thing, put together a little video and then broadcast out to four thousand students. People would come up and tell me that they really enjoyed it. It showed me how powerful media can be.

MM: So you stayed with it.

BKS: I went on to get my BA (Bachelor of Arts degree) in journalism at University of Tampa, where I did everything from documentaries to news reporting and ended up getting an internship at the local NBC station, which was right across from the school. That gave me my first start.

MM: Most people probably don't realize that you started your career in the news business.

BKS: I was lucky to get a job as a photojournalist right out of college and it allowed me really hone my topside skills. I don't think you can just go be an underwater videographer. You have to know a bit about cameras and how to shoot and what makes for a good shot and sequence and things like that.

I worked in TV news from 2004 until 2009. First at CBS in Ft. Myers and then at Fox in Tampa, and later in Philadelphia. I stayed in news, even after my husband Dave and I started our own production company, Liquid Productions in 2007.

MM: What was it like?



GERARDO DEL VILLAR

BKS: News was like an 80-hour a week job. I wouldn't want to be doing it now but it was great experience. In Florida, I did everything from covering alligators in backyard pools to shooting so many hurricanes and brush fires. I even reported on a few horrible crime stories when we moved back to Philadelphia and got to cover campaign rallies in the 2008 presidential election. But by 2009, Dave and I had enough work for me to leave and focus on our own company.

MM: You and David specialize in shooting in extreme underwater environments like caves, shipwrecks, or under ice. I imagine that's a difficult niche to fill.

BKS: It's not just being able to do the dives but being able to shoot and

handle yourself in those environments. There's a lot more that goes into that kind of shoot, a lot more planning, a lot more hazards, and it takes—I'm not tooting my own horn here—but I think it takes a certain personality to deal with the problems that come up. It's not just a dive trip.

Believe me, these things do not go smoothly. You're often in foreign countries. Equipment doesn't show up. You need batteries. Sometimes people don't always want you there depending on the shoot and the weather doesn't always cooperate. But you do whatever it takes to get it done and make the shoot successful. That's how you make a reputation for yourself and hopefully get called for more jobs in the future.

MM: It sounds like hard work.

BKS: We often work 20-hour days, for days in a row. There's no weekend, there's no, hey, I'm tired, I'm sleeping in today. It's just not how this job goes. Like that first Nat Geo job [Mayan Underworld] in Mexico. It was two shoots, 10 days each and it wasn't always pretty. I probably only got three hours of sleep a night by the time we were done reviewing the day's footage, production meetings and prepping the equipment. It was not a vacation.

MM: Tell me about it.

BKS: We were diving in some very remote locations in the Yucatán. Not Rivera Maya, but the Yucatán. A lot of the loca-



JEFFERY GALLANT



JON BOJAR

Becky Kagan Schott filming manatees in Florida



Becky Kagan Schott pulls a vacuum seal and tests settings on her rig; David Schott prepares a Gates Deep Dragon housing for a cold water shoot in Canada (below)

Schott

BKS: We ended up having to go back and film in a different location about a month later, and that went pretty well. But it was still high stress between managing the rebreathers, multiple cameras, lights, and coordinating the team to make sure everyone was on the same page. Fortunately, we had great weather, got all the shots we needed and then some and everyone went home feeling great about the show.

MM: Have you found it difficult to break

tions required 80 to 85 foot rappels to get down into the cenote and there was no land for staging. So we needed to float everything down there. We had zodiacs in the water to clip off our gear and then we'd dive to 150 feet in this giant cave and shoot Mayan remains, skulls and artifacts.

The problem was that the weather was getting worse because of an approaching hurricane and the cenote started acting like a giant drain. There was just mud pouring down on top of us, and swirling around in the water. It was like being in a giant toilet.

MM: What did you do?

BKS: It was very stressful because the producer was pushing to get the shots. He wanted to get them done. I had a team of 10 people in the water doing lighting, communications, cables and talent and second cameras. I was trying to hold it together but things were getting hairier with the mud waterfall, visibility and delicate artifacts that were thousands of years old that we didn't want to damage. It just wasn't safe for us, or for the artifacts, and I had to make the call.

MM: That must have been difficult, particularly on your first Nat Geo job as



underwater DP!

BKS: It was a tough call to make, especially when you're getting paid to be on the job and you've got a producer saying, we've spent hundreds of thousands of dollars for these shots, the host is here, the crew is here and we want to get it done. I hated to be the bearer of bad news, but I had to tell them, "It's not going to happen."

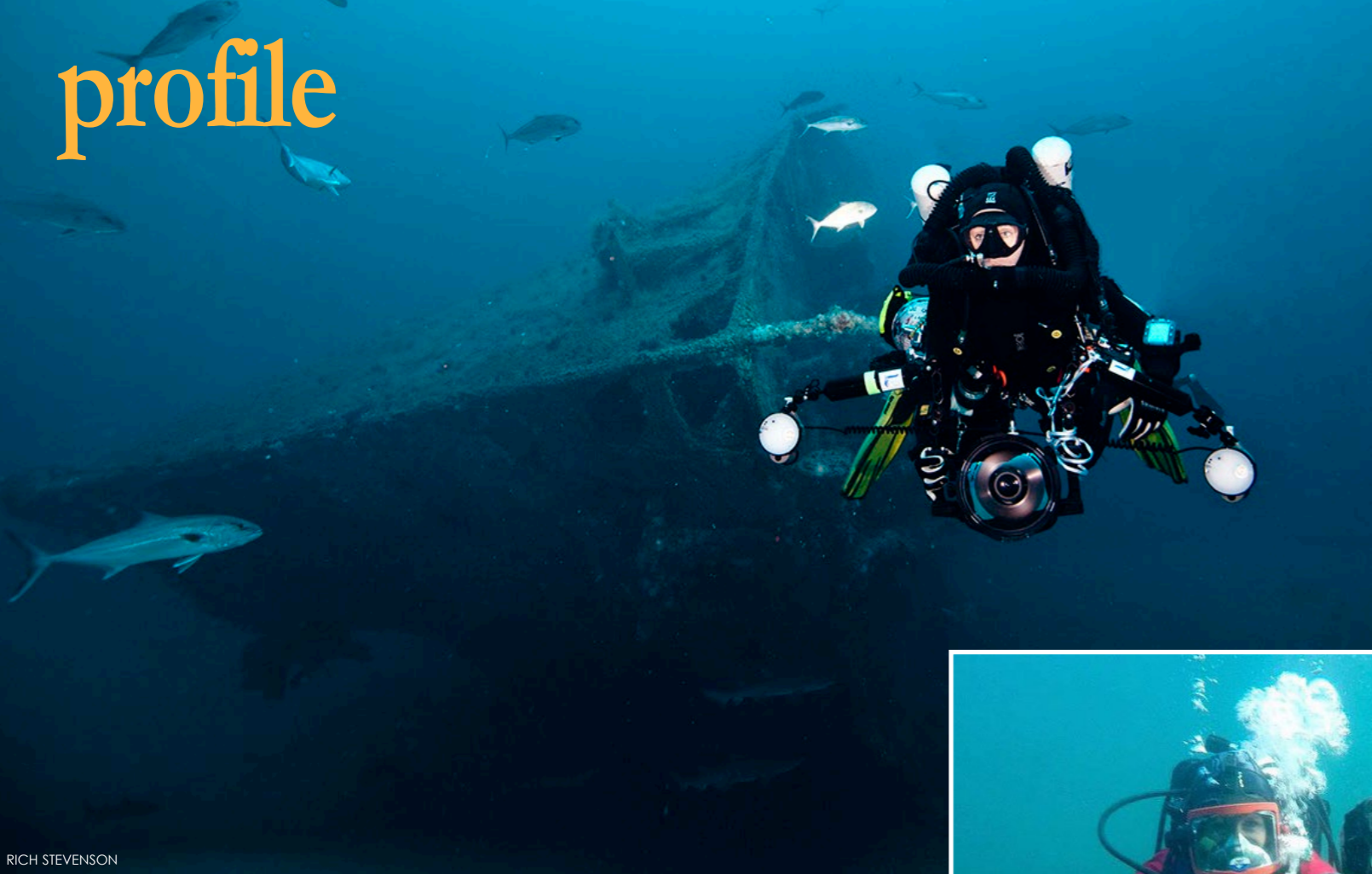
MM: What did happen?

into what has been a very male-dominated field?

BKS: It's a tough field to break into whether you're a male or female. But yes, I am a girl. Thanks for noticing [Becky laughs]. I do this because I love it and can't imagine doing anything else. I don't think about being a woman when I'm doing it.

When I was younger I worried about people taking me seriously. But now, I do all the tech dives, I carry the big





RICH STEVENSON

Becky Kagan Schott on *E.M. Clark* wreck off North Carolina (left) and on *Grecian* wreck in Lake Huron (bottom right)

(WHOI), which has become a steady client. I have done a lot of projects with them including documentaries and expeditions and working with 3D-video for TV. I shot topside for the 2010 Titanic Expedition for British TV, and worked on an amazing documentary called "Project Ship Hunt" in 2012 in the Great Lakes. Sony funded the project and it aired on Current TV.

MM: It was an educational program?

wreck. Some of them had never been on a boat before and they had no idea what was in their own backyard in Michigan. They thought everything had already been found. We really opened their eyes and hopefully viewers' eyes as well.

Every photographer dreams of inspiring someone, but when you can introduce the younger generation to our world and show them there's still so much to be discovered, it's really a thrill. It's been a passion of mine ever since.

BKS: Every time we get called for a job, it's something slightly different and unexpected, and I love that. Whether it's something that no one has seen before, like a virgin wreck, or something I've never shot before, like hump-back whales, which I got to do this year, or shooting great whites outside a cage near Guadalupe Island. Sometimes it's a personal challenge, or photographic challenge or challenges with depths and currents. I'm always trying to better myself, and my dive education and so I am interested in all of it.

MM: Any favorites?

BKS: One of my all-time favorites was a 3D shoot we did up in Isle Royale National Park for

cameras, I dive in challenging places and I come home with the images, so I just let my work speak for itself.

MM: How did you get your first break as an underwater cameraman?

BKS: It was in 2007. Dan Crowell hired me for a TV series called, "Quest for Sunken Warships" for the Military Channel. They wanted a female talent/underwater videographer. A friend of mine told them, "I know this girl." I was 25 at the time and had the look they wanted. They took me on and Dan trained me to dive a rebreather for the show, which was really cool. He was also the underwater DP for "Deep Sea Detectives" and I learned quite a bit from him.

Quest was my first TV series. Later Discovery picked up the show and it's still airing today.

When I look back now, I realize that I was so new at the time. I have learned so much in the last five years.

MM: That was your first introduction to rebreathers as well?

BKS: Yeah. At the time, I knew their benefits for filming, but I was also doing a lot of 300-foot open circuit dives and starting to feel that I was hitting the limit of what I could do. So I was interested in rebreathers to extend my range.

MM: And now they are a mainstay for you. I see you dive a Meg. [Megalodon made by Inner Space Systems Inc.]

BKS: I love my Meg but I am also certified on the [AP Diving] Inspiration and the KISS. They're fantastic tools that allow me to do so much more than I could ever do with open circuit scuba.

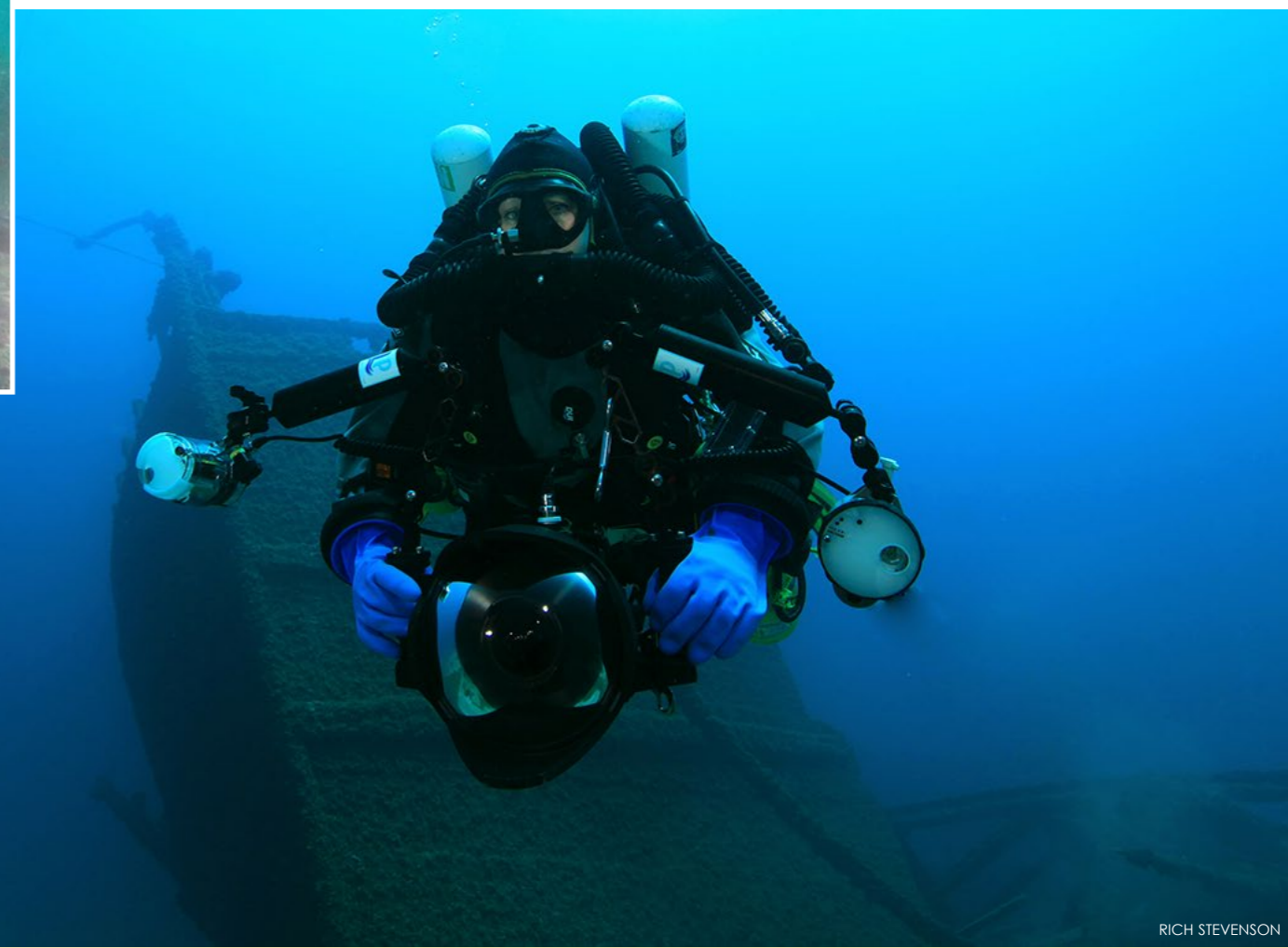


TRISHA STOVEL

I'm able to stay down a lot longer, whether it's in 18-27m (60-90ft) of water, or spending an hour at 92m (300ft), get closer to most marine life, and even get clear audio versus hearing the sound of diver's breathing on the video. There are many benefits.

MM: What happened after Quest?

BKS: Dave and I started getting work from Woods Hole Oceanographic Institution



RICH STEVENSON



BECKY KAGAN SCHOTT

Photo by Becky Kagan Schott from Isle Royale National Park in Lake Superior where one can see the wreck of the *America* at the surface, as it starts just 1m below

dive your rebreather?

BKS: That year, I lost five friends and acquaintances over a 12-month period; four were diving rebreathers, one was on open circuit. And I've lost other friends diving rebreathers prior to that and since. It's really taught me to never be complacent, and to always, number one, watch the rebreather over everything else. I love my rebreather. I trust it. But at the same time, I don't trust it, and I'm always watching it, if that makes sense.

MM: You have a lot to watch with the rebreather and cameras and your crew!

BKS: That's why I love to have a safety diver with me. Someone who is competent and there to watch and help out if there is a problem. Because you know what? It's easy to make mistakes. So, I just think it's smart to have somebody there watching my back.

So many of the fatalities in the past few years have involved solo diving, whether they've been on rebreathers or open circuit. I believe that those people would have had a better chance of surviving if they had someone with them, and even if they still passed away, we might know more about what happened.

MM: Have you ever had an incident?

BKS: I've never had to bail out on my Meg, but I had a close call. I was shooting in about ten feet of water pushing a very big camera around and fighting the surge. I was on and off the boat a lot and a safety diver was snorkelling above keeping an eye on me.

I couldn't see my heads-up

display very well because there was so much ambient light, but I was adding a lot of oxygen manually. Suddenly, I felt light-headed, which never happened before. I felt like I was going to black out. I immediately knew something was wrong.

I looked at my handset and my PO2 read 0.16 [Hypoxic levels]. And I was like, "Oh My God!" I immediately flushed the loop. I found out later that my solenoid wasn't in all the way. It probably got knocked loose getting on and off the boat, and it wasn't adding oxygen to the loop. Scared the living daylights out of me. All I could keep thinking for the next



TRISHA STOVEL

Becky Kagan Schott photographing caverns in New Zealand

the National Park Service's Submerged Culture Resources Center. I had never heard of Isle Royale before. I had to Google it. It's a tiny island in Lake Superior and the water is 1-2°C (34-36°F). At the time, I hadn't done much cold water diving and I was a bit nervous, but I was like, all right, I'm ready for a challenge. Break out the dry gloves!

We were up there for three weeks that first time, and it quickly became one of the favorite places I've ever been. It's a graveyard for shipwrecks, many of which are intact and absolutely incredible to dive on.

There are wrecks from the 1800s to the mid-1990s, and the wood and artifacts are very well preserved in the cold fresh water, as if they had sunk yesterday. It's amazing. There are purses and boots and belts and porcelain hand mirrors strewn in and around the wreck. In the ocean, most artifacts are usually covered in

mud, or coral or just gone. It was just fascinating to see.

MM: You mentioned that Wes Skiles was one of your role models.

BKS: I've often thought that I wanted to be the female Wes Skiles. I've been enamoured with his work since I was 14. Later when I got into cave diving and began to understand more about photography, I could really appreciate how amazing he was.

Wes wasn't just a cameraman. He was also an amazing still photographer and director. He did stuff 20 years ago that would be difficult to replicate today.

MM: What kind of relationship did you have?

BKS: It's funny; I started emailing Wes when I was 18. You know, "Hi Wes, will

you look at my photos? If you ever need an intern or whatever, please call me."

He ignored me for years, which was fine. I get a lot of those emails now and I understand. So I just kept working towards my goals and getting more shows and building a name for myself.

A couple of years ago, he took notice and called. He said, "I'm working on this project and I'd like to get you involved." Of course, just having him ask meant the world to me.

MM: Did you get to work with him?

BKS: Sadly no. I never did. He passed away six months later. It's one of my bigger regrets. I really wish I could have. Wes died while diving a rebreather on NatGeo shoot in Florida. He was alone at the time.

MM: Has it changed the way that you



BECKY KAGAN SCHOTT

THIS PAGE. Photographs by Becky Kagan Scott of dive buddy Jitka Hanakova with ship's wheel (left) on the first exploration dive on the *Alice E. Wilds* wreck, found at 98m (300ft) in Lake Michigan; Diver on the *Cornelia B. Windiate* in 56m in Lake Huron (center)

been working on in between jobs. Would you share one that's in the works?

BKS: One of the projects we've been working on over the years is an hour-long documentary about

ond flowing out if it. It's dangerous. You can only enter the cave when there's a severe drought and the water pressure is very low, and that only happens a couple of months every decade. It took a team of ten of us to get all of our cameras, lights, DPVs [diver propulsion vehicles], and safety bottles into the system for a single video dive.

We are also working on a short film on shipwrecks in the Great Lakes, which we are shooting with our new 6k Red Epic Dragon camera, that we'll probably use to pitch to the networks. As a bonus, I have had my Great Lakes

shipwreck images published in 12 magazines!

MM: I have seen some of them. They are absolutely stunning. What advice would you offer to people who want to get into the business?

BKS: I would say just get out there and shoot, no matter what kind of camera you have. You don't need the biggest or fanciest camera, but practicing is everything. Getting out there and diving and shooting, and even practicing on land will really make a difference.

Do it because you love it. You can't just go, "Wow, I think being an underwater cameraman would be a fun career." That won't work.

It has to come from passion. You have to eat, live, breathe it and want to do it, whether you're getting paid or not. ■

Michael Menduno is an award-winning reporter and technologist based in California, USA, who has written about diving and diving technology for more than 25 years and coined the term "technical diving." He was the founder and publisher of aqua-CORPS: The Journal for Technical Diving (1990-1996), which helped usher technical diving into the mainstream of sports diving, and organized the first Tek, EUROtek and AsiaTek conferences, as well as Rebreather Forums 1 and 2.

year was it's as easy as that. One tiny mistake and that could be it. Since then I have been even more diligent about watching, slowing down and doing things right, no matter how hard we're pushing on production.

MM: Checklists?

BKS: I do my checklist on every dive, no matter what. I have it written in my wet notes. It gives me a little peace of mind. And I actually do everything on the checklist, not just look at it go, yeah, I think I did that. If I can't remember if I analysed my tanks, I go back and I re-analyse them, because that's how you catch problems.

I also make checklists for my cameras so I can make sure that everything is plugged in and good to go there before I hop in the water. It's often the little things like remembering to put fresh batteries in the monitors or formatting the cards that can trip you up.

MM: You've accomplished so much at a young age. Do you and David have a goal or vision of where you'd like to go from here?

BKS: I absolutely love what I do and I'm very lucky to have hit my original goals so soon. So being an overachiever, I've had to re-evaluate what I want to do in the next 10 years, what our goals are for the future.

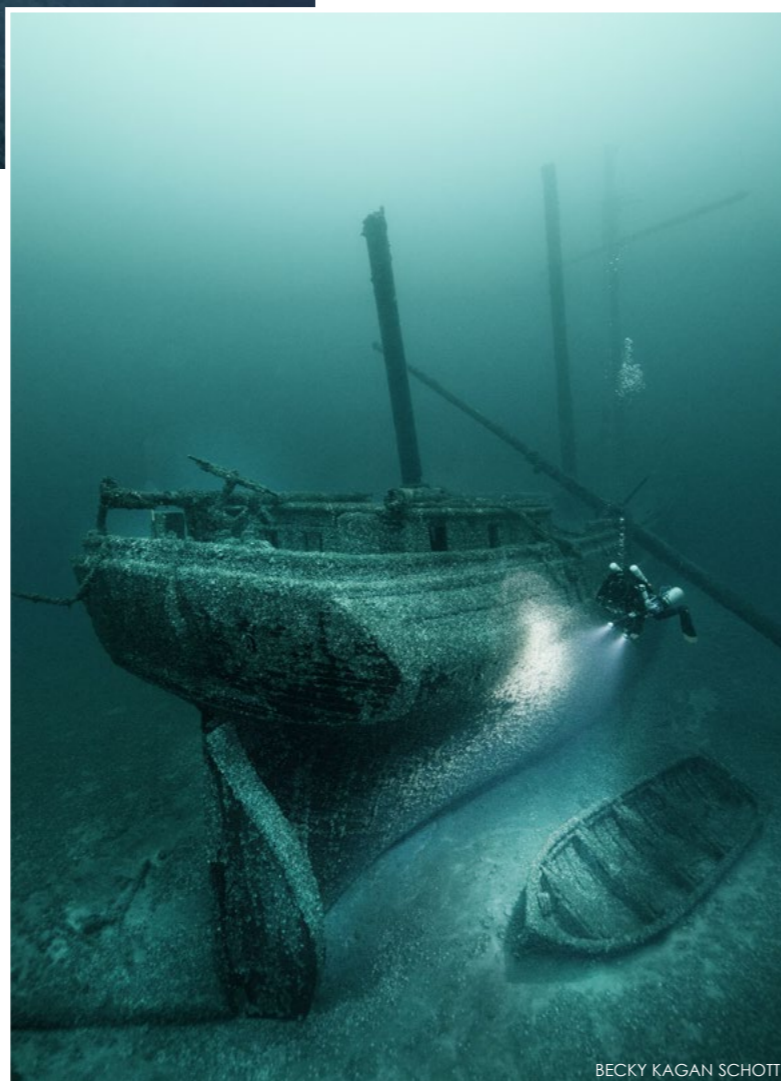
For one thing, I'd like to do more television series versus doing single documentaries, like the "Bering Sea Gold" stuff we shot for Discovery. You show up and you're in one place for a month and shoot several episodes versus just doing a week or ten-day shoot.

But I also see us growing as a company. I'd like to see us pitching our own documentaries to the networks and producing shows in the future. That's the next logical step.

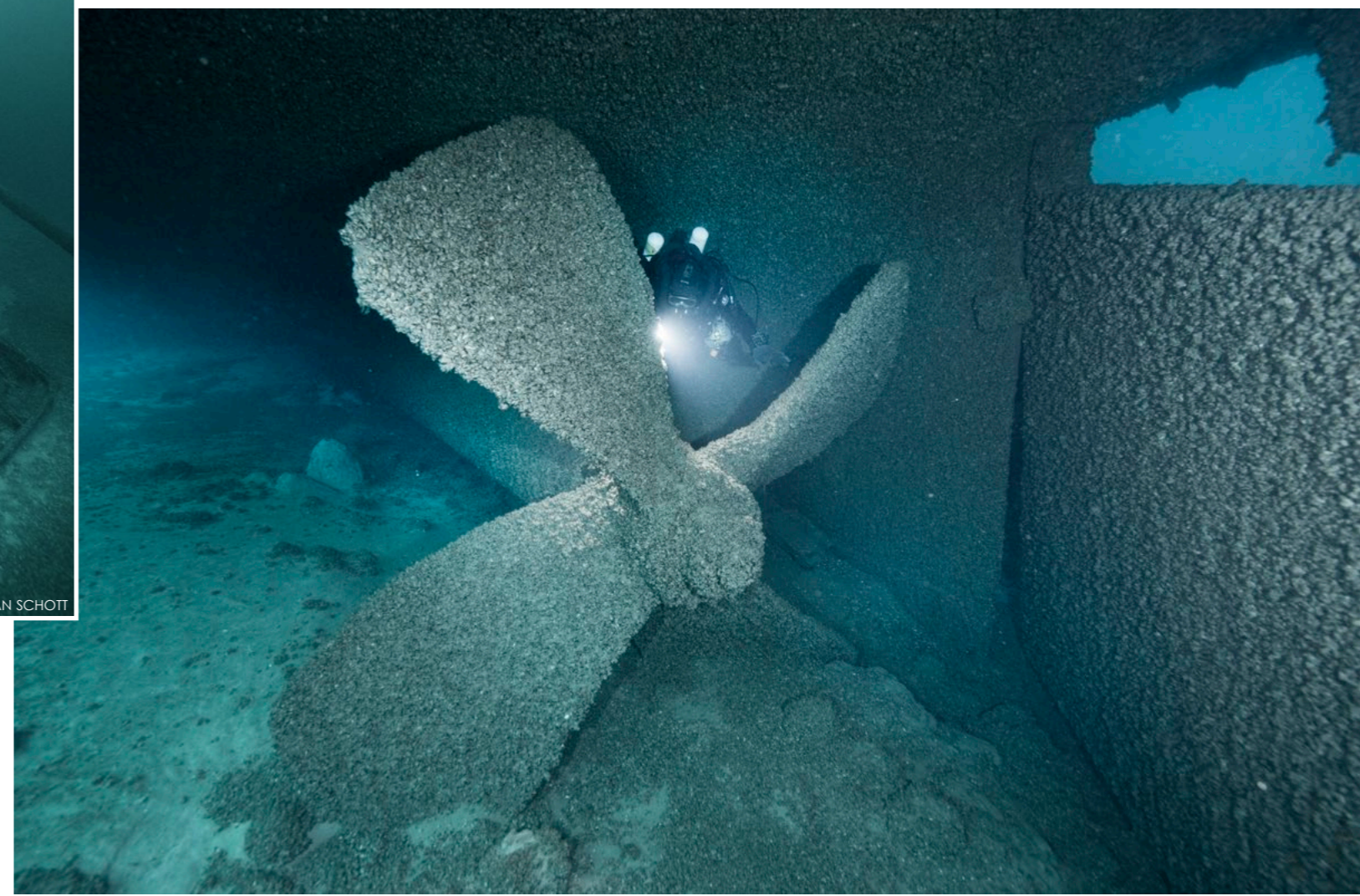
MM: You mentioned to me that you have some of your own projects that you and Dave have

the Weeki Wachee Springs Cave. It's a passion project. It's one of the deepest cave systems in the United States, at over 122m (400ft) deep and and extremely challenging cave to document because of the violent entry.

There's a small shift that has over 3m³ (100ft³) of water per sec-



BECKY KAGAN SCHOTT



Diver at propeller on car ferry wreck in Lake Michigan