

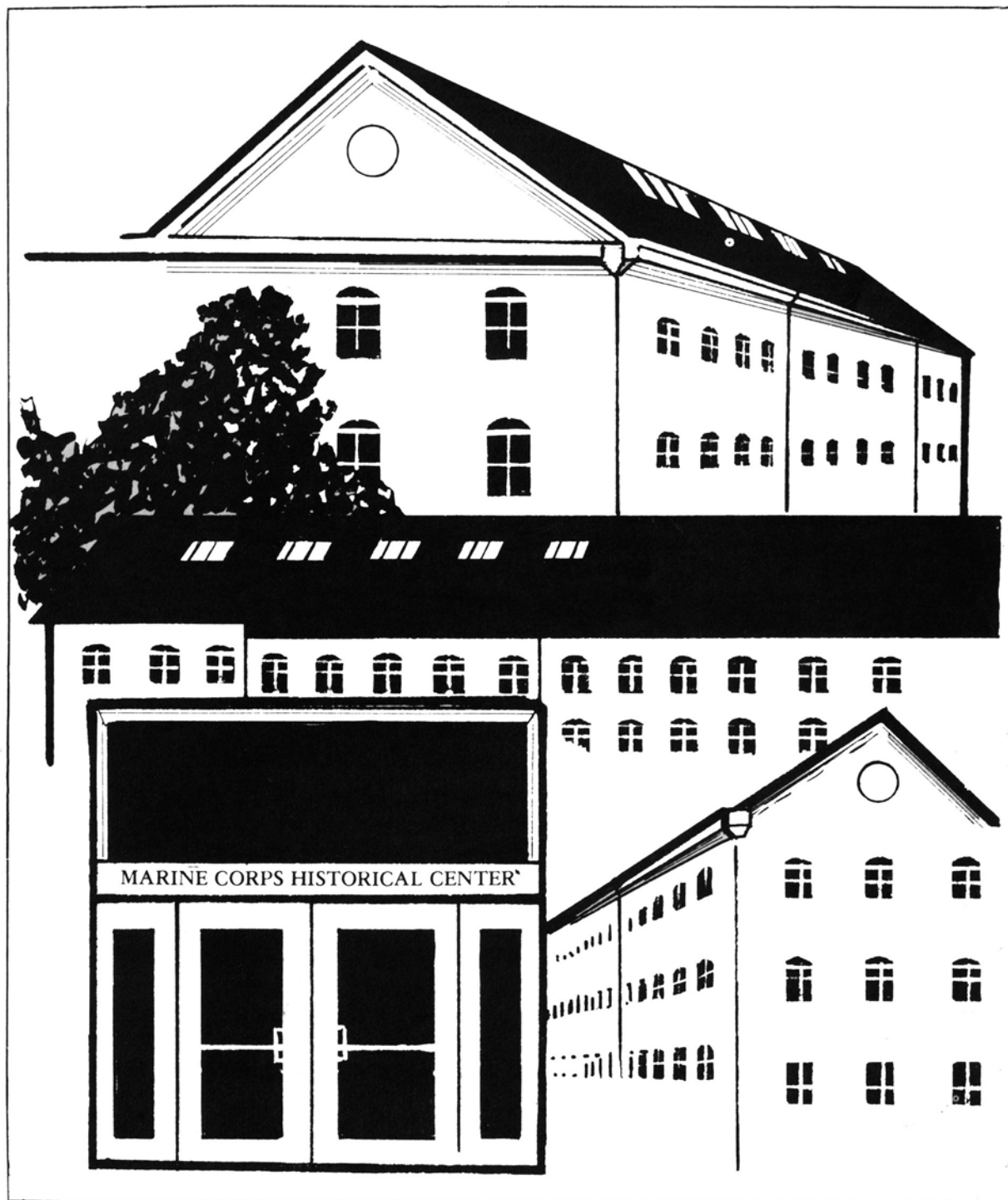
FORTITUDINE

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VOLUME VI

SPRING 1977

NUMBER 4



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FORTITUDINE

Motto of the United States Marine Corps in the 1812 era.

Volume VI

SPRING 1977

No. 4

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THE COVER

The new home for the History and Museums Division is building 58, Washington Navy Yard. The Commandant opened the Marine Corps Historical Center in ceremonies 12 May. Story starts on page 10. Sketches of the new Historical Center by GySgt Paul A. Lloyd, USMC.

Director's Page

Two years or so ago we were sent the pilot script for a proposed television series on a Marine fighter squadron in World War II. We couldn't correlate the script with any known set of facts so it went back with the comment that there was no basis for a review for historical accuracy. What came out of it, of course, was the series *Baa Baa Black Sheep* starring Robert Conrad as Maj Gregory ("Pappy") Boyington.

The series opened last fall. Most critics panned it, and at least some World War II Marines found it unwatchable. Others, rather remarkably, found it just the way they remembered the South Pacific. The best, most measured, review I have seen is that by Joe Foss in the *TV Guide* for 26 February. I can think of no better qualified critic. Foss, as a Marine captain came in second to Boyington, shooting down 26 Japanese planes to Boyington's credited 28. Writes Foss, "There is enough authenticity in the series to make it interesting as entertainment, but from the standpoint of the truth the thing is overdone and absurd. Both boozing and women were non-existent to most of us who served in this area of the Pacific."

Foss also says that it is a myth that the men in the *Black Sheep* squadron (VMF-214) were misfits, "I know this from personal experience—later on, some of them ended up in my own squadron. . . . All outfits were a bit raunchy as far as talk and dress were concerned; there was nothing special about the men of *Baa Baa Black Sheep* in this respect." About Pappy Boyington, Foss says, "Yes, he did brawl a bit and get in trouble from time to time, but he never let down when it came to facing the enemy under."

Baa Baa Black Sheep is the latest addition to a genre that goes back a long, long way. According to bibliographer Capt John B. Moran, USMCR (Ret.) in *Creating a Legend* (Chicago:



BGen Simmons

Moran/Andrews, Inc., 1973), the earliest feature-length Marine aviation movie was *Flight*, starring Jack Holt, in 1929. Frank Capra was the director, and in his autobiography, *Frank Capra: The Name Above the Title* (New York: The Macmillan Company, 1971), he recalls vividly the filming of *Flight*.

He says: "The plot wasn't new, but the flying was spectacular. The Marine Corps put all the facilities and personnel of their Marine Base at North Island, San Diego, at our complete disposal—including a squadron of nine Curtiss fighter bombers, two-seater open-cockpit jobs with a machine gun in the nose, another for the rear gunner, and a half dozen trippable small bombs attached to the fuselage. The pilots were the crack hotshots of the Marine Flying Corps, including Lieutenant Bill Williams and Lieutenant Jerry Jerome—later Major General Williams and Lieutenant General Jerome." (Our muster rolls show no trace of a "Lieutenant Bill Williams" who later became "Major General Williams." Our best guess is that Mr. Capra means William J. Wallace, who then, as a first lieutenant was commanding VO-10M at San Diego. The "Curtis fighter bombers" were undoubtedly the Curtiss "Helldivers" (F8C-1 and F8C-3), both of which were in use with VO-8M and VO-10M at San Diego. About this time they were redesignated OC-1 and OC-2 and their name changed to "Falcon." Clayton C. Jerome, then a first lieutenant, was in command of VF-6M which was equipped with single-seater Boeing F-1 and F-5 fighters. As a crack pilot, he probably was temporarily attached to either VO-8M or VO-10M for the filming of the picture. Both Wallace and Jerome retired in the rank of lieutenant general.)

From an earlier picture, Capra knew that Jack Holt suffered from a fear of flying and that this

might cause problems in the filming of *Flight*. "We had no 'process shots' then, no trick photography in which actors are photographed in studio planes against aerial backgrounds. We got our air shots the hard way, and as the rear gunner, Jack Holt took the heftiest punishment."

"We needed some close-ups of Holt standing up in the cockpit, firing his machine gun," remembers Capra. "He was in one plane; Elmer Dyer—a no-nerve aerial cameraman. . . .was in the camera plane; I was in the director's plane. Leaving North Island we flew around San Diego County looking for rocky, wild hills that might pass for Nicaragua. We found them in the foothills above La Mesa. After several rehearsal runs. . . .we dove down for the shooting run. . . . All I could see of Jack was his little head sticking out of the cockpit—it was shaking a vociferous no!!!"

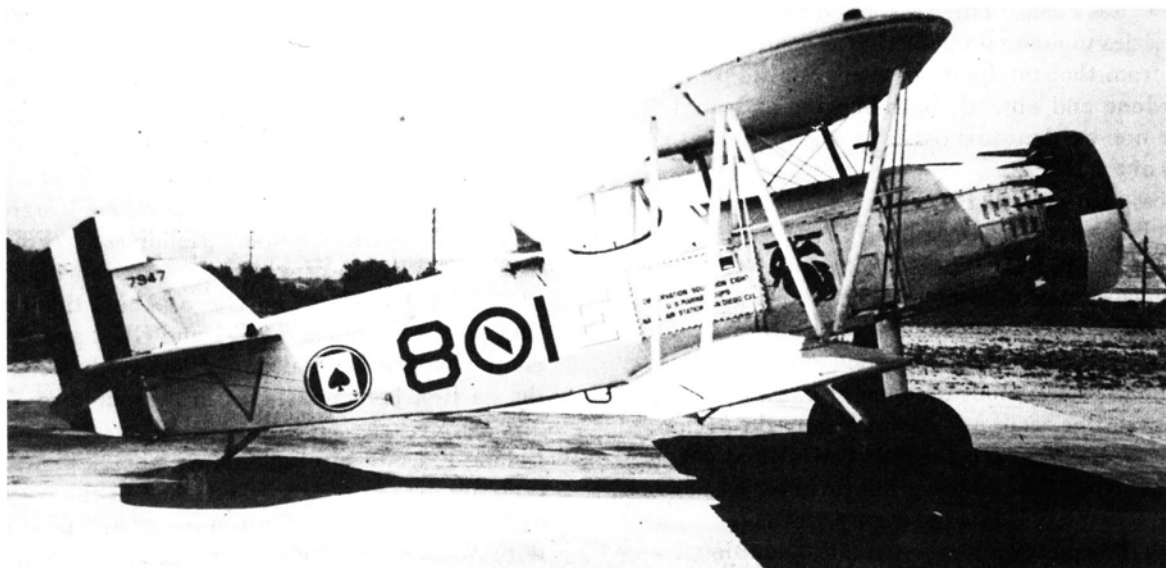
No amount of gesticulation on Capra's part could get Holt to stand up. Disgusted, Capra waved all planes back to base, thinking, in his own phrase, "If that yellow so-and-so has gone chicken again, we're sunk." Back at North Island, Holt jumped out of his plane, white-faced and trailing yards and yards of white parachute silk. Inadvertently, he had popped his chute in the cockpit and he had been sitting on it, holding on with a death grip to prevent being pulled out of the plane. According to Capra, "The whole Marine Base gave Jack a 'well done!' party. And

we tied a red ribbon on Holt's pull ring whenever he flew again."

Filming *Flight* was an 18-hour-a-day proposition, beginning with an hour-and-a-half drive from San Diego to the "back country" where there was a "jungle landing strip," a Marine battalion, and hundreds of "Nicaraguans" recruited from the reservations at Ramona, Pala, and St. Ysabel. After the day's shooting, the troupe went back to the Coronado Hotel and worked until midnight or later, viewing the rushes from the day before and getting ready for the next day.

There is a master copy of *Flight* in the film archives at the Library of Congress but it cannot be viewed without paying the price of duplicating a projection print. One of our few major disappointments this past year in the History and Museums Division occurred after we were given cognizance of the motion picture archives at Quantico and learned that these archives consist only of raw stock footage, not finished films, neither government nor commercial. That's a discrepancy we are trying to remedy. Also, we are doing much more to accession television tapes.

Since *Flight*, there has been a fair number of Hollywood films on Marine aviation. Captain Moran in *Creating a Legend* lists *Devil Dogs of the Air* (1935) with James Cagney and Pat O'Brien; something called *The Marines Fly High* (1940); *Flying Leathernecks* (1951) with the



Aircraft used, or similar to those used, in *Flight* were these Curtiss OC-1s at San Diego. Flown by the pilots of VO-8M, the Ace of Spades squadron, the aircraft were far cries from the planes flown by the descendent squadron (VMA-231) today: the AV-8 Harrier.



The television set used for Baa Baa Black Sheep. Although climbing in the ratings, the show was not renewed for the fall season.



Maj Gregory "Pappy" Boyington on Guadalcanal, 1 May 1943.

much imitated but inimitable John Wayne; *Fighter Attack* (1953) with Sterling Hayden, himself a Marine in World War II; and *A Yank in Vietnam* (1963) in which a Marine helicopter pilot, apparently a member of Operation SHUFFLY, is shot down, with ensuing adventures, amatory and otherwise.

Getting back to *Baa Baa Black Sheep*, much of the "good stuff," the actual combat footage that is spliced in, came from our archives. Universal City Studios has bought and paid for some 20,943 feet of duplicated film. A bonus side-effect has been the discovery of fungus in the World War II master films, a situation which is now being rectified.

Baa Baa Black Sheep not only survived its early criticism but made a gradual, but impressive climb in national ratings, becoming by the season's end a consistent member of the "top ten" shows in television. One knowledgeable Marine officer, who likes the series and is a flyer himself, writes, "It is important that the series be evaluated for exactly what it is: a fictional, yet highly positive vehicle, that freely enters millions of American living rooms each week to embellish the combat role of the United States Marine Corps during World War II."

Philadelphia Story Spurs Interest in Basic School

Basic School, then and now, continues to be of interest following the story on Philadelphia's school of the 1930s in the last *Fortitudine*. That story was based on a letter from Col Roger Willock, USMCR (Ret) and included photographs taken by the recruiting service.

Because of a misunderstanding of what building was what, the story incorrectly said that building 101 at Marine Barracks, Philadelphia, has been closed. That came as a surprise to Marine Corps Recruiting Station, Philadelphia which quickly telephoned to say that it was alive and well in building 101. Building 102 was the one that has been shuttered.

Fortitudine's conscience, who goes by the *nom d'plume* of "Careful Reader" (some know him as Col Robert D. Heintz, Jr., USMC (Ret.), once head of the Historical Section, Division of Information) also had some comments. These are reproduced elsewhere.

The article also sparked a followup from Col Willock. Suggesting that there might be interest in the duty assignments of the 96 graduates of his Basic Course at Philadelphia, here is what he had to say:

I have a copy of my original orders in which all of us are listed showing first duty stations, as follows:

To SEA DUTY—38 Ship's Detachments

16-to each one of our 16 BB's in commission

4-to CV's Lexington, Saratoga, Ranger, and

Enterprise

2- to CL's (Gunboats) Charleston and Erie

38-2nd Lts

To FLEET MARINE FORCE—12 Officers

1st MarBrigade, FMF, Quantico-6 (all former ROTC artillerymen, all assigned to 1st Bn, 10th Marines)

2nd MarBrigade, FMF, San Diego-6 (also artillerymen, also assigned to 2nd Bn, 10th Marines)

12-2nd Lts

To FOREIGN DUTY STATIONS—6 Officers

1-to Pearl Harbor, TH

1-to Guantanamo Bay, Cuba

2-to AmerLegGuard, Peiping, North China

2-to 4th Marines, Shanghai, South China

6-2nd Lts

To Home Navy Yards, Marine Corps Posts and Stations, etc.—40 Officers

1-each to Wakefield, Newport, New London, Lakehurst, Annapolis, Pensacola, and San Francisco

2-each to Portsmouth (NH), Boston, New

York, Phila., Charleston, Mare Island, Puget Sound, 8th and Eye, Wash., D.C. Navy Yard

3-to Parris Island

4-each to Quantico, Norfolk, San Diego

40-2nd Lts

Apparently the then-current (1930-40) theory was that the 38 seagoing Lieutenants and the 40 Navy Yard Lieutenants after a normal 16-18 month duty tour would more or less swap places, certainly to the degree that within the initial five-year period every 2nd or 1st Lt would have a chance at sea duty, foreign service, or FMF. It is my understanding (according to Gen Hart and Pepper, plus Thomason and Puller, for example) that in the 1930's no officer or enlisted man in the Corps could properly consider himself a Marine until he had completed at least one tour of sea duty. If this were a highly desirable qualification for promotion to Captain, it was absolutely mandatory for promotion to Major. Anyway, in those days with 15-16 BB's in commission, half a dozen carriers, and about 20 CA's and CL's combined with Marine Detachments, it was not overly difficult to get in a seagoing tour as a Company-grade Officer.

Today of course the old system no longer exists; however, the number and variety of Amphibious elements with Marine complements (such as LPH, LPD, LSD, LST, etc.) doubtless require comparable numbers of seagoing Marines, plus the fact that naval staffs and the size of the large carriers necessitate the assignment of additional Marine Personnel.

Not a bad idea, either, in my opinion, as every Marine should remember that he is part of the Naval Service as a whole, and were it not for the USN, we would have no clear mission or duty.

Comparisons are in a way odious and usually irrelevant. Back in the 1930's the number of Commissioned and Commissioned Warrant Officers combined was approximately 1250. After five years most officers either knew one another personally or were at least acquainted by reputation. With such a small-size Officer "Corps" the Basic School was of necessity kept only large enough to meet current and future requirements based on resignations, retirements, death, etc. not to mention the commitments of the Marine Corps at any one time and funds made available in annual appropriations. As such, in 1926-27, practically every 2nd Lt in the USMC could expect "immediate foreign service" in Nicaragua, China, Haiti, etc. In the mid-1930's with the creation of the FMF permitted by the reduction in foreign garrisons and expeditionary forces, most of the new Lieutenants could expect assignment to Quantico or San Diego. Now, of course, with three Marine Divisions and at least two Amphibious Training Commands, your Basic School Graduate can easily be



Today's Basic School at Camp Barrett. In the foreground is Heywood Hall, TBS Headquarters, which has four large classrooms. It was constructed in 1958 and named for MajGen Charles M. Heywood. O'Bannon Hall (center), named for Lt Presley N. O'Bannon and constructed in 1958, is a bachelor of-ficers' quarters.

assimilated in one of these large combat organizations or within one or more of their supporting establishments.

Hope the above dissertation did not bore you too much, but thought as a matter of comparison it might be helpful. I am confident today that a Quantico Basic School graduate is every bit as well trained for his initial assignment as we, who were Philadelphia Basic School graduates, liked to believe we were back in the late 1930's.

Another source corrected the comment that bayonet drill in the 1930s was conducted with bare bayonets. MSgt Robert W. Anderson, USMC (Ret), Seattle, Washington, noted the picture of the drill and suggested, "Take a magnifying glass and examine those bayonets closely—you will see they are sheathed! The outer canvas sheath hanging on the web belt of

the Marine in right foreground is limp—the inner hardened sheath covers the bayonet on his rifle. This was SOP for bayonet drill during that time and provided the needed safety factor."

And where do the graduates of today's Basic School find themselves assigned upon graduation? The diversity of assignments is far greater.

The most recent class to graduate from The Basic School at Quantico, Class 1-7T, started on 29 August 1976 and finished on 28 January 1977. The class of 243 lieutenants included 57 regular ground officers, 72 reserves, 58 regular officers for aviation, and 36 reserves for aviation.

Their initial duty assignments follow, with the number in parenthesis the regular officers—providing a basis for comparison with the graduates of the 30s.

Infantry 48 (20) to the three divisions and Hawaii. *Engineers* 9 (4) to Camp Lejeune for school, then the divisions, wings, and force troops. *Supply* 16 (9) to Camp Lejeune for school and then to the divisions, wings, and force troops. *Armor* 4 (no regulars), to Fort Knox, then the divisions and Hawaii. *Armored amphibian tractors* 5 (no regulars), to Camp Delmar and then the divisions and Hawaii. *Artillery* 23 (14), to Fort Sill then the divisions and force troops. Communications-electronics 16 (7) to Communications Officers School then the divisions, wings, Hawaii, and force troops. Computers 4 (2) to Computer School, then Camp Lejeune, Kansas City, and Camp Pendleton.

The 114 for aviation included 81 (41) for assignment as student naval aviators, either jet or helicopter, and 33 (17) as naval flight officers.

Why no regulars for armor or amphibian tractors? Detailers said the answer was easy: no regulars requested either MOS.

And women? There were no women in this particular Basic Class. Their assignments from other classes are to almost all MOS fields less the combat arms and aviation and all duty locations except the 3d Marine Division, 1st Marine Aircraft Wing, and 3d Force Service Group, all on Okinawa. Women officers do go to Okinawa, assigned to MCAS Futema and MCB Camp Butler.

Basic School Memories Revived by Article

Dear FORTITUDINE:

Your great Philadelphia Basic School article stuck many a chord in the memories of this graduate of that school for young sea soldiers. It also evokes several comments.

1. You say Buildings 100 (now MB, Philadelphia, and on the National Register) and 101 (Basic School) both date from 1901. I question this. The old barracks was of different architecture, even different brick, and about a generation—well, a few years—older than Basic School. Offhand, I would date 101 as c. 1912. My understanding, incidentally, is that 101 was specifically built as barracks and headquarters for the Advance Base Force. Another Basic School barracks not mentioned by you was the mixed officer—enlisted quarters built by Josephus Daniels. See *Soldiers of the Sea* p. 254 and note 17.

2. You are off base in describing Col Willock's Basic School class as 1937, even though they did graduate in 1937. It was, as reference to contemporary Marine Corps Orders will show, one of two sections of the Class of 1936. Basic School classes (of which there were normally one per year between wars) took as their class-year the commissioning date of the Naval Academy officers in the class (which, to confuse later historians) was also the matriculation date of the non-Academy members of each class. In other words, taking my class (the authentic Class of 1937) as an example, bore the year of our USNA members, commissioned that June, and of the rest of us, commissioned in July (so as to be

junior to the USNAs.) Later—to confuse things further—Congress enacted the “year-group” system in which the “year-group” ended annually with the USNAs of that year so that lieutenants commissioned a fortnight later in July of a given calendar year were one year-group junior.

3. 1936 was the last year Basic School fired weapons at Sea Girt, N.J., as you describe. Thereafter, all field training, weapons included, was at Indiantown Gap (except for extended order and squad tactics which we did to spectators' amusement in the city's League Island Park immediately adjoining the Navy Yard in South Philadelphia).

4. The hat you keep calling a “campaign hat” (Army nomenclature) was, both in the Marine Corps lingo of the day and, more important, Uniform Regulations, the “field hat.”

5. The “typical” lieutenants' room you show (p. 21) was one of the deluxe rooms located at the ends of the buildings. I also suspect the nicely covered armchair was imported: the regulation issue was 1 chair, barracks, wood per lieutenant.

CAREFUL READER

P. S. New subject. As bearing on authenticity of alleged CSMC buckles (p. 16-17), unless you are guilty of a typo, heaven forbid, the right name of the street in question is surely Jermyn Street, not “Jeremy Street.” This would be an easy garble for a latter-day forger to make, and far less likely for S. Campbell & Co., whose office was there. It's an old street in central London.



The Aviation Museum's newest exhibit is this Japanese Zero. The Zero, originally salvaged from Ballale Island, is in flying status.

Japanese Zero on Display at Quantico Aviation Museum

When the Marine Corps Aviation Museum officially opens this summer, one of the newest acquisitions on display will be a Japanese Mitsubishi A6M Reisen—the Zero.

For those who fought in World War II, the Zero remains the symbol of Japanese air power. Its maneuverability and range were almost legendary, and from the attack on Pearl Harbor to the last desperate attempts to defend the home islands against American aircraft, the Zero took part in every major action in which the Japanese Navy was committed.

The aircraft acquired by the Marine Corps is

in flying status and records indicate that it was salvaged from a fighter strip on the island of Ballale, a few miles from Bougainville. Although additional restoration is required to make the Zero authentic in all details, it will be on display when the museum opens.

The Zero's importance reaches beyond its role in World War II, for it was as significant industrially as militarily. The Zero was a manifestation of the Japanese technology, precision, and originality that would be repeatedly demonstrated in the three decades after the end of the war.

Marine Corps Historical Center Opens New Home in Navy Yard

Moving day was more than two months long but by the time this is read the division should be completely settled into the new Marine Corps Historical Center, building 58, Washington Navy Yard.

The shift from the Navy Annex took longer than expected because of water damage when the ventilation system froze during the unusually cold winter. The northern portion of all four floors could not be occupied while the contractor undertook to replace walls, fixtures, and carpeting. The result: although the division started to move from the Navy Annex in February, not everyone had vacated that building until 18 March.

That date was even too optimistic for two elements of the division: the art collection, still in building 198 in the Navy Yard, and the still photographic archives, still in building 159. The latter was waiting for new photo filling equipment to be installed and was hoping to move by mid-May. With the art curator devoting full-time to getting building 58 ready for its official opening, there was no urgency in moving the art collection and it will remain stored in 198 until work in the historical center is finished.

The official opening of the center will take place on 12 May at an official reception hosted by the Commandant of the Marine Corps, Gen Louis H. Wilson. To dedicate the building General Wilson invited Gen Wallace M. Greene, senior former CMC in the Washington area.

A more informal opening will take place on 14 May when Headquarters Marine Corps personnel and their families will attend an open house in the center. On 15 May, the center will be fully open to the public, the research facilities from 8 to 4:30 daily, the museum from 10 to 4 on weekdays, noon to 5 on Sundays and holidays. It also will be open from 6 to 11 p.m. on nights when the Evening Parade is presented at the nearby Marine Barracks, 8th and Eye Sts., S.E. Groups desiring to visit the museum at other hours may make arrangements by contacting the Chief Curator, Marine Corps Museum, Headquarters, U.S. Marine Corps (Code HDM),



The first thing the visitor to the new historical center sees is a large, hand-carved mahogany bas-relief plaque of the Marine hat plate of 1812.

Washington, D.C. 20380, or phoning (202) 433-3534.

When the various moves finally are completed, the division's several elements will have been withdrawn from various offices and buildings in the Washington and Quantico area and centralized in one building. The only portions not in the building will be the Aviation and Ordnance and Technology Collections of Museums Branch Activities, Quantico, housed at Brown Field and the old base brig.

The main floor of the building houses the Marine Corps Museum, formerly at Quantico. This includes a series of 20 exhibit cases that tell the chronology of the Corps. An exhibit gallery and space for topical displays also is provided. Below, on the ground floor, are work areas for the exhibits and art sections of the Museums Branch, the still picture archives, the art storage area, and the division's publications storage and distribution center.

The second floor includes the office of the director of the division and those of his deputies for history and for museums. The administrative, histories, publication production, and oral history sections also are on this floor. The third floor includes the library, archives, historical reference section, personal papers and military music collections, and special projects

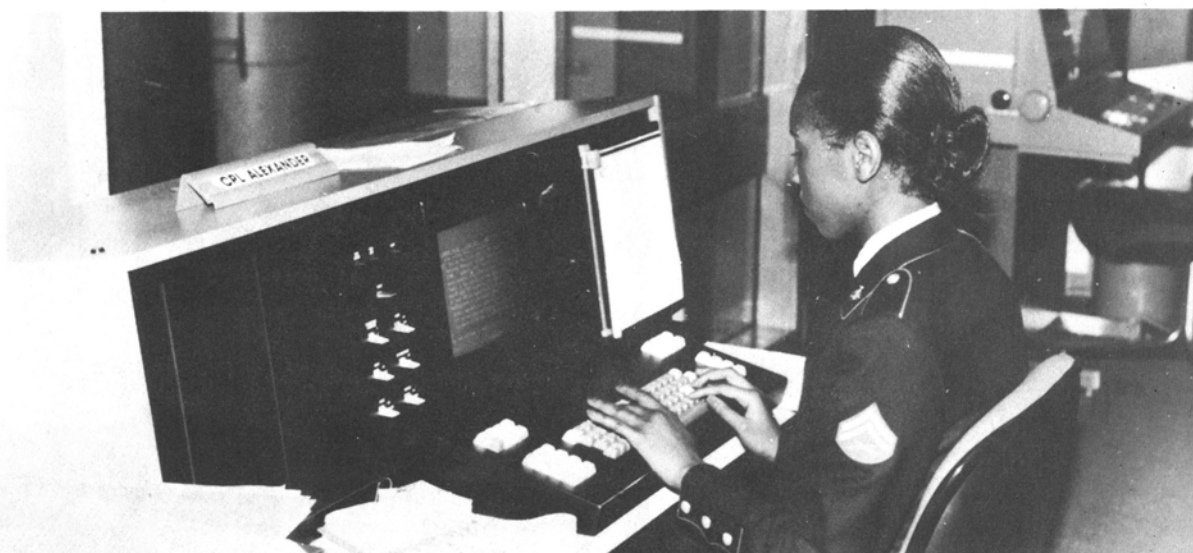


The opening art show, "Marines in Contemporaneous Art," will be on display at the Marine Corps Historical Center until 15 August. The show depicts the 201-year history of the Corps.

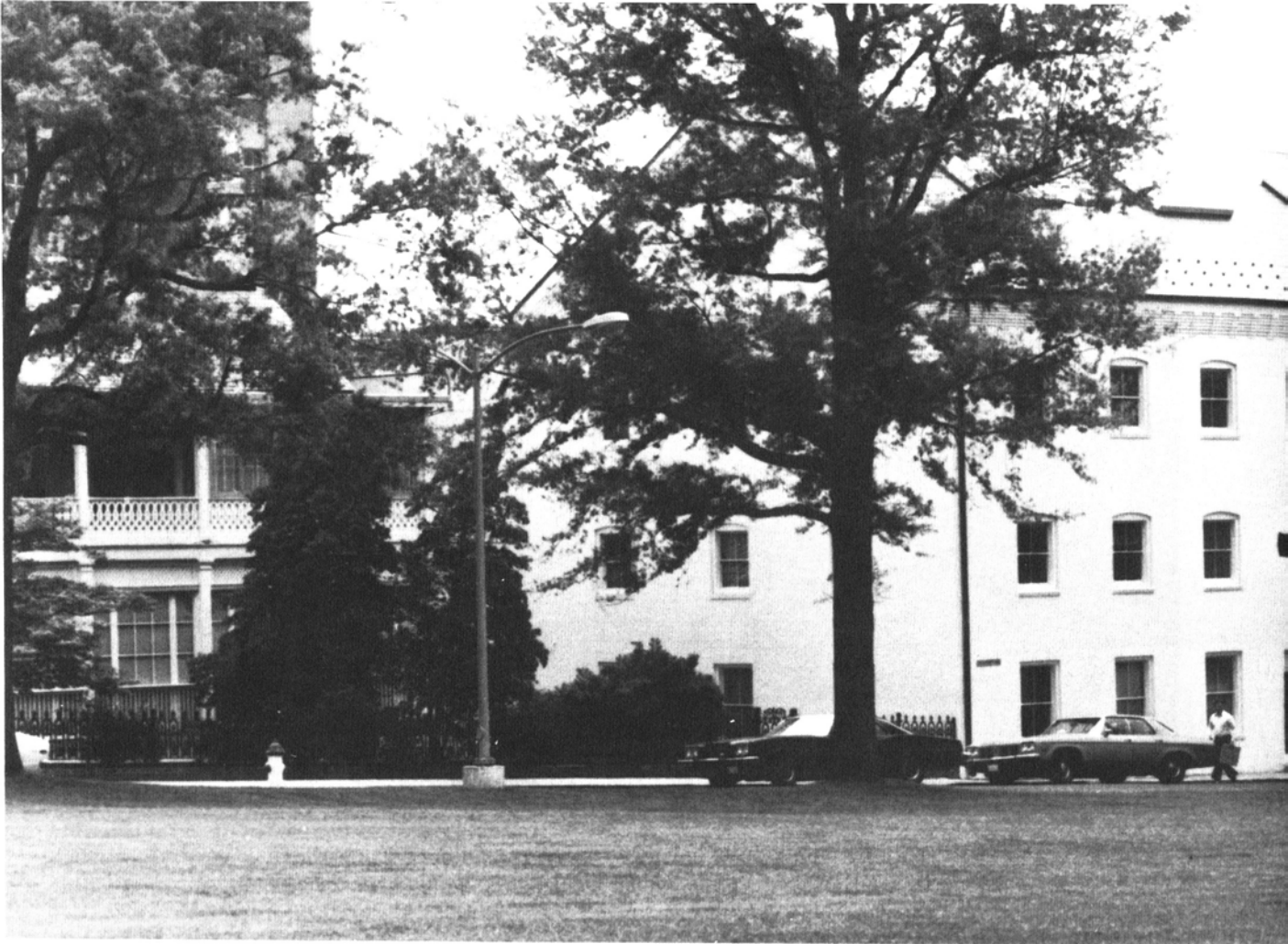
unit. Facilities for visiting scholars will be available on this floor, both for general reference in open areas and for classified or controlled research in the special collection areas.

Use of building 58 as a Marine Corps

Historical Center puts the Corps in the position of directly following the historical preservation policies of the federal government. Rather than tear down an old building and replace it with cinder block and chrome, the Corps is



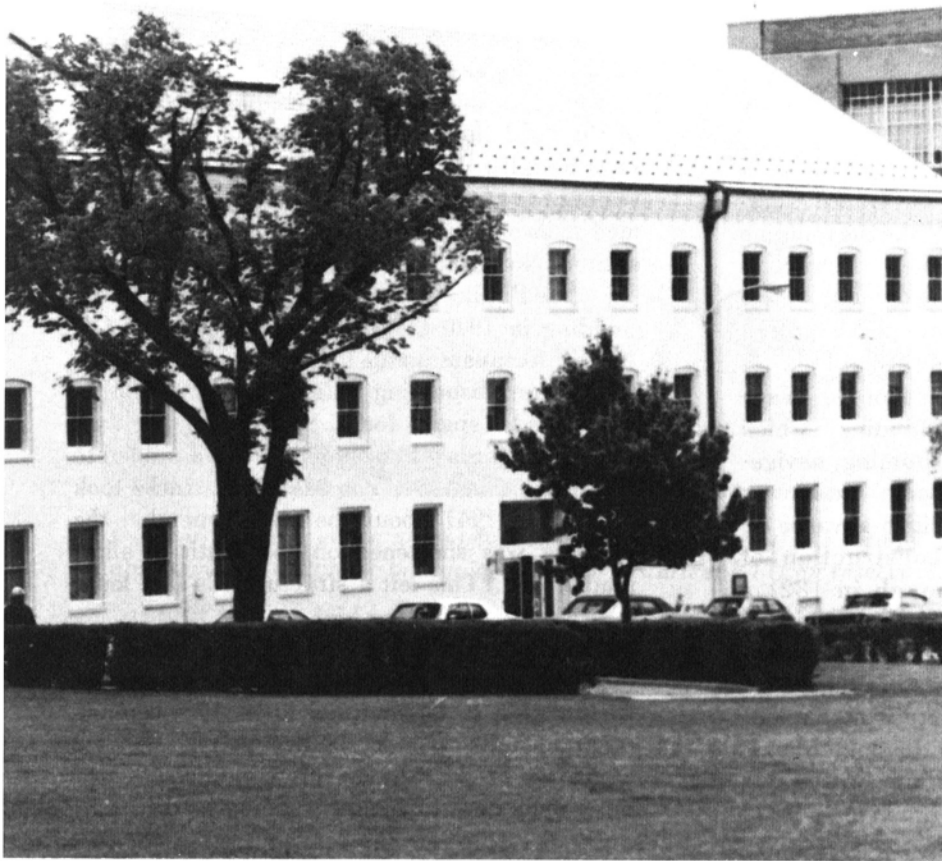
One of the beneficiaries of the move to building 58 is the Publications Production Section, which, after a year of sharing space with the Administration Section, has its own area. Cpl Denise F. Alexander is setting type on one of the two Compugraphic editing terminals.



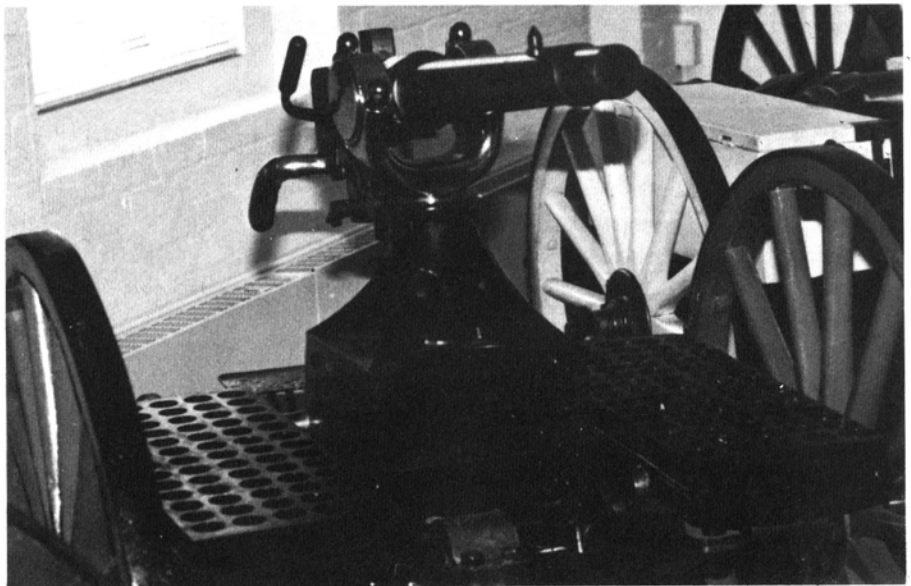
The exhibits didn't just happen, they are the result of planning and work. Here, Charles Wood, Personal Papers Collection curator, works on the Iwo Jima exhibit, which features the flags raised over Mount Suribachi.



Center and Museum as seen from across Leutze Park. The museum is open from 10 a.m.-4 p.m. daily except Sunday and holidays when it is open from 12 p.m.-5 p.m. On Fridays, during the summer, it will also be open from 6 p.m.-11 p.m.



A typical display case. This covers the War of 1812.



Displayed in the museum are several field pieces and boat howitzers used by, and against, U.S. Marines. Shown here is a Hotchkiss 37mm gun.

taking an historic structure, rehabilitating it for modern use, and combining the best features of both the old and the new. At the same time that the bulk of the historical program is centralized in streamlined facilities, it will be helping preserve the traditional environs of the Washington Navy Yard Historic Landmark District and the nearby Marine Barracks.

The building had been used since 1941 as a Marine barracks, assigned to the Guard Company at 8th and I. Availability of the building for the division was suggested when construction was approved for a new barracks building across from the main barracks quadrangle, a project completed in 1975.

Building 58 stands on the site of the Navy Yard's pre-1814 "Old Stores Building" which issued new canvas, twine, rope, bunting, navigational equipment, tools, oil, and paint until it was leveled in anticipation of the British advance on Washington. The date of construction of building 58 is uncertain, though in 1821 a storehouse was reported to be in the vicinity of the site. A plan of 1858 shows a long, unidentified building on the modern site but the legend is undecipherable. Although there is no number attached the building, there is little doubt that is the forerunner, or the original, of today's building 58. A civil engineer drawing of 1872

shows that the structure was divided into several functions and under the control of as many agencies: Bureaus of Navigation, Stream Engineering, and Yards and Docks.

A 1889 plan is the first to identify the building as 58. It shows a structure 276 feet long. It had various uses and fittings, including one portion of the third floor where a large room appears to have been fitted with a podium and semi-circular seating for a congregation. This may have stemmed from use of the building from 1916 to 1920 as Store No. 2 and board room.

The Public Works Department occupied the building in 1920 along with the Disbursing Office—a fortunate bonus for the modernization as the secure disbursing office vault provides a ready-made space for the classified archives files. The Yards's Personnel Office was added to Building 58 in 1934. The Marine Barracks took over 58 in 1941 about the same time that the building was shortened on the south to allow road traffic. This left a structure 184 feet long, 67 feet wide, and 60 feet high.

The modernization of the building called for complete interior renovation with the exterior of the building to be returned to its 19th century original state. Wooden galley porches erected along the back, window air conditioners, and other modern disturbances were removed.



The Marine Corps Historical Library, located on the third floor of the historical center, contains over 21,000 volumes.



Two Marine PhDs check notes while working on a paper at The Citadel. Maj John W. Gordon (left) and Capt David H. Witt have both joined the new historical VTU for reservists.

Historical VTU Recruiting Artists, Architects, Archeologists

Artists, architects, and archeologists—these are the three As for which Volunteer Training Unit I-8 (Historical) is now recruiting.

With announcements in the last *Fortitudine* and the *Reserve Marine* producing unexpectedly good results, no problems were encountered in signing up the minimum of six members so that the VTU could be activated. Activation orders are being prepared for issuance early in May.

Meanwhile, recruiting goes on so that the VTU can be fully operational by July when it is hoped that an organizational conference can take place at the Marine Corps Historical Center.

To date most members already enrolled or being processed are historians or historically oriented. The two exceptions are Col John A. Huffman, Kansas City, Mo., who is in the firm of APC (Architects and Planners Collaborative), and Col Horace A. Chenoweth, Princeton, N. J. Col Chenoweth has been part of the combat art program and will be in the Historical VTU temporarily until a Combat Art VTU is organized.

The talents of these two officers are what signalled the triple A recruiting call: architects and archeologists to work with Col Huffman in conducting historical and archeological inventories of Marine Corps properties and artists to serve as the nucleus of the Combat Art VTU.

The property inventories are required by the historic preservation laws and executive orders but have not been carried out thus far because of the requirement that they be prepared by architects, archeologists, and historians. Lacking the funds to do this commercially, the Marine Corps suddenly realized that the expertise probably exists already in the Marine Corps Reserve.

Members of the reserve who consider themselves qualified and who are interested can apply in accordance with P1001.1D to the Commanding Officer, Reserve Forces, Class III via (1) Col Joseph B. Ruth, Commanding Officer, VTU 1-8, 46 Corey Hill Road, Ashburnham, Mass. 01430; (2) Commandant of the Marine Corps (Code HDH); (3) Director, First Marine Corps District.

Paucity Of Details Provided by 1850s Uniform Regulations

by Wendell A. "Tex" Parks
MGySgt, USMC [Ret.]

As a student of Marine Corps history, with a special interest in uniforms and accountrements, I read with more than casual interest the article on 1852 uniform regulations, *Fortitudine*, Vol VI, No. 1.

Further evidence of this paucity of detail is reflected in a letter I recently found in the National Archives, to the incumbent from the officer who would be the next Commandant:

Marine Barracks
Philadelphia, March 23, 1850

Sir:

I wrote to Major Howle in November last, to inform me, as I was about to get a "Forge Cap," whether the Anchor in the device should be Silver or Gold. He replied by sending me a copy of the last order on the subject, which says the letters USM will be discontinued, and a Foul Anchor substituted, but it does not say whether the Anchor is to be Gold or Silver.

Some of the Officers of this Station have informed



The segment from the Japanese scroll, now on exhibit at the Marine Corps Historical Center, supports the thought that uniform inaccuracies in publications of the 1850s may not have been artists' errors, but reflections of reality.

me they have a good opportunity of sending to England for articles of dress. And if they knew positively what the device was, they could send for it. I will be obliged to you if you will decide the question, that we may all be dressed alike.

Very Respectfully
Your Obt. Servt.
Jno Harris
Major Commanding

Brig. Genl. A. Henderson
Commandant U. S. Marine Corps
Washington City

Uniform information was indeed skimpy and no doubt contributed to inaccuracies in contemporaneous illustration. I suggest, however, an alternative conclusion in the case of at least one of the cited inaccuracies. Although the illustration does fail to conform to uniform regulations, it may very well reflect the *reality* of the dress for the period.

At the risk of being accused of blindly defending the artist, it is my contention that some good evidence exists to question whether or not the "...civilian publicity. . . was hampered by inaccuracies," as the article states, with regard to the *Illustrated London News* illustration. There is a striking similarity between the device pictured on the bell crown shako of the *third* Marine in this woodcut (reproduced with the article) and those delineated on the shakos of Marines on the University of Tokyo scroll which is scheduled to be included in the Marine Corps Historical Center inaugural exhibit.

Admittedly, the scroll figures are rendered in characteristic Oriental style, particularly their feet, but the artist, trained to observe and presumably ignorant of uniform regulations, simply recorded with accuracy the details he saw. I think it inconceivable that the shako device and non-regulation sword brandished by the officer, are figments of the artist's imagination, but rather the *reality* of the occasion reflected in his drawings. Perhaps this was an expediency akin to the substitution of sailor's bell bottoms for the regulation trousers suggested by the author.

In any event, it would appear to me to be more than a coincidence and worthy of additional study.



A Curtiss JN-4 of the type that established a looping record in 1918. This photograph was taken in 1918 at the Miami Flying Field where Lt Frank Fleeer set the record. The inset in the upper right corner shows Lt Fleeer.

109 Consecutive Loops in a Jenny Established World Military Record

The following article was prepared by Roger M. Emmons, historian of the Marine Corps Aviation Association, with the material being supplied by Maj Frank H. Fleeer and A. Wallace Kingsbury, aircraft mechanic of U. S. Marine Squadron No. 7.

On a hot 5 June in 1918, 2dLt Frank H. Fleeer took off in a Curtiss JN-4 with a goal of setting a world's record for looping an aircraft. A small crowd gathered at the Marine Flying Field at Miami, Fla., to watch his attempt at the record.

Lt Fleeer gives this account of the effort to break the looping record:

On a day in May, 1918, at the Marine Flying Field, Miami, Fla., I had an officer passenger and decided to give him a ride he would remember. I did 35 consecutive loops; sloppy ones, slow at the top so that we hung in our safety belts and real tight at the bottom of each with plenty "G's." Marine Aviation HQ at Washington heard of this flight and wanted to know if I would like to try for the world's looping record, exceeding the 126 loops made by the Curtiss Company's test pilot, Carl Babbs, at Hammondsport, N. Y. I agreed to try.

June at Miami, Fla., is a very hot season, with thin air and the old JN-4 OX engine lost altitude on every loop. Our maximum altitude was 13,000 feet. Diving, to get enough speed to go around, created much vibrations, causing aluminum panels to crystallize around the attaching screws and panels would come

loose at top, bottom and front of the panels, which would swing out and be held by the wires between the top and bottom wings, creating quite a drag. After several days of rebuilding the airplane, more looping in the hot thin air, I finally got up to 109 loops, no level flight between, and Washington said that was OK, and they would claim a new world's military looping record.

My recollection is that the 109 loops were made on June 5th 1918, Marine Flying Field, Miami, Fla., at 13,000 feet and down to about 10 and 15 feet altitude. The 109 loops took 35 minutes. The plane was Curtiss JN-4, 90 h. p. OX engine. There should be a verification at M. C. Aviation, also at the Miami Herald.

After setting the looping record, Lt Fleeer served in France with the First Marine Aviation Force as a bomber pilot. He was recalled to active duty in World War Two and retired with the rank of major. He lives at Newport Beach, Calif.

Credit for being the first pilot to loop an aircraft goes to Peter Nikolevich Nestervov, a Russian who looped a Nieuport Type IV monoplane on 20 August 1913. His superiors did not react enthusiastically and placed him under arrest for endangering government property. Quickly, however, he received recognition he deserved and was promoted to staff captain and awarded a medal by the Russian Royal Aero Club.

Oral History Interviews

Since publication of the last issue of *Fortitude*, two more interviews have been accessioned into the Marine Corps Oral History Collection. These are the transcripts of interviews with Major Generals Wood B. Kyle and John H. Masters.

MAJGEN WOOD B. KYLE

A graduate of Texas A & M University and a member of the Basic School Class of 1936, MajGen Kyle's first assignment was to the 6th Marines, with which he sailed to China and duty in Shanghai during the fighting in that area, 1936-1938. Following his return to the United States, he then went to sea in the USS *Lexington*, and was detached from that ship and assigned to the 2d Marines in December 1941. Throughout World War II, Gen Kyle served with that unit as company and later battalion commander, participating in the Guadalcanal, Tarawa, Saipan, and Tinian operations.

Following the war, he filled a number of staff and command billets, including a tour as a student at the Command and General Staff School, Fort Leavenworth. In June 1949, he became Executive Officer of the Division of Reserve at Headquarters Marine Corps, and three years later joined Troop Training Unit, Atlantic, at Little Creek, where he was successively Assistant G-3 and G-3. He assumed command of the 4th Marines in September 1954 and took the regiment of Kaneohe Bay, Hawaii, which became its home.

In the years 1956-1958, he was assigned to the Army War College, Carlisle Barracks, and then to the Tactics and Techniques Board, Marine Corps Landing Force Development Center, where he was chief of the Tactics Section. In the period 1958-1961, Gen Kyle served a tour in Europe as chief of the Joint Plans Division, Headquarters, CinCEur. Upon promotion to general officer rank, he assumed command of



MajGen Wood B. Kyle

Force Troops, Fleet Marine Force, Atlantic, at Camp Lejeune and in 1963 returned once again to Headquarters Marine Corps to become Deputy Chief of Staff, Research and Development:

After receiving his second star in March 1966, MajGen Kyle was given command of the 3d Marine Division in Vietnam. Detached from that duty a year later, he assumed command of the 5th Marine Division at Camp Pendleton, and retired in May 1968 after 32 years of active duty.

MAJGEN JOHN H. MASTERS

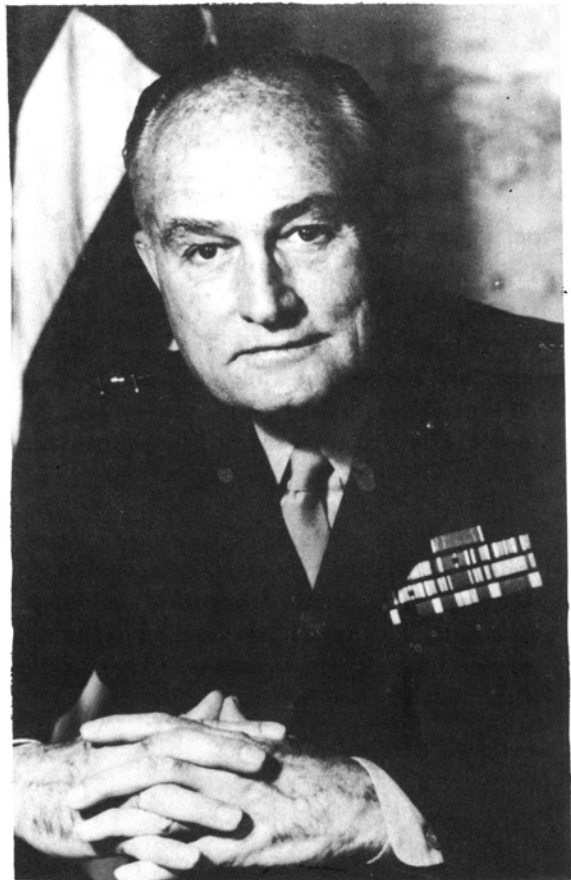
Like his older brother, retired Marine LtGen James M. Masters, Sr., MajGen John H. Masters was born in Atlanta, grew up in Anderson, South Carolina, and attended The Citadel for nearly two years before attending and graduating from the Naval Academy. A member of the Basic School Class of 1937, MajGen Masters was first assigned to the 1st Battalion, 5th Marines, and then became aide to two

successive commanders of Marine Barracks, Quantico, Major Generals James C. Breckinridge and Louis McCarty Little.

He then was assigned as commander of the Marine Detachment in the USS *Tuscaloosa* and was serving in the cruiser when World War II broke out. While on board *Tuscaloosa* he made several of the hazardous convoy runs to Murmansk. On completion of this tour, MajGen Masters was then sent to China to participate in the operations of Rear Admiral Milton Miles' Sino-American Cooperative Organization (SACO) as commander of U. S. Naval Unit One, where he trained Chinese guerrillas and acquired much needed intelligence of Japanese activities. In 1944 he returned to the United States and once again became an aide, this time to the Commandant, Lieutenant General Alexander A. Vandegrift.

Returning to China in 1945 to command the 1st Battalion, 5th Marines, he participated in the occupation of North China with the 1st Marine Division. Two years later, he went back to Headquarters Marine Corps to resume duties as aide to General Vandegrift and then General Clifton B. Cates. Successive assignments in following years included duty both as student and instructor, staff assignments, and command of the 8th Marines (where he relieved his brother) and 2d Infantry Training Regiment. He served at HQMC again, first as Assistant Director of Personnel and later as Legislative Aide to the Commandant.

In 1962, he went to Okinawa to become Assistant Division Commander of the 3d Marine Division, commanded by his brother, the first time in Marine Corps history that a brother team ran a Marine division. On return to the United States



MajGen John H. Masters

he had yet a third tour at Headquarters Marine Corps, this time as Assistant Director of the Supply Department. From Washington, MajGen Masters was assigned to command the Marine Corps Supply Center, Barstow, and following this, he began his last tour of active duty as Deputy Chief of Staff to the Commander in Chief, Atlantic Fleet at Norfolk, where he retired in 1969.

Treasure Island Funding Extended

Funding of San Francisco's Navy-Marine Corps Museum on Treasure Island has been extended for another year to allow local supporters time to develop sufficient backing from the northern California sea services community which would take over future operation of the museum as a private, non-profit association.

A charter membership drive is now underway. Tax deductible annual dues are: Regular, \$10; Contribution, \$25; Sustaining, \$100; Sponsor, \$250; and Patron, \$1,000. Checks may be made payable to "The Navy-Marine Corps Museum Association" and sent to P. O. Box 3096, San Francisco, Calif. 94119.

Ila Junod Portrait Donated by LtGen John C. McQueen

Retired Lieutenant General John C. McQueen has donated to the Marine Corps Art Collection his portrait painted by Ila Junod. Junod, wife of the late Lieutenant Colonel John J. Capolino (*Fortitudine*, Spring 1976), was an equally fine artist who executed many Marine commissions when Capolino was fully committed.

The *Fortitudine* article which noted the accession of the contents of Capolino's studio and reference library requested information on the location of Capolino's historical paintings and portraits. The appeal has resulted in the location of one portrait which may one day come to the collection and the donation of the McQueen portrait.



LtGen John C. McQueen, as painted by Ila Junod Capolino.

General McQueen was commissioned a second lieutenant from the Naval Academy in 1921 and soon was in Haiti with the 1st Marine Brigade. The following years saw McQueen serving in Nicaragua plus two tours of sea duty. He was military observer in Great Britain in 1940 and 1941 and was chief of intelligence for the Attu and Kiska operations in 1942 and 1943.

During the Marshall and Mariana Islands campaigns, he was FMFPac operations officer and was chief of staff of the 6th Marine Division in the Okinawa campaign and in North China. He was promoted to brigadier general in 1950 and served as Director of Information, Recruiting, and History and later as Director of Reserve at Headquarters and then, as a major general, he commanded the recruit depot at San Diego. His final tour was as Chief of the Military Advisory Group in the Netherlands. Upon retirement in 1958 he was advanced to the rank of lieutenant general on the retired list.

The 36" x 30" oil portrait shows McQueen as a brigadier general in winter service uniform. It was painted in the early 1950s. We are still seeking information on other portraits by Junod, Capolino, or other artists. Learning of their existence, subjects, locations, and if possible, receiving photographs of them will enable the art curator to complete the record of Marine Corps iconography. Also, we hope that one day when families no longer have a close interest in a portrait that it will come to the museum for preservation and exhibit.

Propeller Help Sought

To complete restoration of Grumman F4F-4 Wildcat, the Marine Corps Aviation Museum is in need of an overhaul manual, any technical publications, or a parts manual for a Curtiss Electric Propeller, Model C-5315c with a blade design B-512.

If you are familiar with this magnetic nightmare, please contact the Aviation Museum, MCDEC, Quantico, Va., 22134.

People and Places

The spring was busy for division members, in addition to moving to their new home in the Washington Navy Yard, many were called on to present papers at professional and Marine Corps meetings. Copies of the papers can be obtained at no cost by writing Commandant of the Marine Corps, Code HD, Washington, D.C. 20380.

Col Hart substituted for BGen Simmons, who was a victim of the flu, in presenting BGen's Simmons paper "The U. S. Marines on the "Gulf Coast" at the Gulf Coast History and Humanities Conference at the University of West Florida, Pensacola, 18-19 February.

Dr. Graham Cosmas and Mr. Jack Shumlison presented a paper "The Marine Corps and the Advance Base Mission, 1900-1920" at The Citadel in Charleston, S.C., on 11 March.

The division was represented at the annual meeting of The Company of Military Historians

in Albany, New York with BGen Simmons, Col Nihart, and Mr. Henry Shaw in attendance. BGen Simmons and Mr. Shaw are governors of The CMH; BGen Simmons is also its treasurer.

Miss Linda M. Tripp, archives technician, received a 10-year service pin from Headquarters Marine Corps. She started with the Marine Corps Allotment Office in July 1966 and joined the History and Museums Division in December 1967.

Miss Marguerite Kukoy, transcriber for the Oral History Section, has been promoted in the Navy Reserve. She has been in the reserves for over three years and serves with Carrier Group 206. Her new rank is Personnelman Second Class.

A new naval and historical museum has been started in Kittery, Maine, which is the location of the Portsmouth Naval Shipyard. The new museum will display artifacts and information related to the area's maritime and naval history. It will also be involved with efforts at underwater archeology.

America's first frigate *Raleigh* and John Paul Jones's *Ranger* were built in Kittery. The shipyard dates to 1800, and the Marine Barracks there to 1812. Besides building and repairing



BGen Edwin H. Simmons, at left, is shown with two special participants at a conference, "Evolution of The National Military Establishment Since World War II," at the George C. Marshall Research Foundation, Lexington, Va., 25-26 March. With General Simmons are, left to right: Admiral Arleigh Burke and Rear Admiral John D. H. Kane, Jr., Director of Naval History. General Simmons discussed "The Marines: Survival and Accommodation."

many famous ships such as the *Kearsarge*, the yard constructed the first nuclear-powered submarine in 1958.

Members of the naval community and all interested in early history are invited to join the museum. Donations and requests for information should be sent to Cdr John Hallet, USNR (Ret), Kittery Historical and Naval Museum, Kittery Point, Maine 03905.

7

Artist Douglas Rosa died in New York City 17 March 1977. He was 41 years old. In 1967, he volunteered to go to Vietnam for the Marine Corps as a civilian combat artist. He produced many paintings for the Marine Corps Art Collection, among them the portrait of Medal of Honor winner Navy Chaplain Father Vincent Capadanno that hangs in the Chaplains' office at the Navy Annex.

Mr. Rosa had been a free-lance artist for magazines and books and had done many Biblical illustrations.


He was buried in the same National Cemetery and grave as his World War I veteran father, Pinelawn Memorial Park, Long Island, New York. He had no immediate family.



Douglas Rosa

7

Mr. Ben Frank, head of the Oral History Section, received a letter of appreciation from the



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WASHINGTON, D.C. 20004
AREA 202 NATIONAL 8-4555

Dear FORTITUDINE:

A tiny side-effect of the move from Arlington Annex to the Navy Yard is that the HistDiv will lose two faithful telephone numbers that have served unchanged since World War II (or virtually so) -- 42460 and 42846.

These, in the old days when the Navy Department had its own four-digit numbers and switchboard, like most Arlex numbers, were 7460 and 7846. They couldn't be direct-dialed but were connected by a voice, "number please" operator. You could dial outgoing, and had to pay 50¢ a month for personal calls.

One of the first centralizing changes of unification came in 1948 when the Navy switchboard was abolished and the prefix 7 was scrapped for 42, and the resulting 5-digit numbers picked up on the Pentagon board.

The rest, you might say -- at least for the succeeding two decades -- was History.

CAREFUL READER

had a 7 prefix and

Office of the Administrator of Veterans Affairs, Veterans Administration, for his help in establishing an oral history program in the Veterans Administration.

The letter in part read: "We in the VA know we have been extremely fortunate in having Mr. Frank's guidance and assistance The kind of cooperation which the Marine Corps, through Mr. Frank, has given the Veterans Administration, is a fine example of interdepartmental cooperation and assistance in our government."

7

Newcomers to the division include GySgt Carl D. Butler and Miss Allyson A. Mickel. GySgt Butler is security chief for the division and Miss Mickel is a summer aide working as a clerk-typist in the reference section.

7

BGen Simmons, Col Nihart, Col Hart, and Dr Gordon participated from the division in the 11th

Annual Military History Conference of the Council on Abandoned Military Posts 28-30 April in the Tidewater Virginia area. With visits to and papers presented at numerous Army and Air Force posts in the area, centered on Fort Monroe, the conference attracted more than 250 military historians. Ranking attendees included chiefs of history of the four military services. BGen Simmons was on a panel with his counterparts from the other services and Col Hart, national secretary of CAMP, was general chairman of the conference.

✱

The beret issue brought a response from Col Houston Stiff, USMC (Ret) who wrote BGen Simmons:

For what it's worth, here is a brief account of my experience with a beret as a uniform item. In 1958-60, I was XO to B. T. Kelly in the 7th Marines. At one point, the regiment was the aggressor force opposing a landing by Buck Schmuck and company (I guess it was an air/ground brigade, or something similar.) The aggressor uniform consisted of utilities with some kind of collar patches sewn on, and a khaki garrison cap with a different colored cloth strip.

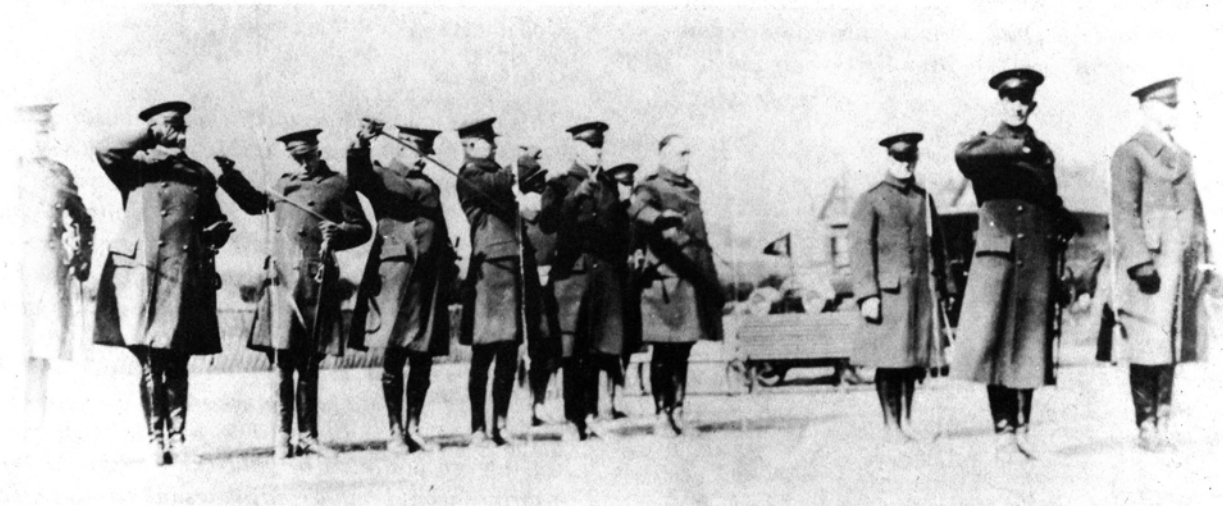
B. T. didn't like the cap and neither did I, so we got a couple of black berets (not easy to find in stores and dressed them up with marksmanship badges, ski pins,

etc., a la B. L. Montgomery. It seemed to add something to the exercise, at least for B. T. and me, but it also rained like mad and I learned that a beret doesn't keep your head any drier than a utility cap but that a utility cap at least helps keep the rain out of your eyes.

Maybe, in your Uniform board hat, you could kick around the idea that berets could be procured and reserved for use by aggressor forces—do you still have aggressor forces? That way, the beret addicts would have some satisfaction and the Marines in the rain could still keep their eyes dry.

✱

Marine Wing Transport Squadron 47 has published its unit history. The 29-page booklet is profusely illustrated and provides the highlights of the unit's 50-year history. The introduction states: "Out of our studies, extending over many months, we have reached the conviction that no complete and authoritative history would be written in short narrative form of the daily work done by our unit since its beginning. No ideals such as democracy, liberty and the American way of life, mirror and express the American spirit so coherently, comprehensively, and chronologically as the model exhibited by the United States Marine Corps Reserves and particularly the Philadelphia Reserves. The 'spirit' of the Corps may be illusive, like all human imponderables we



How not to conduct sword drill is depicted in this photograph of Marine officers recently provided by Col Andrew Lyman, USMC (Ret.), who wrote: "The picture was taken in Shanghai in 1929; the Fourth Marines. Identifiable are my father (then Colonel) the reviewing officer; LtCol Frederick Kilgore, CO of troops; a Maj or Capt Mitchell, right rear, aide to review officer; CO of troops staff, LtCol Andrew Brum, second from left; second from right, Capt Evans Carlson, who has apparently just knocked the hat off the officer on his left! My father, of course, had no idea what the staff looked like until shown this snapshot. After recovering from the initial shock, he had it blown up to 2 x 5 feet and hung on his office wall as a horrible example for them all to see!"

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seek to capture and imprison in words. We, however, do not doubt its existence and in the following pages hope to sketch and impressionistic outline of the paths travelled by The Roadrunners in these past fifty years."



Division promotions included those of SSgt Paul A. Lloyd, who became a gunnery sergeant 1 May, and PFC Donald A. Taylor who was named lance corporal, 1 March. GySgt Lloyd is

an illustrator for the Publications Production Section; LCpl Taylor is a clerk-typist for the Administrative Section.

GySgt Lloyd also received his fifth Good Conduct medal in ceremonies held 9 May. At the same time, SSgt Jerry L. Jakes was presented the Joint Service Commendation Medal. SSgt Jakes received the medal for his work with the Marine Corps Bicentennial Van which traveled the East Coast last year.



This marker overlooks the site where 1st Lt Alfred Austell Cunningham, USMC made his first experiments with an airplane making it the birthplace of Marine aviation. In 1911, Cunningham leased a homemade aircraft from its builder at \$25 per month and because of the din created by its two cycle, four cylinder engine, he dubbed her "Noisy Nan." Lacking power to become airborne, he built a ramp with a hump at the end enabling the plane to bounce into the air and at times attain an altitude of 50 feet. Imbued with an intense desire to fly and convinced that the Marines would require airplanes in the future, Lt Cunningham inspired sufficient interest to gain an assignment to flight training in May 1912. He became Naval Aviator Number 5, and the Marine Corps' first pilot. Later the first Director of Marine Aviation, LtCol Cunningham retired at Marine Barracks, Philadelphia in 1935. Dedicated on the Sixty-fifth anniversary of the birth of Marine Corps Aviation.