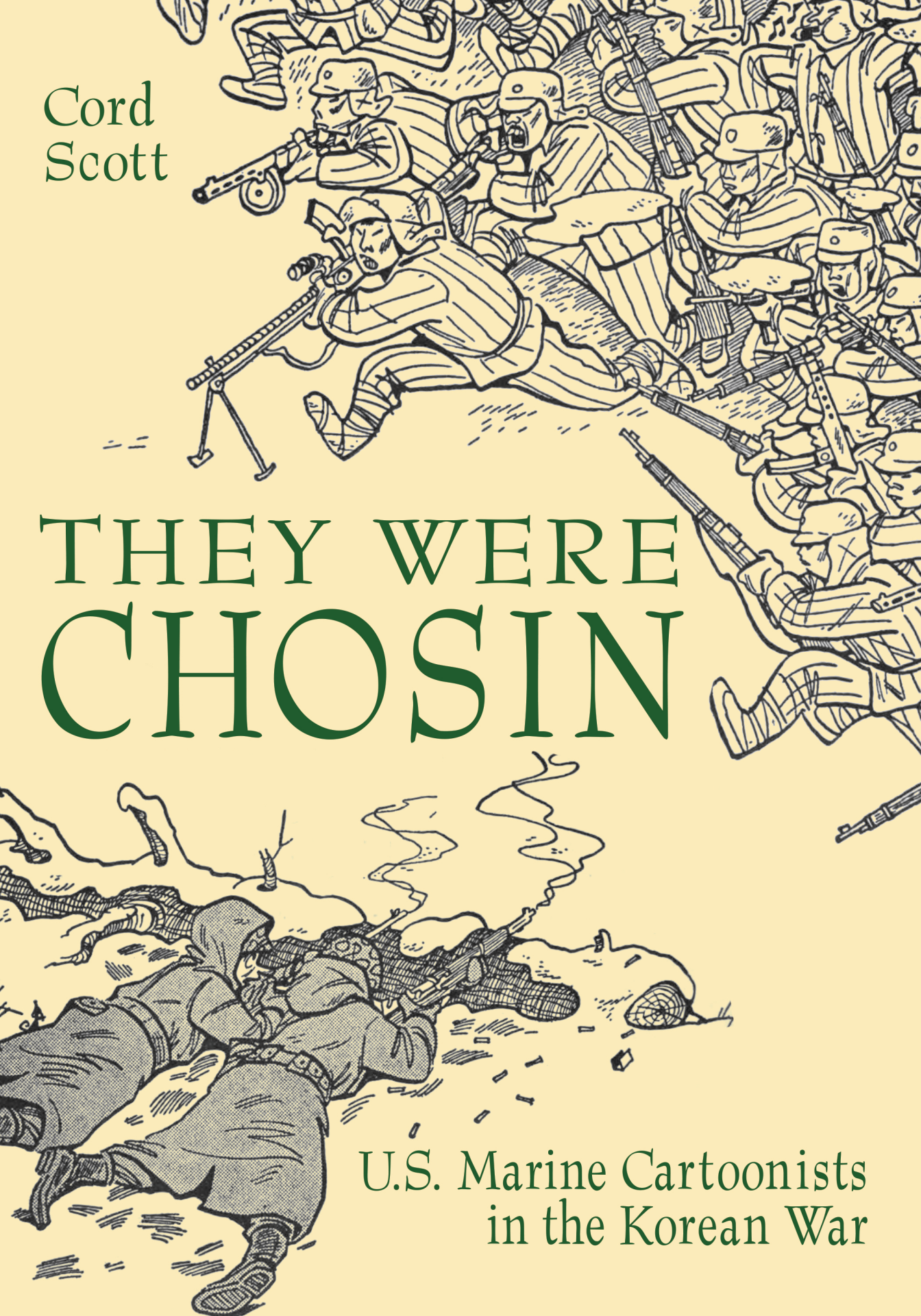


Cord
Scott

THEY WERE CHOSIN

U.S. Marine Cartoonists
in the Korean War



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Cord Scott

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DEDICATION

This book is dedicated to the Marines, soldiers, and other military personnel who served in Korea. This includes U.S. Army first lieutenant Joseph H. Mache Jr., who was a medical administrative officer, a veteran of D-Day, and a member of the 629th Medical Clearing Company in Korea, 1951–53.

And to Paul Mache. I miss our conversations.

Lt Joseph Mache, U.S. Army Medical Corps in Korea, ca. 1952



Source: Mache family archives.

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EDITORIAL NOTE

During the decades since the Korean War, the countries involved in this conflict have seen significant change within their governments, their societies, and their populations. The lens by which we all view our past, present, and future has evolved in step.

Marine Corps University Press is mission-driven to provide an intellectually stimulating publishing environment where multiple perspectives coexist to foster innovation and vigorous discussion. Recent events show that we as a people require continual lessons on where we have succeeded and where we have failed. In the pages that follow, readers will be confronted with terms and images that may be considered offensive. They are not offered to draw attention to or glorify the derogatory nature of their use so long ago but to offer yet another opportunity for us to learn from the mistakes of the past.

This printing represents as closely as possible the original artwork as created by the artists. The reader will note that, in some cases, the art has been cropped, sections of the images are missing, or print overlays the work. These imperfections are part of the file of record (i.e., digital archived materials) and they have been left in place to best represent the historical image as it stands now. Further, many images are reproduced here by express permission of the artist, their family, or the original publisher. Informational footnotes, citations, and supplementary materials have been inserted to educate the reader on historical terms and to allow for additional research later.

Angela J. Anderson
Director, Marine Corps University Press

FOREWORD

Though not a professional cartoonist myself—I am a combat artist by trade—I am no slacker at the humorous arts, having created amateur cartoons for my college underground newspaper and more recently for a Navy squadron’s publication at sea. Therefore, I feel moderately qualified, and greatly honored, to write a few words about this book.

Just as the Korean conflict has long been called “The Forgotten War,” cartooning perhaps can be thought of as “The Forgotten Art,” since it is so often overlooked or disregarded when discussing the arts in civilian or military culture. This book serves an antidote to that malady. By telling the story of Marine cartoonists and combat artists during the Korean War, Cord Scott is keeping alive, in the hearts and minds of the culture, both the art and the war that it depicts.

The Marine cartoonist, like many Marines, is fluent in the crude vernacular of the common man and speaks in the artistic language of their peers via the direct and humorous medium of cartoons. Quite simply, cartoons make people laugh. Their power lies in their ability to grab the viewer’s attention quickly and to deliver a visual and verbal punchline—and through humor touch the thoughts and attitudes of the viewer. Laughter cuts across cultural, ethnic, and class boundaries, allowing the cartoonist to make powerful statements about shared human experiences, hopes, fears, even suffering. Cartoons often touch a nerve that “higher” forms of art cannot quite reach.

Norval E. Packwood, who is so wonderfully featured in this book, served as a chronicler of the Marines during the Korean War as both cartoonist and combat artist. Indeed, I first became aware of Packwood through his com-

FOREWORD

bat art, even before I was made aware of his great cartoons. Packwood was one of the more prolific of all the Marine combat artists who served at that time, and he was prodigious in talent and style. His work in all its forms is a cherished part of the Marine Corps Combat Art Collection at the National Museum of the Marine Corps.

Sergeant Ralph H. Schofield's combat art is also featured in this book, in chapter 3, "The Korean War in Brief." I am pleased that Schofield's combat art will continue to help tell the story of the Marine Corps in the Korean War. His drawings provide a fitting counterpoint and complement to the cartoons. These two genres shown together paint a more complete picture of Marines at war and help the viewer relate to the Marines and their experiences even more, though it was so long ago.

They Were Chosin serves as a record and reminder of what Marines went through during the Korean conflict. It is also a unique visual testament to the wit, humor, and strength of the common Marine. It shows that even at war, Marines will use their talents to record for posterity what they lived through in their generation's great struggle, build esprit with their fellow Marines, and find ways to laugh at it all through the medium of cartoons.

The great value in this book is that we, the readers, not only learn something new about the Marines during such an important period in our history, but we also get to feel some of what those Marines felt, as if we were in the foxholes with them. Even better, we get to share a laugh with them as well.

Kristopher J. Battles
U.S. Marine Corps Artist in Residence
National Museum of the Marine Corps

PREFACE

The Korean War is one conflict that is often overlooked by historians. Fought from 1950 to 1953 on the Korean peninsula between the Democratic People's Republic of Korea (North Korea) and the Republic of Korea (South Korea), the war brought other key nations into the fray, including the United States, Japan, the Soviet Union, and China. Though much of it was fought with the materiel of World War II, it was one of the first major conflicts of the post-colonial Cold War era. The war featured places many do not readily know of, save Seoul, and the outcome was not readily determined. In fact, it went into stasis of a fashion, which continues even to this day.

This statement does not mean to say that the war has not been studied in detail. Be it the volumes of Allan R. Millett, Clay Blair, Carter Malkasian, and others, there is analysis of the war and its effects on the combatants, as well as the world going forward.¹

They Were Chosin is based on a previous work, *The Mud and the Mirth*, which details U.S. Marine cartoonists in World War I.² This book focuses again on one primary artist, Norval E. "Gene" Packwood, and two books he wrote and illustrated during the late 1940s and early 1950s: *Leatherhead: The*

¹ Allan R. Millett, *The War for Korea, 1945–1950: A House Burning* (Lawrence: University Press of Kansas, 2015); Allan R. Millett, *The War for Korea, 1950–1951: They Came from the North* (Lawrence: University Press of Kansas, 2021); Clay Blair, *The Forgotten War: America in Korea, 1950–1953* (Annapolis, MD: Naval Institute Press, 2003); and Carter Malkasian, *The Korean War, 1950–53* (New York: Osprey, 2023).

² Cord Scott, *The Mud and the Mirth: Marine Cartoonists in World War I* (Quantico, VA: Marine Corps University Press, 2022), <https://doi.org/10.56686/9798985340341>.

PREFACE

Story of Marine Corps Boot Camp and *Leatherhead in Korea*.³ There are other illustrators and books that discuss the attitudes of the Marines in Korea, and while they are mentioned, it is mostly about a humorous aspect of what was going on during the war.

This book is not meant to be definitive in any particular aspect of the Korean War. It is meant to share an aspect of the war, told through the cultural lens of comic characters. It is my sincere hope that this book serves as a starting point for discussion, and that as more research is done, a plethora of additional cartoons will emerge to be part of the continuing narrative. To my mind, that is history at its best.

AUTHOR'S NOTE

Given that the cartoons in this book are 75 years old, it is not surprising that some of the depictions of different ethnicities from Asia might be seen as racially insensitive at best and racist at worst. Given that they are part of the historical record, they are presented as they were originally created and disseminated to the public.

³ Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951); and Norval Eugene Packwood, *Leatherhead in Korea* (Quantico, VA: Marine Corps Gazette, 1952).

ACKNOWLEDGMENTS

As with any monograph or book, there is a complicated story behind this volume. The idea for this particular work came from a few different places. One was my doctoral dissertation, which was wrapping up in 2010. That year was important, as the 60th anniversary of the Korean War was approaching, and the University of Victoria, Texas, held a conference at which I presented the first iteration of this topic. As I continued to work on other projects, the cartoons from Korea would emerge from time to time and pique my interest. However, it was not until 2016 that things moved forward again. It was at this time that I found myself teaching on military bases in South Korea, and the project slowly reinvigorated itself in my head. I have also had a wide variety of Marines who have heard of the cartoons and expressed interest in seeing more. This book is a kind of extension of *The Mud and the Mirth*, in that while it focuses on one conflict and one primary artist, there are many others who may have been overlooked or forgotten.

With any book, there are many folks to thank for their input and encouragement. Angela Anderson at Marine Corps University Press has been wonderful in her encouragement and patience with all my questions (and even gripes). My colleagues at the University of Maryland Global Campus-Asia have been a great help. Thanks to Drs. Damien Horigan, Anita Anthony-Van Orsdal, and David Harmon for keeping me on pace. A special thanks to now-retired Master Sergeant Stephen Parzyck, who often gave me perspective on the legacy of the modern U.S. Marine Corps. The best part of any project is meeting new people, and for that I must extend great thanks first to Norval Eugene “Gene” Packwood. I interviewed him over the phone from

ACKNOWLEDGMENTS

Korea in 2018 when I was working on a piece concerning cartoonist Bill Mauldin, and when I contacted him again for this work, he was happy to assist. I should be so successful at 96! Another person to thank is Colonel Warren H. Weidhahn (Ret), who encouraged the project, answered my questions, and nominated me for a membership with the Chosin Few Association. I am grateful for the assistance and hope that I have done justice to him and the members of the organization. I also wish to thank Bob Grenier, who wrote an excellent book on Gene Packwood and who has been generous with his time.

Finally, there are family members who have all been encouraging. I particularly want to thank my mom Linda Scott, my brother Micah, and my sons Devyn and Eli for the support. Many thanks to Lauren and Paul Mache for their kindness and visit to Okinawa—I hope I was a decent tour guide. They have been there much longer than my publishing career and they continue to inspire. My wife Rachel has been the guiding force behind so much of my success. I could not have done it without her. Thank you all.

THEY WERE CHOSIN

INTRODUCTION

Visual humor has always been an integral part of any military, and the U.S. Marine Corps is no exception. In the twentieth century, a Marine Corps illustrator was assigned to *Stars and Stripes* newspaper during World War I to create a weekly cartoon. These cartoons revolved around the stories and emotions found in the trenches, or they took the petty peeves of the Marine in the field and allowed them to vent in a humorous manner. While seemingly insignificant to the overall war effort, the cartoons offered a small glimpse of life for the American ground troops.

This tradition continued on throughout World War II, and by the time of the Korean conflict, Marines served in official and unofficial capacities as illustrators and cartoonists. Given the conditions in which the Marines fought, the production and preservation of these cartoons was difficult unless it was for use in a rear echelon capacity. Comic illustration was also used for training manuals or even a limited historical aspect.

Following the war, these unofficial and official efforts carried on. Into this scenario came Norval Eugene “Gene” Packwood. His work covered all aspects of the Marine Corps, whether it was in the form of his recollections of boot camp in 1948, to his history of the Marines in the Korean War, or to covers and interior art found in *Leatherneck* and *Marine Corps Gazette*.

This book discusses that visual aspect of the Corps’ history as well as Packwood’s role in telling that story and the impact it had on the troops and the American public.

CHAPTER I

Origins of Cartoonists in the Post-World War II Era

Cartoonists, film-strip animators and comic-strip artists who, before the war, sought only to entertain were set to work to drive home the lessons that were to save American lives in battle and lead to victory. Cartoons were created to teach the skills of war, from dive-bombing and aerial combat to bayoneting. Rules and regulations of each branch of the service were humorously pointed up to help newcomers in the Armed Forces become well-adjusted, disciplined servicemen.

~ Frank Brandt¹

Combat can be terrifying under the best of circumstances. Any way to relieve the anxiety is often appreciated. Military servicemembers in war zones have expressed these fears in a variety of forms, be it in poetry, writing, and illustration, among some of the more positive outlets. These vignettes allow the reader, who more often than not has been in a similar situation, to relate to the events around them.

The U.S. Marine Corps was not the first military Service branch to have a cartoonist in its ranks, but in the modern media age, it was the first branch to have one full time, as Private Abian A. “Wally” Wallgren became the car-

¹ Frank Brandt, ed., *Cartoons for Fighters* (Fort Benning, GA: *Infantry Journal*, 1945).

Figure 1. “My, how she has changed!”

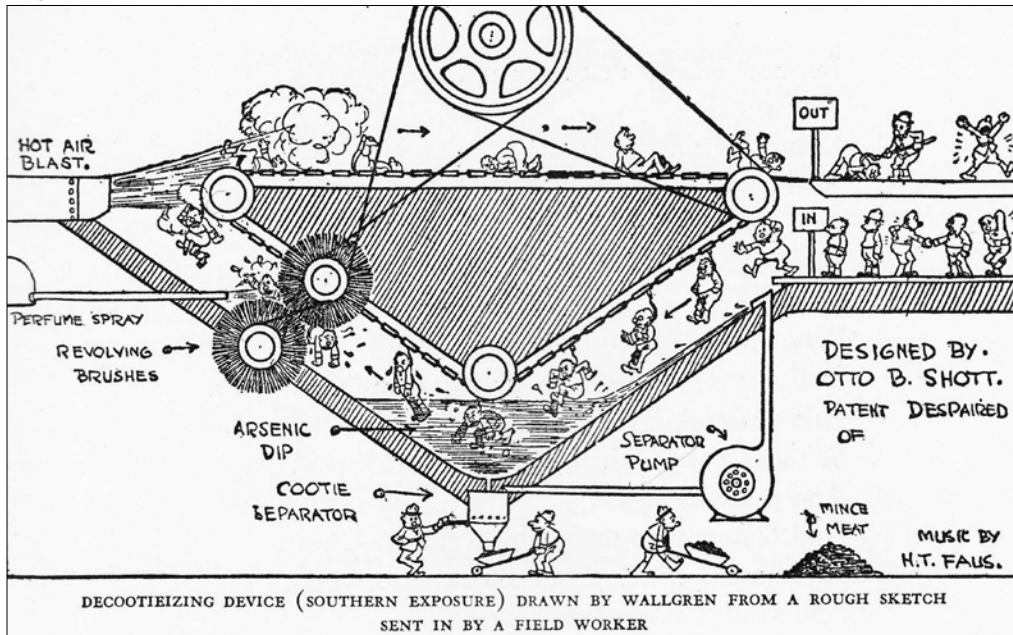


Source: John T. Winterich, ed., *Squads Write!: A Selection of the Best Things in Prose, Verse and Cartoon from the Stars and Stripes* (New York: Harper and Brothers, 1931), 284.

toonist for the first iteration of the *Stars and Stripes* newspaper in 1917.² His work, as well as the cartoons of several other Marines, in publications such as

² *The History of the Stars and Stripes: Official Newspaper of the American Expeditionary Forces in France from February 8, 1918 to June 13, 1919* (Washington, DC: Columbia Publishing, 1921); and Cord Scott, *The Mud and the Mirth: Marine Cartoonists in World War I* (Quantico, VA: Marine Corps University Press, 2022), <https://doi.org/10.56686/9798985340341>.

Figure 2. Wallgren's play on the Rube Goldberg concept



Source: John T. Winterich, ed., *Squads Write!: A Selection of the Best Things in Prose, Verse and Cartoon from the Stars and Stripes* (New York: Harper and Brothers, 1931), 177.

the *Recruiters' Bulletin* or *Marines Magazine*³ served as a touchstone of humor in a violent end.

By the time of the Korean War, the cartoons in publications such as *Stars and Stripes* were replaced mostly by art from the U.S. Army. However, *Leatherneck* and *Marine Corps Gazette* continued to offer humor specifically for Marines. Some of the cartoons were personal recollections rather than meant for wider consumption. These illustrations serve as an insight into observations that may offer another view of the war on a personal level. Much of this project is an extension of two previous papers—one on the Marine Corps cartoons of World War I and the other on the 60th anniversary of the Korean War—but it also goes into a bit more detail about the Marine Corps connection.⁴

³ These two publications were published “in-house” for fellow Marines and issues that might be of interest to them, rather than the public at large. The publications also featured anecdotes and cartoons drawn by Marines for their amusement.

⁴ Scott, *The Mud and The Mirth*, xvii–xix; and Cord Scott, “Frankly, Mac, this ‘Police Action’ Business Is Going Too Damn Far!: Armed Forces Cartoons in the Korean Conflict” (presentation at Korea War Conference: Commemorating the Sixtieth Anniversary, Victoria College, TX, 26 June 2010).

ORIGINS THROUGH WORLD WAR II

Throughout the history of warfare, there have been certain commonalities for all combatants: the terror of combat, the tedium of training and life in camp, the long marches, and the memories of what occurred on the battlefields and beyond. To these ends, soldiers often depicted life in some form, be it poems, books, or artwork. The closer to the front, the more rushed and real the depictions. This is not to say that these illustrations are poor quality or not worthy of analysis. It simply means that the material is sometimes not taken as seriously as fine art.

With the creation of mass media and the technical ways to transmit artwork to a wider audience, such as newspaper readers, the illustrations of soldiers became more common. There were often jokes buried in these illustrations that allowed a fellow combatant to relate to and commiserate on the conditions of life. Mass media and illustrations were not new—political cartoons have been in use since the mid-1700s—but they took on a new popularity with the creation of *The Yellow Kid* in 1896.⁵ By World War I, the cartoon as a communication platform had proliferated with a variety of cartoonists serving in the military. The first U.S. military paper for the western front, *Stars and Stripes*, even hired a full-time cartoonist, Marine Corps private Wally Wallgren, to illustrate a variety of visual gags. His work was widely seen on page 7 of the weekly *Stars and Stripes* during its run. Wallgren's humor in regard to the rigors of combat was well received.⁶

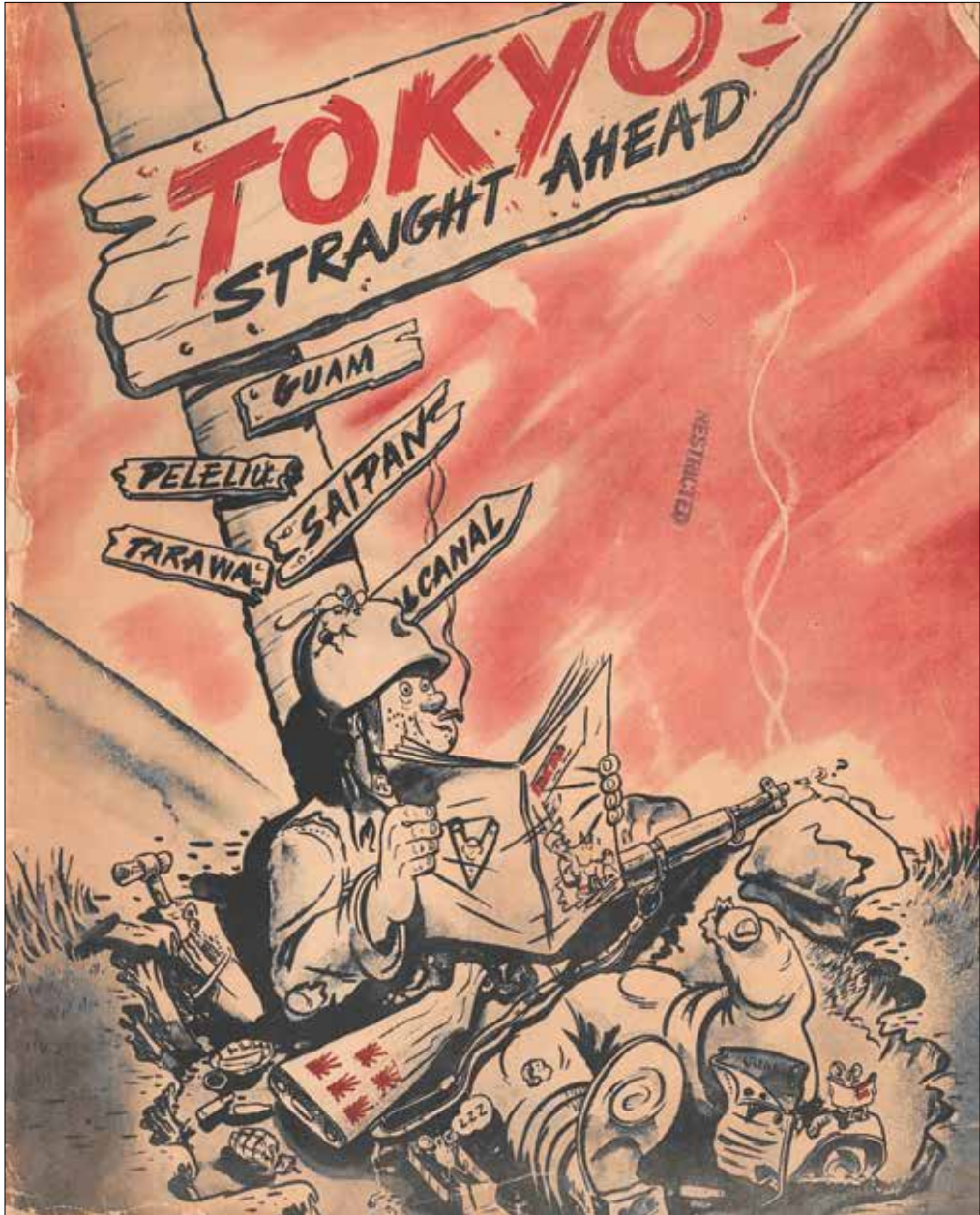
Throughout the next three decades, there were more examples of Marine humor. *Leatherneck* and *Marine Corps Gazette* published a variety of officers and enlisted Marines who illustrated jokes to lighten the mood.⁷ As the media changed and grew over time, so too did the artists and their styles. By World War II, there were more artists whose works reached the troops in the field. Not surprisingly, the material produced by the Marines in the Pacific theater was not as widely known as that produced on the European front. This was certainly not due to a lack of material for writing, but to the conditions that would allow for any sort of preservation in the field. One notable book from that time was a Marine Corps-produced comic-style book, *Tokyo Straight Ahead*. The book featured a wide selection of small stories that gave practical examples of fighting the Japanese or demonstrated proper hygiene in the field. One story even told, in a somewhat ribald nature, of the need to wear prophylactics. This is not particularly risqué by

⁵ Robert C. Harvey, *Children of the Yellow Kid: The Evolution of the American Comic Strip* (Seattle: Frye Art Museum in association with the University of Washington Press, 1998), 23.

⁶ Scott, *The Mud and the Mirth*, 4.

⁷ See, for example, Robert F. Fleischauer's cartoon work for *Leatherneck* with "Leatherneck Laffs."

Figure 3. *Tokyo Straight Ahead* illustrates Marine Corps history and training tips and offers morale-boosting illustrations of the Marine divisions during World War II



Source: *Tokyo, Straight Ahead: Guam, Peleliu, Saipan, Tarawa, Guadalcanal* (Camp Pendleton, CA: Reproduction Section, Camp Pendleton, 1945).

today's standard of cartoons or comics, but it was considered so at the time.⁸

Even with the poor conditions experienced during war, comic illustrations played a large part of how all the military Services recorded the history of the moment, be it on aircraft, in publications, or as a type of educational tool. Among the most famous cartoonists of World War II were William H. "Bill" Mauldin and Irving David "Dave" Breger, who both contributed illustrations to *Stars and Stripes*, and George Baker, who illustrated "Sad Sack" for *Yank* magazine.⁹ The Marine Corps' earliest examples include *Tokyo Straight Ahead* and *Bless 'Em All!*, a cartoon history of Colonel Merritt A. Edson's Marine Raiders.¹⁰

For newly minted Marines, or those U.S. servicemembers who graduated from basic training in the other military branches, a souvenir book of their time in basic training could be found in a series created by Ted Ritter and Bob Gadbois titled *Boots and Boondocks: The Story of Marine Boot Camp*, where the generalities of life in boot camp were illustrated for comedic effect. All of these books had similar themes and allowed the owner to have others write in their copy, much like a yearbook. The similarities between this book and Gene Packwood's *Leatherhead: The Story of Marine Corps Boot Camp* make for an interesting comparison.¹¹ While the Ritter and Gadbois book is similar to the other commemorative books based on all of the military branches (common topics such as the issuing of uniforms, the shaving of the head, the medical inspections, and the drill instructors), Packwood's book was more about the Marine Corps in particular, and was based on his experiences. Both were embellished to some degree, but these books all describe the transformation of a civilian to a service member.

Another book published in this era that captured the humor of the Marines was the *Leatherneck's Book of Gyrene Gyngles and Cartoons* ("Gyngles" being a playful portmanteau of *gyrene*, a popular nickname for Marines, and musical jingles). This book also featured a variety of commentary, jokes, and cartoons that discussed aspects of combat in the Pacific during the war, as

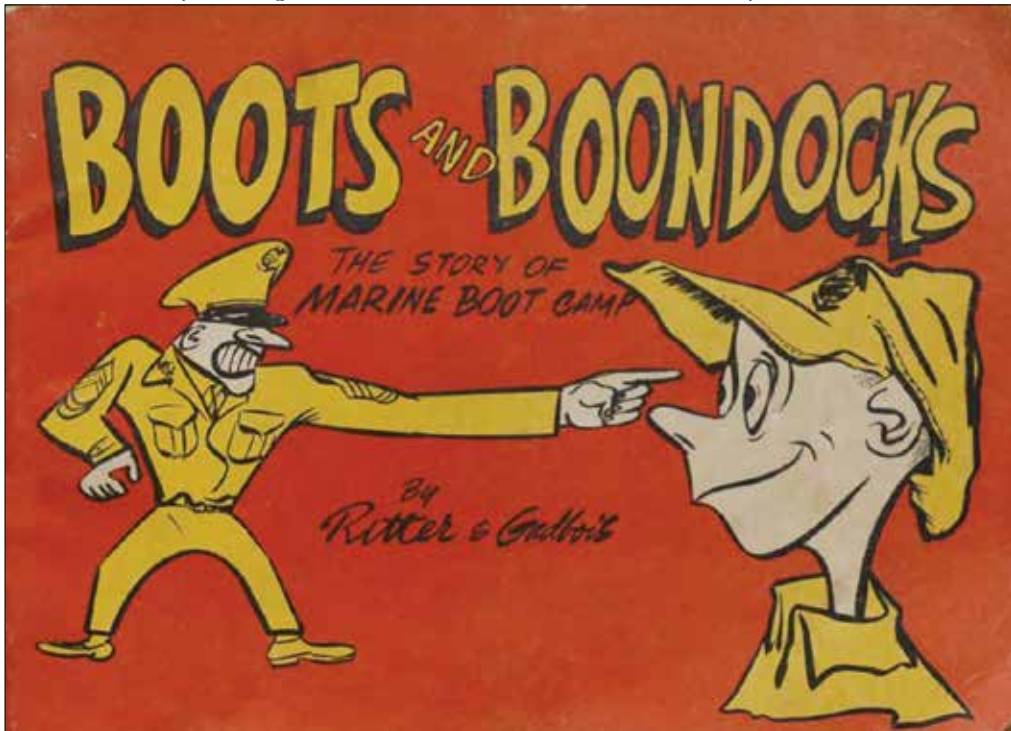
⁸ *Tokyo, Straight Ahead: Guam, Peleliu, Saipan, Tarawa, Guadalcanal* (Camp Pendleton, CA: Reproduction Section, Camp Pendleton, 1945).

⁹ Breger created a gag panel series and Sunday comic strip known as *Private Breger* and coined the phrase "GI Joe." Dave Breger and Michael Barsley, *Private Breger in Britain: With an Introductory Discussion on Anglo-American Humour between Dave Breger and Michael Barsley* (London: Pilot Press, 1944). George Baker was best known for his creation of the antihero Sad Sack. R. C. Harvey, "George Baker and the Sad Sack," *Comics Journal*, 20 December 2013. An overview of all three artists can be found in Cord A. Scott, *Comics and Conflict: Patriotism and Propaganda from WWII through Operation Iraqi Freedom* (Annapolis, MD: Naval Institute Press, 2014), 35.

¹⁰ Cpl Charles J. Hedinger, *Bless 'Em All!: A Cartoon History of the First Marine Raiders* (Titusville, PA: Titusville Herald, 1943).

¹¹ Ted Ritter and Bob Gadbois, *Boots and Boondocks: The Story of Marine Corps Boot Camp* (New York: Victoria Publishing, 1949).

Figure 4. *Boots and Boondocks*. Several books with this theme for all branches of the military were produced in the late 1940s and early 1950s



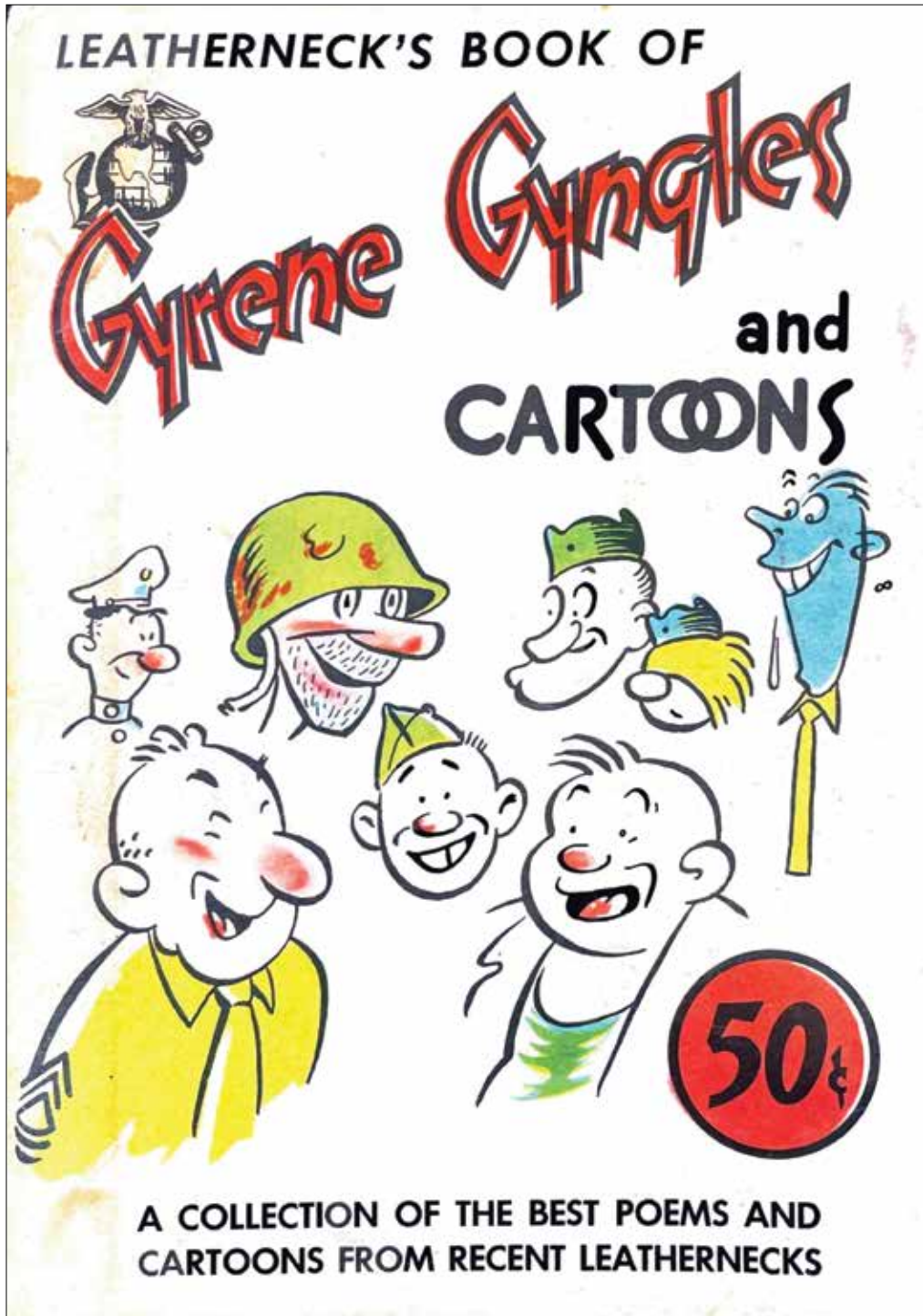
Source: Ted Ritter and Bob Gadbois, *Boots and Boondocks: The Story of Marine Corps Boot Camp* (New York: Victoria Publishing, 1949).

well as comments on the experiences in dealing with the Chinese during occupation duty in North China around Tsingtao (current-day Qingdao) from late 1945 through late 1947.¹² One famous Marine who served in China at this time was Eugene B. Sledge, who wrote the combat memoir *With the Old Breed* and a follow-up book on his time in China, *China Marine*. Sledge served in Peiping (current-day Beijing) and the general area near there.¹³ The Marines in China were used to keep the peace as the Japanese military was slowly withdrawn, but more often they were placed in situations of violence between Chinese nationalists, Chinese Communists, and various warlord or

¹² *Leatherneck's Book of Gyrene Gyngles and Cartoons* (n.p.: Leatherneck Association, 1951); and Edwin Simmons, *The United States Marines: A History*, 4th ed. (Annapolis, MD: Naval Institute Press, 2003), 192–93.

¹³ E. B. Sledge, *With the Old Breed: At Peleliu and Okinawa* (Novato, CA: Presidio Press, 1981); and E. B. Sledge, *China Marine* (Tuscaloosa: University of Alabama Press, 2014).

Figure 5. *Leatherneck's Book of Gyrene Gyngles and Cartoons*



Source: *Leatherneck's Book of Gyrene Gyngles and Cartoons* (n.p.: Leatherneck Association, 1951).

Figure 6. Cartoon by Bob Donovan from the period



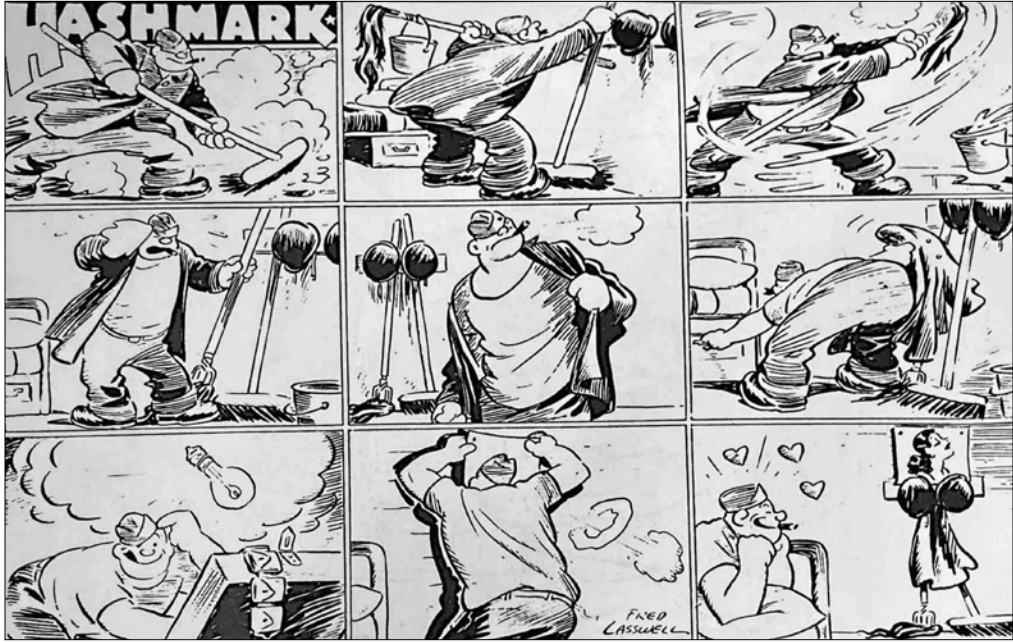
Source: "Bob Donovan," National Cartoonists Society.

criminal elements. Some of the cartoons featured in the *Leatherneck's Book of Gyrene Gyngles and Cartoons* featured cartoons that referred to the struggles at hand.¹⁴

The majority of the cartoons prior to 1950 were those centered on duty overseas in places such as China or, more often, the typical focal points of any Marine: women, libations of some kind, or the tedious duties associated with military service. One Marine cartoonist from *Gyrene Gyngles* was Bob Donovan, who later gained fame as an illustrator of *Barney Google* and *Snuffy Smith*. Donovan spent more than two years overseas with the Marine Corps on Okinawa, New Zealand, and Guadalcanal and was involved in the liberation of Guam, where he was awarded the Purple Heart for wounds sustained

¹⁴ Sledge, *China Marine*, 38; and *Leatherneck's Book of Gyrene Gyngles and Cartoons*.

Figure 7. Hashmark cartoon by Fred Lasswell



Source: *Leatherneck*, courtesy of the author.

in the battle.¹⁵ Both Donovan and another *Leatherneck* cartoonist and former Marine, Fred Lasswell, worked on *Barney Google and Snuffy Smith*.¹⁶

Lasswell's cartoons typically centered on women or aspects of gender. One of his cartoons deals with female Marines and the fact that a homely sergeant was taking all the good dates due to rank.¹⁷ Another cartoon in this theme was that of Hashmark, a private who is working on cleaning the barracks, who eventually makes the cleaning materials—in this case mops—become part of a pin-up in the barracks.¹⁸

¹⁵ "Bob Donovan," National Cartoonists Society, accessed 17 September 2024.

¹⁶ R. C. Harvey, "Barney Google and Snuffy Smith: Billy DeBeck, Fred Lasswell, and John Rose," *Comics Journal*, 23 February 2012.

¹⁷ Lasswell in Harvey, "Barney Google and Snuffy Smith"; and *Leatherneck's Book of Gyrene Gyngles and Cartoons*, 9.

¹⁸ Lasswell in *Leatherneck's Book of Gyrene Gyngles and Cartoons*.

CHAPTER 2

Norval Packwood and the Creation of Leatherhead

Norval Eugene “Gene” Packwood served as a chronicler of the Marines during the Korean War. His first book was titled *Leatherhead: The Story of Marine Corps Boot Camp*, in which he described the process of making men into Marines during boot camp to the uninitiated. His work in this case is similar to Ted Ritter and Bob Gadbois’s souvenir book *Boots and Boondocks: The Story of Marine Boot Camp*, which was made available for sale to all recent graduates of basic training, regardless of Service branch. The titles of these books depended on the branch. In Packwood’s case, *Leatherhead* was only for the Marine Corps.¹

As was noted in the preface of *Leatherhead*, Packwood was aiming to produce a book on how things appeared to the recruits at the time, not necessarily as they really were for those going through boot camp in the late 1940s.² The first few pages of the book are focused on the physical aspects of induction, which makes light of those who volunteer, as well as the seeming physical limitations that may exclude others. It is after these introductions into the

¹ Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951); and Ted Ritter and Bob Gadbois, *Boots and Boondocks: The Story of Marine Corps Boot Camp* (New York: Victoria Publishing, 1949).

² Packwood, *Leatherhead*, 5. For more on boot camp activities and conditions during the period, see Jessica Anderson-Colon, “Marine Corps Boot Camp during World War II: The Gateway to the Corps’ Success at Iwo Jima,” *Marine Corps History* 7, no. 1 (Summer 2012): 46–63, <https://doi.org/10.35318/mch.2021070103>.

ways of the Marine Corps that the reader meets Sergeant Bonecrusher, who most certainly fits the archetype of the Marine drill instructor (DI).³

Packwood presents the common trope of the “ideal soldier” who has nothing inside his head and is therefore the ideal receptacle for military training. This concept has been presented in cartoons throughout different wars and by different militaries. One British cartoon from World War I went even further and simply illustrated a recruit without a head.

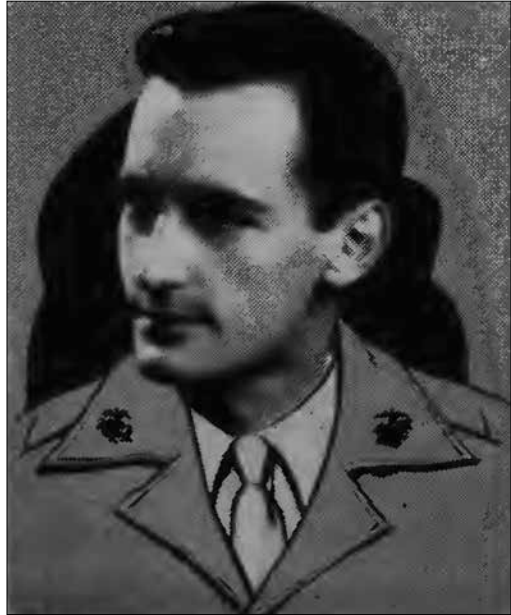
As one works through *Leatherhead*, there are the usual physical inspections. The book then covers the issuance of equipment and the first day of boot camp. Packwood uses his cartoons to illustrate the preparation for life in the Marine Corps versus the actuality of it all.

Other themes that permeate all aspects of the Corps regardless of period of service is reporting to sick bay. One cartoon has a medical corpsman asking, “What’s wrong with you?” when it is clear that the recruit has clearly suffered from an “incident” during bayonet drill.⁴ One could look at this cartoon and simply add the line, “Here’s a Tylenol and a straw.”

Once in boot camp, there is not only a transition to military rules but also testing for aptitude, as well as medical exams, which become a trial unto themselves at times.⁵

The idea of military aptitude for service in the Marine Corps was assessed using the General Classification Test (GCT).⁶ The Armed Services Vocational Aptitude Battery (ASVAB) was introduced as a replacement for

Figure 8. Norvel E. Packwood



Source: *Leatherneck*, courtesy of the author.

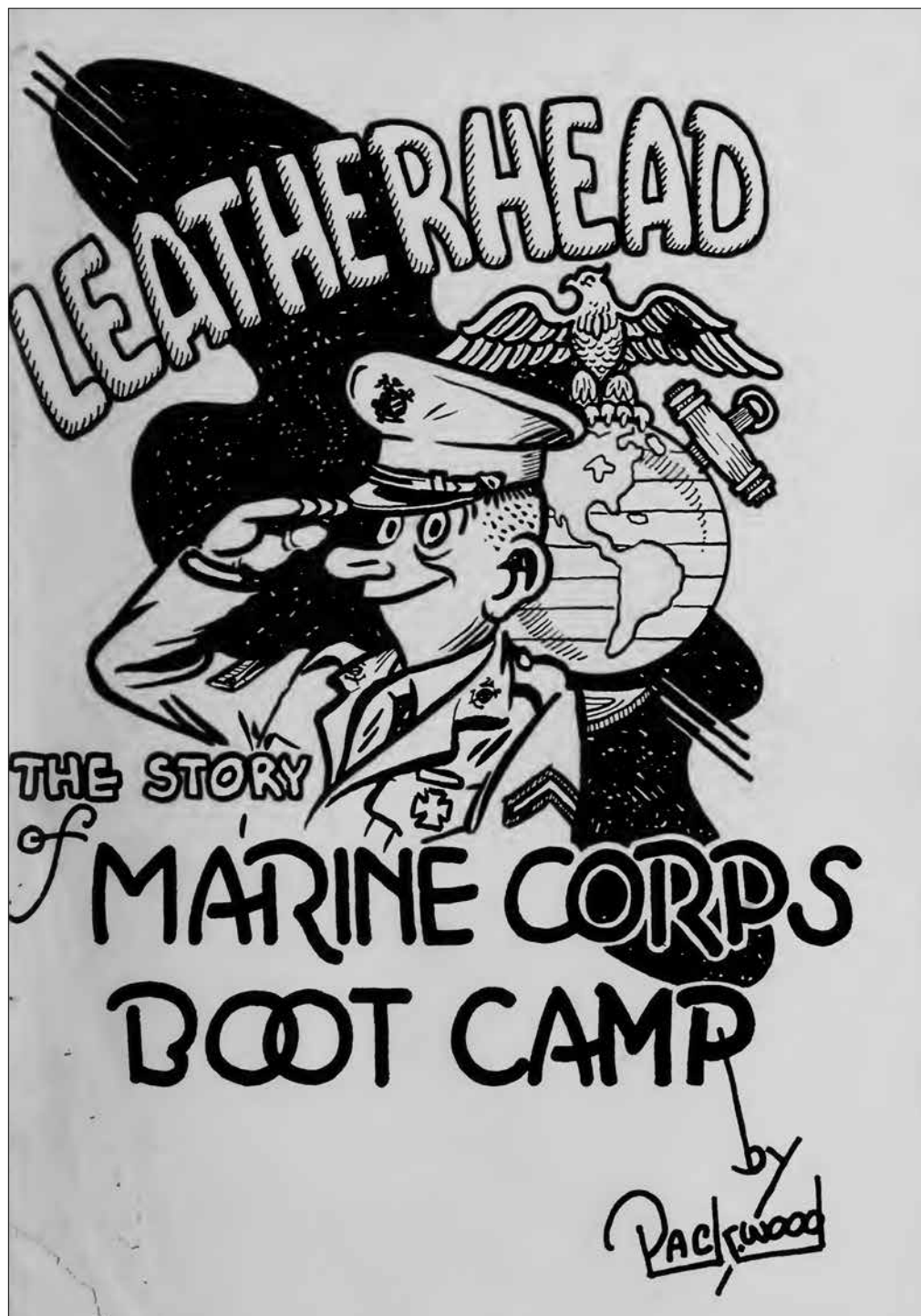
³ Packwood, *Leatherhead*, 14, 20.

⁴ Packwood, *Leatherhead*, 42.

⁵ Anderson-Colon, “Marine Corps Boot Camp during World War II”; and “Training for Victory,” Marine Corps Recruit Depot Parris Island, accessed 17 September 2024.

⁶ The GCT was intended primarily for officers at entrance to Officer Candidates School. Only certain enlisted personnel would be tested using the GCT. See “Chapter 3. Classification of Military Personnel,” in *Marine Corps Personnel Manual* (Washington, DC: Headquarters Marine Corps, Department of the Navy, 1961).

Figure 9. Cover of *Leatherhead*



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 10. "I joined the Marine Corps strictly of my own accord"



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 11. “The next thing I knew, Navy doctors were giving me a thorough physical examination”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 12. “I don’t care if you can or not—you stay here ’til you do!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 13. “But you agree there are letters on it? OK—next!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 14. "I was given every opportunity to change my decision"



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 15. “I figured on starting out one jump ahead of the Marine Corps . . .”



“I heard about Marine Corps haircuts, so I had mine cut short—
I bet they won’t even touch it when I get to PI.”

Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 16. “. . . but discovered they had all the moves figured out beforehand”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 17. “We were given our first clothing issue . . .”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 18. "... and received our first introduction to our DI, Sgt Bonecrusher"



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 19. “Our platoon then entered into a forming period where we became familiar with Marine Corps routine and terminology”



“But sir, when we came in you said everyone should get a sack.”

Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 20. “Hit th’ deck? What’d it ever do to me?”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 21. “HIT THE DECK!!!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 22. “By yer . . . by yer . . . by yer FURLOUGH, sir!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 23. “I discovered that a ‘veteran’ is anyone who has been in boot camp longer than you have”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 24. “It was difficult at first, but I soon became accustomed to the fact that the DI is never wrong”



“Whaddya mean, ya shaved this mornin’! If I say ya didn’t shave, ya didn’t shave!”

Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

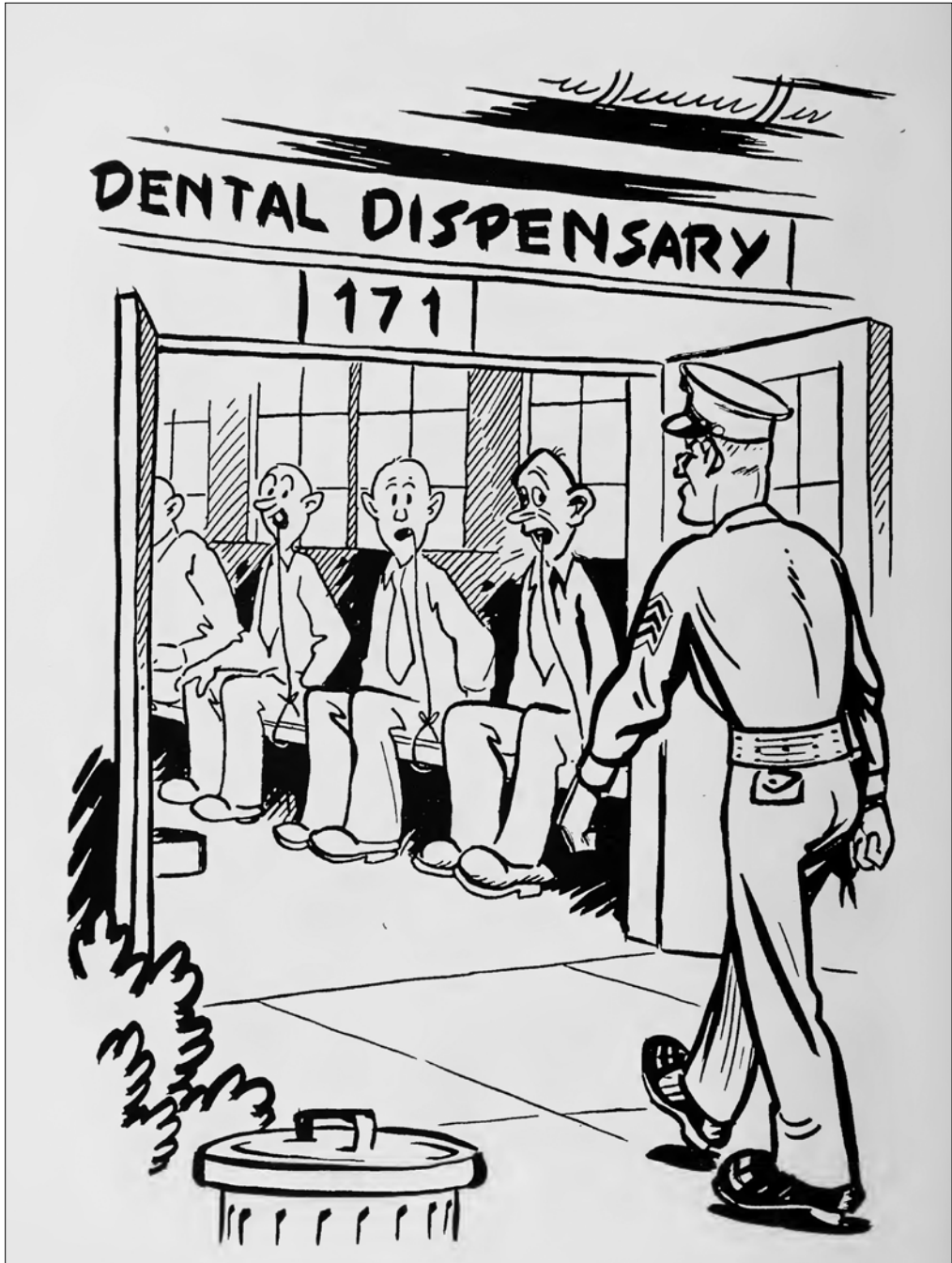
Figure 25. “Then started a complete physical checkup and reconditioning. We were given a dental checkup . . .”



“This is quite a cavity you have here—where’s my chisel?”

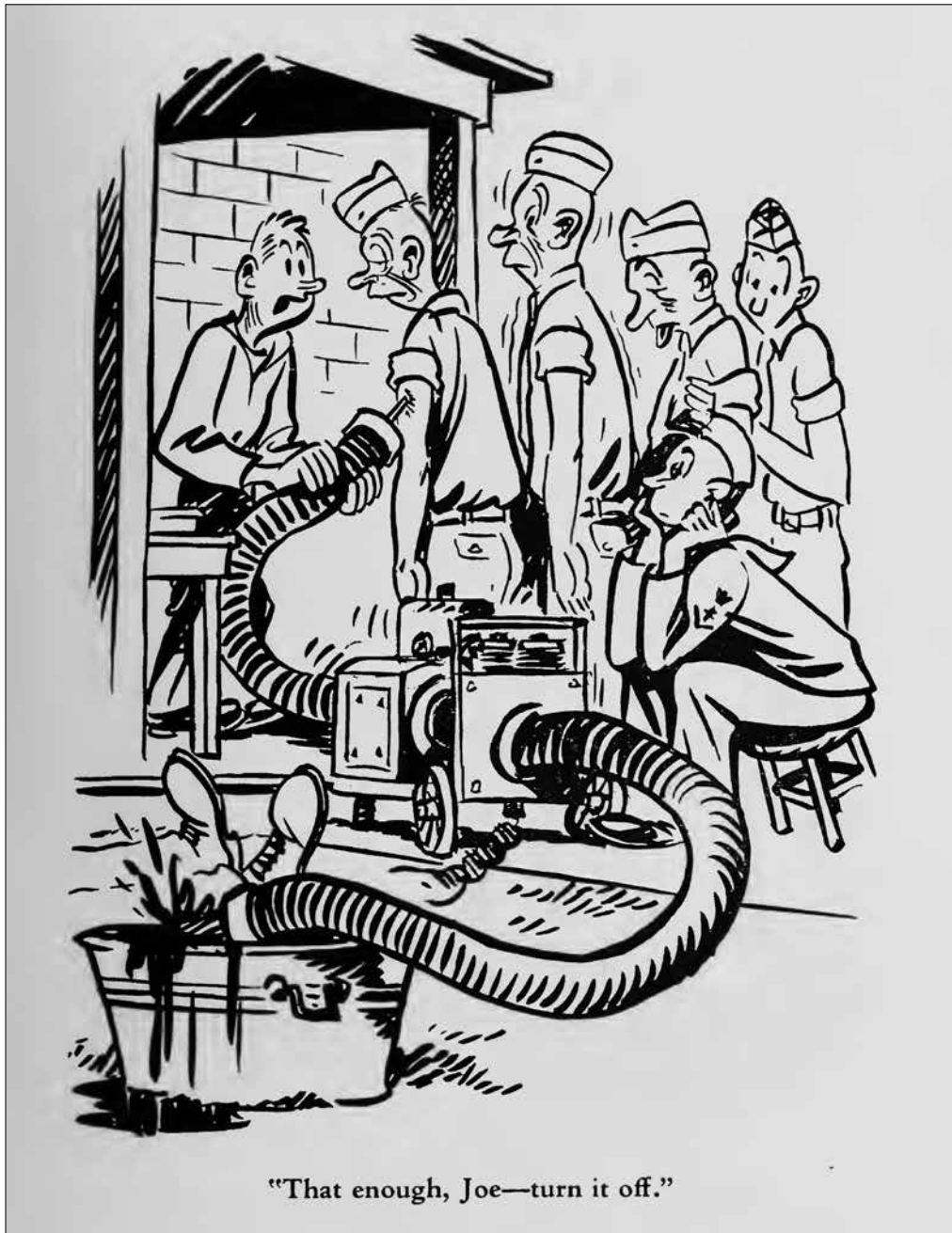
Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 26. “TEN-SHUN!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

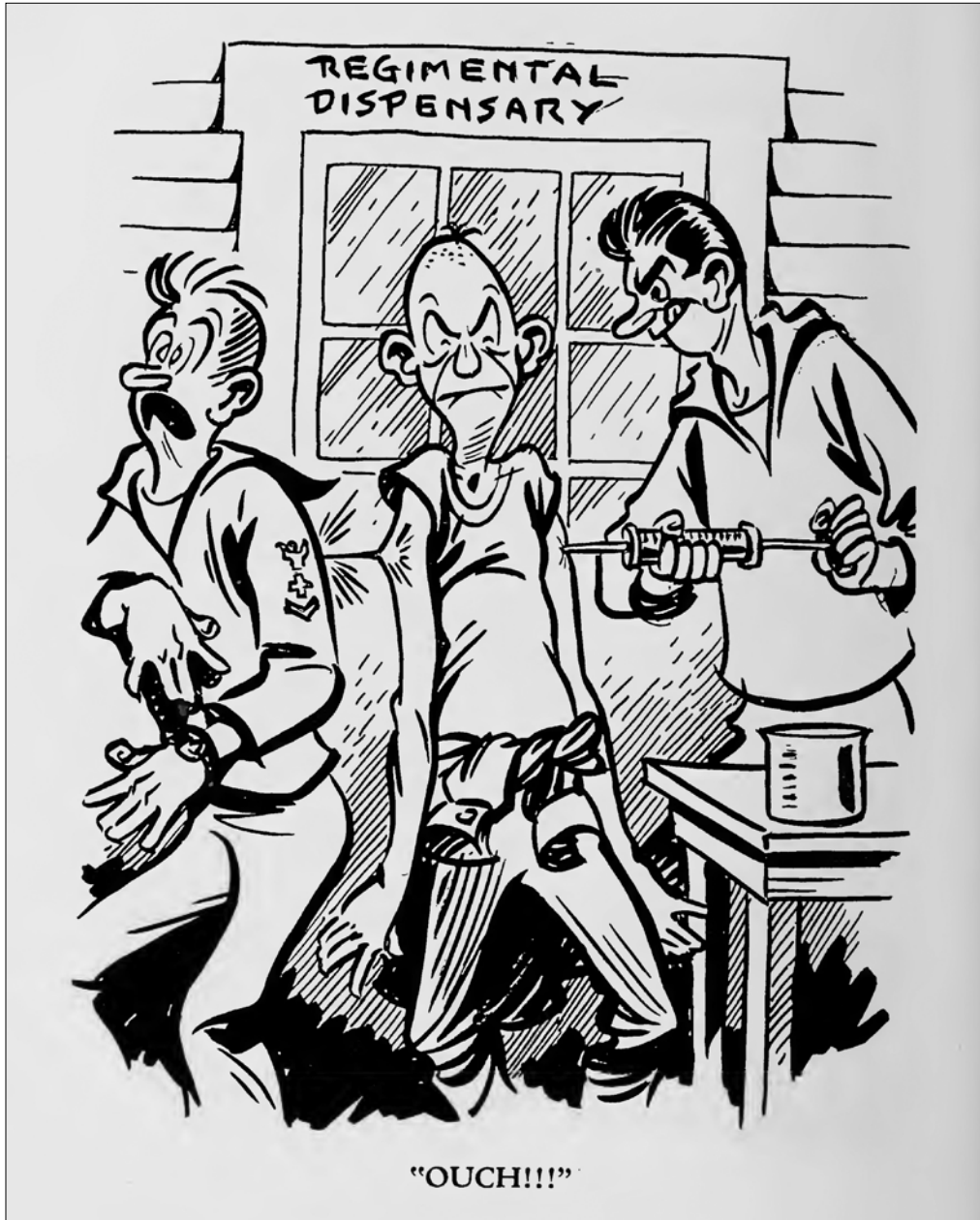
Figure 27. "... blood tests ..."



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

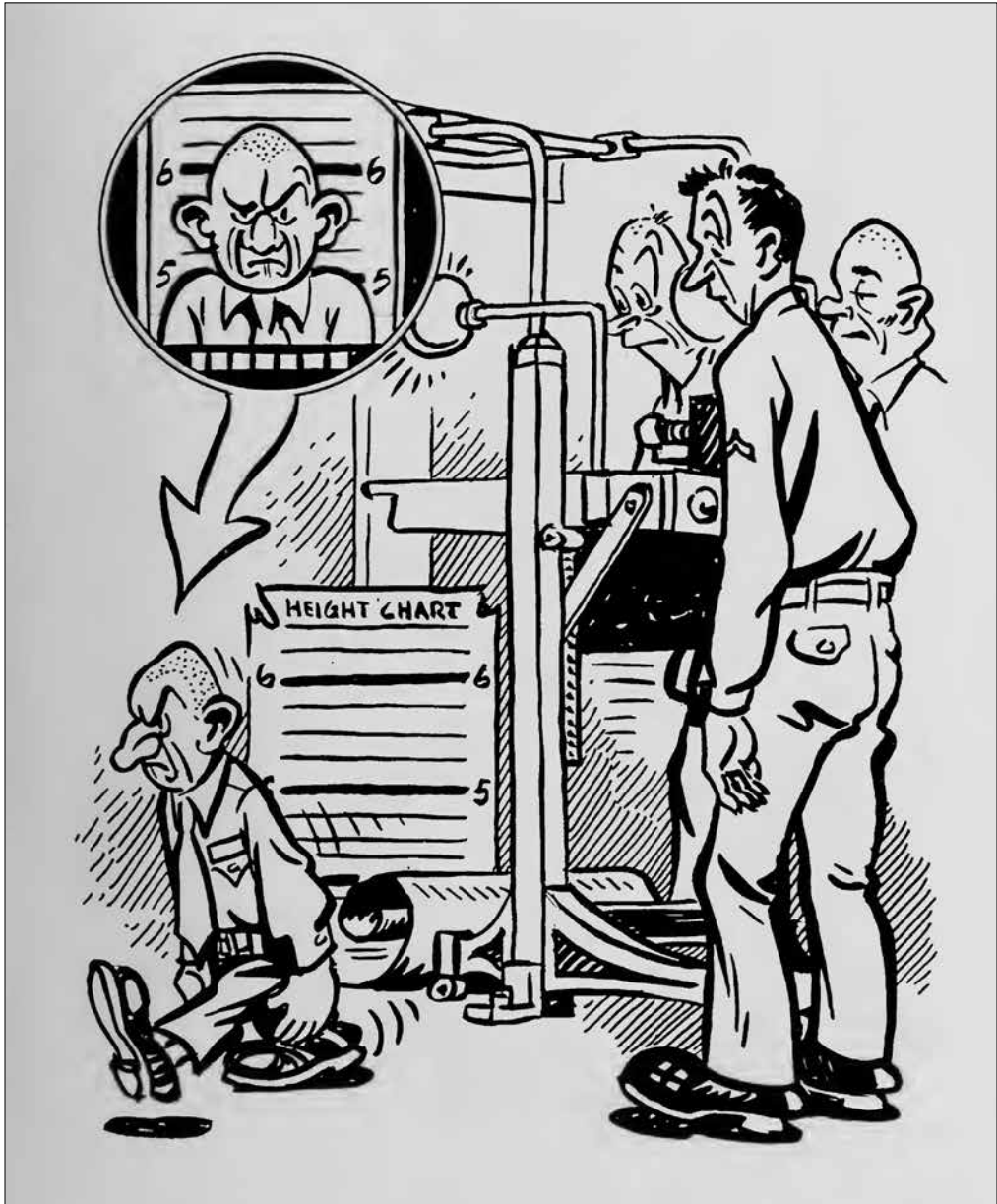
CHAPTER TWO

Figure 28. "... and shots"



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

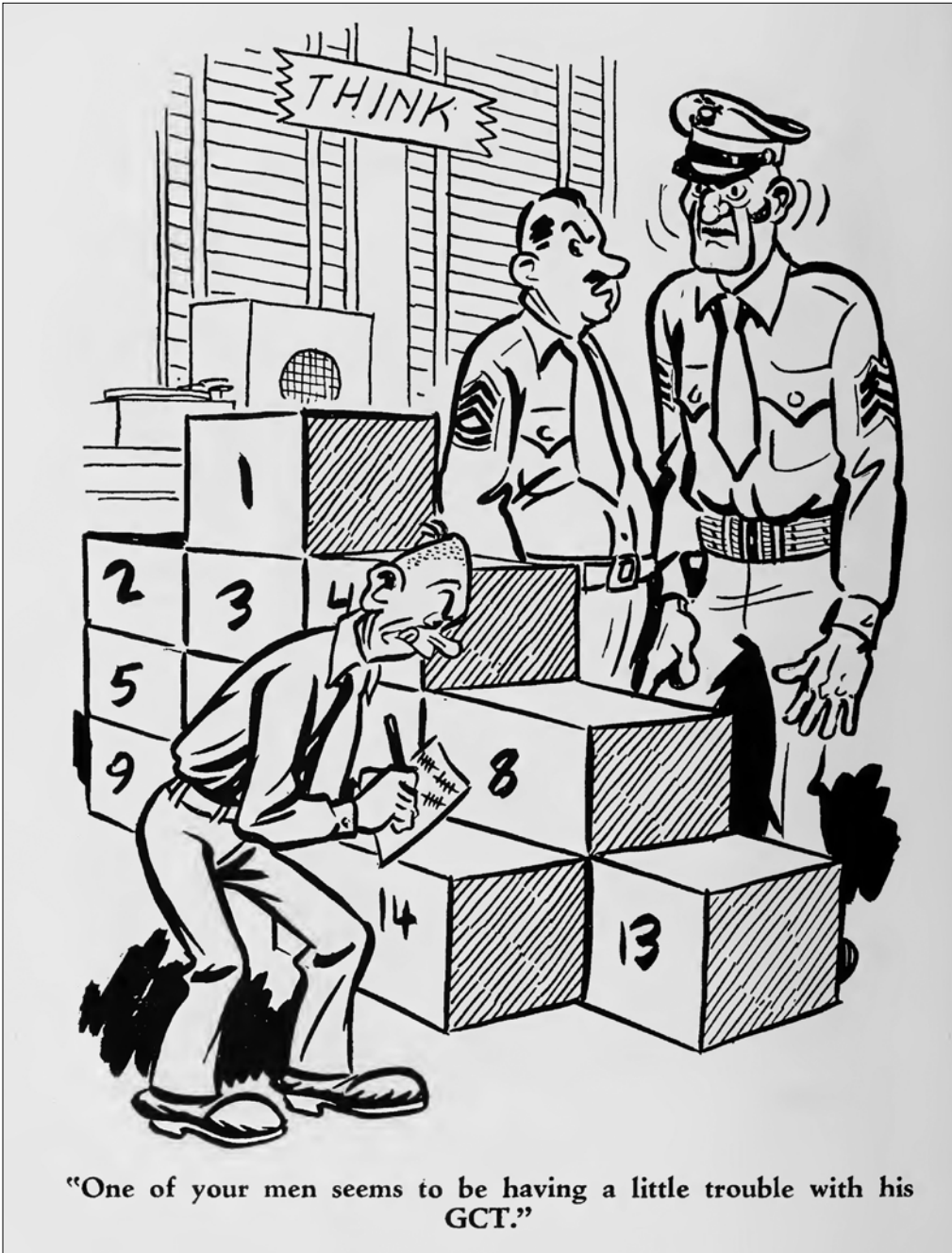
Figure 29. “We had ID pictures taken . . .”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 30. "... and were given General Classification Tests"



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 31. “One of the major phases of recruit training is close order drill”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

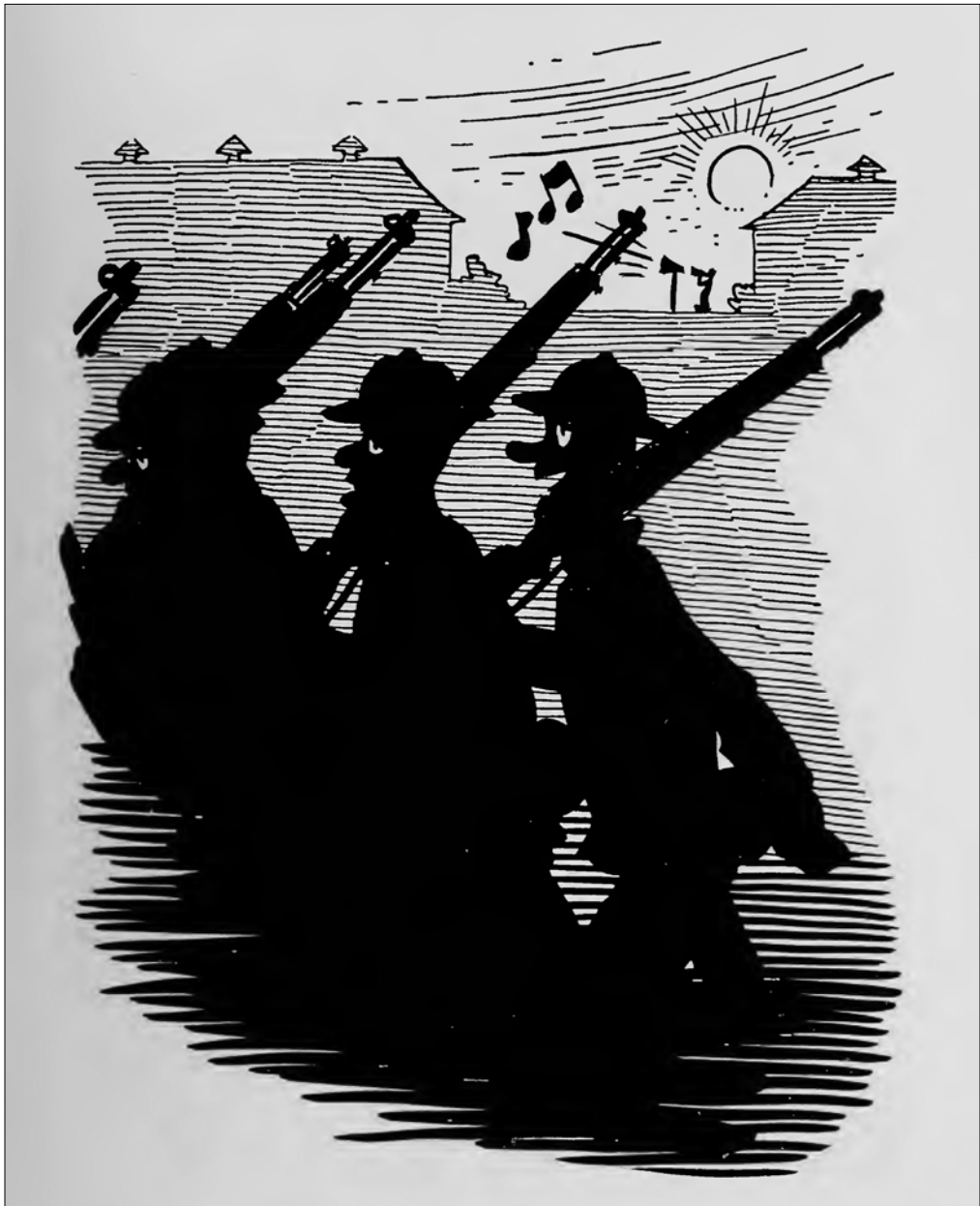
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Figure 32. “Leatherhead! When’re you going to learn how to do ‘TO THE REAR, MARCH!’”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 33. “Well, whaddy know—reveille already!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 34. “Like the U.S. mail, neither rain, nor snow, nor sleet, nor hail could stop us”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 35. “What’d I tell you about moving in ranks!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 36. “Don’t wake him up—this is the first time he’s done everything right!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 37. “Our practical experience on the field was supplemented by many hours of classroom instruction”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 38. “Staying awake, however, often proved a problem”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 39. “Training films were also a source of instruction”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 40. “The biggest complaint about chow was that more went on the outside than on the inside”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 41. “We discovered that a ‘FIELD DAY’ in the Marine Corps is not a track meet”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 42. “I was chosen as squad leader due to my obviously superior intelligence”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 43. “The outdoor movie provided our evening entertainment”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 44. “We learned to appreciate the electric washing machine”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 45. “Well, I got ONE spot clean”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 46. “We learned, also, that it does not pay to be a ‘sick bay soldier’ unless something is actually the matter”



“What’s the matter with you?”

Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 47. “At times, we found that we had to give up a little pleasures that we had become accustomed to in civilian life”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 48. “Firewatch was an unwelcome duty, but it often proved interesting”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 49. “On bivouac at the ‘Boondocks,’ we were given tear gas training . . .”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 50. "... and learned to live in the open"



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 51. “Didn’t I tell you to stand at attention when you talk to me!! Whaddya want?”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 52. “I knew we left him out here someplace, sir”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 53. “I forgot my mess gear, sir”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 54. “I know the mosquitoes are bad out here, but come on and stop complaining”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 55. “Every platoon drew its share of guard duty”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 56. “Have at you verlet—take that, you swine, and—OOPS”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 57. “Major milestones of boot camp were the 12th, 24th, and 54th day inspections. More dreaded, though, were the preliminary inspections held by our DI”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 58. “You can quit hiding, Leatherhead—I know you forgot your rifle!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 59. “I’ll have it in a minute, sir”



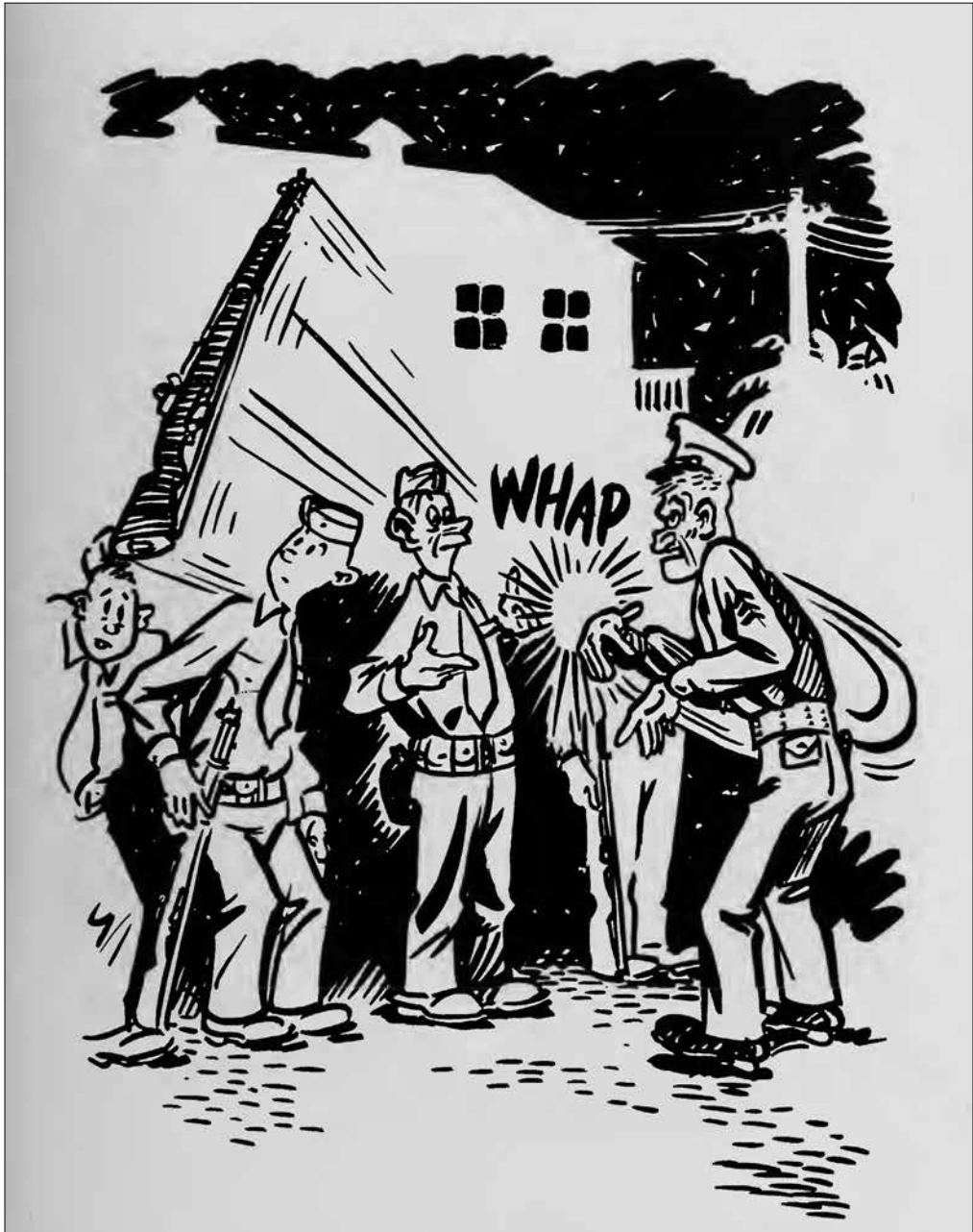
Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 60. “Ha! Fooled ya!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 61. “Whoops! Heads up!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 62. “Always be prepared”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 63. “That’s something I never thot I’d live to see!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 64. “Question nothing”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 65. “We also stood one clothing inspection, affectionately known as ‘junk on the bunk’ ”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

the GCT in the late 1960s and became the standard for all military Services in the early 1970s.⁷

The idea of servicemembers clicking heels is an old gag within cartoons on the military. One cartoon that Bill Mauldin did for a bicentennial book on the soldiers of the American Revolutionary War had Prussian general Friedrich Wilhelm von Steuben giving the command, “Und ven I yell ‘Achtung’, I vant to hear dose rags click!” to a soldier wearing rags on his feet, as his boots were worn out.⁸

Here, *Leatherhead* is simply dealing with his pants over his boots.

The report to sick bay for a bayonet injury is an exaggeration, but in some regards it might be a variation of Maximilian Uriarte’s *Terminal Lance* cartoon, where a Marine recruiter brags about the medical benefits offered by the Marine Corps but later, when an enlisted Marine asks to go to the battalion aid station for a fever, he is told, “No, but I do have a straw you can have. . . . So you can suck it the f#ck up, boot.”⁹

The idea of close order drill, rifle inspection, and the mentality that “every Marine is a rifleman” is clearly noted here.¹⁰ Be it the idea of the proper maintenance to prevent jams or maintaining proper execution of movement, the concept of muscle memory was then, and is now, still paramount.¹¹

Weapons training was also a source of humor in *Leatherhead*. The training cycle, combined with what is expected, what is not expected, and the occasional carelessness exhibited permeated Packwood’s cartoons.¹² Whether it was the idea of qualifications, practice on the grenade range, or proper weapon safety, the concept of humor for what is intended to be serious training and education is prevalent in all of the military Services. One gag is not as relevant now—the “Stoppage!” cartoon that shows an M1 Garand rifle thumb injury—but the basic elements of grenade usage remains pertinent—“it came all apart.”¹³

⁷ For more on the ASVAB test and aptitude measures for the other Services, see Milton H. Meir, *Military Aptitude Testing: The Past Fifty Years* (Monterey, CA: Defense Manpower Data Center, 1993).

⁸ Friedrich Wilhelm von Steuben was known for organizing American military troops during the Revolutionary War. Bill Mauldin, *Mud & Guts: A Look at the Common Soldier of the American Revolution* (Washington, DC: Division of Publications, National Park Service, Department of the Interior, 1978), 23.

⁹ Maximilian Uriarte, “Full Medical,” *Terminal Lance*, no. 182, 2012.

¹⁰ This concept has been attributed to the 29th Commandant, Gen Alfred M. Gray, “Every Marine is, first and foremost, a rifleman. All other conditions are secondary.”

¹¹ For more on close-order drill, see *Marine Corps Order P5060.20 Marine Corps Drill and Ceremonies Manual* (Washington, DC: Headquarters Marine Corps, 5 May 2003).

¹² Packwood, *Leatherhead*, 63–78.

¹³ The Marine Corps replaced the M1903 Springfield with the M1 Garand in 1942. “Tools for the Fight Man: Small Arms,” *Armed Forces Talk*, no. 396 (January 1952): 4–6.

Figure 66. “We participated in battalion parades on several occasions”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Other issues that are not as well noted in the training schedules were the obligatory films for training and education. Rather than mere lecture, films can offer better information for those who are visual learners or are not as literate, which was a concern especially in the 1940s.¹⁴ Packwood also noted that his character Leatherhead was briefly turned off to women due to a film he watched in boot camp about various sexually transmitted diseases.¹⁵

One of the constant fears of any military Service branch is the loss of combatants due to “self-inflicted” wounds or destructive behavior. Alcohol consumption is a common theme throughout military cartoons, as is female companionship and the possibility of sexually communicable diseases. Leatherhead refers to the standard venereal disease films shown at the time and how they can have a variety of consequences. A three-page cartoon tells the story in *Tokyo Straight Ahead*, as well as some cartoons produced during World War II.¹⁶ These were often shown to servicemembers during the interim period before the war in Korea.

By the end of the book, Leatherhead is now part of the Marine Corps, but the expectations of a newly graduated Marine versus the reality of life on post can sometimes be jarring. These themes carry through to modern times, with variations based on generational and societal differences.

¹⁴ Packwood, *Leatherhead*, 33–34.

¹⁵ Recent concepts of illiteracy centered on functional literacy, which addresses whether someone’s educational level is sufficient to function in a modern society. Earlier examinations of illiteracy only assessed the very fundamental level of reading and writing. Illiteracy rates in 1950, not including military forces, was approximately 3.2 percent. Tom Snyder, ed., *120 Years of American Education: A Statistical Portrait* (Washington, DC: National Center for Education Statistics, 1993). In early 1942, needing substantially more men, the military ruled that up to 10 percent of inductees could be illiterate if they were deemed “intelligent and trainable.” By winter 1943, this quota was reduced to 5 percent, because illiteracy was causing problems in the field. “Soldiers Literacy Training Collection,” Special Collections Research Center, Syracuse University Libraries, accessed 17 September 2024. By the 1960s, Secretary of Defense Robert S. McNamara introduced a controversial plan to reduce testing standards. See Capt David A. Dawson, *The Impact of Project 100,000 on the Marine Corps* (Washington, DC: History and Museums Division, Headquarters Marine Corps, 1995). For more on the training videos created during and after World War II that focused on the threat of sexually transmitted diseases and servicemembers, see John Parascandola, “VD at the Movies: Public Health Service World War II Venereal Disease Films,” *Medicine on Screen*, 20 November 2019. Packwood, *Leatherhead*, 35, 39, 90.

¹⁶ “Don’t Take a Fling if You Aint Got that Thing,” *Tokyo Straight Ahead*.

Figure 67. “It was a big day when we shoved off for the rifle range . . . until we learned that ‘snapping in’ included bones and muscles”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

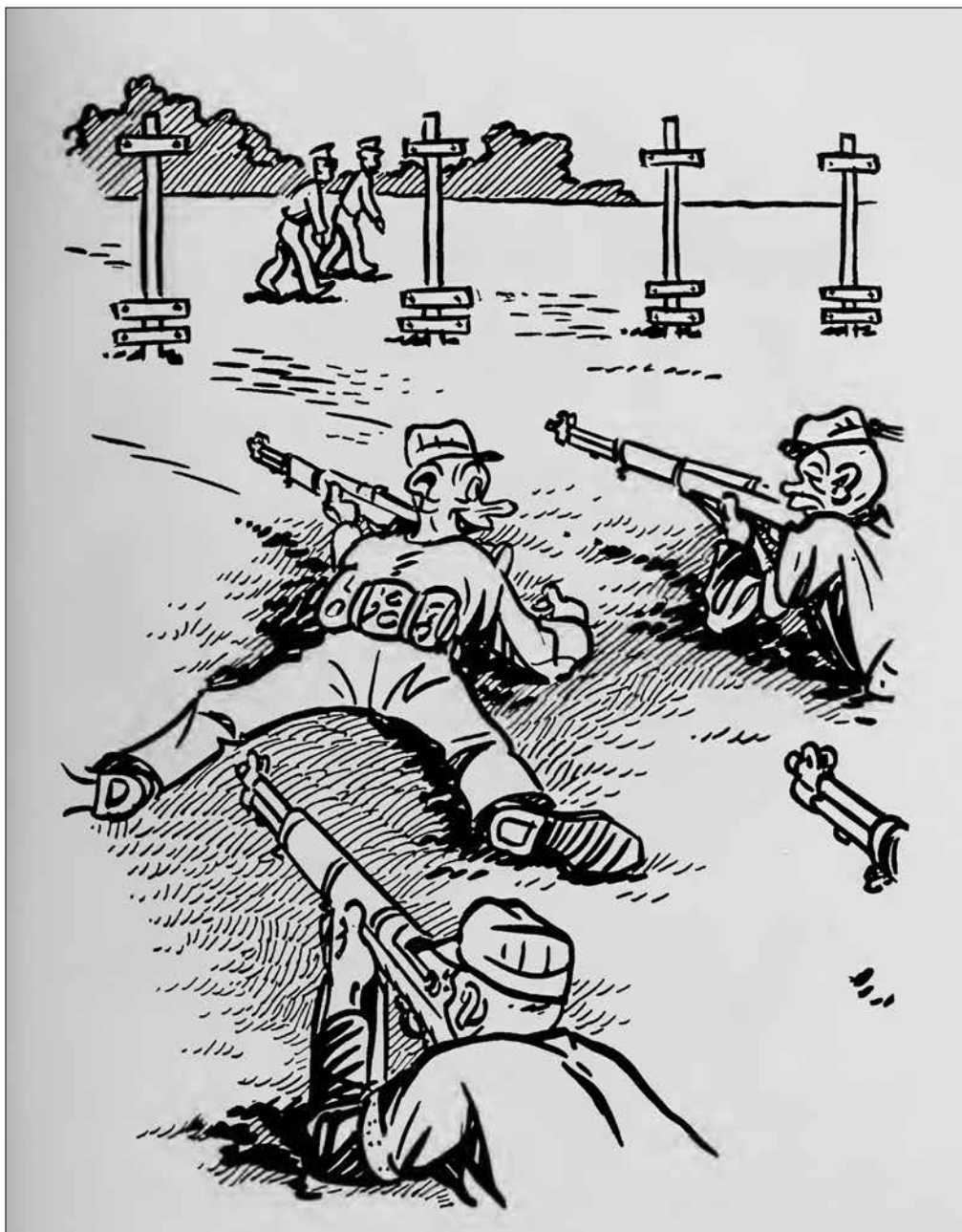
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Figure 68. “Gad! Whotta monster!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 69. “I got th’ warrant officer—you get th’ lieutenant”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 70. “Let him sleep now—he’ll need it tonight when he snaps in on fire watch”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 71. “Heh, heh—bull’s-eye”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 72. “In addition to snapping in, we studied sighting, reading and marking targets, and various other subjects related to firing”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 73. “At last we started actual firing . . . the .22 rifle, .45-caliber pistol . . .”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 74. “Record day was preceded by two days of preliminary firing with the M1”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

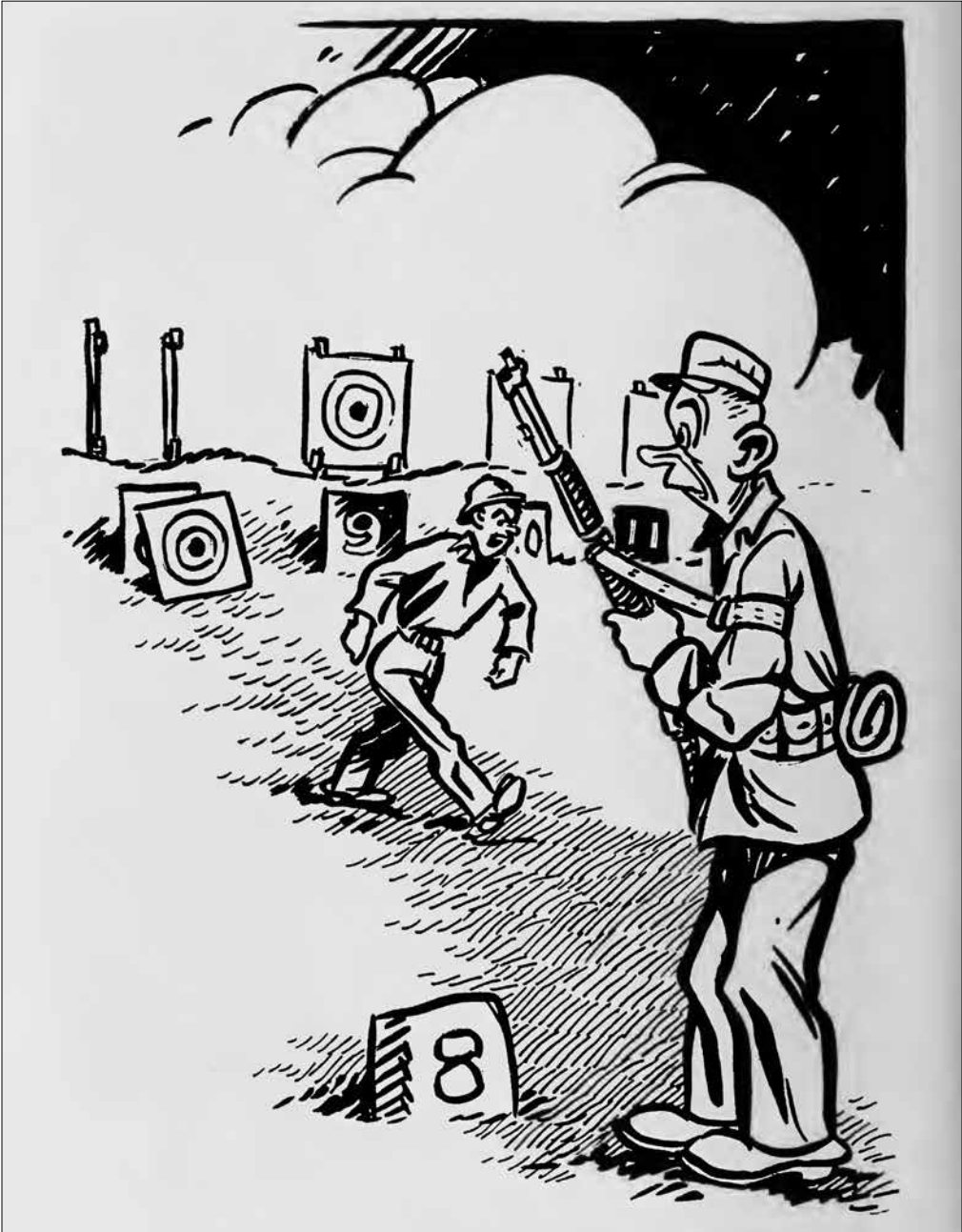
Figure 75. “Er—they all musta went through th’ same hole”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 76. “OK! Now try it again!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 77. “Targets had to be marked, so we drew ‘Butts’ detail”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 78. “And then came record day!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 79. “After record day, we were familiarized with other weapons, such as mortars, machine guns, flame throwers, bazookas, rifle grenades . . .”



“Kicked a little more than you expected, eh?”

Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

CHAPTER TWO

Figure 80. "... and hand grenades"



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 81. “I got it!—It’s mine!—No, I got it!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 82. “Our spare time was utilized on work details”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 83. “While at the range, nonswimmers were given instructions . . .”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 84. “. . . while the talented were treated to a new form of torture called combat swimming”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 85. “It is not necessary to explain mess duty . . .”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 86. “What’d I tell you about keeping your skivvie shirt clean!!!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 87. “Eventually, it was all over, and we graduated from boot camp . . . but the fact that we were full-fledged Marines did not seem to impress our DI”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 88. “You people can have anything you want at the PX—soap, toothpaste, razor blades . . .”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 89. “As final proof that the worst was over, the platoon posed for its graduation picture”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 90. “My fondest dream finally became a reality . . . I was on my way home!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 91. “I know it’s hard to make an important decision by yourself after three months in boot camp, but do you want one or don’t you?”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

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Figure 92. “Like every other man freshly out of boot camp, I sought to impress the public with my newly won importance”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 93. “I even dropped in to say hello to my buddies, the recruiting sergeants”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

CHAPTER TWO

Figure 94. “I’m sorry, Agnes, but after the movies I saw in boot camp, I’m through with women!”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

Figure 95. “Boot camp had made a decided change in my outlook on life. Somehow, I was anxious to get back to Parris Island. Once there, I was assigned to Casual Company as an ‘AT’ ”



“Yer not doin’ so hot with th’ swing blade—wanna try th’ hoe?”

Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

CHAPTER TWO

Figure 96. “My first great adventure was over. Yet, in the cursing over the hardships I had endured, I could not conceal a note of pride. The three months of endless training had prepared me to face the future with confidence in my ability to uphold the honor and the tradition of the United States Marine Corps”



Source: Norval Eugene Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: Marine Corps Association, 1951).

CHAPTER 3

The Korean War in Brief

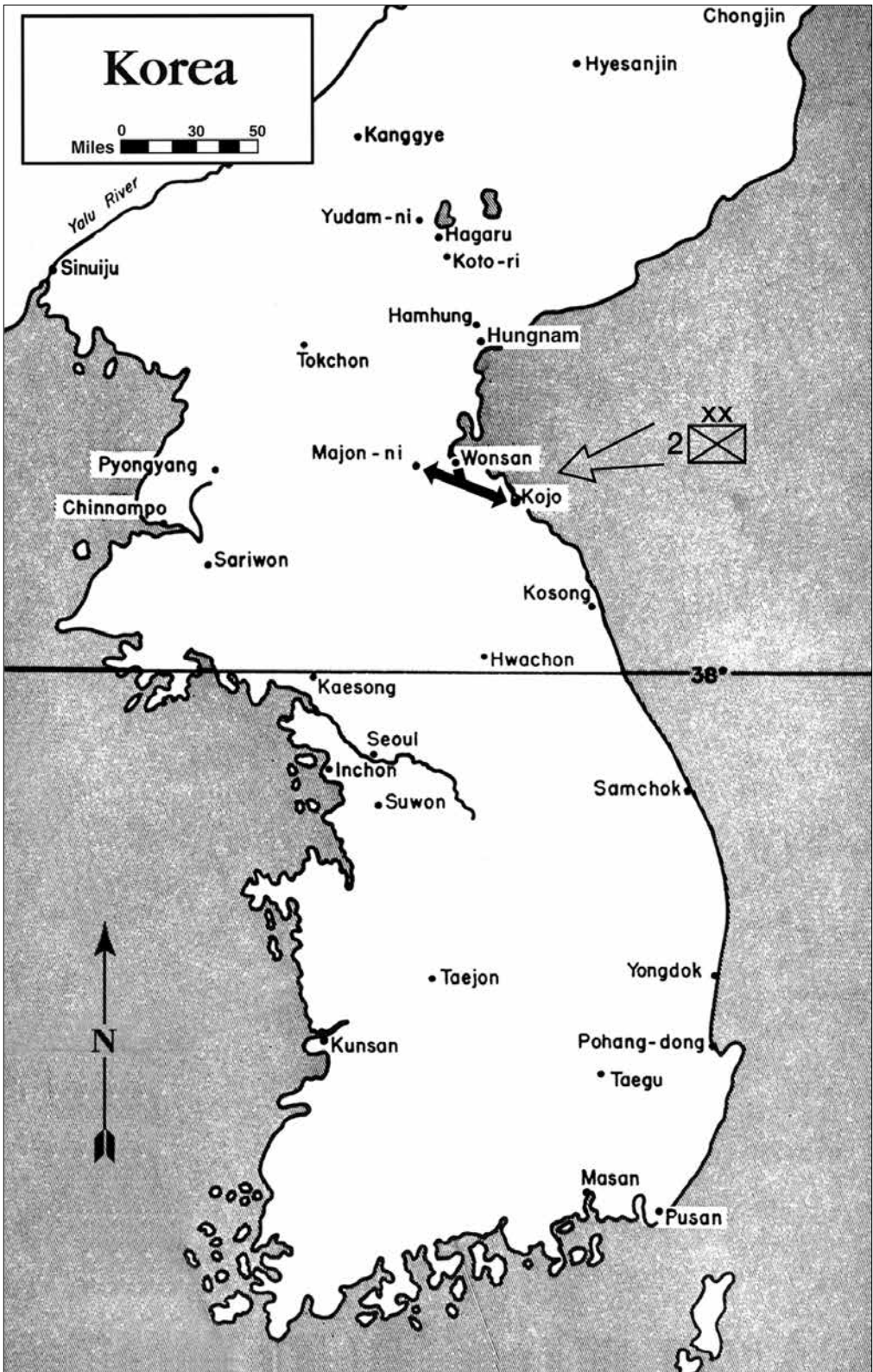
As a brief historical overview, the Korean War may be broken into four phases. For more on the U.S. Marine Corps during the conflict, consult the Service's official histories for 1950–53.¹

JUNE–SEPTEMBER 1950

On 25 June 1950, armed forces from the Democratic People's Republic of Korea (DPRK, or more commonly North Korea) launched a surprise attack across the 38th parallel, a demarcation line established by U.S. and Soviet forces during the Potsdam Conference in 1945, following the liberation of Korea from Japan, that defines the separation between North and South Korea. As DPRK forces pushed south, the president of the Republic of Korea

¹ Lynn Montross and Capt Nicholas A. Canzona, USMC, *The Pusan Perimeter: U.S. Marine Operations in Korea, 1950–1953*, vol. 1 (Washington, DC: Historical Branch, G-3, Headquarters Marine Corps, 1954); Lynn Montross and Capt Nicholas A. Canzona, USMC, *The Inchon-Seoul Operation: U.S. Marine Operations in Korea, 1950–1953*, vol. 2 (Washington, DC: Historical Branch, G-3, Headquarters Marine Corps, 1955); Lynn Montross and Capt Nicholas A. Canzona, USMC, *The Chosin Reservoir Campaign: U.S. Marine Operations in Korea, 1950–1953*, vol. 3 (Washington, DC: Historical Branch, G-3, Headquarters Marine Corps, 1957); Lynn Montross, Maj Hubard D. Kuokka, USMC, and Major Norman W. Hicks, USMC, *The East-Central Front: U.S. Marine Operations in Korea, 1950–1953*, vol. 4 (Washington, DC: Historical Branch, G-3, Headquarters Marine Corps, 1962); and LtCol Pat Meid, USMCR, and Maj James M. Yingling, USMC, *Operations in West Korea: U.S. Marine Operations in Korea, 1950–1953*, vol. 5 (Washington, DC: Historical Branch, G-3, Headquarters Marine Corps, 1972).

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(ROK, or more commonly South Korea) Syngman Rhee, appealed to the United Nations (UN) for direct assistance, which was authorized. The first contact between UN forces—U.S. Army Task Force Smith, led by Lieutenant Colonel Charles B. Smith—and the DPRK was just north of Osan.² By the end of July, DPRK forces had pushed UN and ROK forces to a small section of the southeastern portion of the Korean peninsula, from Pohang along the east coast to Daegu in the center and south to the bottom of the peninsula. This salient was called the Pusan Perimeter, with the port of Pusan as its central control point. While UN forces were stationed all along the perimeter, the U.S. Marines from the 5th Marines served at the “bottom” of the perimeter near Masan-ni. This so-called “fire brigade” of Marines would later be part of the Sunchon offensive, which pushed out the perimeter.³

SEPTEMBER–DECEMBER 1950

On 15 September 1950, Operation Chromite, the UN amphibious invasion of South Korea at the port of Inchon (now Incheon), saw the 1st Marine Division and the U.S. Army’s 7th Infantry Division land on the Korean peninsula’s western coast. Following the initial landings at Green Beach on Wolmi-do, the Marines of 3d Battalion, 5th Marines, held out for 12 hours before reinforcements and the other units landing at Red and Blue Beaches could be brought ashore.⁴ This bold stroke caught the North Koreans off guard and soon reversed the momentum of the war. Following a furious fight, during which the ROK capital of Seoul to the north was liberated on 30 September, the Marines were withdrawn and then landed at the port of Wonson, located on the eastern coast of North Korea, on 26 October. From there, they eventually pushed north to the Changjin (Chosin) reservoir.⁵ Many thought that the UN forces would push to the Yalu River, which lay on the border

² “American Ground Forces Enter the Battle,” in Roy E. Appleman, *South to the Naktong, North to the Yalu (June–November 1950)*, United States Army in the Korean War (Washington, DC: Center of Military History, 1992).

³ Carter Malkasian, *The Korean War, 1950–1953* (New York: Osprey, 2001), 31–27; and John Chapin, “Fire Brigade: U.S. Marines in the Pusan Perimeter,” in Charles R. Smith, ed., *U.S. Marines in the Korean War*, (Quantico, VA: Marine Corps History Division, 2007), 16–17.

⁴ Edwin Simmons, “Over the Seawall: U.S. Marines at Inchon,” in Smith, *U.S. Marines in the Korean War*, 91–92.

⁵ Joseph Alexander, “Battle of the Barricades: U.S. Marines in the Recapture of Seoul,” in Smith, *U.S. Marines in the Korean War, 195–197*; and Edwin Simmons, “Frozen Chosin: U.S. Marines and the Changjin Reservoir,” in Smith, *U.S. Marines in the Korean War*, 213–16.

Figure 97 (opposite page). Map of the Korean area of conflict

Source: BGen Edwin H. Simmons, *Over the Seawall: U.S. Marines at Inchon* (Washington, DC: History and Museums Division, Headquarters Marine Corps, 2000).

between the DPRK and the People's Republic of China, and that the war would be over by Christmas. However, it was at this juncture that Chairman Mao Zedong of the Chinese Communist Party sent approximately 500,000 soldiers of the Chinese People's Volunteers Force (CPVF) across the border to join the fight on the behalf of the DPRK. This set the stage for phase three, during which the Chosin Reservoir campaign was fought.⁶

DECEMBER 1950–APRIL 1951

During this phase of the war, UN forces, particularly the 1st Marine Division; the U.S. Army's 2d, 3d, and 7th Infantry Divisions; and the ROK's 3d and Capital Divisions, were driven from the Yalu River area and pushed south by the CPVF.⁷ The UN forces were eventually pushed back across the 38th parallel. Marine Corps forces, along with approximately 100,000 civilian refugees, evacuated the port of Hungnam on 25 December 1950.⁸ Following a phased withdrawal and regrouping at Masan near Pusan, fighting erupted again in February 1951, and a major UN counteroffensive—Operations Killer (20 February–6 March) and Ripper (7 March–4 April)—was successful in retaking Seoul and bringing UN troops back up toward the 38th parallel.⁹ Marine Corps corporal (later sergeant) Ralph H. Schofield sketched several aspects of the fighting at Chosin during this phase of the war. His work, while not humorous, was intended as a more realistic illustration of the events on the battlefields of Korea.¹⁰

APRIL 1951–JULY 1953

The fourth and final phase of the war was both the longest and least geographically vast. The Marines operated in an area stretching from Pohang, on the southeast coast of the Korean peninsula, to Chorwon, in the central section north of the 38th parallel. During the next two years, the Marines, along with UN forces, fought in locations with such memorable names as the “Iron Triangle,” the “Punchbowl,” and “Bunker Hill.”¹¹ Sweeping operations that had begun in early 1951 with Operations Killer and Ripper eventu-

⁶ Malkasian, *The Korean War, 1950–1953*, 31.

⁷ Allan R. Millett, *The War for Korea, 1950–1951: They Came from the North* (Lawrence: University Press of Kansas, 2010), 350.

⁸ Simmons, “Over the Seawall,” 332.

⁹ Ronald Brown, “Counteroffensive: U.S. Marines from Pohang to No Name Line,” in Smith, *U.S. Marines in the Korean War*, 351; and Malkasian, *The Korean War, 1950–1953*, 39.

¹⁰ Ralph Schofield illustrations are found throughout Smith, *U.S. Marines in the Korean War*, 263, 275, 296, 297, 310.

¹¹ Leo J. Daugherty III, *Train Wreckers and Ghost Killers: Allied Marines in the Korean War*, Marines in the Korean War Commemorative Series (Washington, DC: Marine Corps Historical Center, 2003).

Figure 98. A Marine sniper draws a bead on a distant Chinese enemy. This sketch is by Cpl (later Sgt) Ralph H. Schofield, a talented Marine Corps reservist from Salt Lake City, who served as a *Leatherneck* magazine combat artist. A seasoned veteran of World War II, Schofield fought as an infantryman in the South Pacific



Source: sketch by Sgt Ralph Schofield, USMCR.

ally shifted to a war of attrition and minimal gains.¹² After a considerable amount of fighting, as well as negotiations that faltered several times, the March 1953 death of Soviet Union leader Joseph Stalin marked a change in the international situation, subsequently weakening backing for the DPRK and their war with the ROK.¹³ Following two prisoner exchanges, a ceasefire was announced on 27 July 1953.¹⁴ The border between North and South Korea has remained the same since that time. It was during this phase of the

¹² Bernard Nalty, "Stalemate: U.S. Marines from Bunker Hill to the Hook," in Smith, *U.S. Marines in the Korean War*, 481–82, 524–26.

¹³ Joshua Rubenstein, *The Last Days of Stalin* (London: Yale University Press, 2016).

¹⁴ Operations Little Switch (April–May 1953) and Big Switch (August–December 1953) covered the negotiation and repatriation of allied and Communist forces. See Walter G. Hermes, *Truce Tent and Fighting Front*, United States Army in the Korean War (Washington, DC: Center of Military History, 1992); and Meid and Yingling, *Operations in West Korea*.

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Figure 99. This BAR-man, as sketched by combat artist Sgt Schofield, sights in his Browning automatic rifle. It still has its bipod, making it an efficient substitute for a light machine gun



Source: sketch by Sgt Ralph Schofield, USMCR.

Figure 100. The 5th and 7th Marines on arrival at Hagaru-ri combat base found hot chow waiting for them. The mess tents, operating on a 24-hour-basis, provided an almost unvarying but inexhaustible menu of hotcakes, syrup, and coffee. After a few days rest and reorganization, the march to the south resumed



Source: sketch by Sgt Ralph Schofield, USMCR.

Figure 101. A meeting at Hagaru-ri of two U.S. Marines with two Royal Marines of 41 Independent Commando. The professionalism and sangfroid of the British Marines impressed their American counterparts, who, in turn, impressed the British with their dogged fighting qualities



Source: sketch by Sgt Ralph Schofield, USMCR.

war that Staff Sergeant Gene Packwood came to Korea in 1951 to report on the fighting for *Marine Corps Gazette*.¹⁵ Later reports came from men like Bill Mauldin, who was in Korea for *Collier's* magazine in 1952.¹⁶

¹⁵ Bob Grenier, *Packwood: A Collection of Marine Corps Combat Art and Patriotic Newspaper Editorial Cartoons by Gene Packwood* (Tavares, FL: Self-published, 2003), 16–17.

¹⁶ Cord Scott, “Willie and Joe Go to Korea,” in Todd DePastino, ed., *Drawing Fire: The Editorial Cartoons of Bill Mauldin* (Chicago IL: Pritzker Military Museum and Library, 2022), 72.

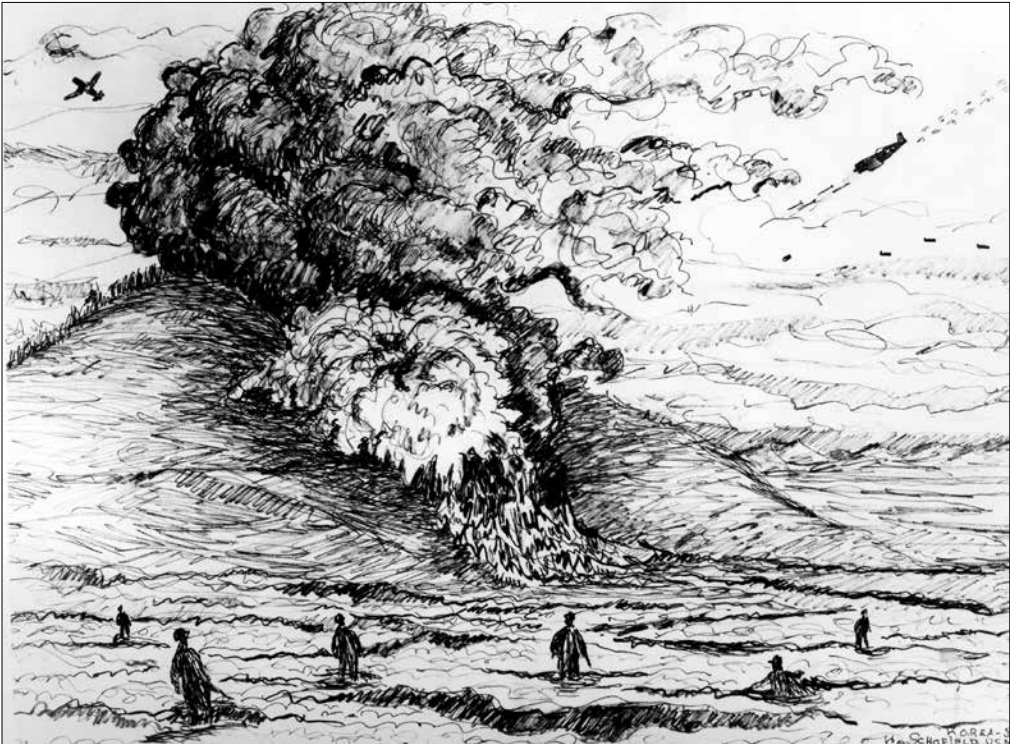
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Figure 102. A patrol helps along a wounded or exhausted comrade while the point and rear riflemen provide watchful cover



Source: sketch by Sgt Ralph Schofield, USMCR.

Figure 103. Marine Corsairs hit enemy troop concentrations with rockets and napalm in support of Marines fighting around the Chosin Reservoir



Source: sketch by Sgt Ralph Schofield, USMCR.

Figure 104. Marines charge ashore at Inchon on 15 September. After scaling the seawall, with the aid of ladders, they fan out rapidly to secure the beach-head as Corsairs of the 1st Marine Aircraft Wing blast enemy targets



Source: sketch by Sgt Ralph Schofield, USMCR.

CHAPTER 4

Leatherhead in Korea

In the spring of 1951, Staff Sergeant Norval E. “Gene” Packwood entered the Korean theater on a three-month assignment for the *Marine Corps Gazette*.¹ It was during this time that he was attached to several units and wrote stories and drew illustrations to augment them. Packwood’s illustrations were such that, as one example, even aircrews commented on the accuracy of his drawings of the interior of their planes.²

Packwood later wrote a comic-style history of the Marines in the Korean War. The work for this continued through early spring, as Operations Ripper and Killer were coming to an end.³ Packwood’s work on the history of the Marines was well received because, even though he was not directly involved in the fighting, he captured the feeling of the men and the moment. The book starts with its hero, Leatherhead, a Marine Corps reservist, being activated and sent to Camp Pendleton in Oceanside, California. There, he is loaded onto a troopship for Kobe, Japan, and then sent to Pusan, South Korea. While the fictional Leatherhead is part of the 1st Marine Division, he was not part of the 1st Provisional Marine Brigade, the so-called “Fire Brigade” that had fought at the Pusan Perimeter.⁴

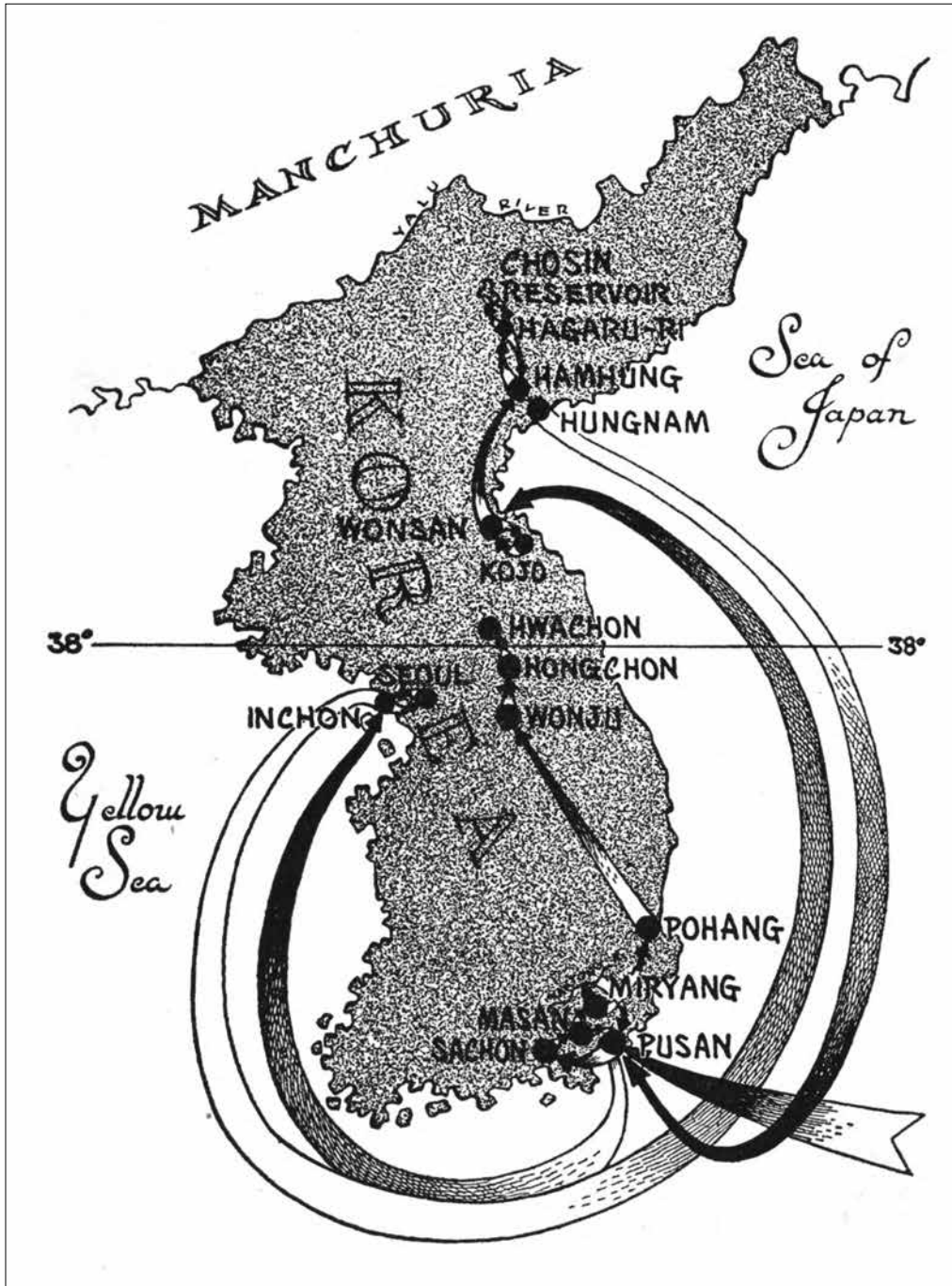
¹ BGen Homer Litzenberg, “Preface,” in SSgt Norval E. Packwood, *Leatherhead in Korea* (Quantico, VA: Marine Corps Gazette, 1952).

² Packwood Bob Grenier, *Packwood: A Collection of Marine Corps Combat Art and Patriotic Newspaper Editorial Cartoons by Gene Packwood* (Tavares, FL: Self-published, 2003), 13–15.

³ Packwood, *Leatherhead in Korea*, vii.

⁴ Capt John C. Chapin, USMCR, *Fire Brigade: U.S. Marines in the Pusan Perimeter*, Marines in the Korean War (Washington, DC: Marine Corps Historical Center, 2000).

Figure 105. Map of Korea drawn by SSgt Norval E. Packwood



Source: SSgt Norval E. Packwood, *Leatherhead in Korea* (Quantico, VA: Marine Corps Gazette, 1952).

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Figure 106. After boot camp, PFC Leatherhead and many Marines are deployed around the globe



Source: SSgt Norval E. Packwood, *Leatherhead in Korea* (Quantico, VA: Marine Corps Gazette, 1952).

The cartoons in the following pages represent in some way the majority of the 1st Marine Division's members, who were activated stateside and then sent to Korea. Packwood does not present the 5th Marines, who were brought over from Japan and served as the Fire Brigade at the Pusan Perimeter in August 1950.

While in Kobe, waiting for all aspects of the amphibious landing at Incheon (Operation Chromite) to be finalized, the 1st Marine Division was hit by a typhoon, which Packwood noted.⁵ While the severity of the storm was exaggerated to an extent, Typhoon Jane did hit at this time, and it was a hindrance to those waiting to depart for the Korean peninsula.⁶ Regardless,

⁵ For purposes of simplicity, the author has used the current spelling of Incheon, rather than the spelling in 1950, Inchon, as current maps use the modern form.

⁶ Typhoon Jane hit in early September 1950, causing more than \$27 million in losses and the deaths of approximately 250 people. "Typhoon Sweeps Japan," *Sydney (AU) Morning Herald*, 3 September 1950.

LEATHERHEAD IN KOREA

Figure 107. In June 1950, the situation on the Korean Peninsula exploded and resonated with Marines in Quantico, VA

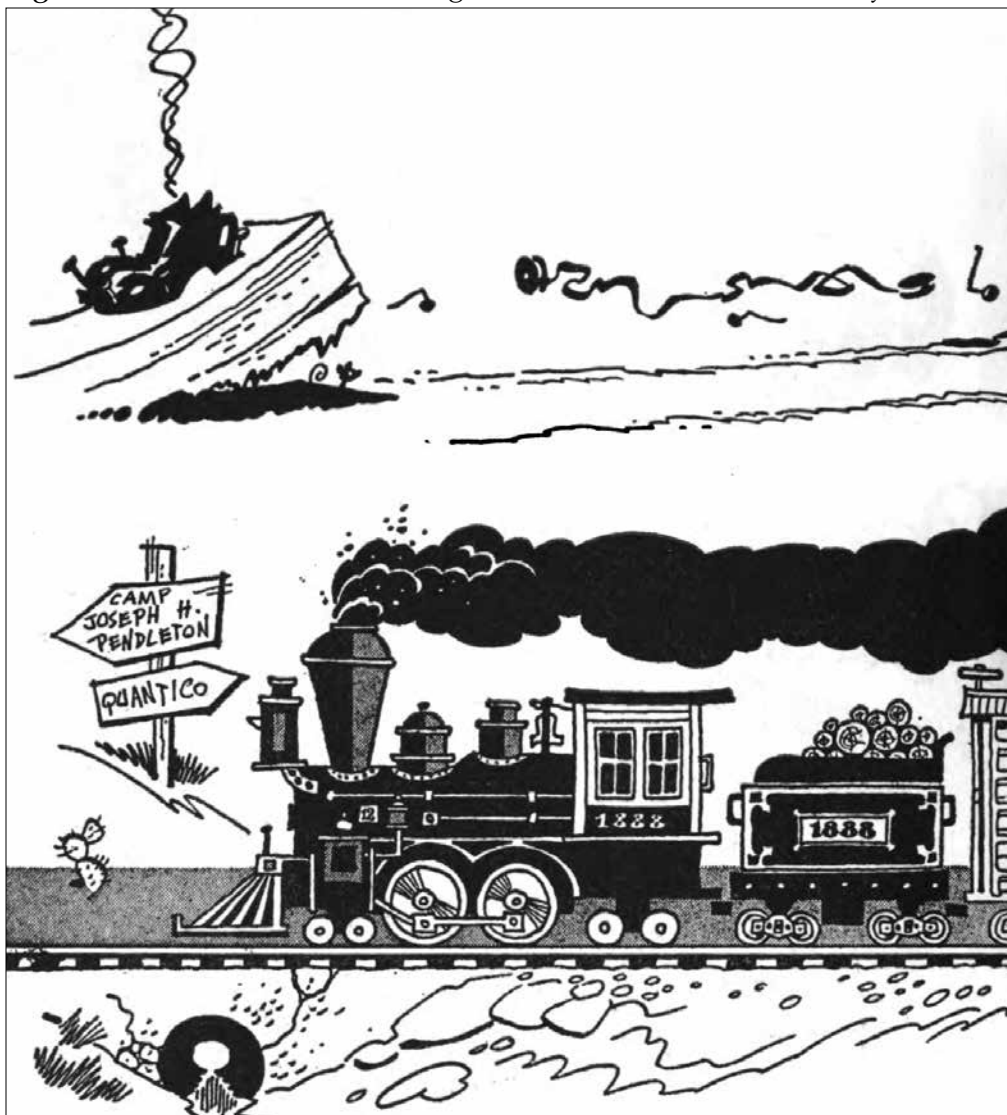


Source: SSgt Norval E. Packwood, *Leatherhead in Korea* (Quantico, VA: Marine Corps Gazette, 1952).

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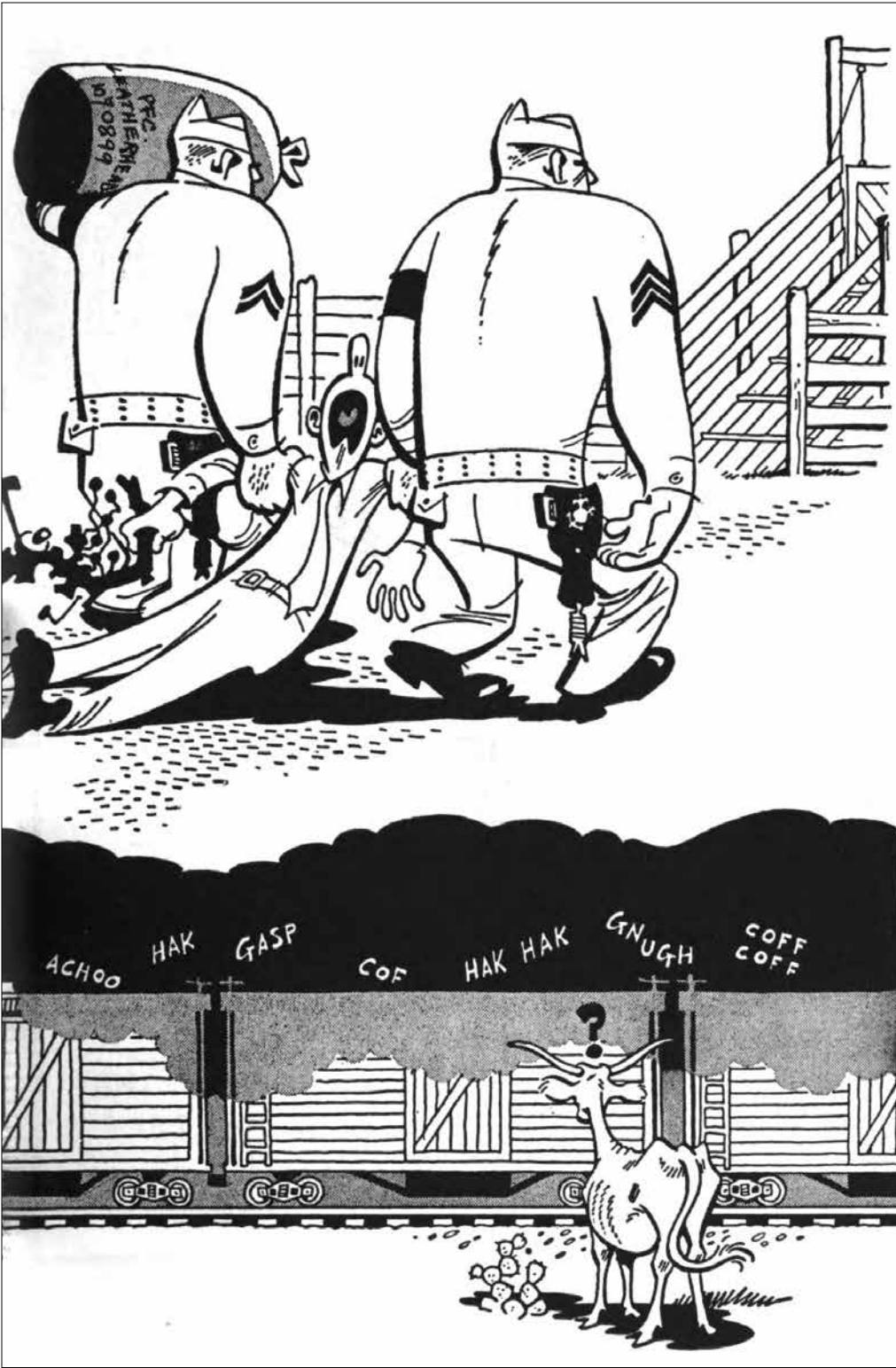
these real-life stories in Japan added to an already tense situation for which the Marines were not fully briefed or prepared to undertake. One of the most problematic aspects of Operation Chromite was the landing area. Beaches other than Incheon had been considered, such as Kunsan (Gunsan) on the southwest coast of the peninsula, and Pyeongtaek, along the western coast but still 48 kilometers south of Incheon. The area of Incheon is plagued by severe tidal flow, with an average of 11 meters between high and low

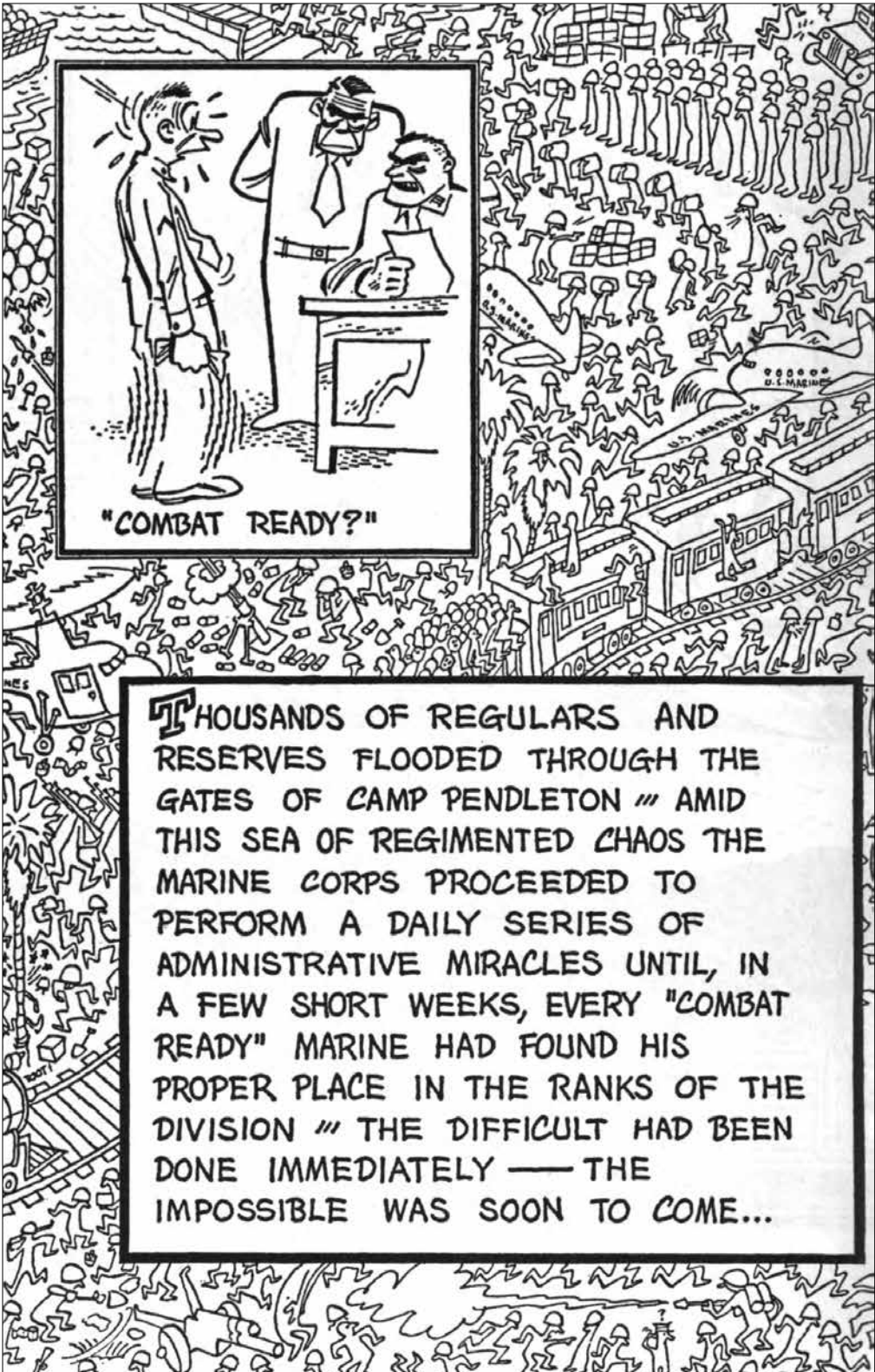
Figure 108. Marines were once again called to serve their country



Source: SSgt Norval E. Packwood, *Leatherhead in Korea* (Quantico, VA: Marine Corps Gazette, 1952).

LEATHERHEAD IN KOREA

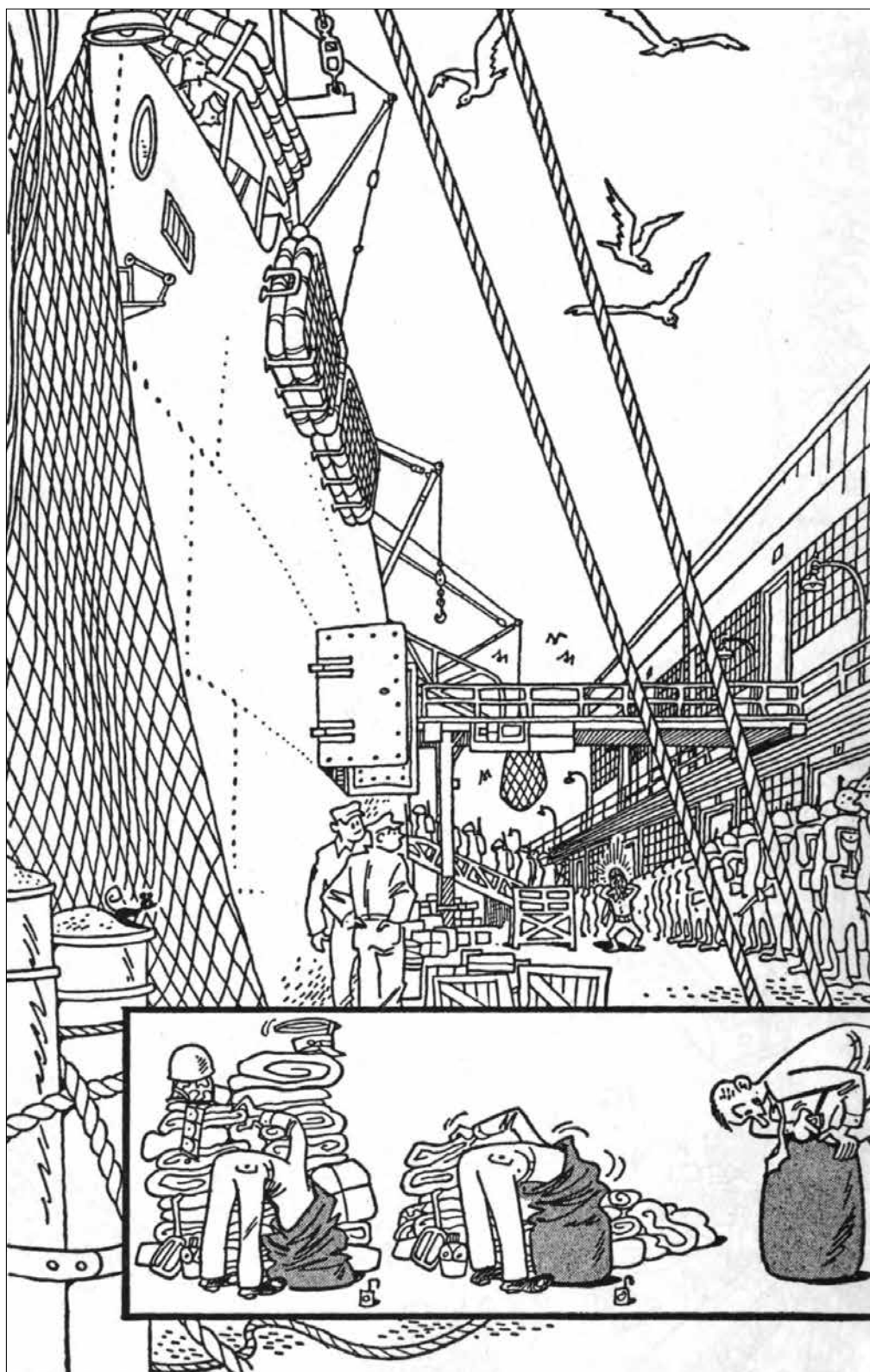




THOUSANDS OF REGULARS AND RESERVES FLOODED THROUGH THE GATES OF CAMP PENDLETON // AMID THIS SEA OF REGIMENTED CHAOS THE MARINE CORPS PROCEEDED TO PERFORM A DAILY SERIES OF ADMINISTRATIVE MIRACLES UNTIL, IN A FEW SHORT WEEKS, EVERY "COMBAT READY" MARINE HAD FOUND HIS PROPER PLACE IN THE RANKS OF THE DIVISION // THE DIFFICULT HAD BEEN DONE IMMEDIATELY — THE IMPOSSIBLE WAS SOON TO COME...

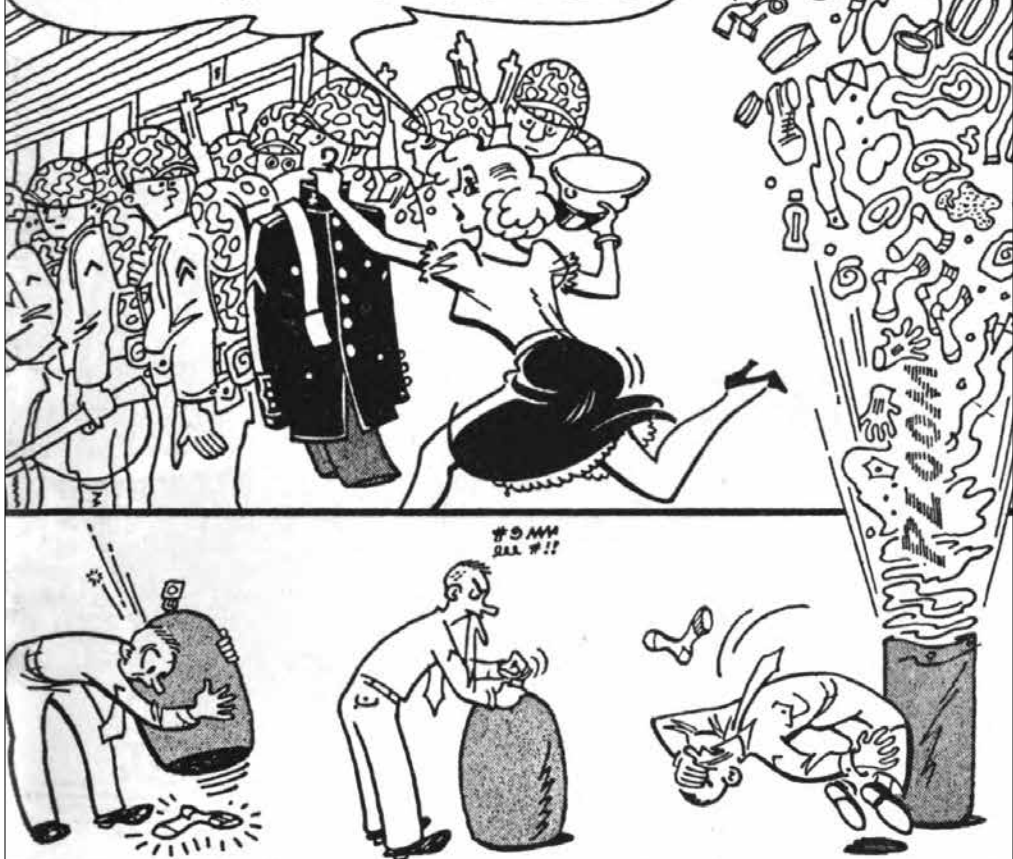


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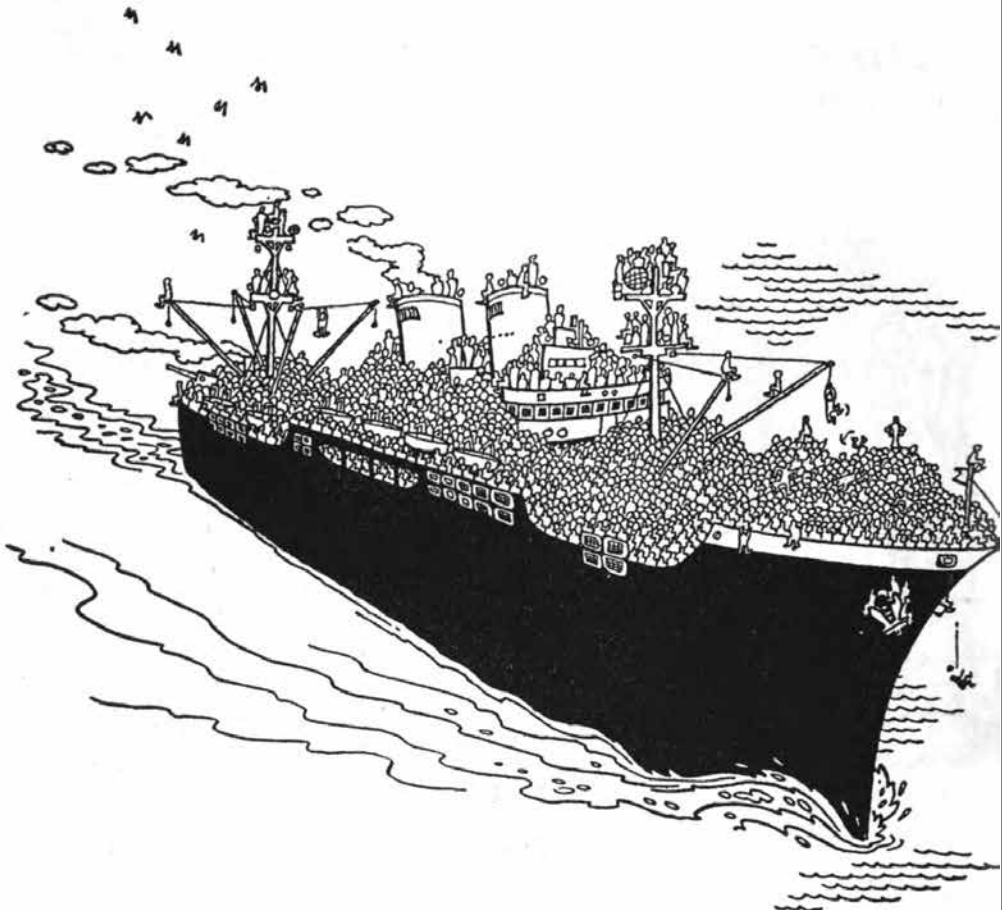
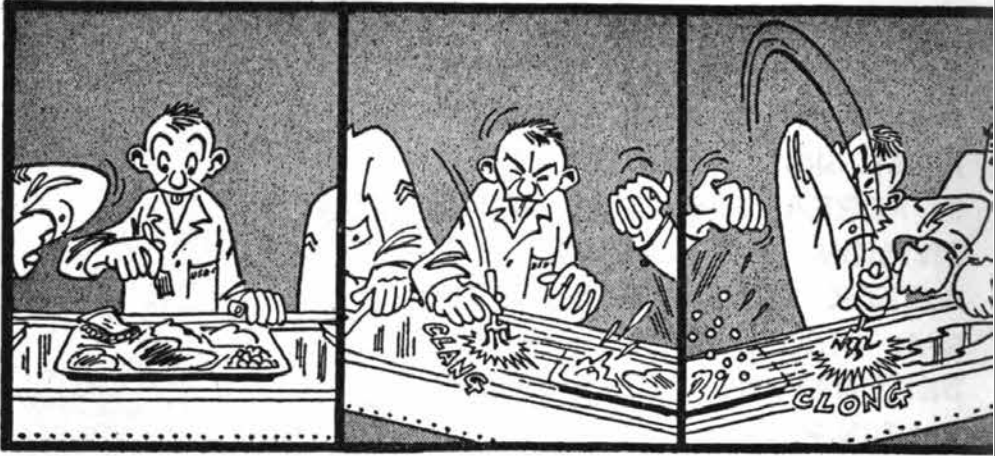


EARLY IN AUGUST, LESS THAN TWO MONTHS AFTER THE FIRST SHOT HAD BEEN FIRED IN KOREA, THE FIRST MARINE DIVISION WAS BOARDING ATTACK TRANSPORTS AT THE SAN DIEGO DOCKS — DESTINATION: THE INCHON LANDING...

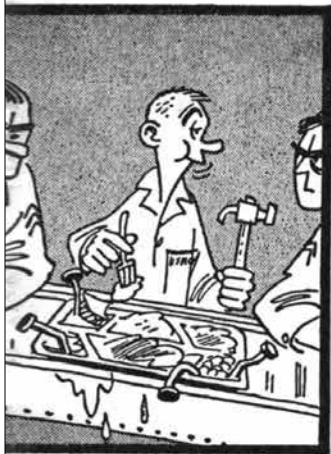
**"LEATHERHEAD! YOO-HOOO!
YOU FORGOT YOUR BLUES!"**



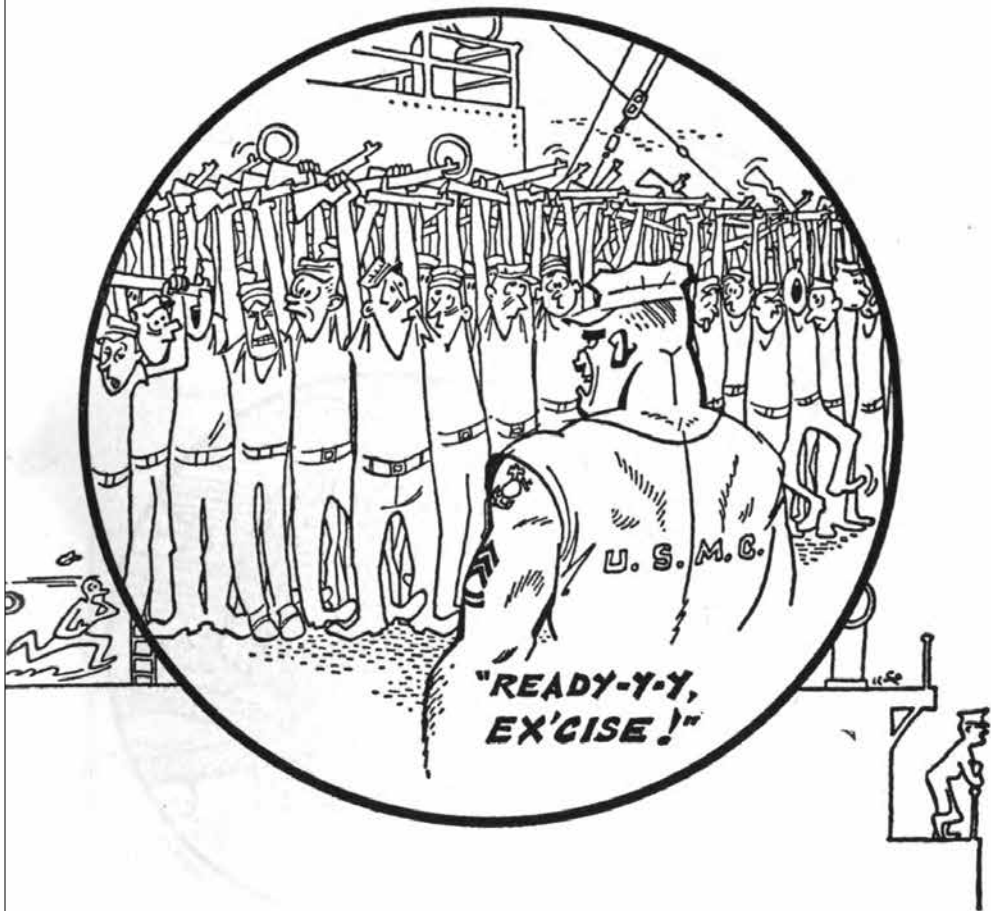
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**"...NOW HEAR THIS! THERE WILL BE NO
LOITERING ABOVE DECKS ON THIS SHIP!"**

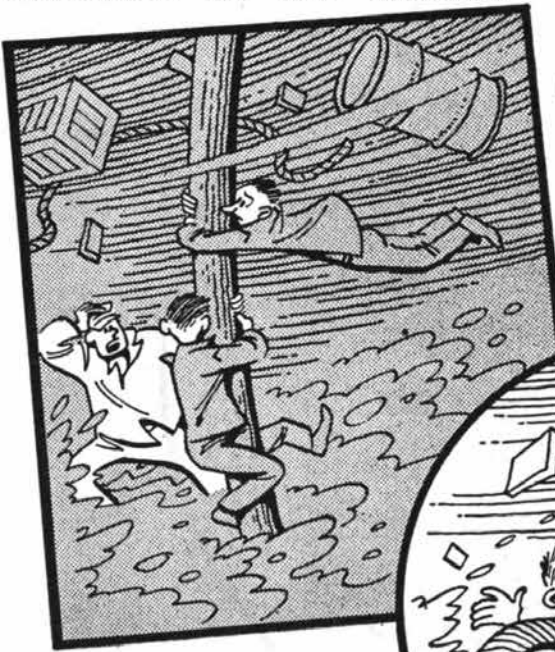


"KEEPIN' A WOMAN?"



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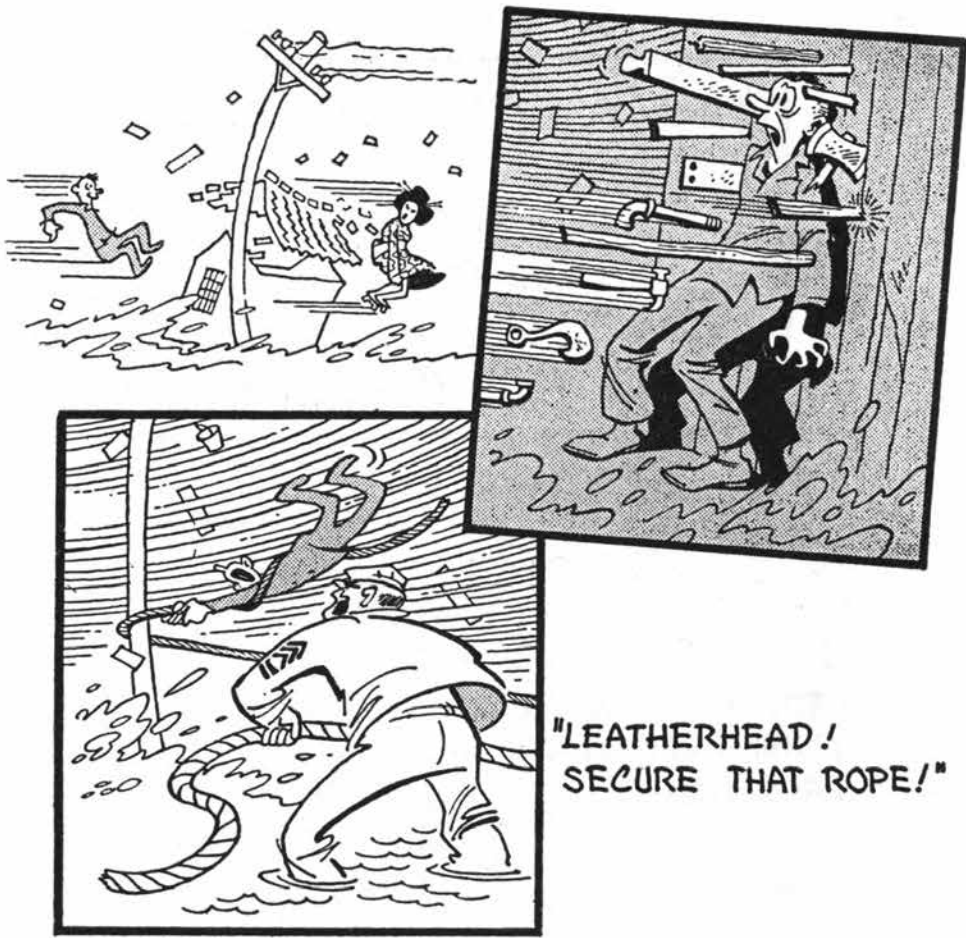
WHEN THE DIVISION LANDED AT KOBE, JAPAN THERE WAS ONLY A MATTER OF A FEW DAYS UNTIL IT WAS SCHEDULED TO INVADE THE PORT OF INCHON // DURING THIS TIME, PORT AUTHORITIES AT KOBE WERE FACED WITH THE HERCULEAN TASK OF UNLOADING THOUSANDS OF TONS OF SUPPLIES AND EQUIPMENT FROM MORE THAN A SCORE OF VESSELS, SORTING IT, AND RELOADING IT FOR THE ASSAULT // IT WAS DURING THESE FEW DAYS THAT HARBOR, SHIPS AND SCHEDULES WERE SHATTERED BY AN UNEXPECTED AND FEROCIOUS ENEMY // TYPHOON "JANE" WAS CLOCKED AT 110 M.P.H...



"DID CPL. GILLIS
BLOW BY HERE?"



"YOU'RE OUT
OF UNIFORM!"



EYE OF THE STORM...



CHAPTER FOUR

tides. This meant that the first wave of Marines who landed at the island of Wolmi-do in the harbor would be cut off for 12 hours before being resupplied.⁷

The Marines who landed at Red Beach and Blue Beach would be slightly better positioned, in that they landed along the coast of Incheon and not on an island, but the same problems of resupply still occurred. The U.S. Army's 7th Infantry Division also landed at Blue Beach.⁸

The Incheon landings offered a much-needed booster for the Marine Corps, which was under increased scrutiny in the aftermath of World War II and on the radar of the U.S. national security establishment for elimination or consolidation. The consensus of leaders such as U.S. secretary of defense Louis A. Johnson and Army chief of staff Omar N. Bradley was that the Marine Corps was redundant, as the Army could just as easily conduct para-troop drops rather than amphibious landings, and as amphibious assaults themselves had been made obsolete by the introduction of nuclear weapons.⁹

Operation Chromite was the next phase of operations for the Marines in Korea, as well as for Packwood's focus, which included subjects such as U.S. Army general Douglas MacArthur's legendary ego, inter-Service rivalry, and the brutality of war best represented by flamethrowers, all of which became the basis of the cartoons. Former U.S. Marine turned photographer David Douglas Duncan of *Life* magazine took photographs of the fighting at Incheon and hoped for an equivalent of the famed photographs of the flag raising on the island of Iwo Jima flag during World War II. His images provided a great visual history of the campaign, and his attempts to take great photographs became topics for some of Packwood's cartoons.¹⁰ It was in this sequence that the cartoons take on a slightly different tone. While the usual

⁷ Allan R. Millett, *The War in Korea, 1950–1951: They Came from the North* (Lawrence: University Press of Kansas, 2010), 211.

⁸ While all three landing beaches are marked with large monuments, it is somewhat difficult in the modern era to see the Green Beach marker on Wolmi, which is next to the shore. The Red Beach marker is near a right turn going to Wolmi and is next to an entrance for an industrial plant. The Blue Beach marker is the most obscure, as it sits on a busy road next to a gas station approximately a kilometer inland. Millett, *The War in Korea, 1950–1951*, 253; and BGen Edwin H. Simmons, *The United States Marines: A History*, 4th ed. (Annapolis, MD: Naval Institute Press, 2002), 201–2.

⁹ Simmons, *The United States Marines*, 191–92, 194. “Louis A. Johnson: Harry Truman Administration,” Historical Office, Office of the Secretary of Defense, accessed 17 September 2024. Johnson was named secretary of defense by President Harry S. Truman and was staunch supporter of the president's interest in military Service unification, stating the day after he took office that “to the limit the present law allows, I promise you there will be unification as rapidly as the efficiency of the service permits it.” Both Harry S. Truman and his successor as president, Dwight D. Eisenhower, considered ways to end the Marine Corps. Alan Rems, “Semper Fidelis: Defending the Marine Corps,” *Naval History* 31, no. 3 (June 2017).

¹⁰ Ben Cosgrove, “Korean War: Classic Photos by David Douglas Duncan,” *Life*, accessed 17 September 2024.

topics of women, alcohol, and liberty spots are noted throughout, another cartoon made light of the use of flamethrowers.¹¹ Here, a Marine asks another where the flamethrower was, while the wall behind them shows two shadows of North Korean soldiers burned into it. This is an example of the gallows humor for which war combatants are known throughout history.¹²

The cartoons here rely on images from the landings at Red and Blue Beaches at Incheon. The gag in the first cartoon is one that could be a scene from any family road trip but clearly pokes fun at precombat nerves. The image of the battle-hardened, tough-looking Marine becomes a gag in its own right. The photographic correspondent for much of the fighting was David Duncan, a World War II veteran, while many of the Marines coming ashore were a mix of new recruits and old salts.

The use of General MacArthur—and his ego—was important here. His self-esteem was almost as notorious as his popularity with the American people, and he was looking to use the landings at Incheon as an opportunity to further his political career. However, the landings also solidified the image of the Marines as shock troops who could pull off the seemingly impossible. The idea of destroying a Soviet T-34 medium tank with an underpowered bazooka—when the shift to upgrade from the World War II-era 2.36-inch model to the new 3.15-inch “super bazooka” had already occurred—was intended to be ridiculous.¹³

There are also cartoons and commentary on Korean culture. The gag featuring the old-school gunnery sergeant refers to how Koreans use the bathroom or even rest while talking. In the West, sitting this way for long periods of time puts strain on the knees if one is not used to it. In the other panel, the idea of a Korean speaking better English than a Marine speaking Korean pokes at an old stereotype of a Marines having less-than-stellar intelligence. Syngman Rhee, the president of South Korea, was educated in the United States, and so while the presumption of non-English speakers was common, it was not quite what the reality might entail.

This next cartoon is a direct reference to David Duncan and *Life* magazine. While the hope that such a perfectly framed, iconic image as Joseph J. “Joe” Rosenthal’s photograph of the flag raising on Iwo Jima in 1945 might again materialize at Incheon, Duncan’s photograph of the U.S. flag raised on

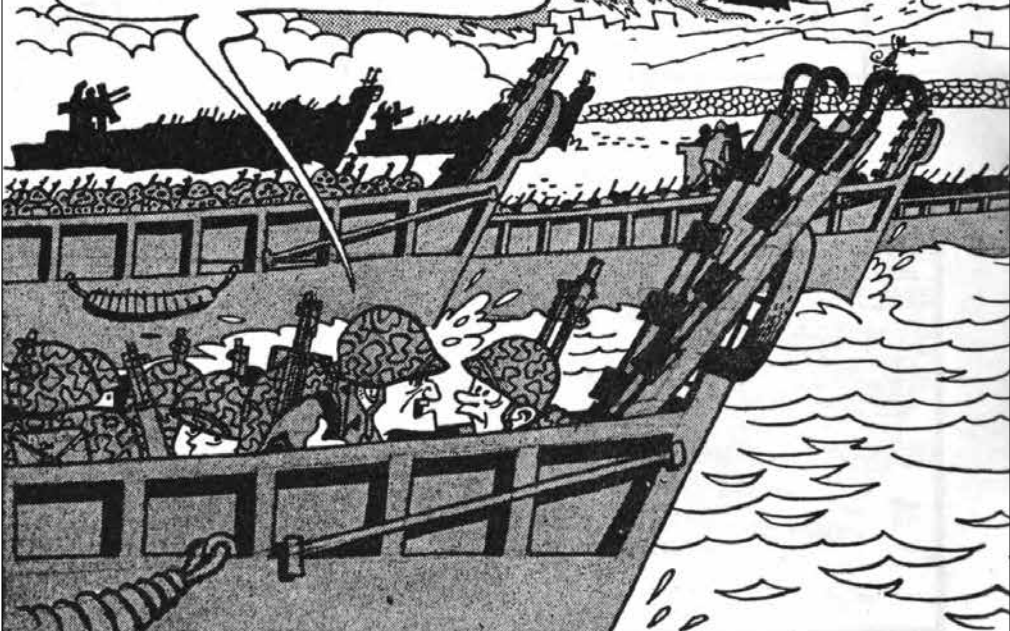
¹¹ Various versions of flamethrowers were used in World Wars I and II and in the Korean War, though with varied popularity from ethical and safety perspectives. The Vietnam War brought attention back to their use and marked the last time U.S. forces would bear them in combat. They remain permissible under the law of armed conflict but with restrictions, such as those found in the Protocol on Prohibitions or Restrictions on the Use of Incendiary Weapons (Protocol III) of the Convention on Certain Conventional Weapons (CCW) from 1980.

¹² Packwood, *Leatherhead in Korea*, iv, 24.

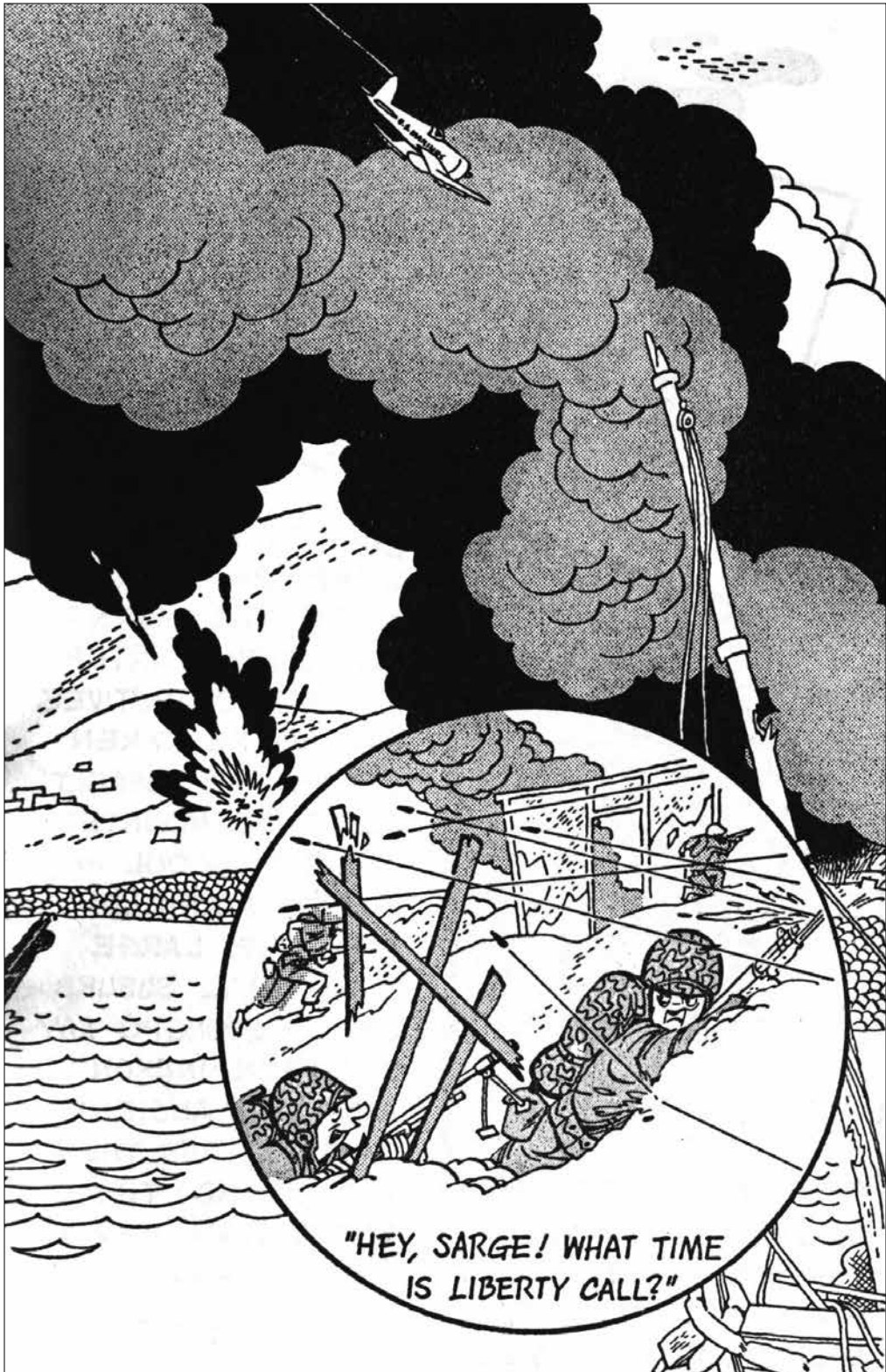
¹³ “News and Comment: New Bazooka Fire Power,” *Antiaircraft Journal* 92, no. 4 (July–August 1949): 58.

SEPTEMBER 15, 1950, DESPITE THE RUDE INTERRUPTION OF AN UNSCHEDULED TYPHOON, THE MARINES LANDED AT INCHON — ON SCHEDULE " HERE WAS THE GATEWAY TO SEOUL, CAPITAL CITY OF SOUTH KOREA AND THE HUB OF ENEMY COMMUNICATIONS...

"I DON'T CARE IF YOU **DO** HAVE TO! YOU SHOULD'A TAKEN CARE OF THAT BEFORE WE SHOVED OFF, AND NOW YOU'LL JUST HAVE TO WAIT 'TIL WE LAND!"



LEATHERHEAD IN KOREA





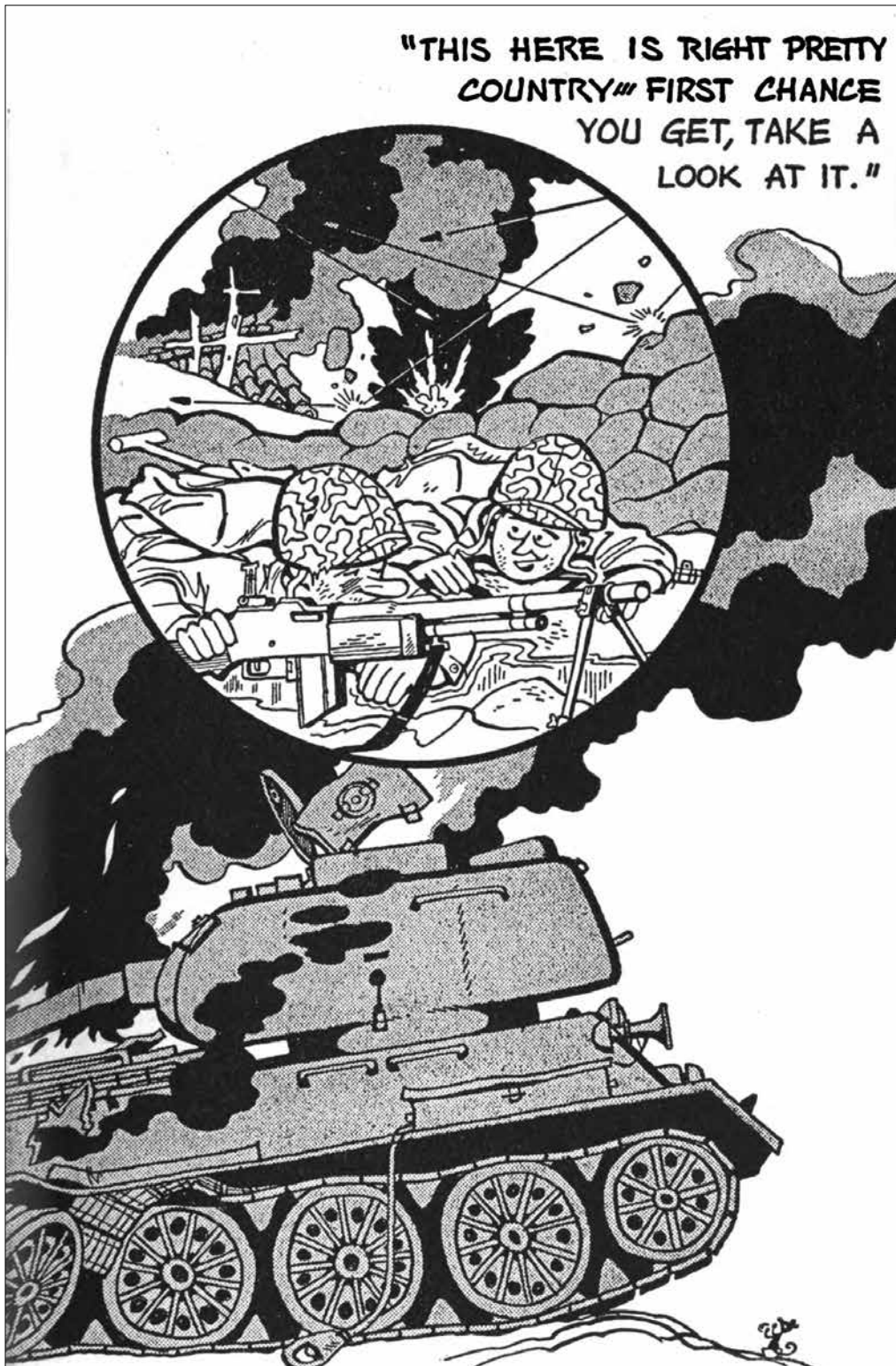


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"DAMMIT, I THOUGHT I TOLD
YOU THAT YOU COULDN'T
KNOCK OUT A T-34
WITH A 2.36!"



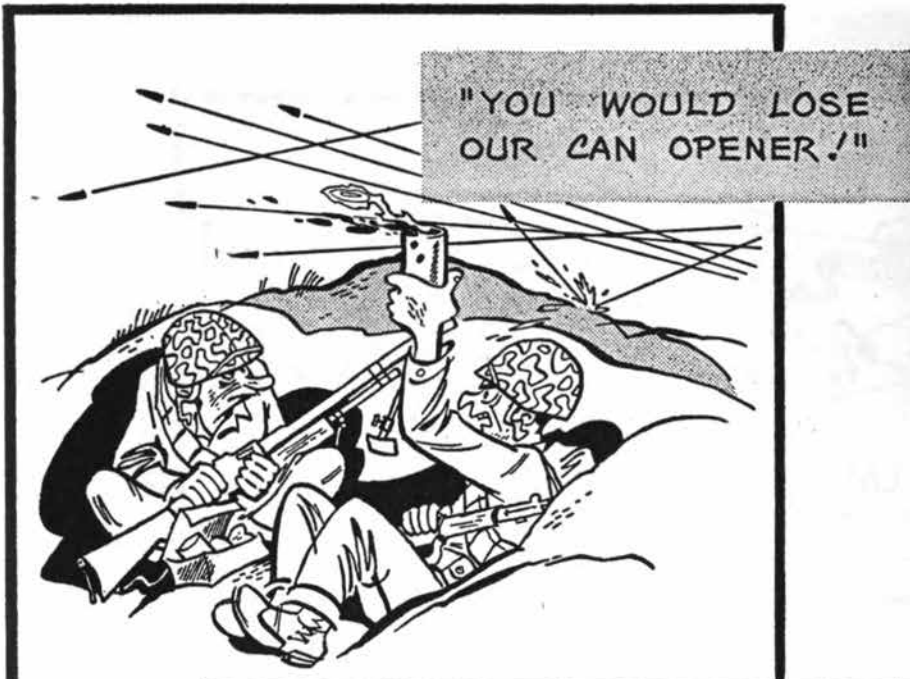


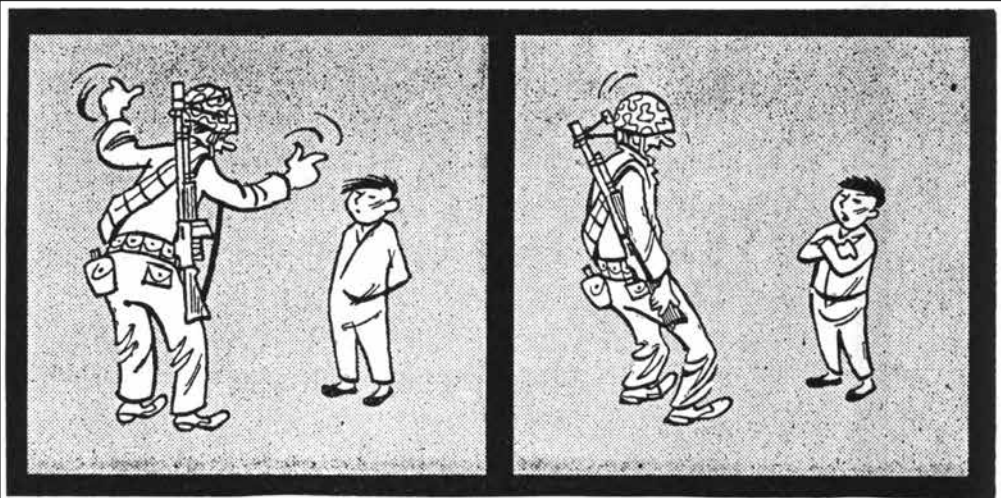


KIMPO AIRFIELD ANSWERED THE MARINES' PRAYER FOR LAND-BASED CLOSE AIR SUPPORT DURING THE COMING BATTLE FOR SEOUL. MOPPING UP OPERATIONS WERE HARDLY COMPLETED WHEN ADVANCE ECHELONS OF ONE MARINE AIR GROUP OCCUPIED THE FIELD, FOLLOWED SOON BY SEVERAL SQUADRONS...



CHAPTER FOUR





"BOY-SAN! IDDY-WA,
BALI-BALI! ER...SIPSEO?"

"YOUR COMMAND OF
THE KOREAN TONGUE
SEEMS RATHER
LIMITED, BUT I
GATHER THAT THERE
IS SOME SMALL
FAVOR WHICH YOU
WISH TO HAVE
PERFORMED FOR
YOU..."



"SINCE EVERYONE ELSE IN THE THIRD
SQUAD HAS BEEN SHOT AND EVACUATED
I'M MAKING YOU SQUAD LEADER."

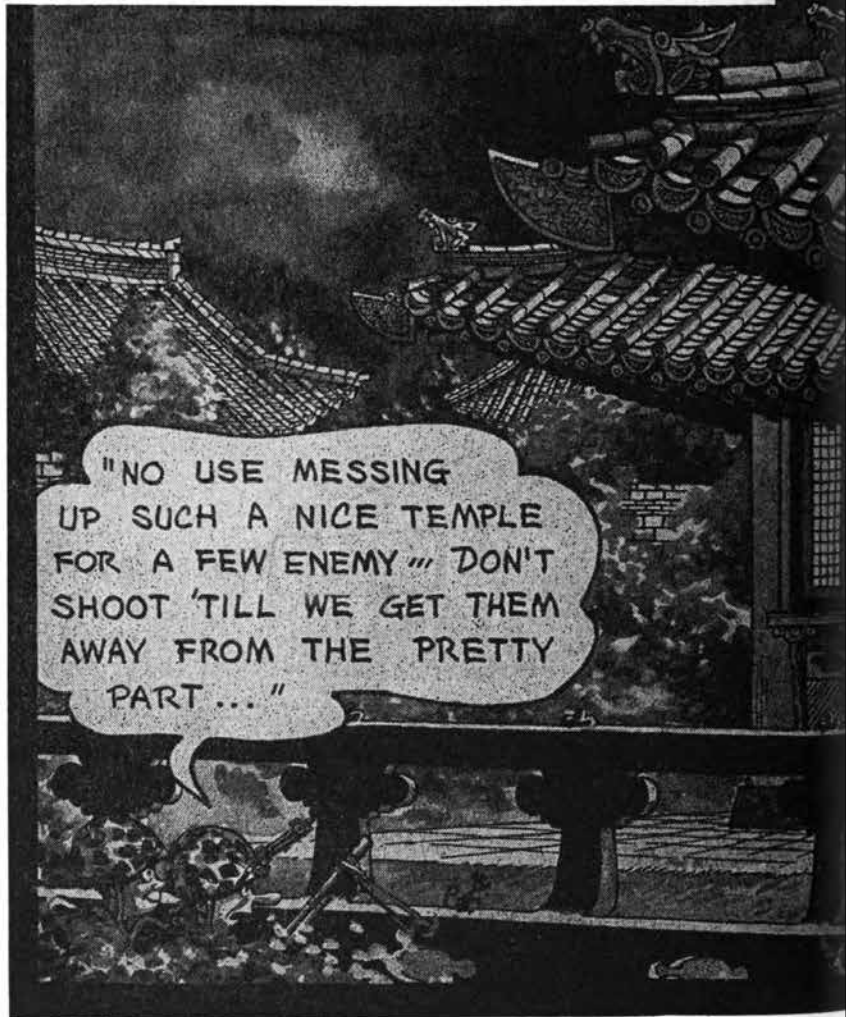
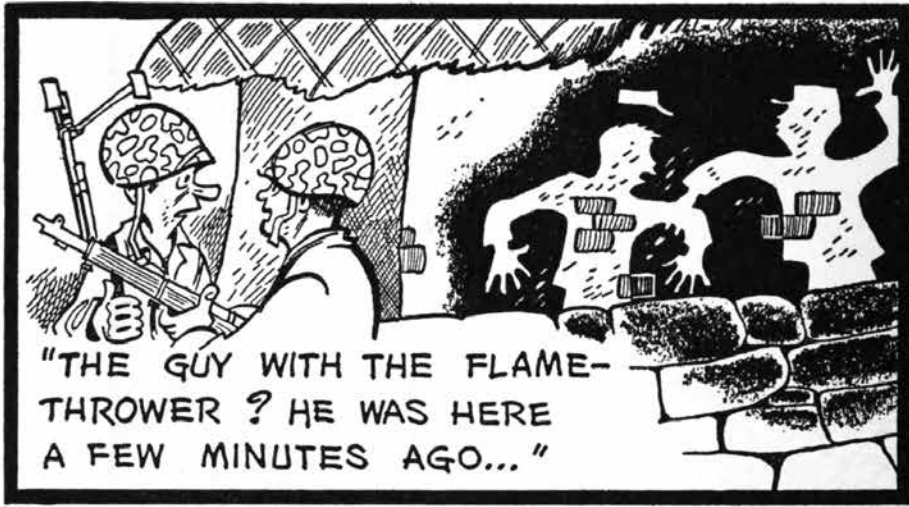
CHAPTER FOUR

WITH THE CROSSING OF THE HAN RIVER DURING THE EARLY MORNING HOURS OF 20 SEPTEMBER, THE LAST OBSTACLE ON THE ROAD TO SEOUL HAD BEEN SWEEPED ASIDE. SLOWLY, METHODICALLY, AND WITH DEADLY EFFICIENCY, THE MARINES PUSHED THEIR WAY THROUGH THE CITY'S LABYRINTH OF MINED AND BARRICADED STREETS...

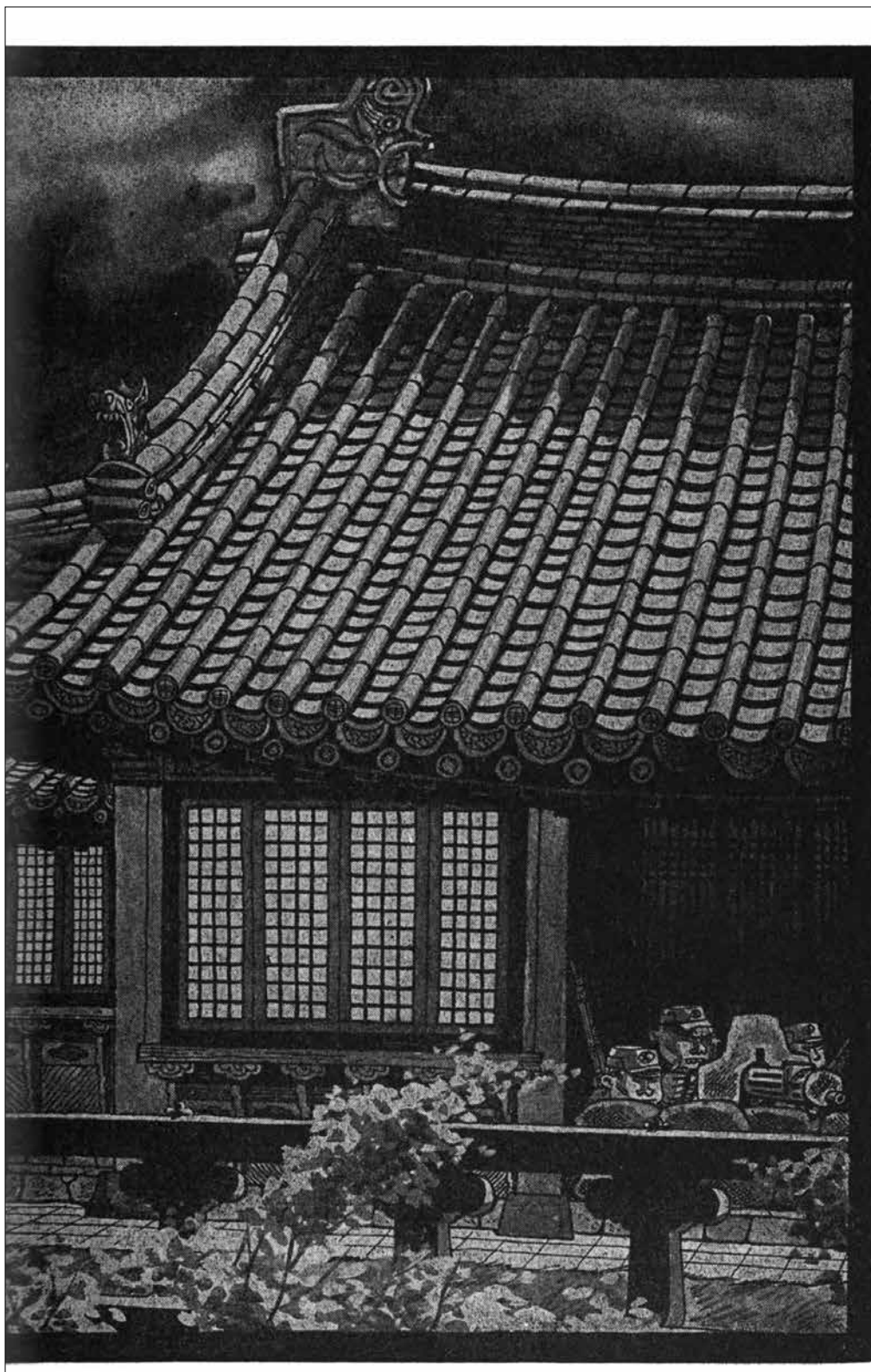




CHAPTER FOUR



LEATHERHEAD IN KOREA



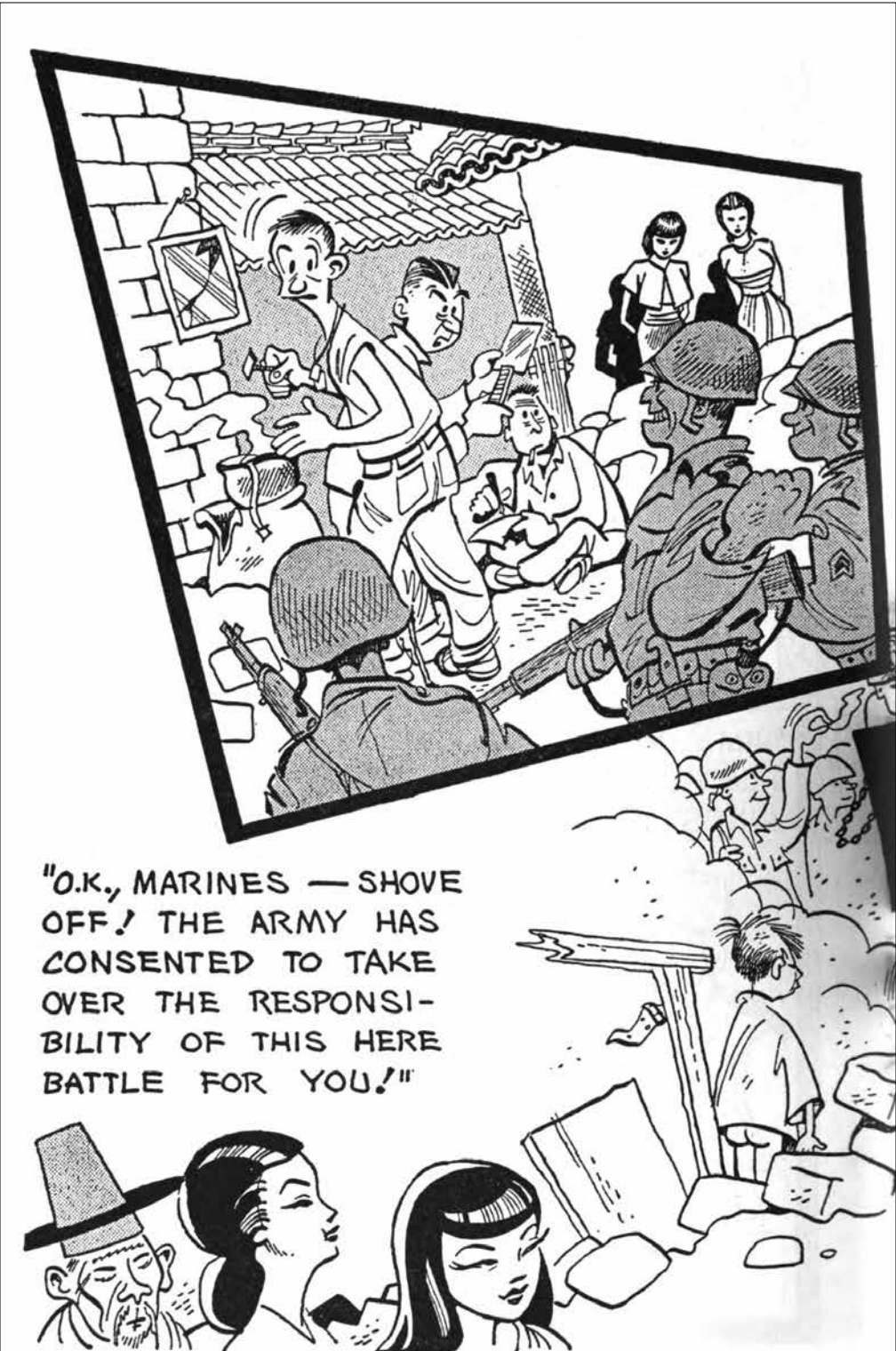
"AWRIGHT, YOU GUYS STAND BACK! THE CAPTAIN SAYS **HE'LL** SEARCH THIS GROUP OF CIVILIANS FOR CONCEALED WEAPONS HISSELF..."



"LOOKOUT SARGE! IT MIGHT BE BOOBY-TRAPPED!"



CHAPTER FOUR



"O.K., MARINES — SHOVE
OFF! THE ARMY HAS
CONSENTED TO TAKE
OVER THE RESPONSIBI-
LITY OF THIS HERE
BATTLE FOR YOU!"

BY 10 OCTOBER, WITH THE BATTLE FOR SEOUL AND ADJACENT REAL ESTATE COMPLETED, MARINES OF THE FIRST DIVISION FOUND THEMSELVES ONCE AGAIN BOARDING TROOPSHIPS IN PREPARATION FOR A NEW ADVENTURE WHICH WAS SOON TO MAKE ITS PLACE IN HISTORY WITH THE GREATEST OF MARINE EPICS OF COURAGE AND SUPERHUMAN ENDURANCE...



"THERE GO THE GLORY-HUNTING MARINES AGAIN — OFF TO WIN NEW BATTLES " EVEN WHEN THEY TAKE OVER A GOOD LIBERTY PORT THEY'RE TOO IMPATIENT TO STICK AROUND AND ENJOY IT."

CHAPTER FOUR

a Korean building was one that did resonate among the Marines.¹⁴

Many of Packwood's cartoons juxtaposed gallows humor with the beauty of life versus the horrors of war. Korean temples are quite ornate and beautiful, and the idea of preservation was not only one of aesthetics but practicality, as whenever possible there were attempts to avoid destroying cultural artifacts. While this was not practical in all circumstances, it did occur then, as well as now.¹⁵

The focus on alcohol and women return during this series of cartoons. Once the fighting was finished, the need to reaffirm life—or to forget trauma—was achieved through escape. The Marines were pulled off the line soon after the recapture of Seoul on 27 September, after which they were loaded onto boats for the landing at Wonsan on the east coast of North Korea.¹⁶

Packwood then discusses the

Figure 109. Capt Robert H. Barrow, commanding Company A, 1st Battalion, 1st Marines, pauses to raise the first American flag within the city limits of Seoul on Hill 79



Source: photo by David Douglas Duncan.

¹⁴ According to Duncan, his goal in returning to Korea was to get “a wordless story.” He was attached to a Marine Corps unit, documenting their tortured existence on the peninsula and the impact of war on their lives. Cosgrove, “Korean War: Classic Photos by David Douglas Duncan.”

¹⁵ According to the International Humanitarian Law Database, Rule 38 states: “Attacks Against Cultural Property. Each party to the conflict must respect cultural property: A. Special care must be taken in military operations to avoid damage to buildings dedicated to religion, art, science, education or charitable purposes and historic monuments unless they are military objectives. B. Property of great importance to the cultural heritage of every people must not be the object of attack unless imperatively required by military necessity.” The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict is the first and most comprehensive multilateral treaty dedicated exclusively to the protection of cultural heritage in times of peace and war. The 1954 Hague Convention covers cultural property, such as monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of any kind regardless of their origin or ownership.

¹⁶ Col Joseph H. Alexander, *Battle of the Barricades: U.S. Marines in the Recapture of Seoul*, Marines in the Korean War (Washington, DC: History and Museums Division, Headquarters Marine Corps, 2000).

brief period of time between the liberation of Seoul and the uncontested landings at Wonsan. The area had been secured by fast-moving United Nations (UN) forces, which prompted the veteran Marines to complain that the landings were *not* contested.¹⁷ The Marines noted that they missed a United Service Organizations (USO) show at which Marilyn Maxwell performed to the push north to the Chosin Reservoir, after which they had to deal with the entrance into the war by the Chinese People's Force Volunteers (CPFV), who attacked across the Yalu River as allies of the Democratic People's Republic of Korea.¹⁸

In this cartoon, a gunnery sergeant discusses life in the "Old Corps" and how easy the new Marines have it. This is another theme that continues to this day, as each iteration of the Corps thinks that newer Marines have it easier than they did. Is this because newer Marines do not have to face the privations that previous Marines did—or is it something else? These concepts are common not only in the U.S. military Services but also in many aspects of civilian life, be it education, employment, cost of living, or child-rearing.¹⁹

THE FIGHTING AT THE CHOSIN RESERVOIR

The section of *Leatherhead in Korea* that covers the Chosin Reservoir campaign focuses on the brutal conditions created by the climate and geography of the area as well as the bitter fighting itself and offers a gallows humor approach from the Marine perspective. These cartoons reference the incredibly difficult terrain that was encountered by UN forces as they pushed north. Much of the country on the Korean peninsula, especially farther north, is mountainous and, by this point in the war, was covered in snow. This created difficult conditions at best and became far worse when fighting in cold weather.²⁰

On 23 November 1950, just after Thanksgiving, the Marines came into large contact with CPFV soldiers around the Changjin reservoir (known then

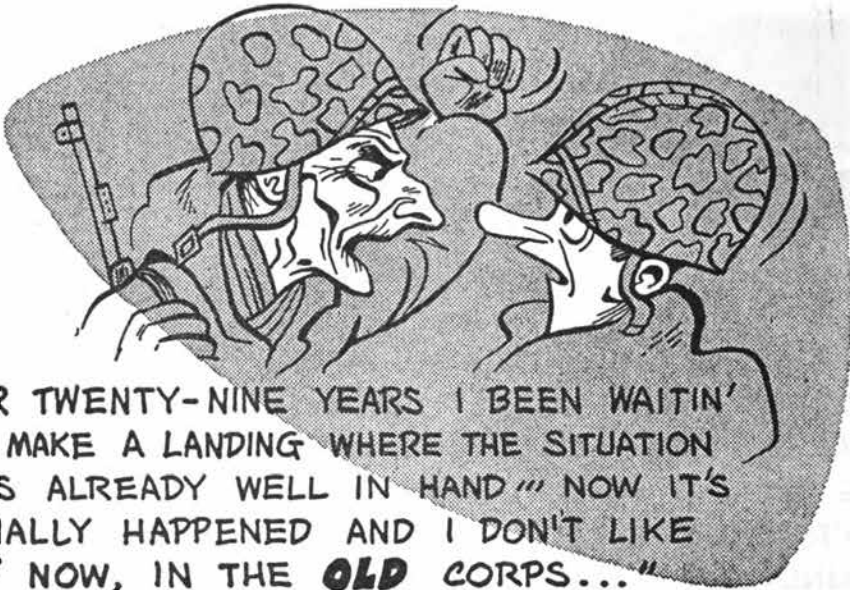
¹⁷ Alexander, *Battle of the Barricades*.

¹⁸ Marilyn Maxwell was an American singer and actress who performed in USO shows with Bob Hope during World War II and the Korean War. She was often confused with Marilyn Monroe, who also visited Korea but in 1954. See Lynn Montross, "From Wonsan to the Reservoir," *Marine Corps Gazette* (October 1951).

¹⁹ For a discussion of the term *Old Corps*, see Joshua Skovlund, "What Is the Marine's So-called 'Old Corps'? There's Not an Old Corps, or a New Corps, Just the Marine Corps," *Task & Purpose*, 16 February 2024.

²⁰ The U.S. military pushed out new cold weather gear in 1951—Cold-Wet Field Combat Uniform M-1951—to combat issues found in the frigid climes of Korea. During the first winter of the war, more than 5,000 servicemembers were treated with severe frostbite. Laura Cutter, "Extreme Weather Conditions: Military Medicine Responds to a Korean War Winter," *Military Medicine* 180, no. 9 (September 2015): 1017–18, <https://doi.org/10.7205/MIL-MED-D-15-00067>.

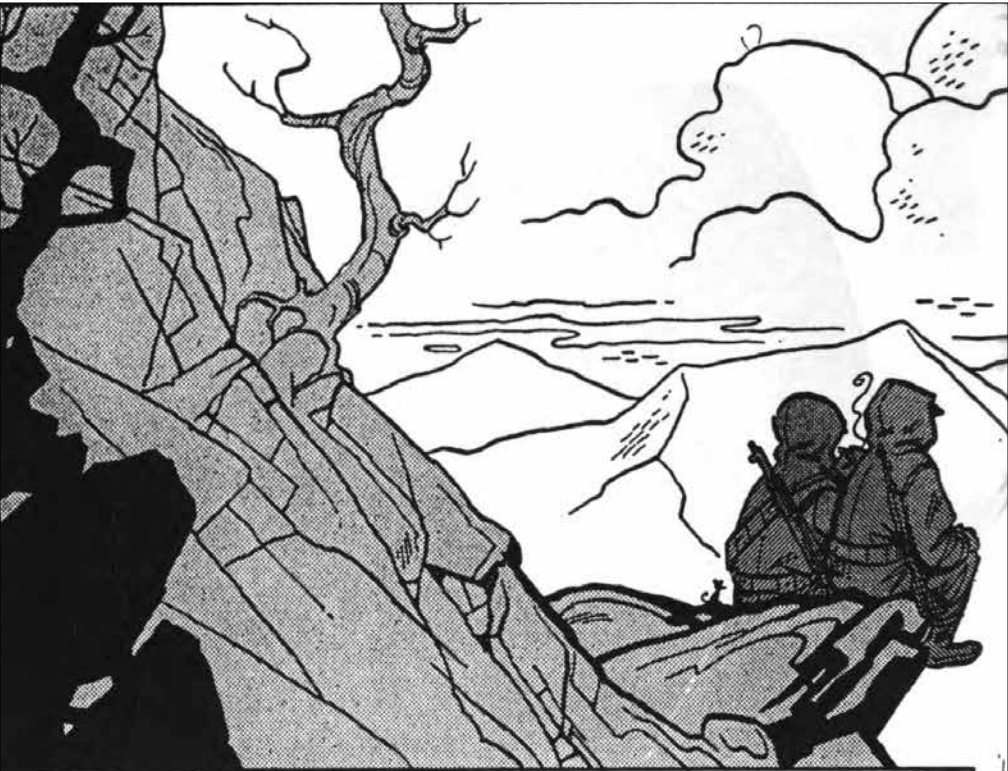
FROM 25 TO 27 OCTOBER, TWO WEEKS AFTER ITS DEPARTURE FROM INCHON, THE FIRST MARINE DIVISION LANDED ON THE BEACHES OF WONSAN, LEADING SEAPORT OF NORTH-EAST KOREA " BUT THIS TIME THE LEATHERNECKS WADED ASHORE WITH THEIR RIFLES ON "SAFE", FOR INSTEAD OF HOSTILE NORTH KOREANS, THEY WERE GREETED BY ROK TROOPS WHICH HAD MOVED UP THE EAST COAST TO OCCUPY THE TOWN WITHOUT A STRUGGLE " SO TAME WAS THE LANDING THAT ADVANCE ELEMENTS OF THE WING WERE ALREADY SWAPPING SEA STORIES IN THEIR WARMING TENTS WHEN THE DIVISION ARRIVED " BUT THE DEEPEST CUT OF ALL WAS THAT BOB HOPE AND MARILYN MAXWELL HAD BEAT THEM THERE WITH A USO TROUPE, AND THE MARINES MISSED THE SHOW!



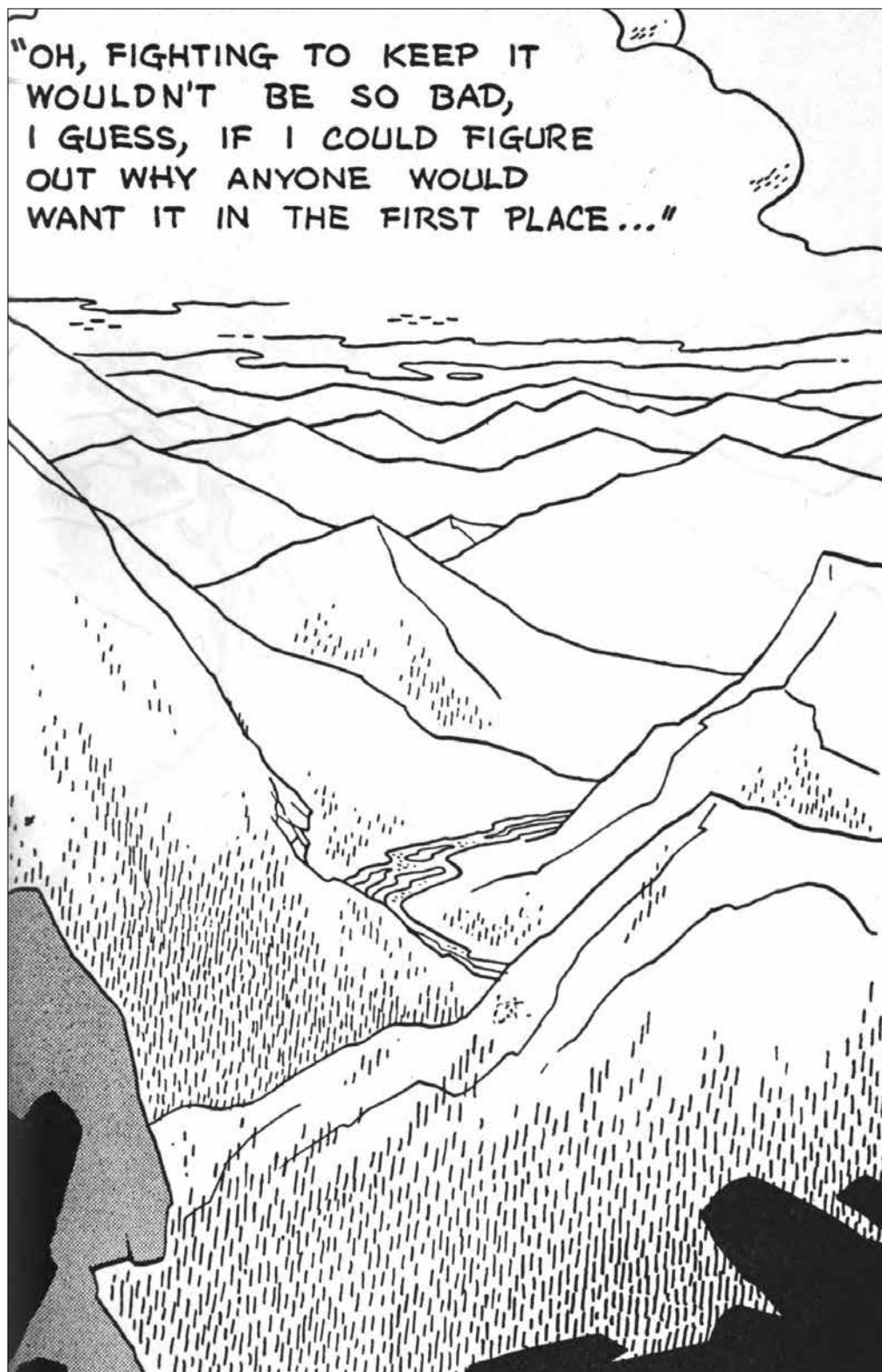
"FOR TWENTY-NINE YEARS I BEEN WAITIN' TO MAKE A LANDING WHERE THE SITUATION WAS ALREADY WELL IN HAND " NOW IT'S FINALLY HAPPENED AND I DON'T LIKE IT! NOW, IN THE **OLD** CORPS..."



THE ASSAULT LANDING AT WONSAN, WHICH HAD BEEN PLANNED BEFORE THE END OF THE INCHON-SEOUL OPERATION, HAD DEVELOPED INTO SIMPLY AN ADMINISTRATIVE LANDING DUE TO THE FACT THAT THE NORTH KOREAN ARMY HAD BEEN VIRTUALLY DESTROYED AS A FIGHTING FORCE BY THE CRUSHING UN COUNTER-OFFENSIVE " AT THE TIME OF THE LANDING ITS REMNANTS WERE MAKING HASTY NORTH-BOUND TRACKS TO THE SANCTUARY OF THE YALU RIVER AND MANCHURIA...

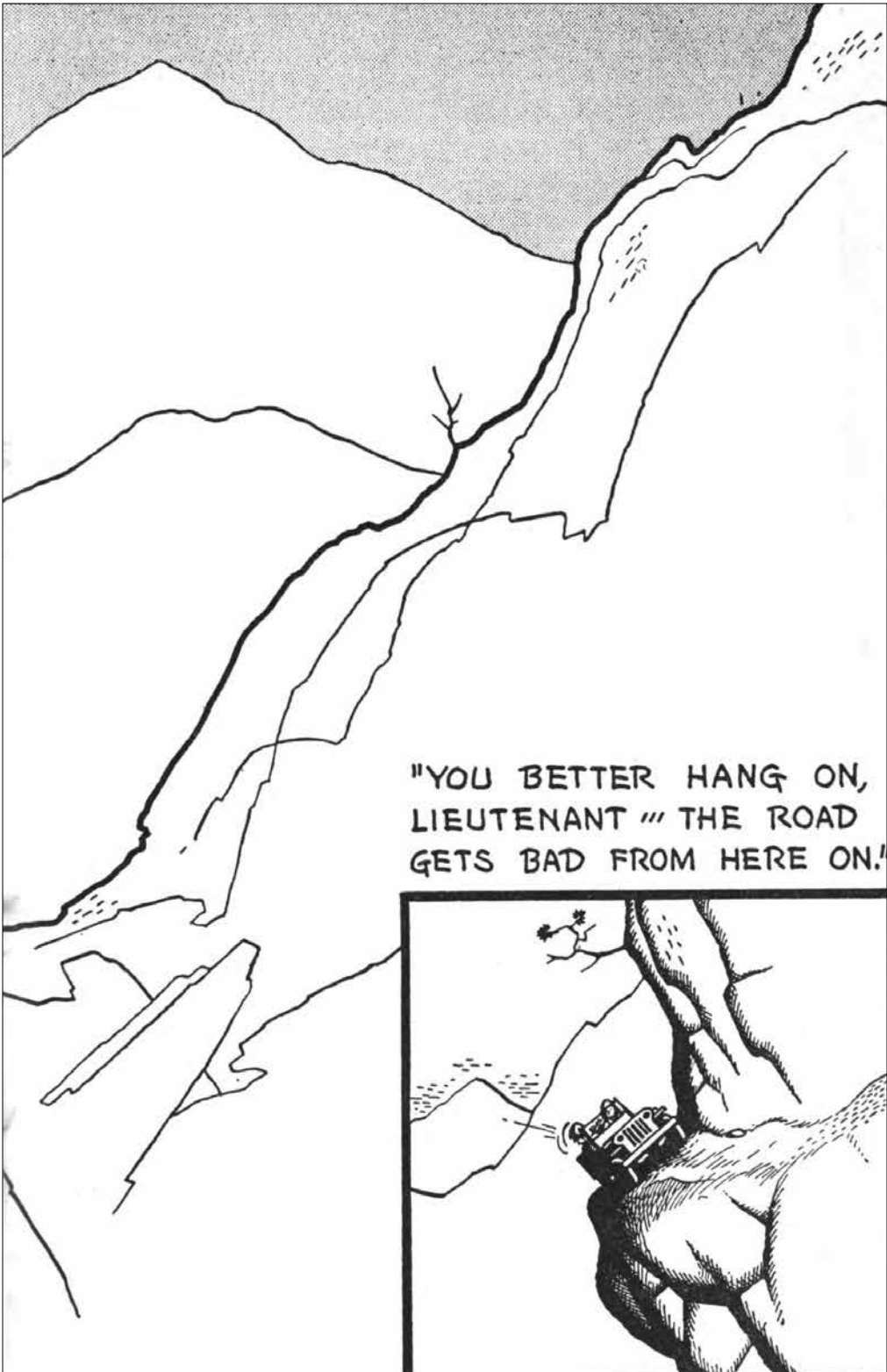


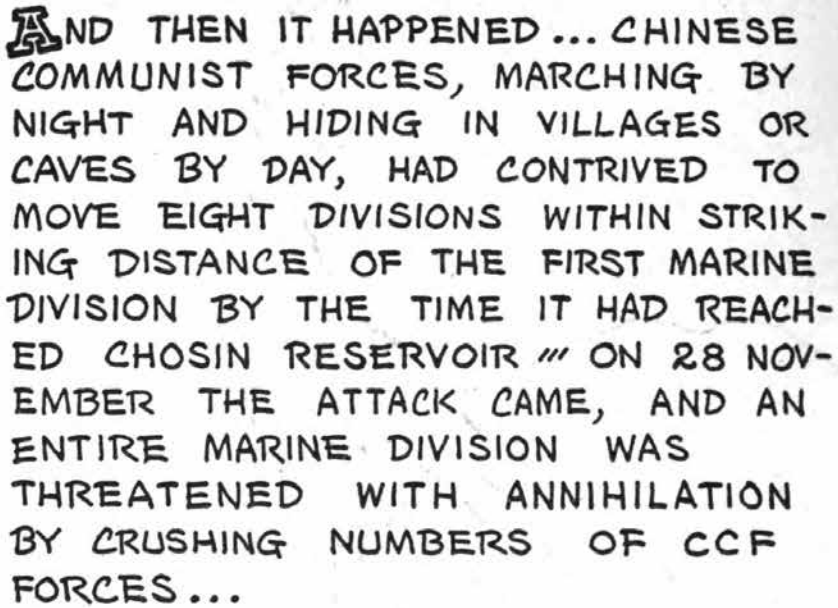
WHILE IN THE WONSAN-KOJO AREA, THE MARINES WERE KEPT BUSY BY STRAGGLING REMNANTS OF THE SCATTERED NORTH KOREAN ARMY " THEN, ON 31 OCTOBER, THE DIVISION STARTED NORTHWARD ALONG THE TORTUOUS MOUNTAIN ROAD THAT LED TO CHOSIN RESERVOIR " ITS MISSION WAS TO PURSUE THE LAST REMAINING NK ELEMENTS TO THE YALU " BUT BY THEN A NEW AND FORMIDABLE ENEMY HAD MADE HIS PRESENCE KNOWN... FROZEN STREAMS AND ICE-GLAZED ROADS WARNED OF THE APPROACH OF GENERAL WINTER...



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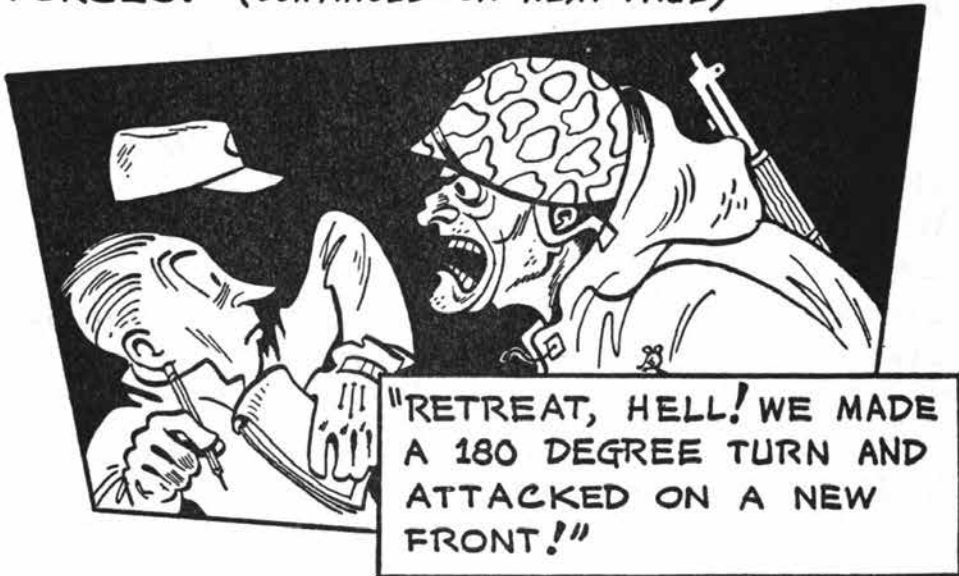
AND THEN IT HAPPENED... CHINESE COMMUNIST FORCES, MARCHING BY NIGHT AND HIDING IN VILLAGES OR CAVES BY DAY, HAD CONTRIVED TO MOVE EIGHT DIVISIONS WITHIN STRIKING DISTANCE OF THE FIRST MARINE DIVISION BY THE TIME IT HAD REACHED CHOSIN RESERVOIR " ON 28 NOVEMBER THE ATTACK CAME, AND AN ENTIRE MARINE DIVISION WAS THREATENED WITH ANNIHILATION BY CRUSHING NUMBERS OF CCF FORCES...





SUPPLY LINES. THEY PREPARED FOR THIS EVENTUALITY... (AND) WHEN THE CRISIS AROSE IT WAS READILY MET.

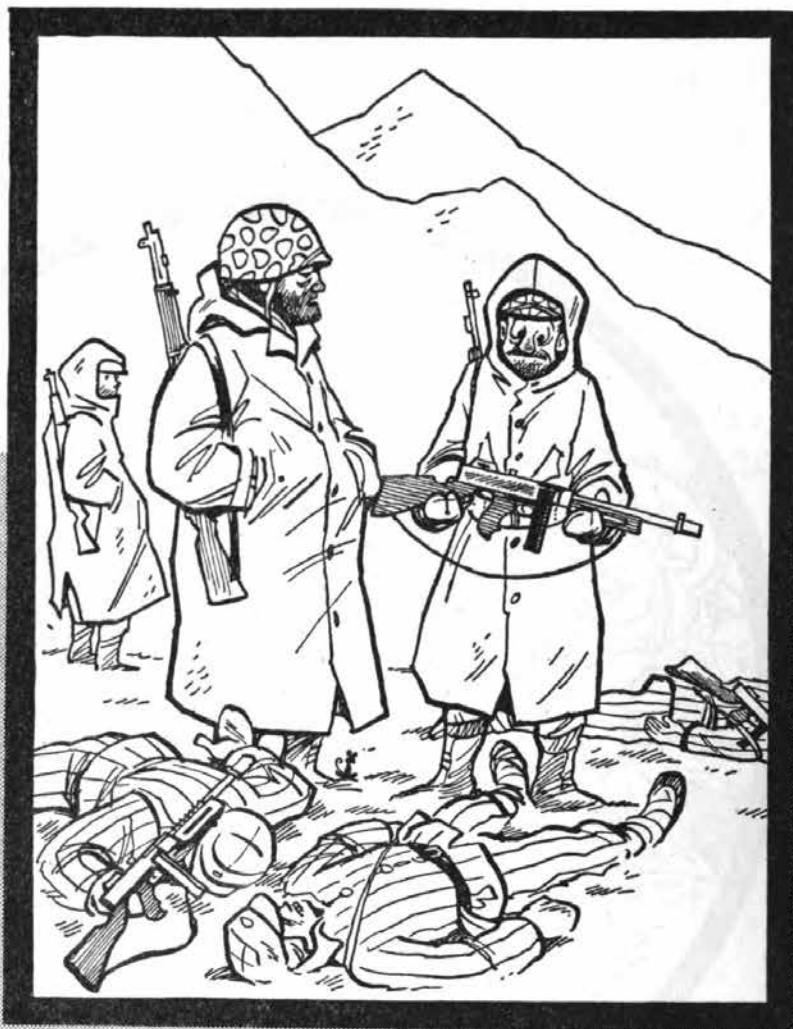
"WHEN... OUR FORCES IN KOREA FOUND THEMSELVES IN A NEW AND DIFFERENT WAR, ENGAGED WITH A NUMERICALLY SUPERIOR AND FRESH ENEMY, A LOGICAL PLAN ON THE PART OF THE X CORPS, OF WHICH THE FIRST MARINE DIVISION IS A PART, WAS TO CONCENTRATE ITS FORCES. THIS INVOLVED MOVING THE FIRST MARINE DIVISION SOUTHWARD OVER 75 MILES OF THE MOST TORTUOUS MOUNTAIN ROADS CONCEIVABLE. UPON RECEIVING ITS ORDERS TO MOVE, THE DIVISION FOUND ITSELF HEAVILY ENGAGED WITH SIX CHINESE COMMUNIST DIVISIONS AND, IN ORDER TO CARRY OUT ITS MISSION, IT WAS NECESSARY TO DEFEAT THOSE COMMUNIST FORCES. (CONTINUED ON NEXT PAGE)





"HERE THEY COME!"

CHAPTER FOUR



"LEND LEASE..."

"THE BOTTOM'S BURNT AND THE
TOP IS COLD — TRY TO GET
A COUPLE BITES OUT OF THE
MIDDLE BEFORE IT FREEZES..."



CHAPTER FOUR



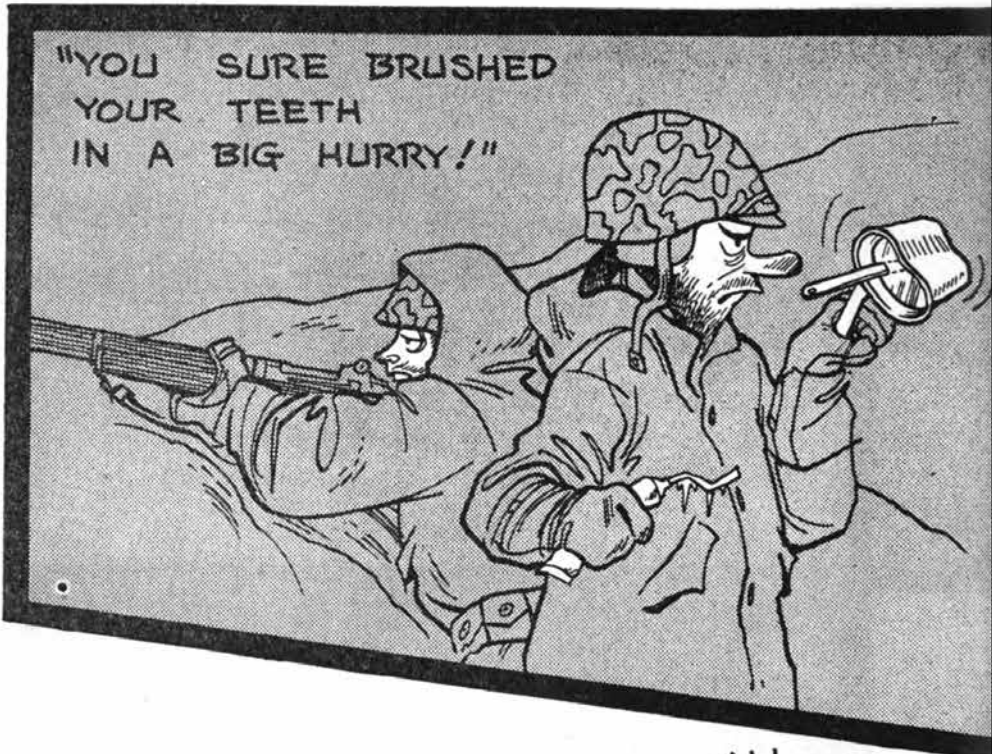
"COLD TONIGHT,
AIN'T IT?"

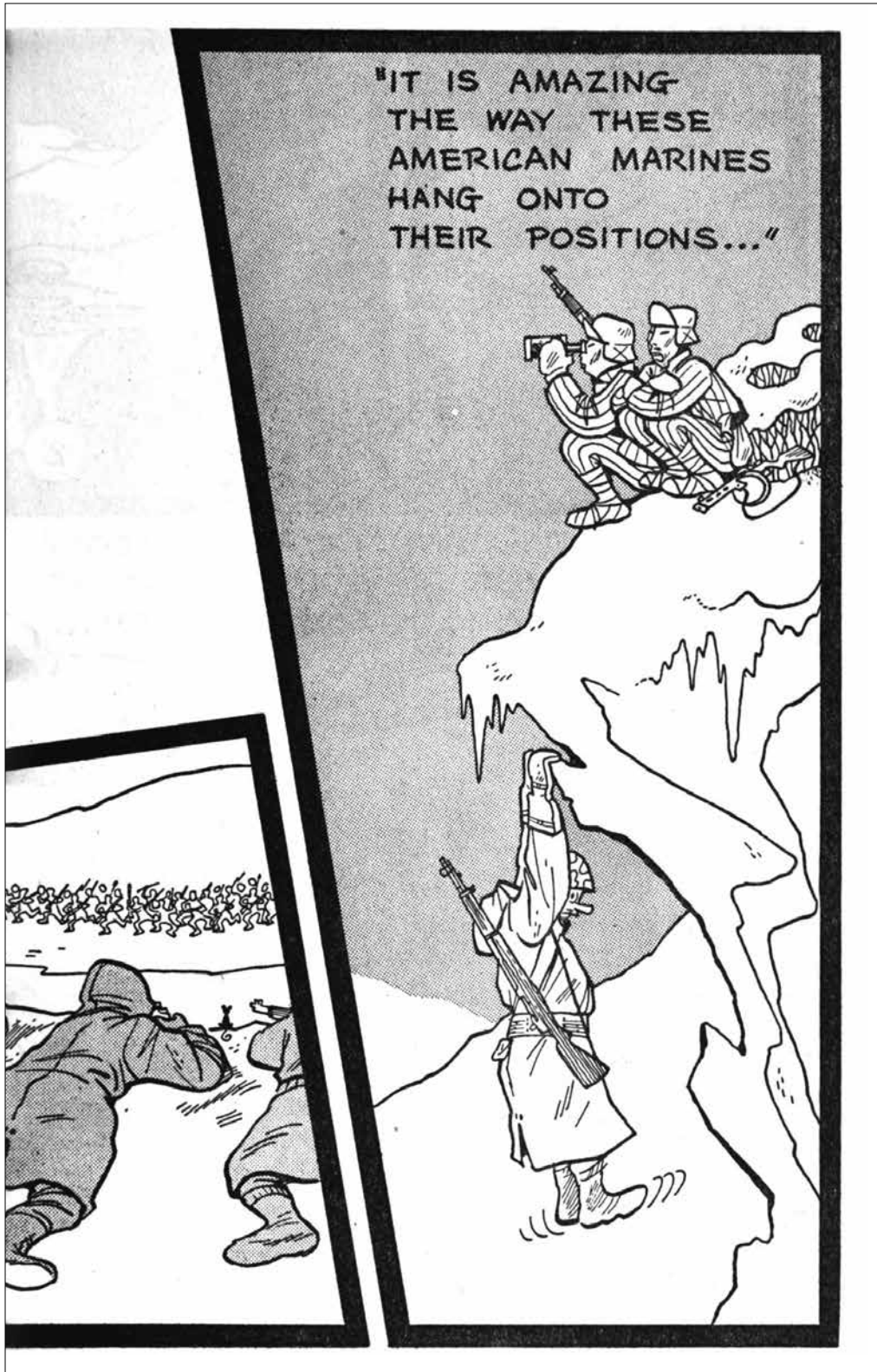
"DON'T FIRE, MEN, UNTIL
◀ YOU CAN SEE THE
GOLD IN THEIR TEETH!"



"THE BABY WAS BORN EIGHT
DAYS AGO — I'M SURE GLAD I
MISSED THAT ORDEAL!"

CHAPTER FOUR





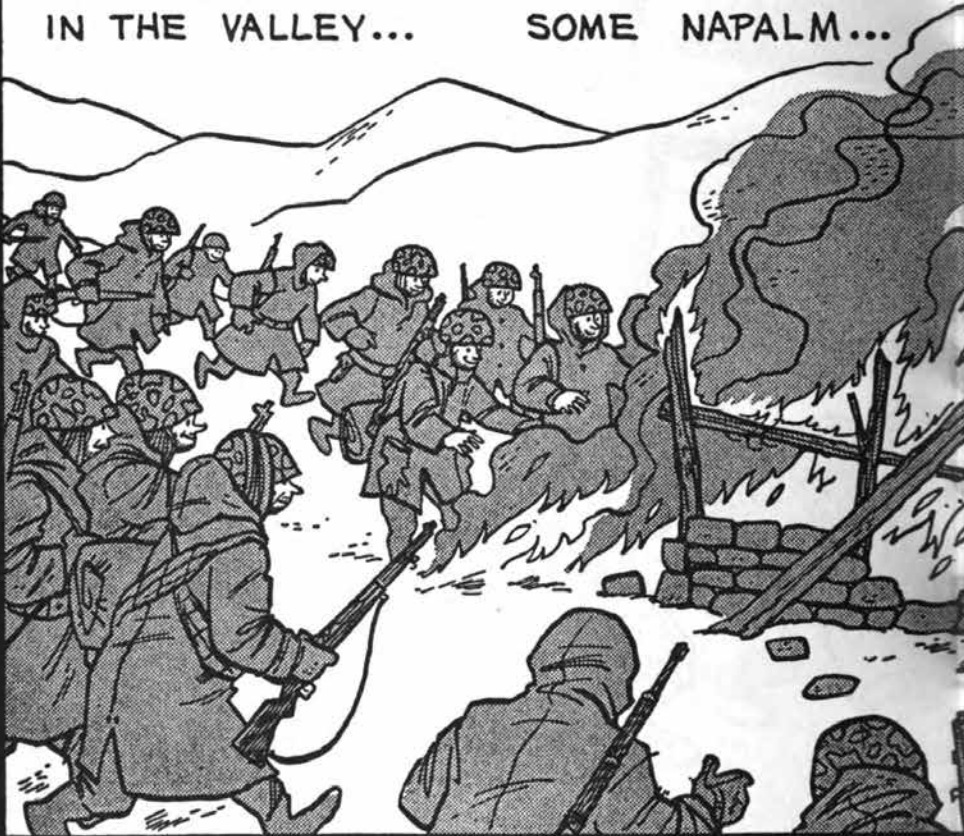
CHAPTER FOUR



"THAT'S RIGHT...
THE FARM HOUSE
IN THE VALLEY..."

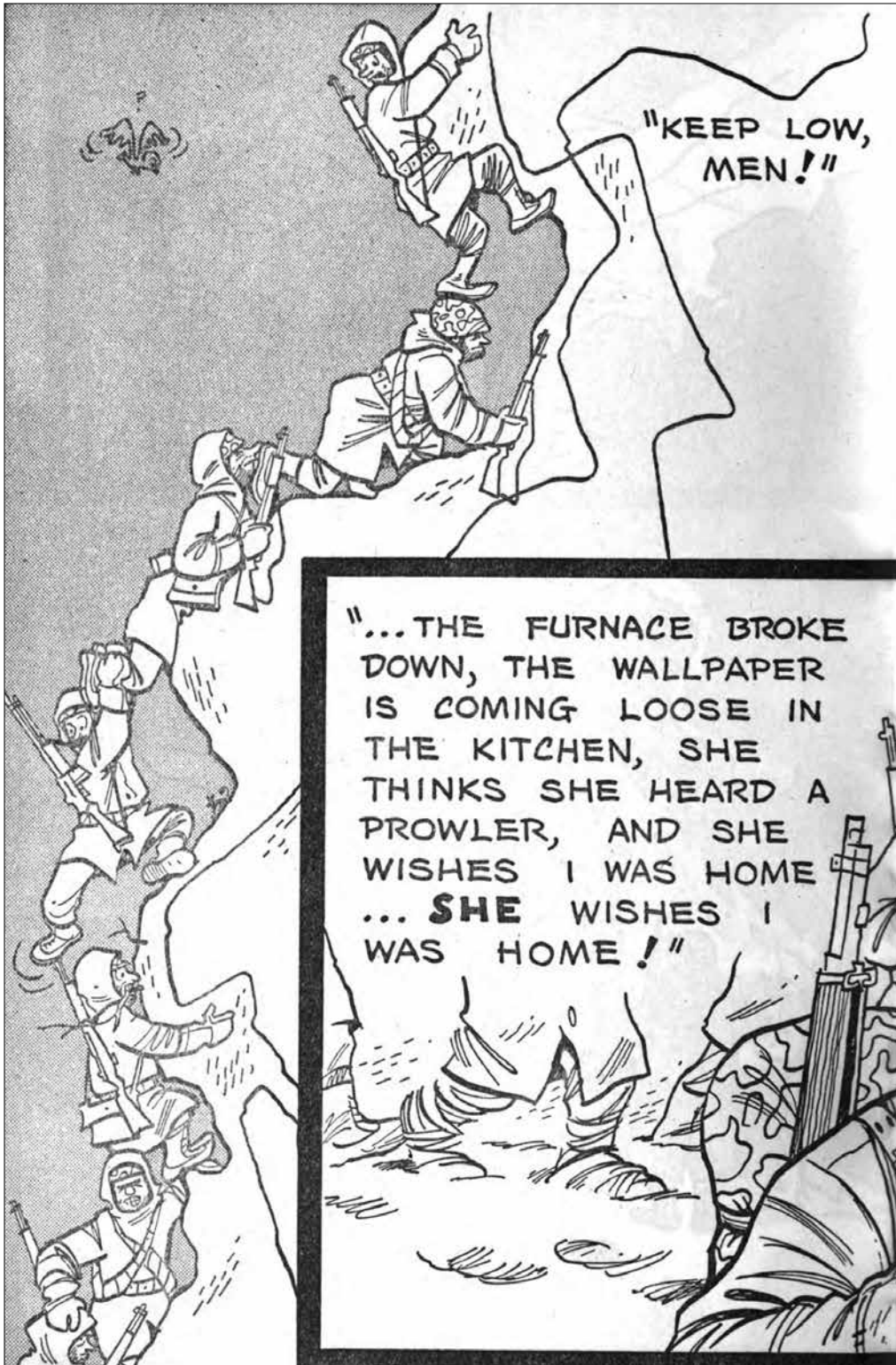


"YOUR RUN LOOKS
GOOD... GIVE IT
SOME NAPALM..."





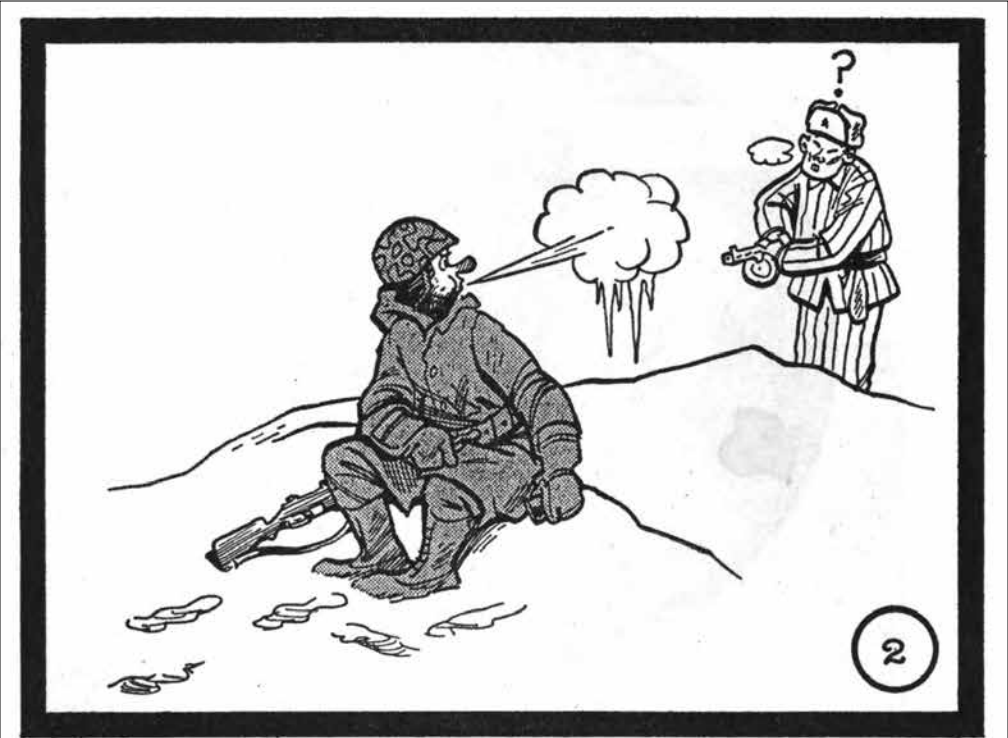
CHAPTER FOUR



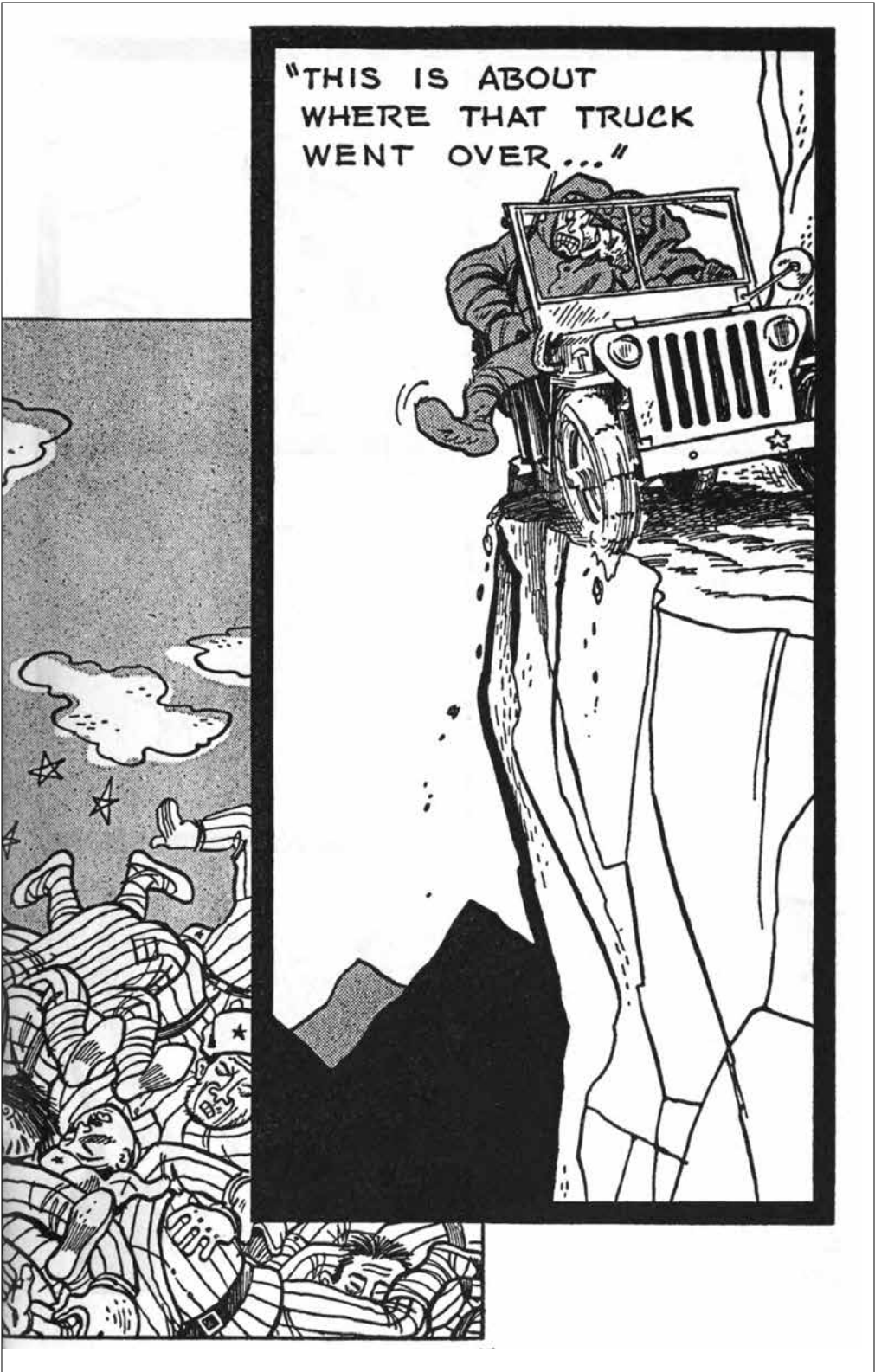


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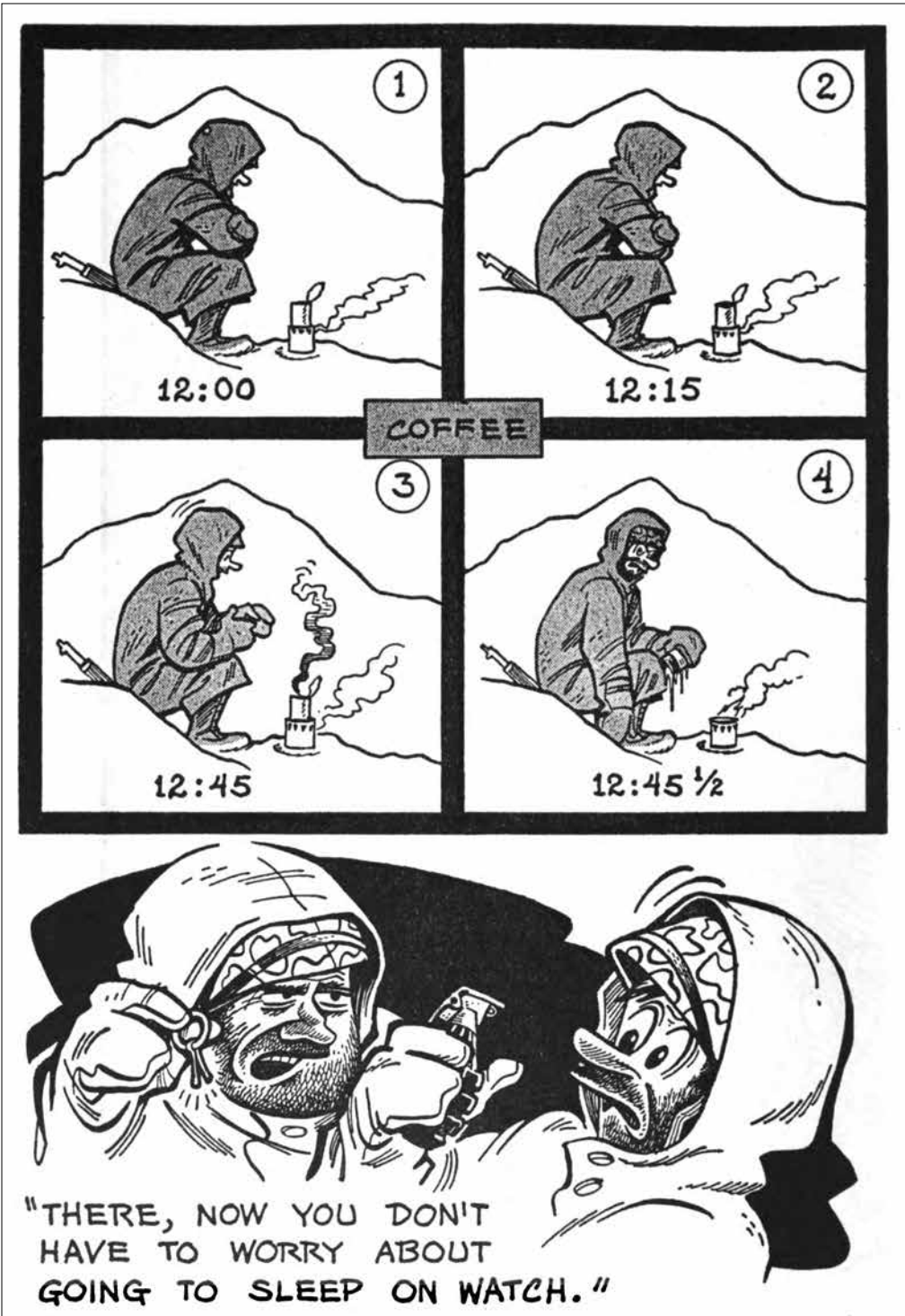


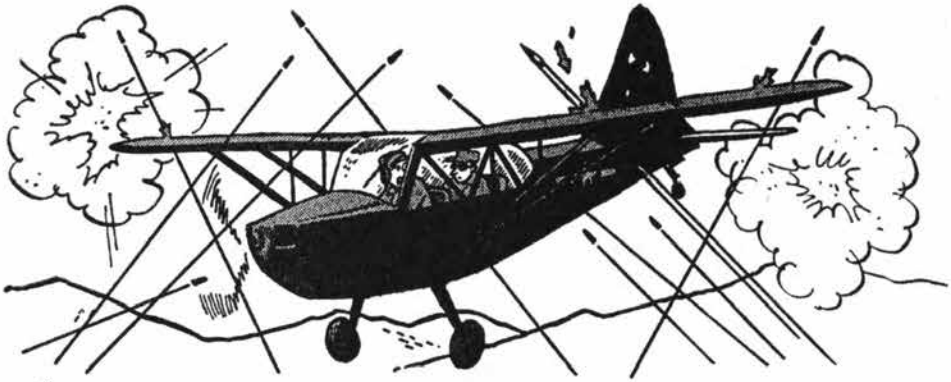






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"WELL, IT'S LIKE THIS—AFTER ABOUT A HUNNERT MISSIONS AS A FIGHTER PILOT, THEY FIGGERED I'D BEEN LIVIN' DANGEROUSLY LONG ENOUGH..."



"OH, I DON'T MIND THE ENEMY—BUT I WISH WE COULD GET A CAN-OPENER WITH A HANDLE!"

CHAPTER FOUR



LEATHERHEAD IN KOREA

Figure 110. Marines watch an air strike against a hill outside Koto-ri on 28 November



Source: photo by Cpl W. T. Wolfe, Department of Defense (USMC) A4865.

Figure 111. The 7th Marines led the march south from Hagaru-ri on 6 December



Source: photo by Cpl W. T. Wolfe, Department of Defense (USMC) A4865.

as Chosin due to the older Japanese name on maps), some 125 kilometers north of the port of Hungnam.

One cartoon here is notable in that it is one of the few published military cartoons that showed dead soldiers of any sort. In this image, Leatherhead holds a U.S.-produced M1 .45-caliber Thompson sub-machine gun, and his sergeant comments, “Lend Lease.”²¹ This was a reference to the fact that the United States contributed weapons and materiel support to Chinese Nationalist forces during World War II, only to have the Chinese Communist forces capture them during the Chinese Civil War and then use those same weapons against U.S. forces in Korea.²²

Another cartoon that speaks to the immediacies of combat is that which features a forward air controller calling in a napalm strike against an enemy position, which in this case is a Korean house.²³ Given the fact that the house is a wooden structure and that fires were not allowed otherwise, the burning structure warmed the Marines as they withdrew toward the port at Hungnam.²⁴ These images are reminiscent of the David Duncan photographs in *Life* at the time.²⁵

REORGANIZATION AND OPERATIONS KILLER AND RIPPER

The cartoons below illustrate how troops celebrate holidays in a combat zone. One cartoon that has a lot of bearing on the culture of the era is the one in which Leatherhead nails to a wall adorned with photographs of famous people a picture of John Wayne from the 1949 movie *Sands of Iwo Jima*.²⁶ This movie, combined with the landings at Incheon in 1950, gave a surge of significance to the heritage of the Marine Corps and helped solidi-

²¹ Though the M1 Thompson had been officially replaced by the M3A1 “Grease Gun” by this time, it was still widely used during the Korean War because of the advantages it offered in close quarters. The 1941 Lend-Lease Act was a World War II measure signed by President Franklin D. Roosevelt to ensure that U.S. allies had the supplies they needed to fight the war, with the “payback” coming at a later time and not necessarily in the form of money. Packwood, *Leatherhead in Korea*, 42.

²² *The Korean War: The Chinese Intervention, 3 November 1950–24 January 1951* (Washington, DC: U.S. Army Center of Military History, 2003); Michael Lynch, *The Chinese Civil War, 1945–49* (Oxford, UK: Osprey Publishing, 2023), 44, 91; and George C. Herring, *From Colony to Superpower: U.S. Foreign Relations since 1776* (New York: Oxford University Press, 2008), 534.

²³ Packwood, *Leatherhead in Korea*, 48–49.

²⁴ Malkasian, *The Korean War: 1950–53*, 35; and Packwood, *Leatherhead in Korea*, 58–59.

²⁵ Cosgrove, “Korean War: Classic Photos by David Douglas Duncan.”

²⁶ Packwood, *Leatherhead in Korea*, 62–63.

fy the Service's role in the Cold War era, thereby ending discussions in the United States of eliminating the Marine Corps.²⁷

The next series of cartoons shift back to the gallows humor that combatants use to offset the rigors of war. This has often been exhibited through practical jokes, verbal remarks, and the idea of elaborate traps or tricks to creatively kill an enemy. While many might see this as unnecessary or even cruel, it forces the reader to consider the idea of dealing with psychological stress.

One of the more interesting comics in this section is that of the Marine "short-timer" being wounded when the end is in sight. This seems to foreshadow the United States' next war in Vietnam, during which the first 30 days and the last 30 days of a servicemember's tour were the most dangerous—the first month because the new combatant knew nothing of the conditions in the field, and the last because the combatant might become careless with the end near and the feeling that they are perhaps somehow untouchable. This concept is not usually associated with the Korean War, so it is telling that Packwood plays on it during the conflict.²⁸

The next series of cartoons drives home the concepts of being wounded in combat, rehabilitating from those wounds, and the general disconnect from the war felt by the average American.²⁹ In many regards, the disconnect on the home front is even more pronounced in recent conflicts, especially in an era of global communications and instant messaging.³⁰

The cartoon on page 78 shows a variation of a "Jody," with a Marine girlfriend ditching her Marine because of the stereotype of Marines fraternizing with the local Korean women during their deployment. Ironically, the girlfriend ends the relationship over the phone while sitting on the lap of a

²⁷ *The Sands of Iwo Jima*, directed by Allan Dwan, starring John Wayne, John Agar, Forrest Tucker, and Adele Mara (Los Angeles, CA: Republic Pictures, 1949); and Lawrence Suid, "The Sands of Iwo Jima, the United States Marines, and the Screen Image of John Wayne," *Film & History: An Interdisciplinary Journal of Film and Television Studies* 8 no. 2 (1978): 25–41, <https://doi.org/10.1353/flm.1978.a402701>.

²⁸ The term *short-timer* refers to a servicemember nearing the end of their tour of duty. This theme was used to effect in the 1987 Stanley Kubrick movie *Full Metal Jacket*, which was based on the 1979 semiautobiographical book by Gustav Hasford, *The Short-Timers* (New York: Harper & Row, 1979).

²⁹ Marine casualties totaled roughly 28,000 during the war in Korea, with more than 4,200 Marines giving their lives. Forty-two Marines were awarded the Medal of Honor, with 27 of these awards being awarded posthumously. Smith, *U.S. Marines in the Korean War*, 4.

³⁰ Philip Ewing, "The Military-Civilian 'Disconnect,'" *Politico*, 20 February 2011; and Lawrence J. Korb, "The Public's Disconnect with the Military," Center for American Progress, 5 April 2011.

CHRISTMAS, 1950, IN KOREA WAS NOT QUITE WHAT MOST MARINES HAD BECOME ACCUSTOMED TO IN THE STATES, BUT THE FESTIVE SEASON WAS NOT ALLOWED TO PASS WITHOUT PROPER ATTENTION...

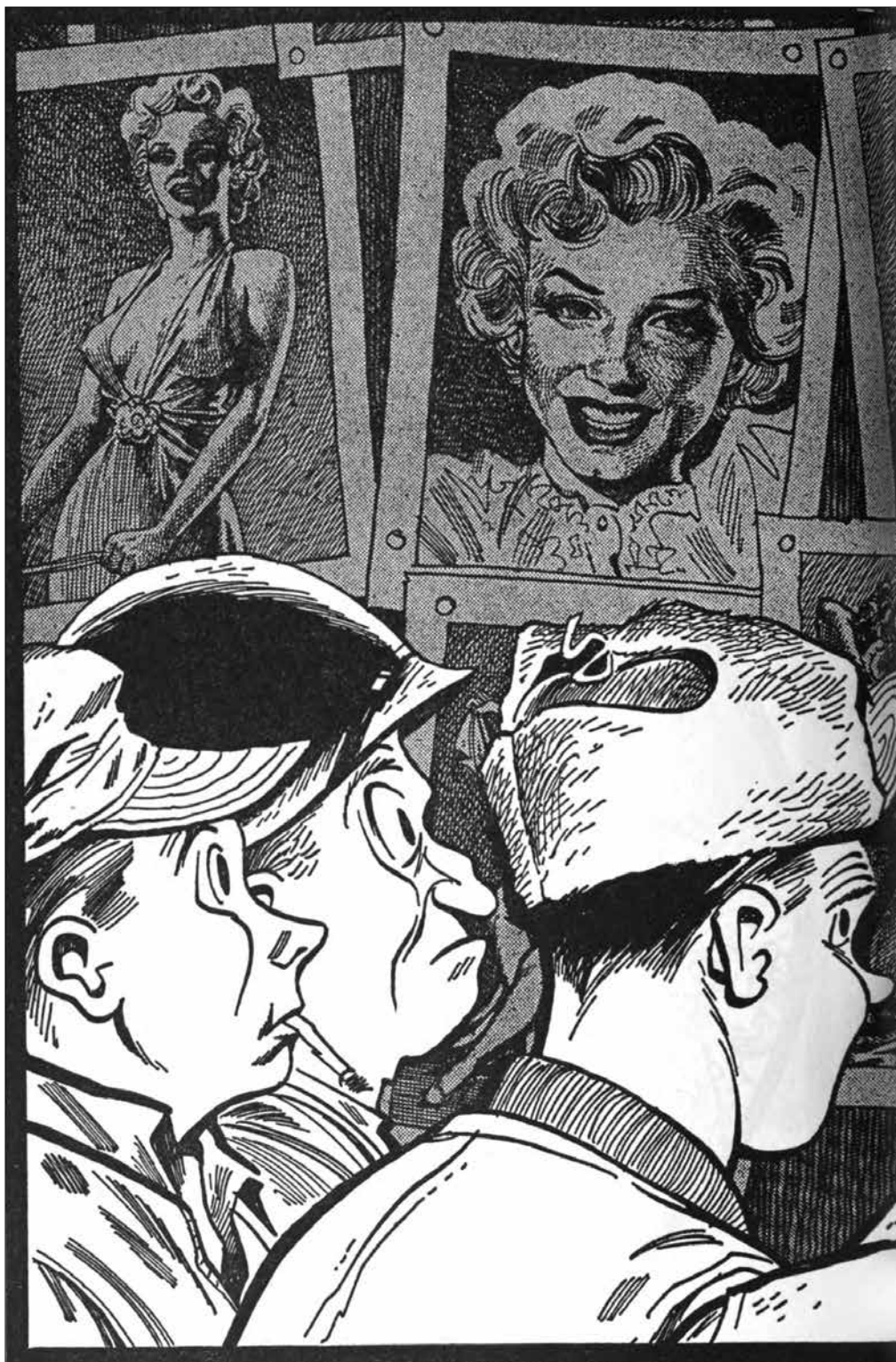


**"SOMEHOW HE JUST DON'T SEEM
TO FIT THE PART..."**

"TURN OUT THE GUARD!
SOMEONE STOLE THE
STARS OFF'N THE
GENERAL'S STAFF CAR!"

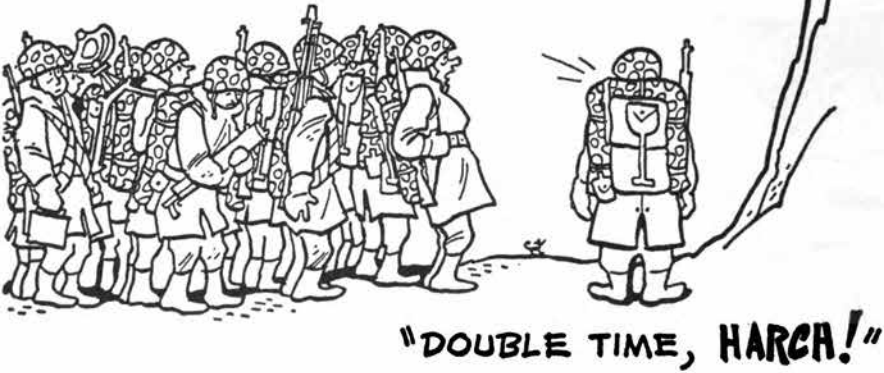


CHAPTER FOUR





CHAPTER FOUR



"HE HE HE - HAW HAW - HO HO HO!
I BEEN ... YAK YAK YAK... I
BEEN **DRAFTED!** HO HO-HAW HAW!"



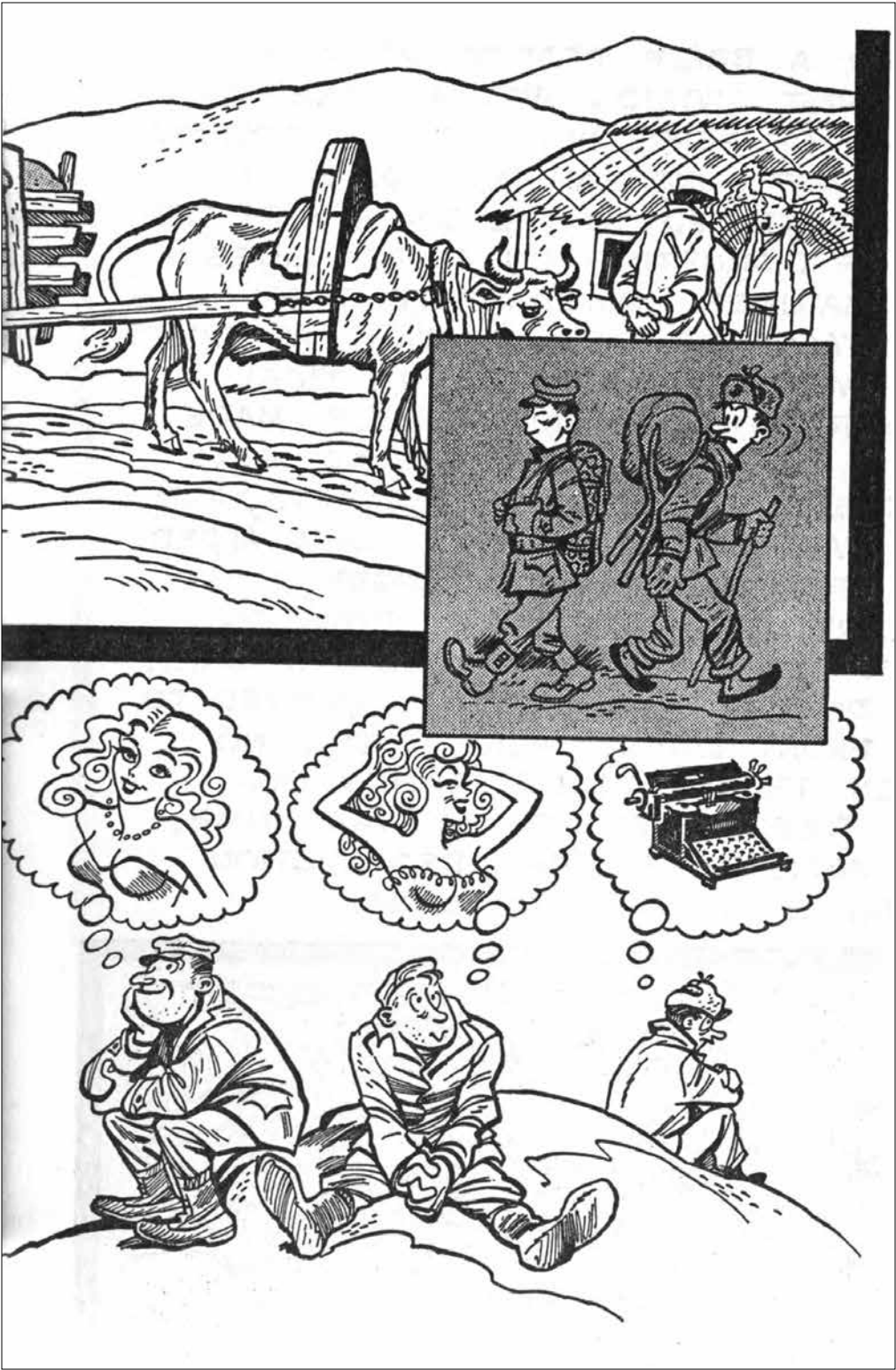
CHAPTER FOUR

"LOOK, WISE GUY, I'M TELLIN'
YA' — IT AIN'T TH' CHOW
THAT SMELLS LIKE THAT!"

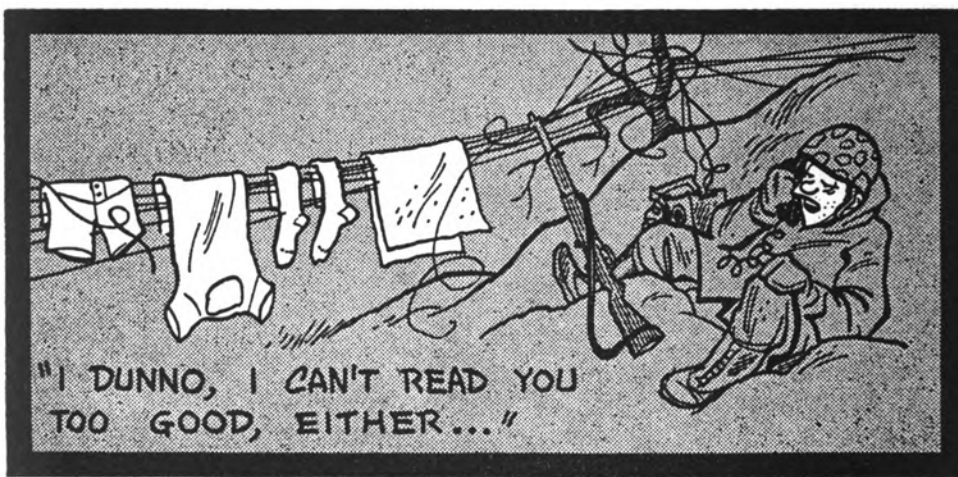


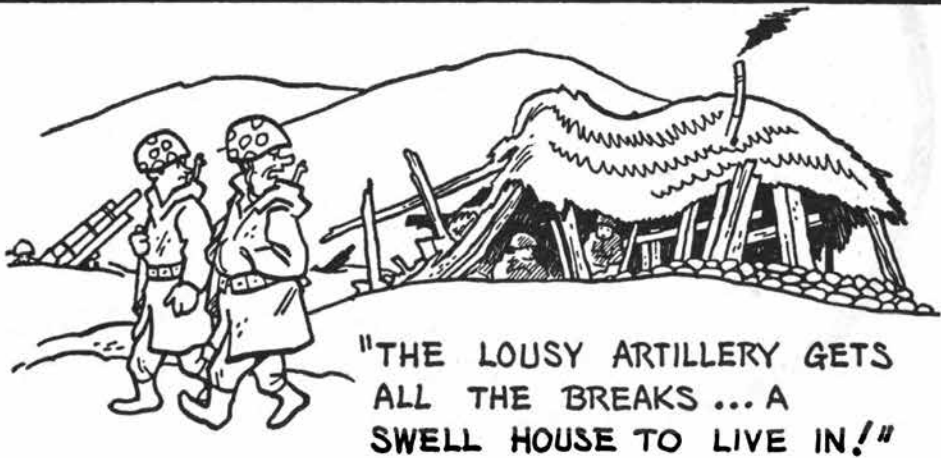
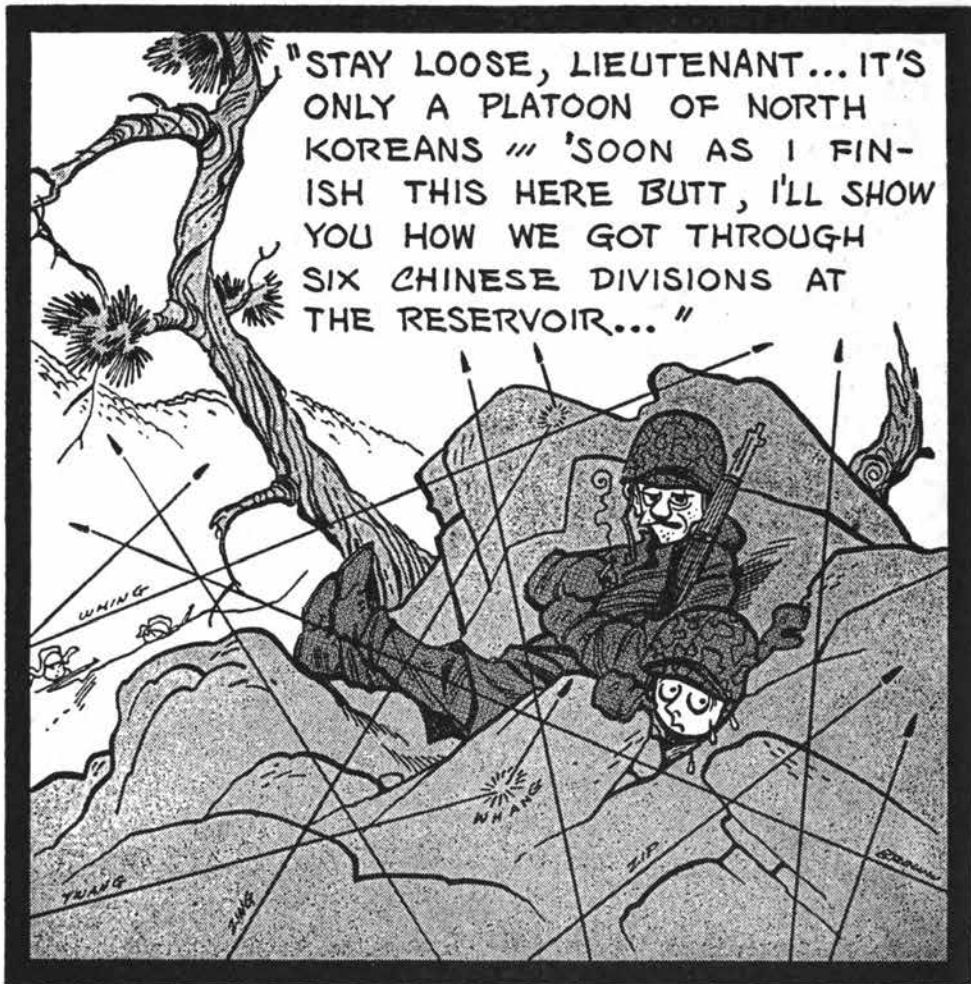
"WHY, JOE SCHMALTZ!
YOU OLD BOOT! I AIN'T
SEEN YOU SINCE..."

... GOOD MORNING,
LIEUTENANT SCHMALTZ!"

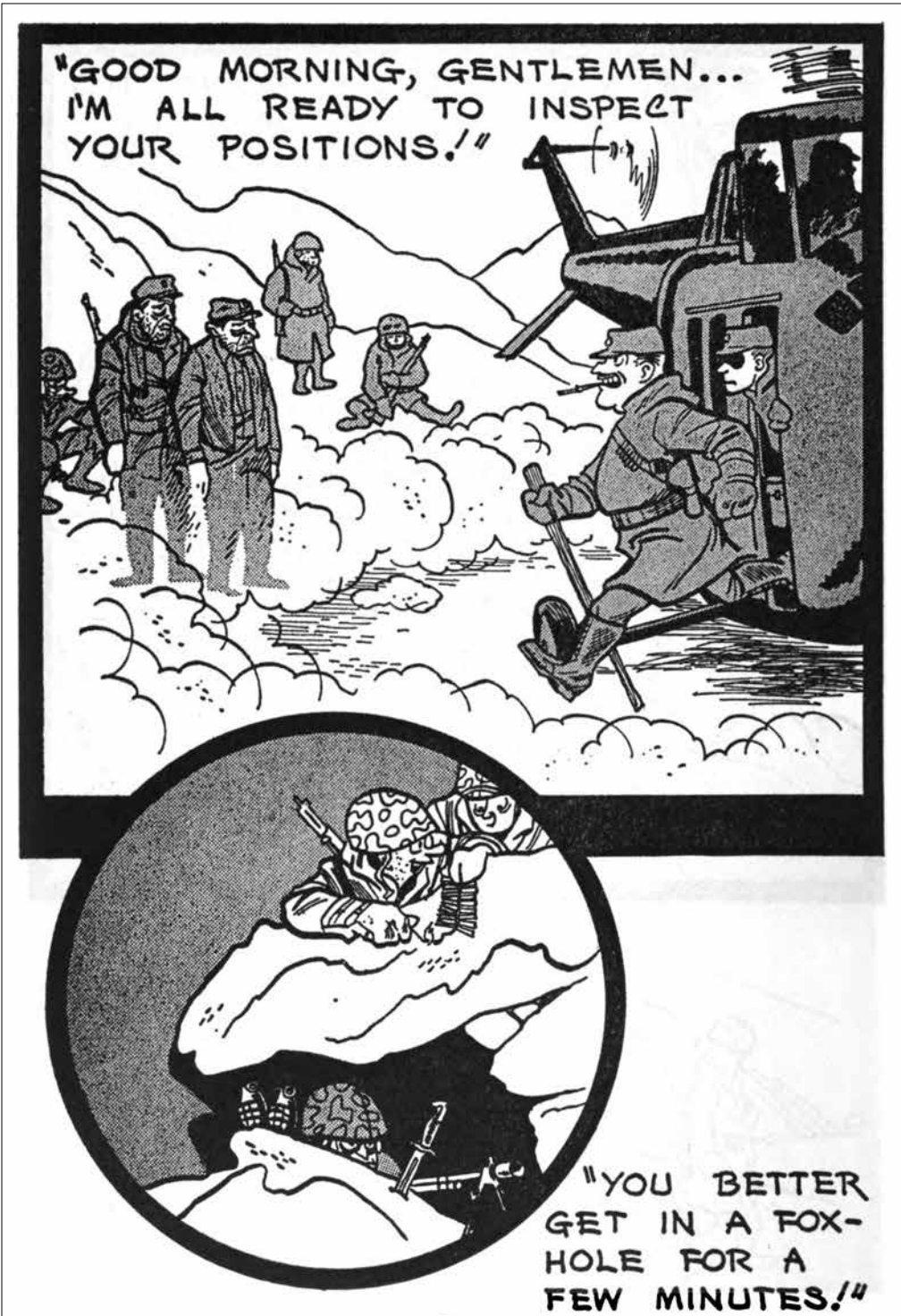


AFTER A BRIEF RESPITE AT MASAN, THE FIRST DIVISION WAS ASSIGNED THE MISSION OF FERRETING OUT AND DESTROYING A NORTH KOREAN DIVISION WHICH HAD INFILTRATED TO THE SOUTH WITH THE AIM OF DISRUPTING UN SUPPLY LINES /// THE MARINES IMMEDIATELY TOOK ADVANTAGE OF THE SITUATION, AS THEY ARE WONT TO DO /// THE VERTICAL TOPOGRAPHY OF THEIR SECTOR MADE IT AN IDEAL TRAINING GROUND FOR HUNDREDS OF NEW REPLACEMENTS, AND LIVE TARGETS WHICH SHOT BACK ADDED THE PROPER SPICE OF DANGER REQUIRED TO KEEP THE BOYS ON THEIR TOES /// WHEN, ON 15 FEBRUARY, THE DIVISION WAS AGAIN COMMITTED TO THE FRONT LINES, THERE WERE NO GREEN TROOPS IN ITS RANKS, FOR THE REPLACEMENTS, BY THAT TIME, HAD ASSISTED IN THE DESTRUCTION OF AN ENTIRE NK DIVISION !





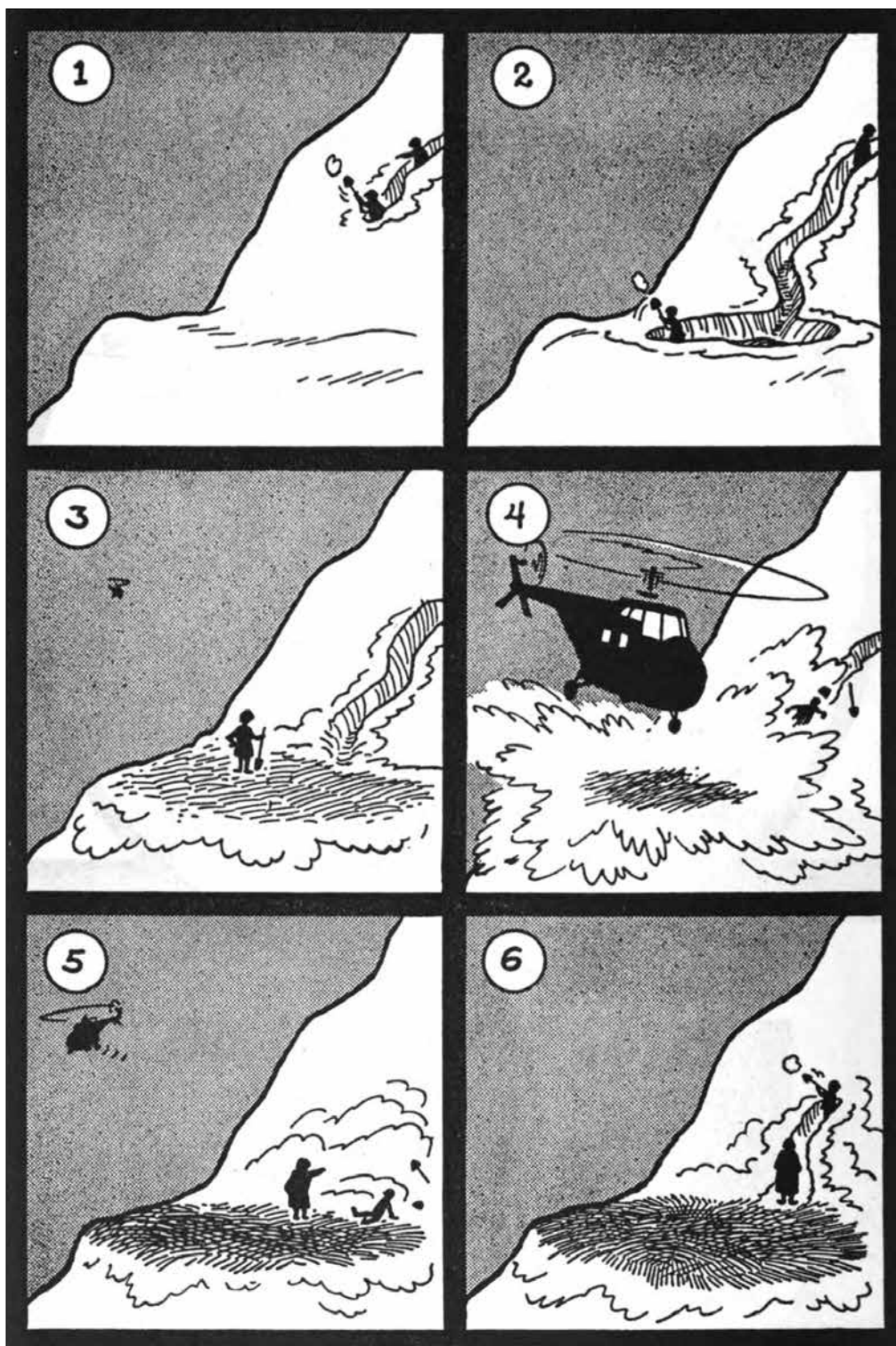
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"YOU SHOT HIM! A FEW
MORE YARDS AND HE
WOULD HAVE HIT MY
BOOBY TRAP... AND **YOU**
SHOT HIM!"

CHAPTER FOUR



"ABLE MIKE? DROP
ONE MORE IN ABOUT
ONE YARD TO THE
LEFT AND SHE'LL
BE JUST RIGHT
FOR A BUNKER!"



"THINGS COULD
BE WORSE... WE
COULD BE IN
REGIMENTAL RESERVE."

CHAPTER FOUR

AFTER A CERTAIN PERIOD OF TIME IN KOREA, A MARINE IS NO LONGER THE RUGGED, FEROCIOUS, AGGRESSIVE FIGHTING MAN WHICH HE HAS BEEN UP TO THAT POINT // INSTEAD, HE ASSUMES A NEW SET OF CHARACTERISTICS, AMONG WHICH ARE:

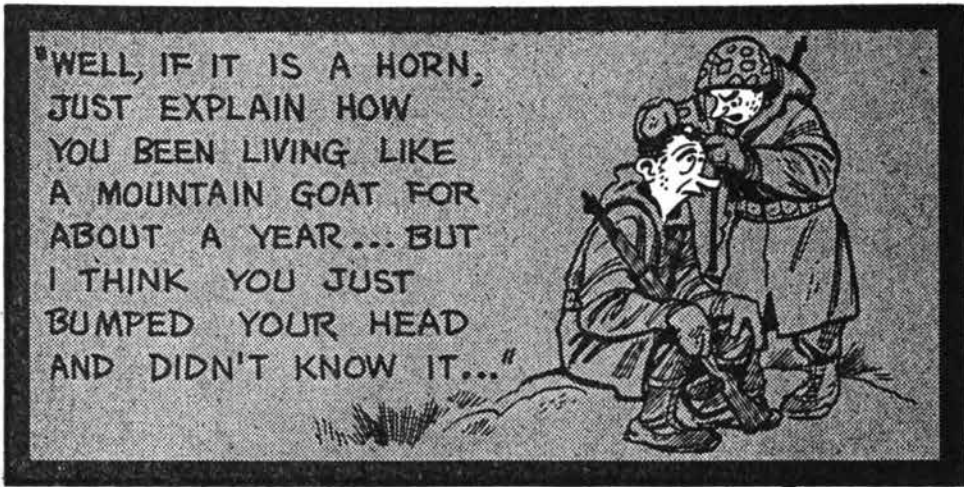
EXTREME CAUTION ON PATROLS...



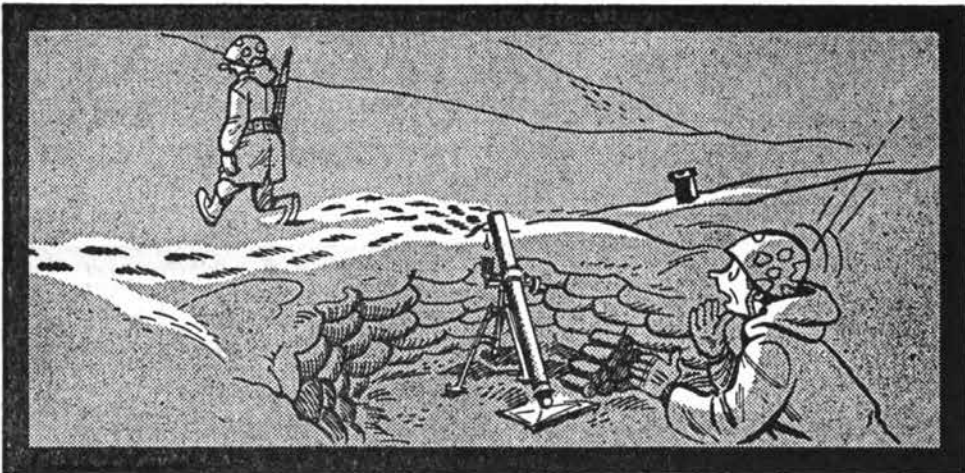
A TENDENCY TO DISCARD EXCESS GEAR...



A NEW INTEREST IN HIS PERSONAL APPEARANCE...



AND AN APATHY TOWARD WAR IN GENERAL AND KOREA IN PARTICULAR...



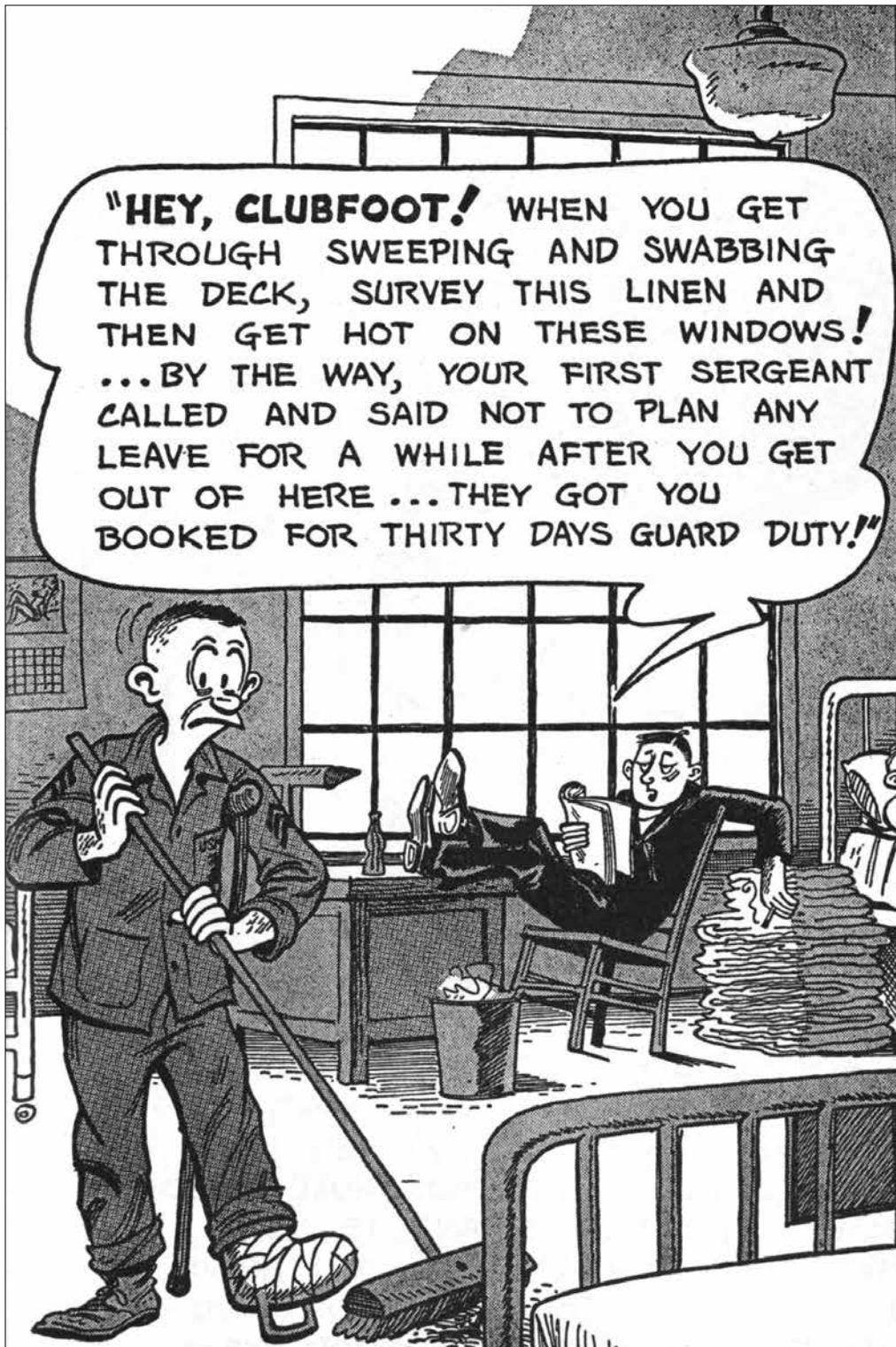
THESE TRAITS DEFINITELY POINT TO THE FACT THAT THE MARINE HAS REACHED THE STAGE WHERE HE IS KNOWN AS A "SHORT TIMER" /// OTHER MARINES LOOK AT HIM WITH AWE AND ENVY, FOR THIS MAN IS ABOUT TO GO HOME!

AT THIS STAGE THE MARINE IS
USUALLY SHOT—NOT SERIOUSLY—
BUT SHOT... OR ELSE HE IS HIT BY
SHRAPNEL, OR A TRUCK, OR FALLS
OVER A CLIFF...



IRONIC AS IT MAY SEEM, IT DOES,
HOWEVER, ADD A DEGREE OF PRESTIGE
WHEN HE GETS STATESIDE, FOR THEN
HE IS NOT ONLY A VETERAN, BUT A
WOUNDED VETERAN...

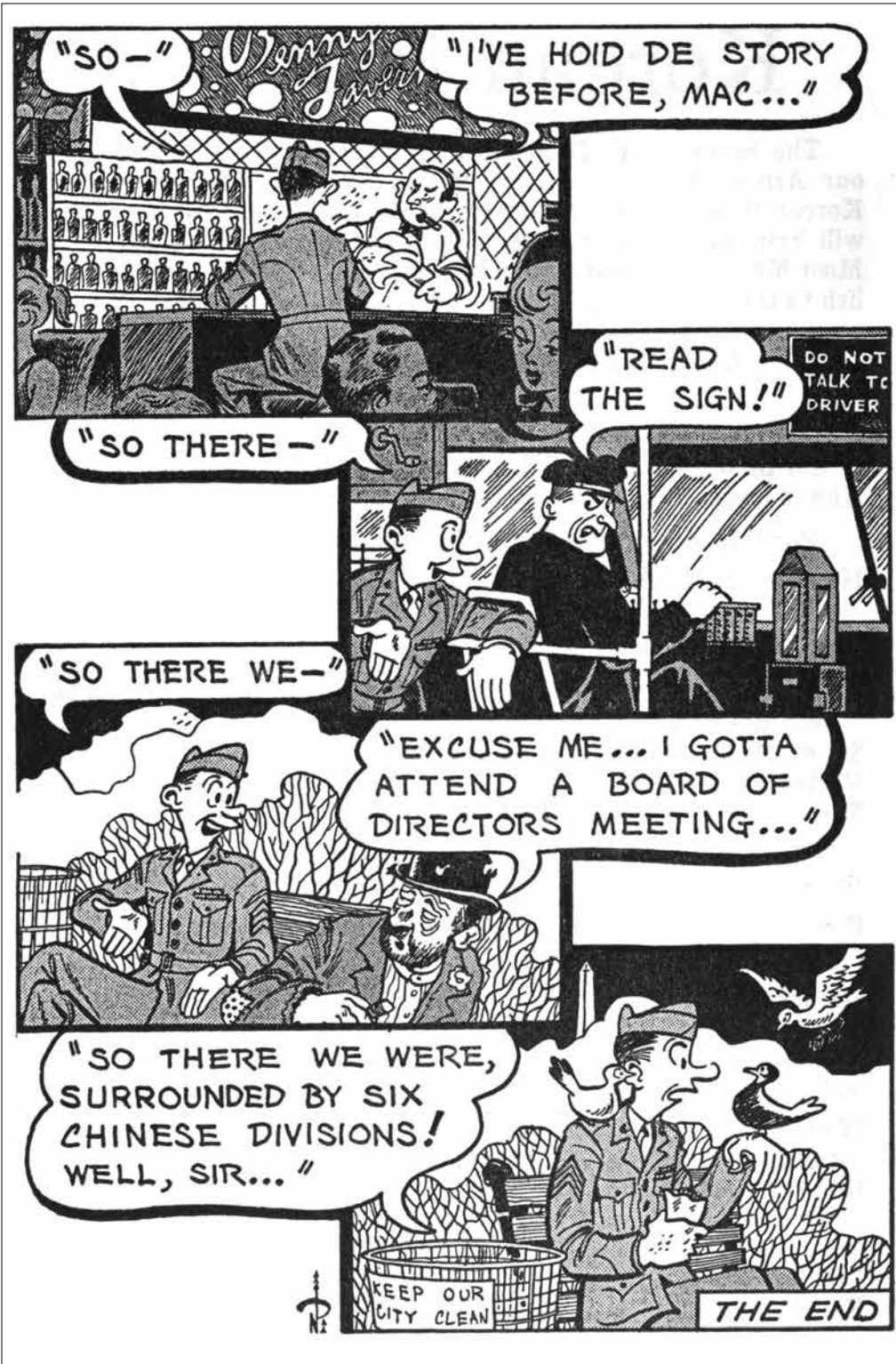




CHAPTER FOUR



"YOU HEARD ME!— I NEVER WANT TO SEE YOU AGAIN! SIX SAILORS AND FOUR SOLDIERS I'VE BEEN GOING WITH HAVE TOLD ME ALL ABOUT HOW YOU MARINES HAVE BEEN CARRYING ON WITH ALL THOSE GOOD-LOOKING KOREAN GIRLS, AND IF YOU THINK I'M GOING OUT WITH YOU AGAIN, YOU UNFAITHFUL CASANOVA, YOU HAVE ANOTHER THINK COMING! GOOD BYE!"



CHAPTER FOUR

Navy sailor with lipstick on his face, which offers an additional dig given the constant competition between the two sea Services.³¹

It is at this point that Packwood finished the story of *Leatherhead in Korea*. As was noted in the previous overview, the Marines continued to fight in Korea up to the armistice on 27 July 1953.³² The end of Packwood's book merely marked the ending of his work on the battlefields of Korea. However, he continued to illustrate a variety of other features for the *Marine Corps Gazette*.

³¹ The term *Jody* is slang for someone who steals a servicemember's girlfriend or wife while the servicemember is deployed overseas. Use of the term originates in 1939 and was introduced by African American soldiers during World War II. "Jody" was the so-called "Joe the Grinder," and blues singers crooned about the disreputable man who cuckolds prisoners of war and soldiers by stealing their wives and girlfriends. The term *grinder* comes from nineteenth-century slang for sex. Sarah Sicard, "A Brief History of Jody, the Original 'Mr. Steal Your Girl,'" *Task & Purpose*, 11 May 2017.

³² Military commanders from the United States (United Nations Command), the Korean People's Army, and Chinese People's Volunteer Army signed the Korean Armistice Agreement on 27 July 1953, ending approximately three years of fighting of the Korean War (1950–53). This armistice is unique because thought it was an agreement signed by military commanders, it was formally adopted by the UN General Assembly on 28 August 1953. It served as a military ceasefire that offered negotiating space for a final, diplomatic peace agreement. In 1954, the government in Geneva, Switzerland, hosted peace talks, but no formal peace treaty was signed. As a result, the Korean Peninsula remains in a state of war, with the UN Command remaining committed to the armistice agreement.

CHAPTER 5

Norval Packwood's Work with the Marine Corps

Norval E. “Gene” Packwood’s illustrative work went well beyond his two books on the Korean War. While serving in Korea as a combat artist, he also reported on several different aspects of the war for the *Marine Corps Gazette*. One such story involved an aerial interdiction run. Entitled “Night Strike: A Combat Art Feature,” Packwood noted how the mission unfolded as well as illustrated what the pilot saw through the canopy of his aircraft.¹ The illustrations were so accurate that Lieutenant Colonel Evans C. Carlson, a member of Marine Night Fighter Squadron 513 (VMF[N]-513), noted nothing wrong and asked that, if possible, full-size reproductions be sent to their unit for display and training.²

These drawings are so realistic that all of us in the all-weather training squadron who participated in Korean night-intruder operations could visualize ourselves in the cockpit, diving under the flares, while keeping a wary eye on the surrounding hills, barely visible through the haze and darkness. Looking for that “fat target,” a convoy of trucks, we remember the keen excitement when we found it, the disappointment when we didn’t, and the frustration if it melted away in the dark-

¹ Norval E. Packwood, “Night Strike: A Combat Art Feature,” *Marine Corps Gazette* 36, no. 5 (May 1952): 15–17.

² Evans C. Carlson, “Message Center: Night Strike . . .,” *Marine Corps Gazette* 36, no. 9 (September 1952): 8. Carlson was the son of Marine Raider commander Evans F. Carlson.

Figure 112. Norval E. Packwood in Korea



Source: Norval E. Packwood, “Korean Sketches,” *Marine Corps Magazine* 36, no. 2 (February 1952).

ness before we could get on it with our bombs, napalm, and 20mm.³

Packwood also created non-cartoon illustrations for the *Marine Corps Gazette*. In the February 1952 issue, his work was featured as “Korean Sketches” and offered a look into the daily experiences of Marines in Korea.⁴ Additionally, his work was used to illustrate the cover of the *Gazette* as well as that of *Leatherneck* magazine and even a *Guidebook for Marines*.⁵ The October 1953 cover of *Leatherneck* featured an illustration by Packwood titled *Marine Halloween Prank*. He depicts a bewildered Marine officer who seems to have “misplaced” his jeep on top of a guardhouse. Packwood actively contributed

³ Carlson, “Message Center: Night Strike . . .”

⁴ Norval E. Packwood, “Korean Sketches,” *Marine Corps Magazine* 36, no. 2 (February 1952): 50–51.

⁵ “Guidebook for Marine” in Bob Grenier, *Packwood: A Collection of Marine Corps Combat Art and Patriotic Newspaper Editorial Cartoons by Gene Packwood* (Tavares, FL: Self-published, 2003), 31.

Figure 113. Self-portrait of Norval E. Packwood in Korea



Source: Norval E. Packwood, "Korean Sketches," *Marine Corps Magazine* 36, no. 2 (February 1952).

to several other *Leatherneck* covers, including January 1953 (*New Year's Eve on the Line*), May 1953 (*Soldier Needs Directions in Tokyo*), and September 1954 (*Lovesick Whale*). Packwood has remained a man of many talents even into the year 2024.⁶

⁶ Norval E. Packwood, email and phone conversation with author, 2023.

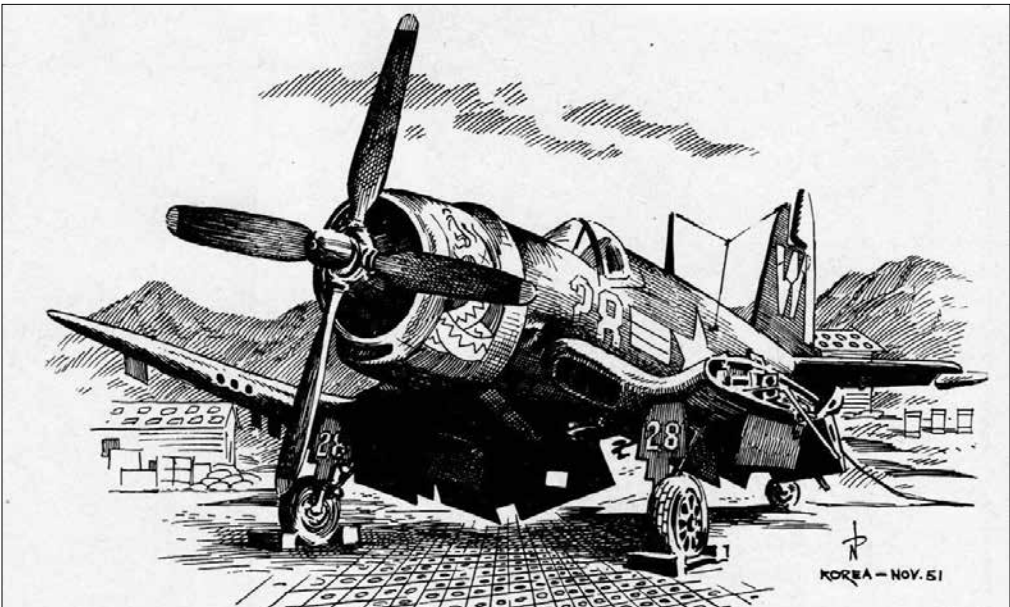
CHAPTER FIVE

Figure 114. North Korean prisoners



Source: Norval E. Packwood, "Korean Sketches," *Marine Corps Magazine* 36, no. 2 (February 1952).

Figure 115. This one came back on one wing



Source: Norval E. Packwood, "Korean Sketches," *Marine Corps Magazine* 36, no. 2 (February 1952).

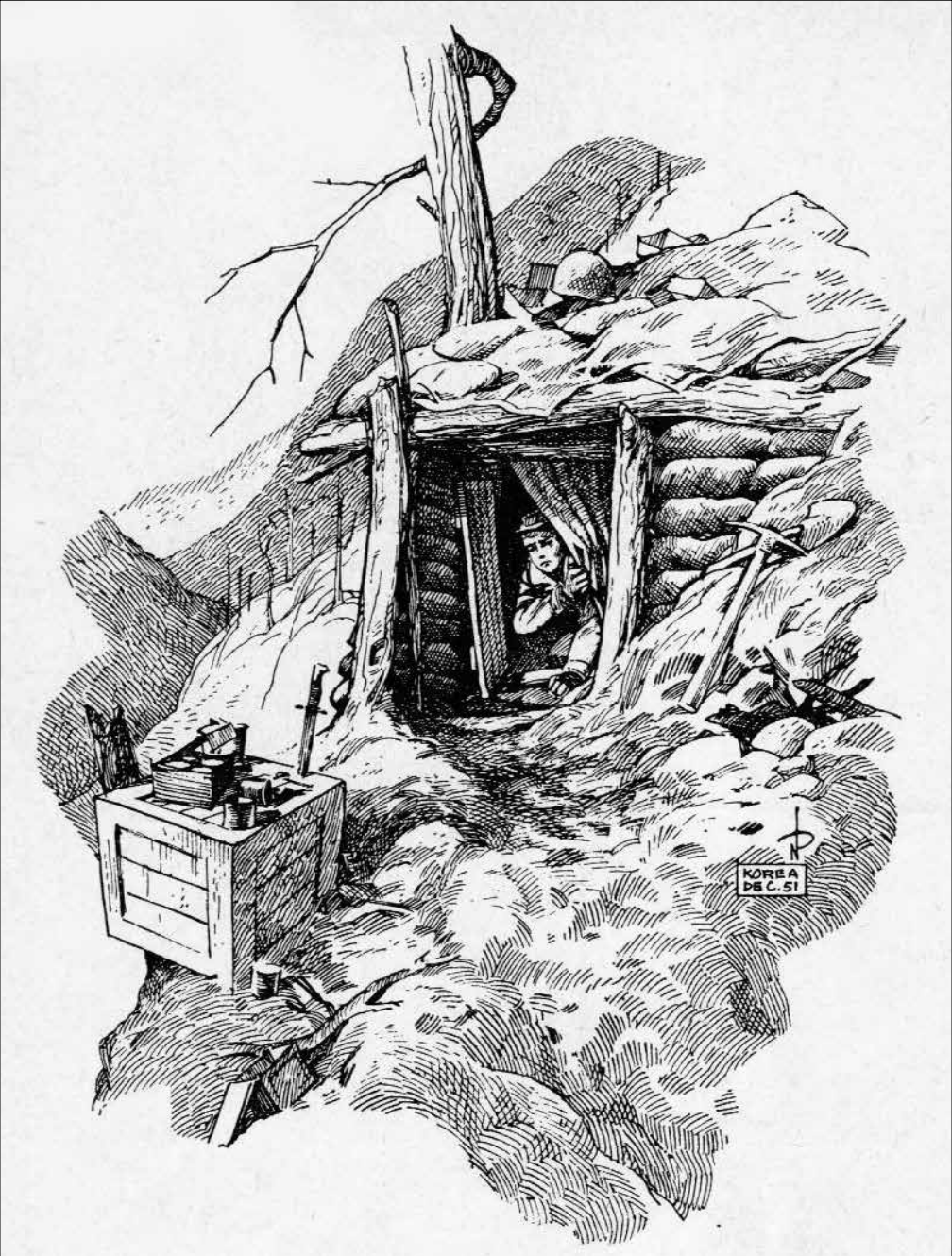
Figure 116. S-2 officer interrogating prisoners



Source: Norval E. Packwood, "Korean Sketches," *Marine Corps Magazine* 36, no. 2 (February 1952).

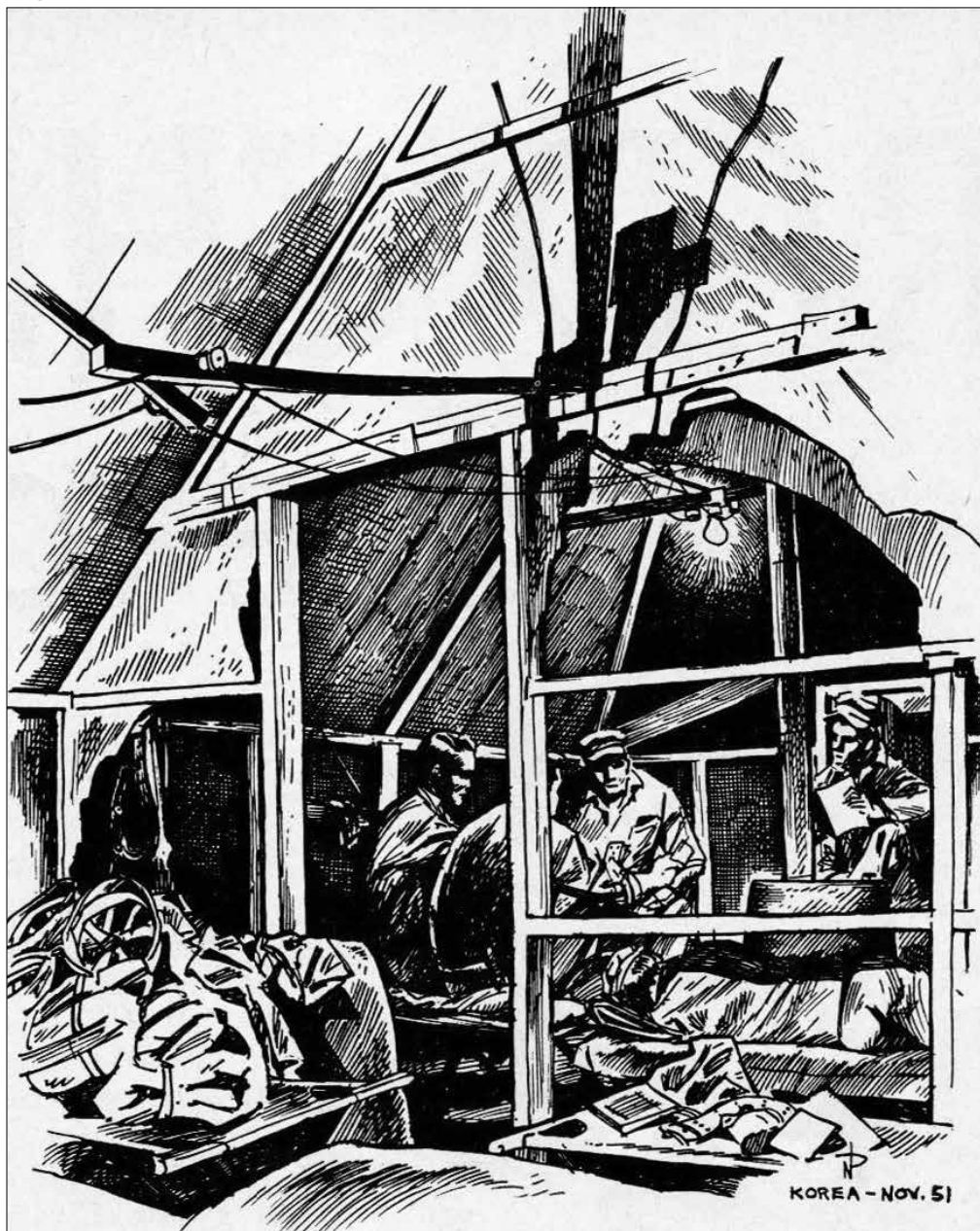
CHAPTER FIVE

Figure 117. “Who cranked off that round?”



Source: Norval E. Packwood, “Korean Sketches,” *Marine Corps Magazine* 36, no. 2 (February 1952).

Figure 118. Waiting to go to the front



Source: Norval E. Packwood, "Korean Sketches," *Marine Corps Magazine* 36, no. 2 (February 1952).

Figure 119. Tired Marine



Source: Norval E. Packwood, "Korean Sketches," *Marine Corps Magazine* 36, no. 2 (February 1952).

CHAPTER 6

Other Cartoon Work from the Period

In addition to the works of Norval E. “Gene” Packwood, several other artists contributed to the experiences of the U.S. Marines in Korea. One was a well-known World War II artist for *Stars and Stripes* and a Pulitzer Prize award recipient, William H. “Bill” Mauldin.

Sergeant Bill Mauldin of United Feature Syndicate Inc.

For distinguished service as a cartoonist, as exemplified by the cartoon entitled, “Fresh, spirited American troops, flushed with victory, are bringing in thousands of hungry, ragged, battle-weary prisoners,” in the series entitled, “Up Front with Mauldin.”¹

William H. (Bill) Mauldin of *St. Louis (MO) Post-Dispatch*

For “I won the Nobel Prize for Literature. What was your crime?” Published on October 30, 1958.²

By the time of the Korean War, Mauldin had made a shift to private life but had been hired by *Collier’s* magazine to report on the fighting in Korea and provide illustrations with his dispatches.³ Mauldin tells his story

¹ “The 1945 Pulitzer Prize Winner in Editorial Cartooning,” Pulitzer.org, accessed 19 September 2024.

² “The 1959 Pulitzer Prize Winner in Editorial Cartooning,” Pulitzer.org, accessed 19 September 2024.

³ Todd DePastino, ed., *Drawing Fire: The Editorial Cartoons of Bill Mauldin* (Chicago: Pritzker Military Museum and Library, 2022), 70–86.

CHAPTER SIX

Figure 120. A cartoon from the series *Up Front with Mauldin*, satirizing the American media's reporting on World War II. When Mauldin received the Pulitzer Prize for Editorial Cartooning in 1945, this cartoon was cited as an exemplar of his work



Source: *Stars and Stripes* (Besancon), 11 October 1944, 2.

OTHER CARTOON WORK FROM THE PERIOD

Figure 121. An editorial cartoon that comments on the Soviet government's treatment of Nobel-winning author Boris Pasternak, who was coerced into declining the prize



Source: *St. Louis (MO) Post-Dispatch*, 30 October 1958.

Figure 122. Mauldin on the lines with Marine Corps engineers

Source: Bill Mauldin (1952), courtesy of the Bill Mauldin Estate, LLC.

through two fictional characters, World War II veterans Willie and Joe. In this iteration, Joe is now the correspondent for a major magazine, and his letters to Willie often compare the things he is seeing in Korea to those that they experienced in Europe during World War II. While both the fictional character and the real reporter traveled with the armed forces in Korea, the focus here is on the Marines.⁴

Mauldin followed a Marine engineering unit in early 1952 as its members were working on roads and landing fields in their area of operations. While Mauldin only wrote a little on the Marines, illustrations showed the Marines adopting a child mascot, a Korean orphan whom the unit looked after, and a bulldozer clearing a road to Hill 881, a tree with a sign on it saying, “Go Places: Join the Marines,” with a small dog named Napalm under the sign.

⁴ Bill Mauldin, “Up Front in Korea: Truce and Consequences,” *Collier’s*, 1952.

Figure 123. Go places: join the U.S. Marines



⁵ Bill Mauldin, *Bill Mauldin in Korea* (New York: W. W. Norton, 1952), 120, 124–25, 130, 133.

CHAPTER SIX

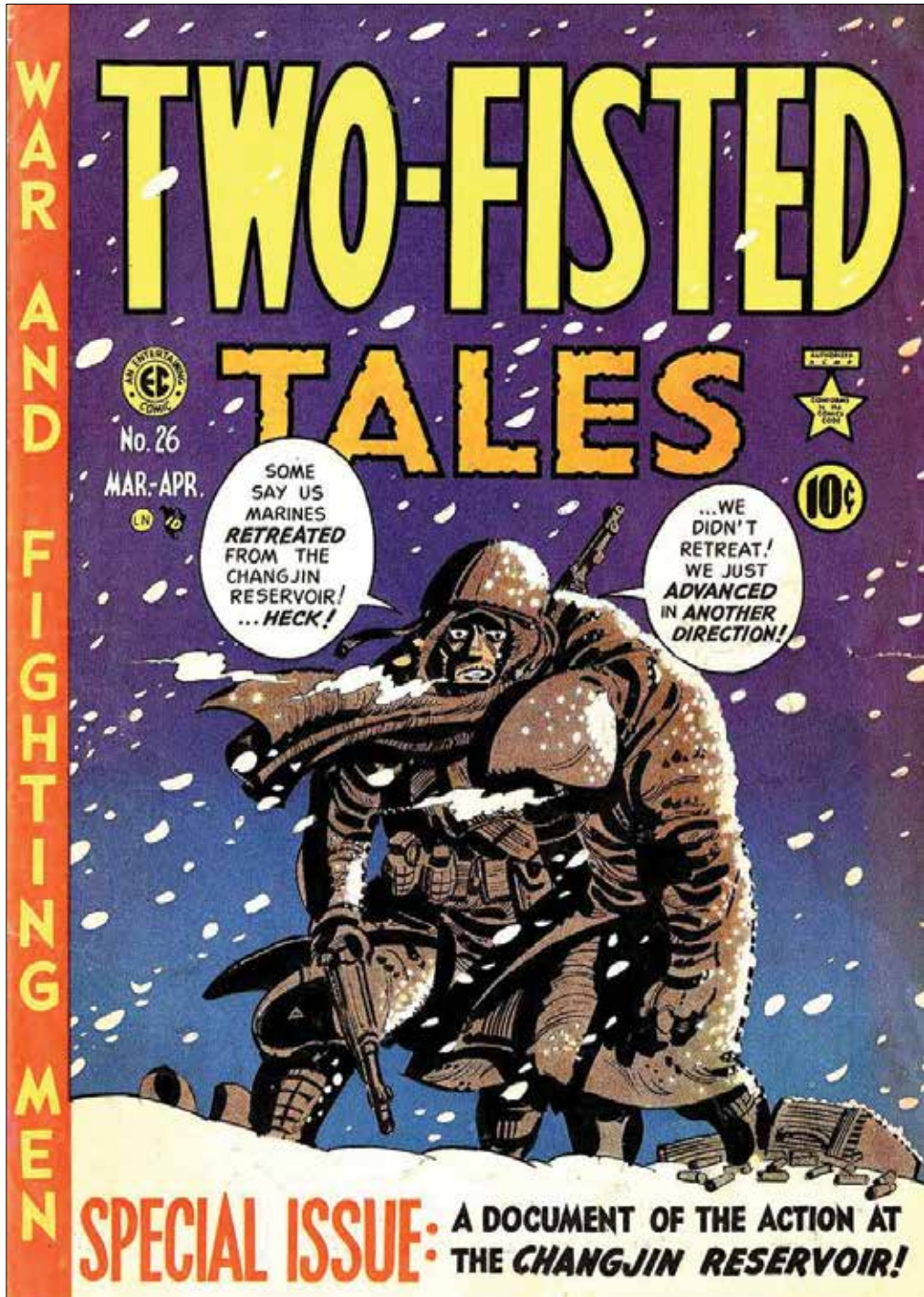
Figure 124. Gray was leaning out of the trench in his flak vest taking pictures



Source: Bill Mauldin (1952), courtesy of the Bill Mauldin Estate, LLC.

Civilian comic books also used the fighting of the Marines in Korea to base stories in war comics. Realistic war-themed comics from this era included that of EC Comics' *Two-Fisted Tales* and *Frontline Combat*. Edited and managed by Jack Davis, these stories were often written and illustrated by World War II veterans from all the U.S. military Services, so the stories were

Figure 125. *Special Issue: A Document of the Action at the Changjin Reservoir!*



Source: *Two-Fisted Tales*, no. 26 (New York: EC Publications, March–April 1952).

not meant to simply show propagandistic aspects of the war or bravery with no repercussions, but the more complex issues associated with combat. One issue centered on the fighting at Chosin.⁶

Another artist who started with *Stars and Stripes* during the Korean War era and made his fame and fortune later was Sheldon A. “Shel” Silverstein. His work was eventually compiled into the book *Take Ten*, which was released in 1955. Many of these cartoons were not centered on combat in Korea but did reference aspects of the war. One such cartoon dealt with Russian agents, while others noted the fear of continued combat exposure without end, with appearances of soldiers in cold weather gear, and one very dark cartoon about a servicemember who hanged themselves rather than return to the front.⁷

While Silverstein created cartoons for *Stars and Stripes* after the fighting in Korea had ended in July 1953, themes from the war certainly continued throughout his cartoons. Only one illustration seemed to be tangentially related to the Marines, which shows a sergeant with a Marine pattern helmet cover being addressed by a half-dressed soldier with boots on his hands. The caption reads, “you said you wanted to see boot soles and elbows.”⁸ On the whole, the cartoons are geared more toward the U.S. Army, but they are still indicative of the humor of the era.

Sketches also came from other sources that were not publicly available until much later. For example, Roger G. Baker served as a tank driver with the 1st Tank Battalion, 1st Marine Division, in 1951–52. He often sketched scenes for his family and friends that were preserved by his family. While not published at the time, these illustrations became part of Baker’s memoir of his time in Korea, entitled *USMC Tanker’s Korea: The War in Photos, Sketches, and Letters Home*. His illustrations often have a humorous element to them and again offer the reader an insight into things that he noticed and found humor in at the time. Several illustrations dealt with the fighting in and around the “Punchbowl” near Chunchon, along the 38th parallel on the eastern side of the Korean peninsula.⁹ One cartoon in particular is of interest, not necessarily due to its content—homemade alcohol—but because of one of the Marines shown.¹⁰ This particular Marine looks to be African American, which is notable given that integration in the U.S. military Services had only occurred in 1948 under Executive Order 9981 by President Harry S.

⁶ *Two-Fisted Tales*, no. 9 (New York: EC Publications, September–October 1952).

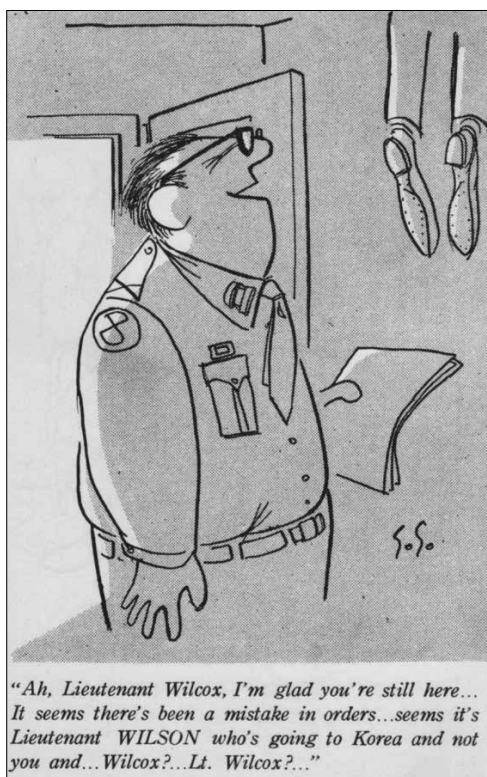
⁷ Shel Silverstein, *Take Ten* (Tokyo: Stars and Stripes Pacific, 1955), 34.

⁸ Silverstein, *Take Ten*, 52.

⁹ For more on this period of the conflict, see Col Allan R. Millett, *Drive North: U.S. Marines at the Punchbowl* (Washington, DC: Historical Section, G-3, Headquarters Marine Corps, 2001).

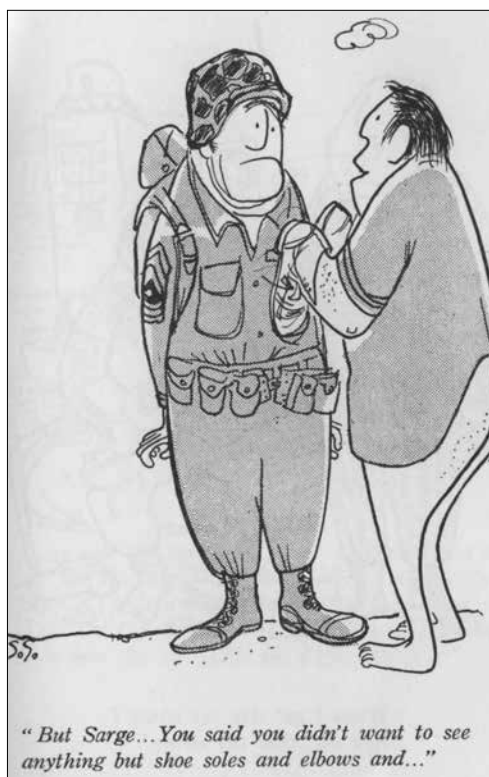
¹⁰ Roger G. “Rog” Baker, *USMC Tanker’s Korea: The War in Photos, Sketches, and Letters Home* (Oakland, OR: Elderberry Press, 2001), 58.

Figure 126. Dark humor during difficult situations



Source: Shel Silverstein, *Take Ten* (Tokyo: Stars and Stripes Pacific, 1955).

Figure 127. Humor on the front lines



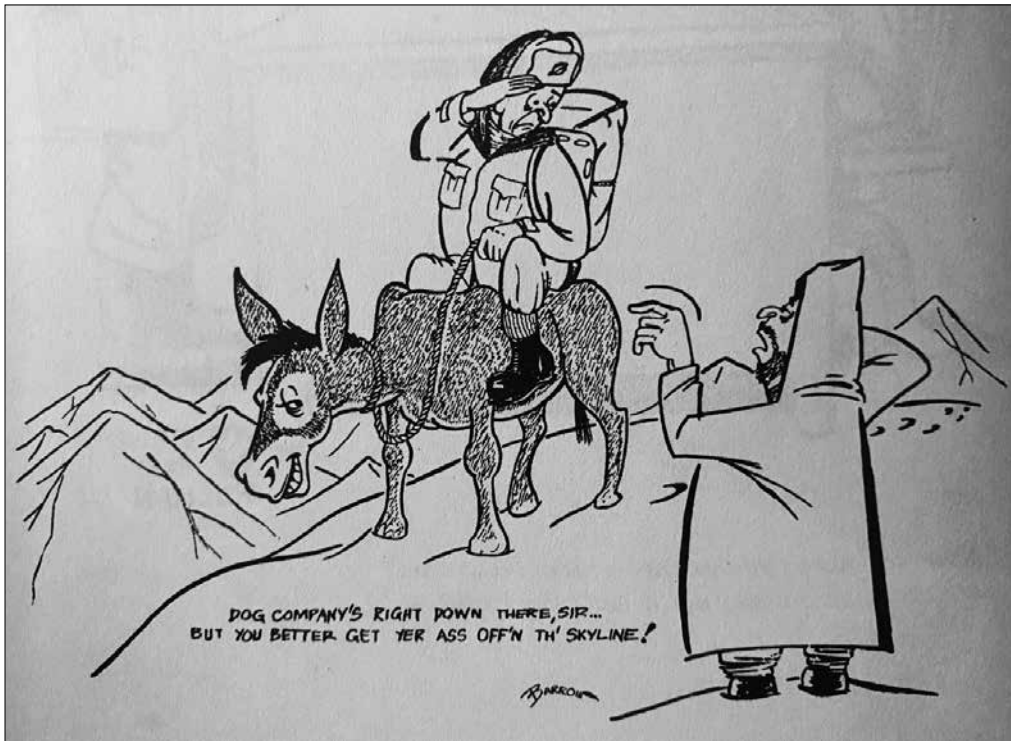
Source: Shel Silverstein, *Take Ten* (Tokyo: Stars and Stripes Pacific, 1955).

Truman.¹¹ Other cartoons illustrated by Baker show local civilians or members of the Korean Marine Corps or Baker sketching an image while he sits in the rain.¹²

Another book that featured many cartoons of the fighting in Korea was the publication *Out of Line: A Collection of Cartoons from Stars and Stripes Pacific*, which was a 1952 compilation of cartoons from *Stars and Stripes*. The introductory section of the book noted the artists featured as well as their units. The Marines noted in the book were identified with service or air units rather than the combat units. This does not necessarily imply that they did

¹¹ This act by Truman marked one of the first federal attempts to break down barriers within the armed Services and discrimination against people of color in the military. Executive Order 9981: Desegregation of the Armed Forces, 26 July 1948, General Records of the United States Government, Record Group 11, National Archives.

¹² Baker, *USMC Tanker's Korea*, 32.

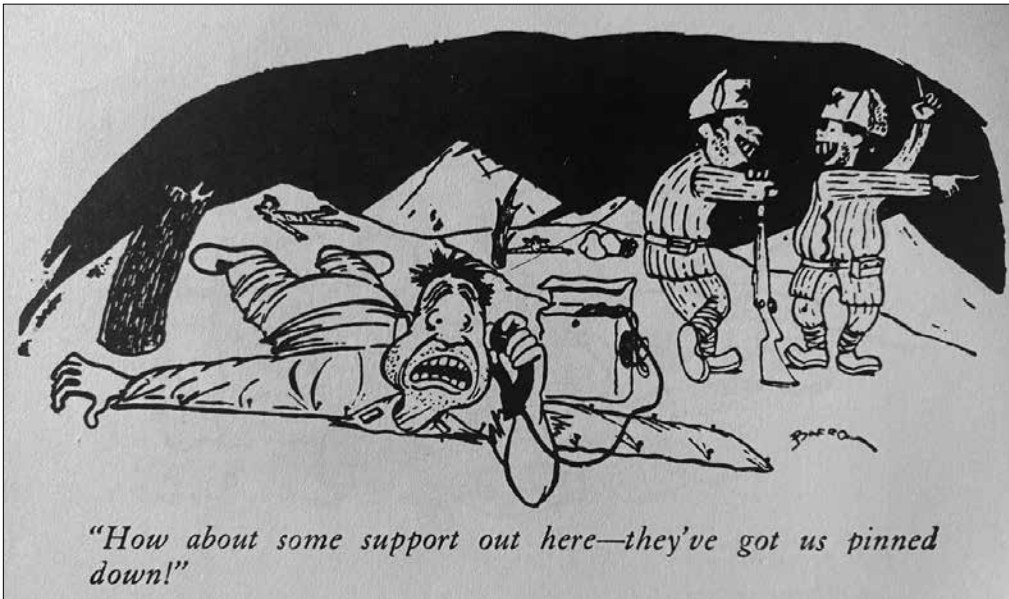
Figure 128. Off-color humor gets past the censors

Source: Clayton Barrow from *Out of Line*, Stars and Stripes.

not see combat, but simply that they were identified as being with a support unit.

Two of the Marine cartoonists featured in *Out of Line* include Master Sergeant Clayton R. Barrow and Technical Sergeant T. Murray. While Murray was listed as a Marine Corps Reservist, Barrow was listed as serving with 1st Marine Division. The two cartoons by Barrow take place during winter, so one might assume that he was present either during the Chosin Reservoir campaign (November–December 1950) or during Operations Ripper and Killer (February–March 1951). In the first cartoon, a splayed-out lieutenant is on a field radio asking for some sort of support as he and his Marines are in very close proximity to Chinese forces. While the facial characteristics are clearly stereotypical, the uniforms are distinctly Chinese winter uniforms in that they are quilted. The second cartoon shows an unshaven Marine directing a new officer (who rides a donkey) to where the company is located, but that he should quickly “get your ass off the skyline.” Most notably, the joke passed censors for publication since it describes the officer’s mode of trans-

Figure 129. Stereotypical representations of the enemy



Source: Clayton Barrow from *Out of Line*, Stars and Stripes.

portation, but it also shows that the officer is new to the area—and perhaps combat—as he is exposing his position.¹³

This next cartoon from Murray resembles the one by Gene Packwood. Here, two Marines sit in a foxhole, and one reads a letter noting from his significant other that the weather back home is cold enough to freeze one's ears off. If the reader looks closely, the Marines have stitches on their heads and their ears lay on the ground next to the foxhole. The weather during the Chosin Reservoir campaign was brutal, and these cartoons provided a form of gallows humor to deal with the difficult situation.¹⁴

¹³ *Out of Line: A Collection of Cartoons from Stars and Stripes Pacific* (Tokyo: Stars and Stripes Pacific, 1954).

¹⁴ Note that the signature on the cartoon is Snoderly, USMCR, Korea. *Out of Line*.

CHAPTER 7

The Modern Era

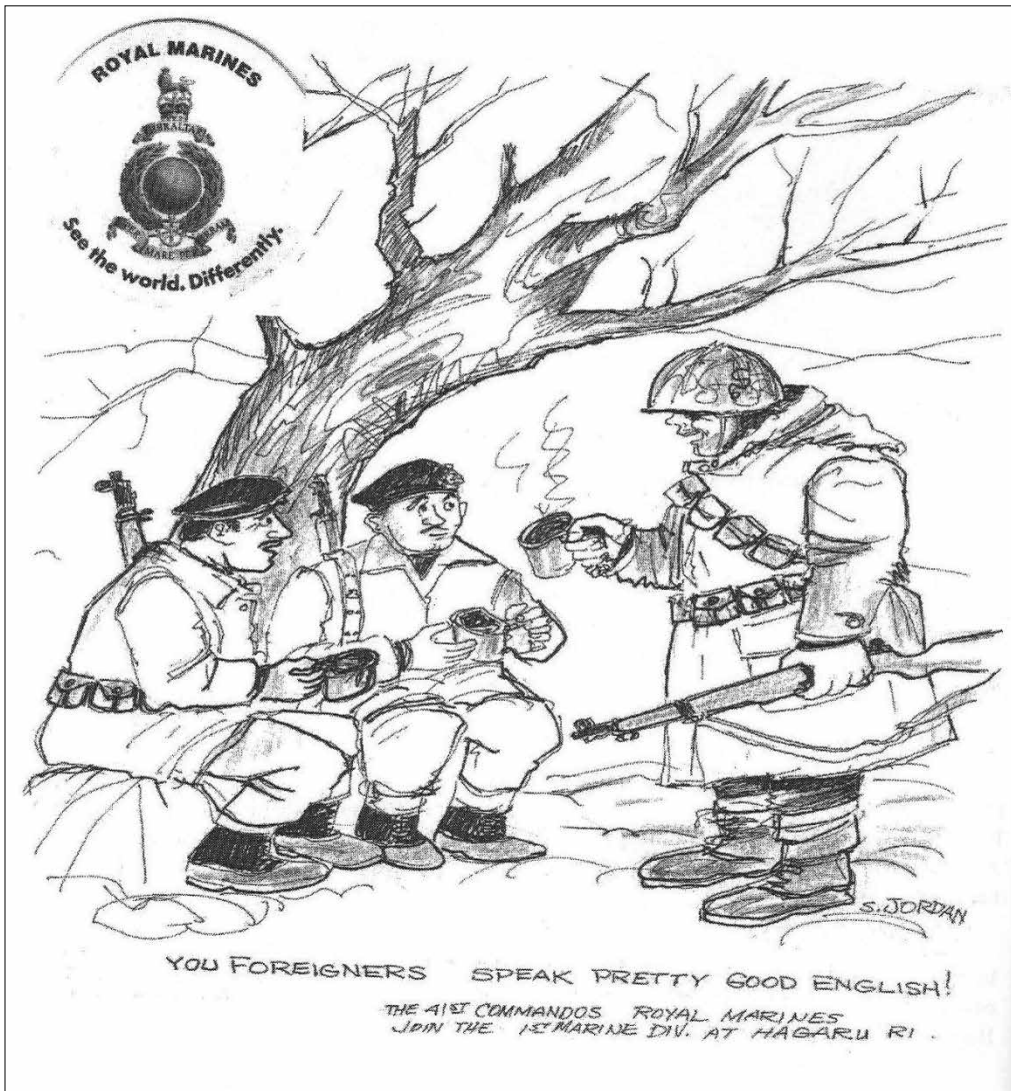
For many Americans, the Korean War is poorly understood and seldom discussed at length in classrooms. It is often called “the forgotten war” because it followed so quickly on the heels of World War II and, notably, the U.S. Congress never used its constitutional powers to declare war on North Korea.¹ To further compound the issue, many Korean War veterans, who were barely legal adults when the conflict began, are now in their early 90s.² This means that their stories have died with them in many cases. The books written and illustrated by Norval E. “Gene” Packwood and many others are not meant to be comprehensive histories of the war, but they serve as a touchstone in aspects of Marine Corps life that might not be openly discussed outside small Service circles. These cartoons give the reader insight into the minds of those who experienced the fighting and climactic conditions, which in turn may augment other histories from that timeframe.

In that same regard, some comics may allow for catharsis in different

¹ Article I, Section 8, Clause 11, U.S. Constitution. The Constitution grants Congress the sole power to declare war, which it has only done on 11 occasions, including its first declaration of war with Great Britain in 1812. The last formal declaration of war was approved during World War II, and since then Congress has authorized the use of military force but also shapes U.S. military policy using appropriations and oversight.

² According to the Department of Veterans Affairs, there were more than 1 million Korean War veterans in 2020. By 2030, the aging Korean War veteran population is projected to fall to less than 200,000. “Veterans of the Korean War: Projections 2020–2040,” National Center for Veterans Analysis and Statistics, accessed 19 September 2024.

Figure 130. The 41 Commandos Royal Marines meet up with the 1st Marine Division at Hagaru-Ri



Source: used with permission from Steve Jordan, *Korean War Sketches*.

forms. One book that came out at the time of the 40th anniversary reunion of the so-called “Chosin Few” offered the recollections of British Royal Marines, who were a part of the UN force and fought in the Chosin Reservoir campaign. *Dog Med in Korea*, written and illustrated by Steve Jordan, concentrated more on the interaction of the U.S. Army’s 7th Infantry Division and the Royal Marines of 41 Commando regiment, who were in the middle of the

Figure 131. Military diplomacy?



Source: used with permission from Steve Jordan, *Korean War Sketches*.

fighting during the campaign, particularly in the Koto-ri area.³ This serves as a way to further show shared experiences as well as an appreciation of how the UN forces worked side by side. This is another aspect of the war—Jointness—that does not get as much recognition in wider circles.

³ Steve Jordan, ed., *Dog Med in Korea: When the Going Was Too Rough for Everyone Else, It Was Just Right for Us* (n.p.: 1992[?]); and Leo J. Daugherty III, *Train Wreckers and Ghost Killers: Allied Marines in the Korean War* (Washington, DC: Marine Corps Historical Center, 2003), 10.

Conclusion

Norval E. “Gene” Packwood’s career continues well into the early 2020s. His skills as an artist and observer of current issues made him a natural to illustrate political cartoons, which he has produced for the *Daily Commercial* out of Leesburg, Florida.¹ His work has also been a part of various veterans’ groups in Florida. One of the most striking works of recent years has been the sketch of Private Robert M. McTureous Jr. of the 6th Marine Division, who was awarded the Medal of Honor for his actions on Okinawa in 1945. The sketch became part of the McTureous marker in Umatilla, Florida, near his hometown in Altoona and where Packwood currently resides.²

MEDAL OF HONOR CITATION

For conspicuous gallantry and intrepidity at the risk of his life above and beyond the call of duty, while serving with the 3d Battalion, 29th Marines, 6th Marine Division, during action against enemy Japanese forces on Okinawa in the Ryukyu Chain, 7 June 1945. Alert and ready for any hostile counteraction following his company’s seizure of an important hill objective, Pvt. McTureous was quick to observe the plight of company stretcher bearers who were suddenly assailed

¹ Bob Grenier, *Packwood: A Collection of Marine Corps Combat Art and Patriotic Newspaper Editorial Cartoons by Gene Packwood* (Tavares, FL: Self-published, 2003), 66–67.

² Grenier, *Packwood*, 97, 258. The author currently resides a few miles from the U.S. Marine Corps housing base on Okinawa named for Robert M. McTureous Jr.

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Figure 132. Wall inside chapel at Camp McTureous, Okinawa, Japan

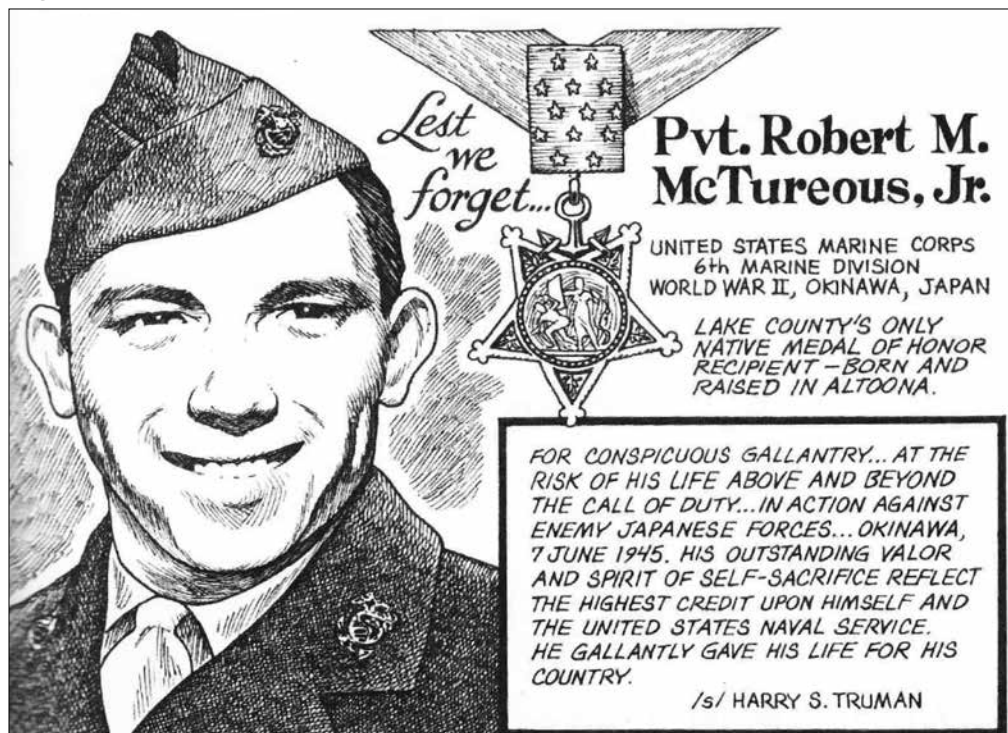


Source: courtesy of the author.

by slashing machine-gun fire as they attempted to evacuate wounded at the rear of the newly won position. Determined to prevent further casualties, he quickly filled his jacket with hand grenades and charged the enemy-occupied caves from which the concentrated barrage was emanating. Coolly disregarding all personal danger as he waged his furious one-man assault, he smashed grenades into the cave entrances, thereby diverting the heaviest fire from the stretcher bearers to his own person and, resolutely returning to his own lines under a blanketing hail of rifle and machine-gun fire to replenish his supply of grenades, dauntlessly continued his systematic reduction of Japanese strength until he himself sustained serious wounds after silencing a large number of the hostile guns. Aware of his own critical condition and unwilling to further endanger the lives of his comrades, he stoically crawled a distance of 200 yards to a sheltered position within friendly lines before calling for aid. By his fearless initiative and bold tactics, Pvt. McTureous had succeeded in neutralizing the enemy fire, killing six Japanese troops, and effectively disorganizing the remainder of the savagely defended garrison. His outstanding

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Figure 133. Gene Packwood's illustration of Robert McTureous



Source: Bob Grenier, *Packwood: A Collection of Marine Corps Combat Art and Patriotic Newspaper Editorial Cartoons by Gene Packwood* (Tavares, FL: Self-published, 2003).

valor and heroic spirit of self-sacrifice during a critical stage of operations reflect the highest credit upon himself and the U.S. Naval Service.³

While other conflicts spawned Marine cartoonists, the role of artists such as Abian A. “Wally” Wallgren, Norval Packwood, and, more recently, Charles Wolf (*SemperToons*) and Maximilian Uriarte (*Terminal Lance*) cannot be understated.⁴ Their observations on life in the U.S. Marine Corps, as well as that of combat, offer additional insight that historical books may not always provide. Given that the medium of cartoons and comics started

³ “Robert Miller McTureous Jr.,” Congressional Medal of Honor Society, accessed 19 September 2024.

⁴ “The SemperToons Story,” SemperToons.com, accessed 19 September 2024; and “About Terminal Lance,” TerminalLance.com, accessed 19 September 2024.

CONCLUSION

CHOSIN



MEYER JUNG IGLESIAS FRAMPTON

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as a “throwaway” culture, not meant to last for more than a few months, let alone decades, these sometimes-hidden gems of knowledge allow the student of history to gain more insight and see a touch of humor from a horrific situation.⁵

⁵ The concept of throwaway culture here refers to the definition of ephemera and its use in popular culture as defined in Cord A. Scott, *Comics and Conflict: Patriotism and Propaganda from WWII through Operation Iraqi Freedom* (Annapolis, MD: Naval Institute Press, 2014), x–xi.

Figure 134 (opposite page). Max Uirarte illustrated the cover of this graphic novel written by Richard Meyer and Thomas Jung. The story centers on a young Marine thrown into the fighting in the Chosin Reservoir campaign. Source: author’s collection, used with permission.

APPENDIX A

Popular Culture during the Korean Conflict

From the aspect of popular culture and mass media, the years following World War II were a time of boons as well as suspicion for many Americans. To understand where these cartoons produced for the military fit into the wider picture, it is necessary to look at what existed in 1946, and what entered the public sphere soon after.

During World War II, the concept of comic books, as well as cartoons and movies were used to entertain, inform and educate. Not all creations were done for these combined effects, but these three general concepts permeated the military produced items. At times, there was also a blurring of lines between civilian and military media. For example, Bill Mauldin, who was awarded a Pulitzer Prize for one of his cartoons in *Stars and Stripes* during World War II, became a political artist and author. His characters Willie and Joe were given adventures in the post-military world, in the book *Back Home* (1947). George Baker, who created the military-themed comic strip “Sad Sack” for *Yank Magazine*, continued his character in civilian comic books and weekly strips in American newspapers.

By 1947, a new medium became a must have in American households—television. While the concept had been around since the 1920s, DuMont became the first company to mass produce television sets in the late 1930s and early 1940s. The DuMont Model 180 were very expensive for the day (\$200–\$600, which has the same purchasing power today of about \$11,400), and most homes could not afford them. Therefore, other businesses would use televisions to bring in customers. One of the first to use the television and its broadcasts to bring in patrons: taverns by showing things like the

World Series. The new medium also was given a boost when the House Un-American Activities Committee (HUAC) started its anti-Communist committee meetings during the Harry S. Truman administration and broadcasted them.¹

The HUAC had been formed in 1940 to root out the causes of Communism. After World War II, the United States returned to a state of suspicion of the Soviet Union, and members of the U.S. government were considering whether mass media had been partially responsible for the rise in what they called “Communist” ideas. Often, these ideas were not Communist, but were focused on groups like African Americans, Japanese Americans, or other marginalized groups who participated in the war to defeat the racism of Adolf Hitler, and now were expected to support the “were all in this together” theme as it applied to all Americans. Some members of Congress did not see these concepts as legitimate but as Communist plots to subvert the American way of life. To that end Hollywood, and by extension, a wide variety of U.S. media outlets, were blamed. People associated with “questionable” media were subpoenaed before Congress. One person caught up (albeit tangentially) was Max Gaines (later his son, William), who was the publisher of *Two-Fisted Tales* and *Frontline Combat*. These two comic titles mentioned in chapter 6, were seen as destroying the fighting morale of U.S. military personnel by espousing anti-American ideas.²

The committees in Washington, DC, also went after the major movie studios, with the assumption that the heads were trying to promote Communist ideas in film. These hearings, known collectively as the “witch hunts” succeeded in severely damaging the reputations of some in Hollywood, and directly affected the Hollywood Ten: writers, directors, and actors who simply did not wish to testify, and were accused without trial or evidence of being Communists.³ In the end, Hollywood’s only real crime was focusing on universal concepts that would in turn allow them to make money from their projects.⁴

¹ Jack Lule, *Culture and Media* (N.P., 1956); and “House Un-American Activities Committee,” Harry S. Truman Library, National Archives.

² Jozef Pecina, “Two-Fisted Tales and Frontline Combat: EC Comics’ Contribution to War Comics,” *AMERICANA: E-Journal of American Studies in Hungary* 12, no. 1 (Spring 2016).

³ During the October 1947 HUAC trials, Alvah Bessie, Herbert Biberman, Lester Cole, Edward Dmytryk, Ring Lardner Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Adrian Scott, and Dalton Trumbo refused to answer questions about Communist accusations. As a result many were blacklisted in the industry after some spent time in prison for contempt.

⁴ For a breadth of resources on the sociocultural issues during and after the war, see “McCarthyism/The ‘Red Scare,’” Dwight D. Eisenhower Presidential Library.

APPENDIX B

Biographies of Korean War Artists

William H. “Bill” Mauldin (1921–2003) famed World War II cartoonist and member of the U.S. Army’s 45th Infantry Division, a National Guard division primarily from Oklahoma and Texas. Mauldin was awarded a Pulitzer Prize for his cartoon on 11 October 1944 in *Stars and Stripes*. By the time of the Korean War, Mauldin had been contracted by *Collier’s* magazine to report on and illustrate cartoons of the Korean War, which was compiled into the book *Bill Mauldin in Korea*. Mauldin went on to work for the *Chicago Sun Times* as a political cartoonist, for which he was awarded a second Pulitzer Prize. His work is often held as the standard for many military cartoonists.

Norval Eugene “Gene” Packwood was born on 9 August 1928 in Chicago, Illinois. At an early age, he moved to St. Louis, Missouri, where he graduated from high school before moving back to Chicago. After two years, he enlisted in the U.S. Marines Corps in 1948.¹ He was assigned to the staff of *Marine Corps Gazette* in July 1949 and continued there through the rest of his Marine career. Following his time in the Service, he worked in a variety of positions within the graphic arts and newspaper communities. Between 1992 and 2017, he served as the editorial cartoonist of the *Leesburg (FL) Daily Commercial*. As of 2024, he still illustrates and is active in a variety of service organizations in Florida.²

¹ Bob Grenier, *Packwood: A Collection of Marine Corps Combat Art and Patriotic Newspaper Editorial Cartoons by Gene Packwood* (Tavares, FL: Self-published, 2003), 6.

² Grenier, *Packwood*, 67.

APPENDIX B

Sheldon A. “Shel” Silverstein (1930–99) was a cartoonist for *Stars and Stripes* during the Korean War, who later gained fame as a songwriter and children’s book writer and illustrator. His 1955 book of Korean War cartoons was titled *Take Ten*. His later works included *The Giving Tree* (1964), *Where the Sidewalk Ends* (1974), and song lyric credits for Johnny Cash’s 1969 song “A Boy Named Sue.”

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About the Author



Dr. Cord Scott is an overseas collegiate faculty for University of Maryland Global Campus (UMGC)-Asia. He teaches history, government, and film history and humanities. He has written extensively on a variety of topics concerning popular culture and military comics.

He is seen here on Iwo Jima—now Iwo To—presenting then-Commandant of the Marine Corps General David H. Berger with a UMGC History Department coin on 25 March 2023.

