

FORTITUDINE

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FORTITUDINE

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

Volume XIII

Spring 1984

No. 4

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THE COVER

LtCol Albert M. "Mike" Leahy, USMCR (Ret), Deputy Legislative and Public Affairs Officer, Naval Air Systems Command, executed this ink and watercolor painting, "MCAS Douglas" as a civilian under Navy auspices (see *Fortitudine*, Winter 1984, Director's page). These and other paintings are now on display at the Marine Corps Museum as part of the current special exhibit "In Every Clime and Place." They are on loan from the Naval Internal Relations Activity, Chief of Information's Office, U.S. Navy, with whose permission LtCol Leahy's narrative account, the map of Grenada and his paintings appear.

Fortitudine is produced in the Publications Production Section of the History and Museums Division. The text for *Fortitudine* is set in 10 point and 8 point Garamond typeface. Headlines are in 18 point or 24 point Garamond. The newsletter is printed on 70-pound, matte-coated paper.

Director's Page

New Manual for the Marine Corps Historical Program



BGen Simmons

THE "Manual for the Marine Corps Historical Program," MCO P5750.1E, was published on 27 March 1984 and should be in the hands of all commands and some individuals by the time this issue of *Fortitudine* reaches you. Distribution is made to all reporting unit codes; however, activities wishing extra copies or individuals wishing their own copy can get them by writing the Marine Corps Historical Center (Code HDS).

The new manual replaces MCO P5750.1E which was published on 26 November 1979. The old order reflected the opening of the Marine Corps Historical Center, including the Marine Corps Museum, in the Washington Navy Yard, and of the Marine Corps Aviation Museum at Quantico. The new order benefits from nearly five years additional experience with the opening of the Center and the then-new reorganization of the History and Museums Division into a Historical Branch, a Museums Branch, and a Support Branch. Hopefully, we have developed a truly useful manual delineating the procedures and respective responsibilities of Headquarters Marine Corps and field activities in the execution of the Marine Corps Historical Program.

Marine Corps history, of course, is but a part of the larger whole of military history. We firmly believe that an analytic use of military history should be a vital part of any approach toward meeting current operational or institutional problems.

As we say in the new order, "Effective planning for the future must encompass painstaking evaluation of the past, if

some of the harsher lessons of history are not to be painfully revisited. Such evaluation presupposes a systematic means of collecting, screening, and preserving historical records."

We also say, "In addition, tangible evidence of unit and individual achievement complements written history by fostering high standards of military virtue. This requires a comprehensive program that honors tradition and builds esprit through the display of awards, battle honors, historical flags, and other objects of historical and sentimental significance."

As Director of Marine Corps History and Museums, I am the Commandant's principal staff officer for historical matters. My duties include the direction of the History and Museums Division, the

supervision of assigned field historical activities, and staff cognizance over the general execution of the historical program throughout the Marine Corps.

That's my responsibility. But neither the History and Museums Division nor I operate in isolation. Commanders have the responsibility of conducting adequate command historical programs. Further, officers and noncommissioned officers are encouraged to broaden their professional knowledge through the study of military history and all Marines are expected to have a clear understanding of the basic events that have shaped the military heritage of the United States and, most particularly, the United States Marine Corps.

A command historical program must, at minimum, include the assign-

Marine Corps Historical Program Objectives

Make the cumulative historical experience of the Marine Corps available for widespread study and exploitation.

Foster an appreciation of military history as an element of professional education and as an important ingredient in staff planning and command judgments and decisions.

Enhance esprit de corps through wide dissemination of Marine Corps history and traditions.

Provide source material for the study of the development of tactics, weapons, and equipment, both air and ground.

Collect and preserve significant documents and records relating to the Marine Corps.

Give substance to tradition by identifying, collecting, maintaining, and exhibiting objects of lasting historical and sentimental value to the Marine Corps.

Encourage creative scholarship that promotes a deeper understanding of the historical role of the Marine Corps, both in the national development of the United States and as an instrument of national policy.

Duties of the Staff Historian

Preparing historical reports.

Assisting in the preservation of the basic records that document the history of the unit.

Augmenting these reports and documents by personal observation and interviews.

Promoting general awareness of the unit's historical achievement.

Acting as responsible officer for all Marine Corps historical properties held by the command.

Managing the following command programs: unit lineage and honors, commemorative naming, historic sites, and oral history.

(A command museums program or a historical holding program may also be assigned, where appropriate.)

ment of a staff historian, the maintenance of the unit's historical summary file, the preparation and submission of command chronologies, and the accounting of historical properties.

Assignment as staff historian is usually an additional duty. We require that it be done in writing and encourage (but obviously cannot require) that the officer so assigned have primary duties that put him in the mainstream of the command's functioning.

A key duty of the staff historian is the compilation of his unit's command chronology. The command chronology is the basic historical record of the character and experience of each Marine Corps organization. Command chronologies are permanent records and, as such, will eventually be retired to the National Archives of the United States. As we pontificate in the order, "As these reports are often the only lasting official record of a command's activities, it is imperative that they be complete, informative, legible, and representative of the professionalism and precision that have traditionally characterized the Marine Corps."

To ensure that the command chronologies get the personal attention of the commander, we require that they be signed by the commander rather than "by direction."

While the form and content of chronologies may vary to reflect the nature of the reporting unit, each chronology must include four standard sections: Organizational Data, Narrative

Summary, Sequential Listing of Significant Events, and Supporting Documents.

Routinely, active Marine Corps units submit their chronologies on a semi-annual basis. Reserve activities and the Marine Corps Districts submit on an annual basis. Units on operational deployments or in combat submit on a monthly basis. These last are the "war diaries."

Some readers may remember that in my Director's Page, "Vietnam Histories:

Where we Are," (*Fortitudine*, Spring 1983) I put command chronologies first in the list of really basic primary sources for our Vietnam histories. Other primary sources include after-action reports, journal files, message files, debriefs, and field interviews, but in my judgement the command chronologies are the most important. At least they are where one must begin to construct an official history of an organization or an operation.

In the last *Fortitudine* (Winter 1984) I described the on-going writing of the Lebanon and Grenada monographs. Here the command chronologies are just as important as they are in the writing of the Vietnam histories.

All organizations required to submit command chronologies are also required to maintain a command historical summary file. Such files are exempt from policies governing the normal retirement and destruction of records.

Commands are also involved, to a greater or lesser degree depending upon their size and mission, in oral history, the commemorative naming program, historic sites, acquisition of historical material, and Marine Corps art.

Command Historical File Contents

Copies of certificates of lineage and honors (if issued).

Streamer entitlements. (Letter listing campaigns for which each honor was issued.)

Copies of past command chronologies.

Press clippings from local military and civilian newspapers.

Copies of appropriate command-generated press releases.

Copy of the official unit history (if one has been published) and extracts from other published works covering the history of the unit.

List and photographs of former commanding officers and other important members of the command, complete with captions that detail the date, the name and grade of the subject, and the full title of the command.

Photographs of historical interest, complete with captions that denote dates, places, functions, and individuals involved.

Lists of all properties, facilities, or sites named in commemoration.

Master copies of unit insignia and all related correspondence, to include background information, drawings or photographs, and the histories of any insignia or special identifying devices adopted by the unit.

Cruise books or other unit-oriented publications.

The fundamental objectives of the oral history program are to obtain personal narratives of noteworthy professional experiences and observations from Marines and to provide supplementary documentation for command chronologies.

In "The Odyssey of an Oral Historian" (*Fortitudine*, Fall, 1983) Benis M. Frank described his oral history coverage of 22d Marine Amphibious Unit at Grenada and 24th MAU in Lebanon.

In most cases field commands are encouraged but not required to have formal oral history programs. Their primary contribution comes through submission of recordings of briefings, presentations, and speeches. They may, however, be required to conduct specific interviews. And more and more we are encouraging the timely interviewing of commanders and key staff officers who participate in significant operations or other activities that have a marked impact upon the Marine Corps.

The commemorative naming program has also been the subject of a recent *Fortitudine* article, "Marines Commemorated in Recent Namings" by Robert V. Aquilina (Spring 1983).

Commanders who have occasion to name Marine Corps buildings or other property can submit recommended names to us (we do the staff work; the decision is ultimately the Commandant's) or can request a list of candidate names from us. The procedures are well set forth, we think, in the manual. If they are not perfectly explicit, Mr. Aquilina is the person to call (Autovon 288-3483 or 202-433-3438).

Mr. Aquilina is also in charge of the historic sites program. All commands are required by law to be aware of this program and to participate in the identification and safeguarding of historic sites.

Commands and individuals should be alert to discover material relevant to Marine Corps history: artifacts, art, graphics or printed matter, or manuscripts. These memorabilia may be found either within the command or in the hands of private individuals. New historical material should be reported to the Commandant of the Marine Corps

either for accession or, if it is in private hands, solicitation.

The Marine Corps art program is so widely known and has been so extensively reported in the pages of *Fortitudine* and elsewhere that it scarcely needs description here. The collection, consisting of more than 6,000 pieces of art, is under the immediate supervision of John T. Dyer, Jr. We are constantly adding to this collection as readers of *Fortitudine* know. Procedures for getting art coverage of command activities, or, for that matter, an exhibit of completed work, can be found in the manual.

Commanders are also encouraged to establish command museums or exhibits of historical holdings. A "historical holding" can be as simple as a display of inoperable ordnance or a grouping of flags and artifacts in a theater, chapel, or lobby of a headquarters building. Nearly all commands have historical holdings. Command museums are much more elaborate. Our order sets forth the criteria for certification as a full-fledged command museum. As of now only Paris Island has a certified command museum—and its certification is conditional.

Command Historical Program Checklist

1. A staff historian is appointed or a specific individual is assigned to assist the commander in fulfilling responsibilities to the Marine Corps Historical Program.
2. The unit's historical summary file is being properly maintained.
3. Certificates of lineage and honors are displayed in a permanent place within the unit's headquarters.
4. Streamers displayed on the organizational colors reflect the honors listed in the official certificate of unit honors.
5. The national flag, organization colors, and streamers are in satisfactory material condition.
6. Command chronologies are being submitted in a timely manner.
7. The command chronology format adheres to the sequence recommended in the order.
8. The narrative summary of command chronology gives a meaningful picture of command's activities, problems, and achievements.
9. The command chronology is personally signed by the commanding officer.
10. The original (ribbon) copy of the command chronology is being forwarded via the chain of command.
11. Reports of subordinate units required to submit command chronologies are being collected and forwarded with the parent unit's report.
12. The command has satisfactorily contributed to the Marine Corps oral history program.
13. The command having cognizance over real property, has maintained a list of commemoratively named sites and facilities.
14. The command has discharged its responsibilities under the historic sites program.
15. The command is aware of the provisions requiring the reporting and forwarding of historical materials to the Marine Corps Museum.
16. Historically significant items held by the unit have been reported to the Commandant of the Marine Corps (Code HD).
17. The unit has complied with the History and Museums Division requirement for semiannual inventory of Marine Corps Art.
18. The command maintains a museum which has been reported to or certified by the Commandant of the Marine Corps (Code HD).

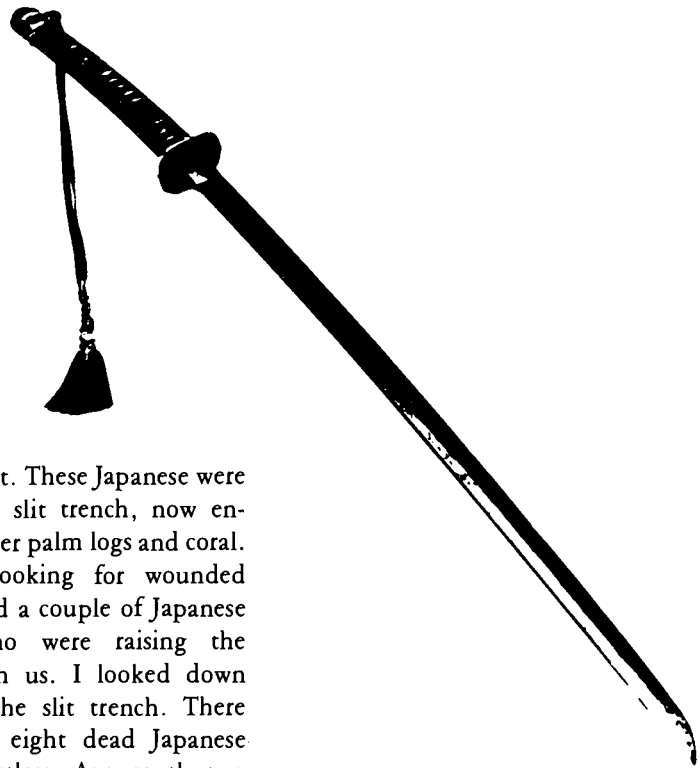
Peleliu Sword Acquired by Marine Museum

Dear Mr. John McGarry;

It is with a great deal of pride and honor, that I make this donation. I give this in memory of all those fine Marines who fought that terrible battle of Peleliu. I also am forced to honor those who gave me the best fight of my career as a Marine. I have served this Corps in five major engagements, including the Chosin. Without hesitation, this was a battle that called for the limit a man can give this Corps, and taxed me to the depths of horror, that I had not known then or since. I have only met four of my comrades, out of an entire platoon, and one of them was killed in action at the Chosin, since that campaign.

My memory is not as clear as it once was, but that battle will live in my nightmares. Maybe age is a blessing. The date of the capture was either September the 19th or 20th, 1944. I was 17 years old, private first class, USMCR. I had enlisted, underage, in March of 1943, mainly because of an uncle who was with the Marines in France in 1917-1918. He related stories of their experiences that would shock any normal youth, but for some reason since I was of Celtic heritage, they motivated me. "Sea stories are fables, not to be taken literally," so I thought until this battle. Then I knew this Marine Corps was no sea story, I saw it. All those brave men, young, old veterans, and the fine leaders we had. Gone to wherever Marines go who brought honor to our Corps.

This sword was taken right on top of Hill 210, what we called Bloody Nose Ridge. There is some doubt about just what was Bloody Nose Ridge, after the Navy done a



number on it. These Japanese were in a narrow slit trench, now entombed under palm logs and coral. We were looking for wounded Marines, and a couple of Japanese snipers, who were raising the dickens with us. I looked down deep into the slit trench. There were about eight dead Japanese soldiers, shirtless. Apparently two of them committed suicide with grenades held to their heads. From under one of the logs, I saw this brown tassel, then a handle, then the Japanese soldier with the blade into his middle. My buddies covered me, and I went down into the trench. With the rifle of one of the dead Japanese (the bayonet was affixed, with the hook [bayonet cross guard]) I snared the tassel. Needless to say, I had finally got the prize that all Marines there wanted, a genuine samurai sword.

You can well imagine the smell of this sword. I was not popular in anybody's hole. Our corpsman did relieve the smell with something he poured over the blade. You know too, that every ounce of weight feels like a ton to a rifleman. I lugged it around for a short time, protecting it from both sides, but I knew it was hopeless. One of our men had taken a couple of hits, our corpsman was dead, so we dressed his wounds as best we could, and called for a stretcher. He seemed reasonably "with us," so I took a desperate chance. I really did not believe I would make it

off that hell hole. With a broken pencil, I wrote on the wrapper of the first aid paper, my father's address, stuck it into his dungaree pocket, and asked him to try and forward it. I laid the sword beside him. That was the last I saw of that Marine. I cannot even remember his name. He joined us just before the campaign.

Then about four months, or so, later, I received a letter from my father, saying that he received the sword, and that my mother did not want it in the house. God only knows what transpired in the interim. Some sailor on board the hospital ship, or an officer, realized what this meant to a Marine on the island. My father proudly displayed this prize in every Irish gin mill in Sunnyside, Queens, New York.

Then it lay in the dark corner of a closet until my marriage, which was one of the first requests my mother had. "Get this unholy thing out of the house." Then came my three boys, who all have since served in the Corps. They

(Continued on page 7)

Prized Souvenir Added to Collection

(Continued from page 6)

found a good use for it. We had just bought our first, well used, home. They were hacking down the weeds out back since we had no tools for this as yet. One of them actually chopped down a tree with it.

I sat here about three months ago, after cleaning out an old closet, and there it was, in a corner. To sell it would be ignoble and un-

worthy. To have the knowledge that it was resting on some civilian's mantle, would be downright sacrilege. It belongs with the Corps, to honor what we did. I wonder, this Japanese soldier never would have imagined that he would rate such a distinction.

Francis H. Killeen
GySgt, USMC (Ret)
Rocky Point, New York

New Writing Guide

The revised edition of the *Writing Guide* of the History and Museums Division, Headquarters, U.S. Marine Corps, is now available. Keyed to the needs of official historians, the *Writing Guide* addresses research, documentation, and writing techniques.

The 74-page, 1983 edition includes new chapters on "Preparation of Maps," "Captioning Photographs," "Indexing Marine Corps Historical Publications," and "Writing for *Fortitudine*."

Acquisitions

THE MARINE CORPS Museum has received a framed, hand-colored photograph of the USS *Oklahoma* from BGen John S. Letcher, USMC (Ret), of Glasgow, Virginia. Mr. Steven R. Kidd, a noted artist from Elmsfield, New York, donated the original art work he created as a participant in the Center's Military Art Workshop reported in the Fall issue of *Fortitudine*.

Not all the donations to the Marine Corps Art Collection are received through the museum in Washington. An example is an original oil painting of John Wayne presented by the Vietnam Veterans Historical Association. This painting is currently on display at the Headquarters of the 3d Marine Aircraft Wing.

The Uniform Collection has received a number of significant items. LtCol Horace S. Mazet, USMCR (Ret), sent us his leather flight jacket from his home in Carmel, California. LtCol Robert A. Browning, USMC, currently attending the National War College, has donated the herring-bone twill utilities worn by his father. Mr. Dixon E. Poole, now residing in Puyallup, Washington, presented the camouflage fatigues worn by his father when he was a member of the 1st Marine Raider Battalion.



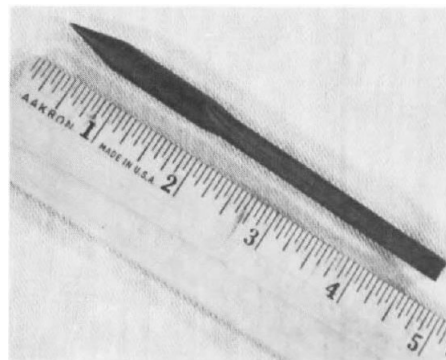
These maps, Cuban mess gear, and canteen were contributed by Capt Gary R. Cullop of the 22d MAU at Grenada.

A collection of panoramic photos of Marines in the field was delivered to the Personal Papers Collection by LtCol Marshall Salvaggio, USMC (Ret), of La Mesa, California. Researchers investigating the Vietnam War will be fascinated by the materials of the "River Rats" presented by Mr. Eugene E. Cox, of Phoenix, Arizona. An assortment of personal papers, books, and field manuals was received from Col Harry G. Botsford, USMC (Ret), of Rockville, Maryland. Through the assistance of Maj John M. Shotwell, USMC, New York

Public Affairs Office, and LtCol Harry W. Edwards, USMC (Ret), the museum has received the personal papers of the late Col Francis T. Farrell, USMCR, donated by Mrs. Maureen O'Hara Blair.

Additional items were added to our growing Grenada collection by Capt Gary R. Cullop, USMC, serving with the 22d Marine Amphibious Unit. These items included an assortment of Cuban mess gear which Capt Cullop acquired, and the maps which he personally used in that action. —JHMcG

This World War I German flechette, collected by BGen (then Maj) Robert L. Denig, USMC, in France, was donated to the Museum by his son, BGen Robert L. Denig, Jr., USMC (Ret), of Los Altos, California. The elder Gen Denig reported that these deadly darts, later familiar to Vietnam Marines in flechette artillery munitions, were dropped "by the bucketful" from enemy aircraft.



Decorating the Beer Tent—Gitmo, 1940

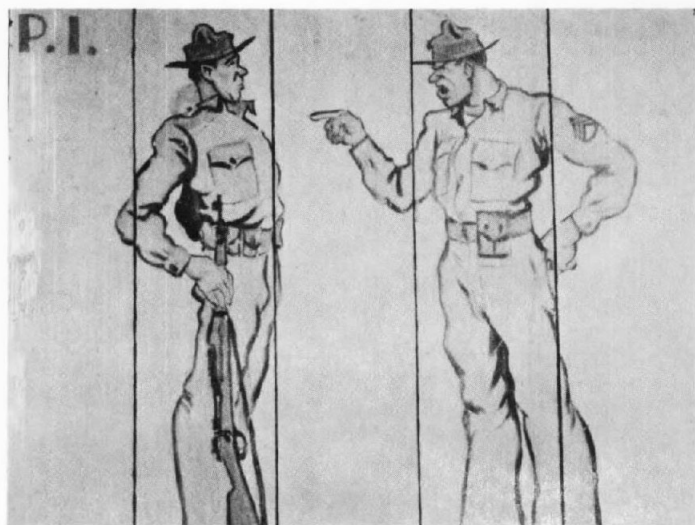
NORMALLY THE BETTER artists don't do bar rooms. But when one is a Marine Reserve officer mobilized in a national emergency with his own syndicated comic-adventure strip and a magazine illustrator—Leatherneck and Curtis Publishing Company—he is likely to be called upon for extra duty in line with his civilian profession. Such was the case of then Capt Donald L. Dickson, USMCR, with the 1st Marine Division in Cuba during 1940-41. The result was series of six paintings, just come to light, used to decorate the division beer tent at Guantanamo Bay during the build-up preceding World War II.

BGen Holland M. Smith took the 1st Marine Brigade from Quantico to Guantanamo in the fall of 1940. The Marine Corps numbered only about 18,000 at the time. In the following months, with increased recruiting and the mobilization of 15 understrength Reserve battalions and the Marine Air Reserve, it rose to around 25,000. The brigade, consisting of the 5th Marines; 1st Battalion, 11th Marines; 1st Marine Aircraft Group; and various special units, numbered barely 2,000 Marines, hardly more than one of today's Marine Amphibious Units.

During that tropical fall and winter the brigade trained hard in the heat and jungle of Guantanamo—good conditioning for two years later on Guadalcanal. More men arrived from Parris Island and the east coast reserves. The 7th and 1st Marines were formed as well as additional battalions of the 11th and such new to the Marine Corps units as the 1st Scout Company equipped with armored scout cars and motorcycles. On 1 February 1941 the brigade was redesignated the 1st Marine Division and by 31 March, when it returned stateside, it numbered over 7,600 and Holland M. Smith was promoted to major general.



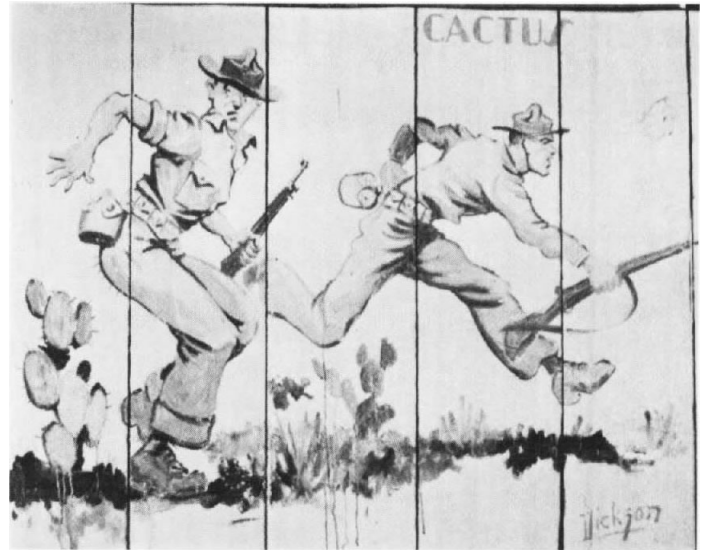
There was no liberty worthy of the name in those days—a visit to the mainside naval station or to the cantinas of Caimanera, Cuba just beyond the gate. For the stay-at-camps there was an occasional movie, lots of baseball, and the beer tent. The tent, really a canvas fly with a bar, is shown in the background of one of Dickson's paintings as a Marine seated in the foreground upends a bottle of the local brew labelled *Cerveza Hatuey*. Actually the local beer was *Cerverza Camaguey*, the only available in those days of primitive recreation and morale arrangements. "Hatuey," the sound of clearing the throat and spitting after sampling *Camaguey*, was what the Marines dubbed it. Actually rum was a more popular drink as it was cheap and packed more wallop. A gallon in a raffia-wrapped jug was \$2.29 or a refill of your own gallon jug a mere \$1.90. Cola to combine with the rum for a *cuba libre* was scarcer than rum and cost almost as much. Most Marines, as a consequence, took to drinking it with water—grog if you will.



Dickson's paintings decorated the backbar. Painted in oils on finished packing box lumber, they portray Marines realistically and with humor as Dickson saw them and was later to immortalize them with his drawings on Guadalcanal. They wore cotton khaki and field hats, the utilities of the day, and carried the Springfield '03 rifle as the 5th Marines had in France 22 years before and would continue to do with great effectiveness through 1942's Guadalcanal campaign. Three of the paintings, a triptych if you wish, reminded the Marines of their recent places of duty. One, labelled Parris Island, shows a Marine being "chewed out" by his drill instructor. The second, captioned "Quantico" has an overcoated Marine on guard duty in the snow, while the third labelled

"Cuba" shows the Marine still on guard, this time in poncho enduring Cuba's tropical rain.

Another painting captioned "Cactus" shows two Marines in field training. One advances while his buddy is stopped by the spine of Cuba's ubiquitous cactus fired from six o'clock. The beer drinking scene has been mentioned above which leaves the last picture called "Sun Hat." Trade named the "The Hawley Topper" it was a pressed fiber, khaki twill covered topee in classic British tropical pith helmet form. It was then an innovation and curiosity for the Marines who had been wedded to the felt field or campaign hat since 1898. They never quite got used to it. While it offered no more protection than the field hat it did ventilate the head a little better. Its drawback, however, was that once crushed by being sat on or suffering a trip in the bottom of a sea bag, it stayed crushed while the felt field hat could be restored easily to acceptable shape.



The story of how the museum got these paintings of an earlier, simpler Marine Corps on the eve of World War II is typical of how we receive many significant or unusual historical items. The writer received a telephone call one day last summer from a former Marine officer who said that his father, a retired and deceased lieutenant colonel, rescued the paintings from the trash heap when the camp, including the beer tent, was struck in April 1941 preparatory to the 1st Division's embarkation for the States. Our caller was told to turn over the paintings to the nearest Marine Corps activity for shipment to the Museum. His name was not recorded as it was expected that it would be on the shipment of art. Unfortunately, when the package arrived from the recruiting station in Orlando, Florida the donor's name was not included. Calls to Orlando were unrewarding so the identity of the donor remains a mystery.

bat artists produced over 1,000 pieces of art, few of which are in our art collection today. Lesser works were thrown away after the war or were returned to the artists. The best art, 500 pieces, was issued to posts and stations for decorating office and barracks walls. No records were kept; there was no accountability. A few of these pieces have been identified and returned to control of the collection. Others have been returned from recreation room walls of Marines who "liberated" them over the years. There are many more out there waiting to be returned to the Marine Corps.

When he called, the mystery donor said he thought the Dickson beer tent paintings should go back to the Corps for the enjoyment of all, and asked if we wanted them. We certainly did. We would like to hear from any other former Marines who have combat art on their home walls that should be enjoyed by a wider audience. And, will the mystery donor please drop us a line so that we may properly thank him. — FBN

In the ensuing three and one half years of war, Marine com-



Grenada—In Retrospect

by LtCol A. M. "Mike" Leahy, USMCR (Ret)

PERHAPS THE AIRPORT at Port Salines was considered unfinished, however, the approach end of the main runway seemed paved with rubbery tiremarks which indicated an enormous amount of Air Force C-141B traffic in the seven weeks since the U.S. invasion of Grenada. Our Air Force C-141B touched down uneventfully and turned into the Salines terminal apron on Friday, December 16.

While Grenada is a lush, green, bountiful island, the Salines airport was as arid as the Sahara and just as hot. Another C-141B landed minutes behind us and also pulled onto the apron amid the shimmering heat waves rising from the ground.

It became very obvious that the trio of Military Airlift Command C-141B's were loading up with the final remnants of the American assault forces which landed in Grenada somewhat more than a month and a half before. Men, baggage, and equipment of many units were loaded on board in an expeditious but orderly manner for the flight back to the United States.

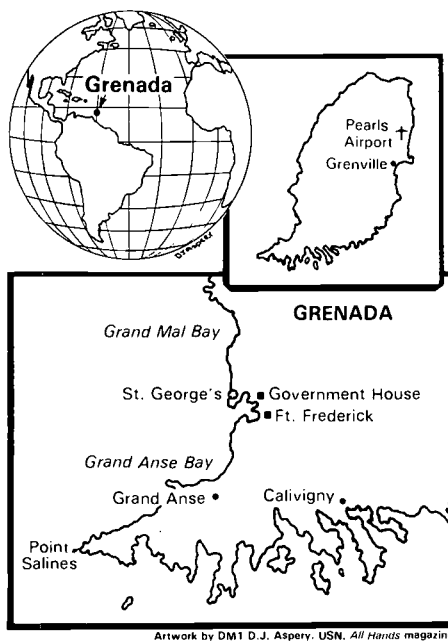
Air Force Police from the 375th Air Security Squadron welcomed me aboard and directed me to LtCol Charles Piver, the commanding officer, who was overseeing his unit's embarkation aboard the C-141B's. LtCol Piver thrust a two-liter bottle of imported Guadeloupe water into my hands saying "Take this, it's the only water available on the airfield. You'll need it." I stuffed the bottle of "Capes-Dole" water into my camera bag and then began to photograph some of the loading activities.

LtCol Piver had arranged to jeep me to the Army compound right away, however I told him that I wanted to cover the departure of the final contingent of

LtCol Leahy visited Grenada from 16-19 December 1983, as a civilian artist for the Naval Internal Relations Activity, Chief of Information's Office.

the American assault forces from the island. The jeep driver said he'd be back for me.

As each of the C-141Bs swallowed up tons of equipment and men, LtCol Piver assembled a small, 40-man formation to strike the colors which had been flying proudly since October 25. As the men formed up they proudly displayed their homemade guidon flag, an olive-drab pennant atop an old radio antenna taken from a stricken jeep. As the men saluted meaningfully in the searing heat, Old Glory was tenderly lowered and reverently packed away for the trip home. The formation of air police marched smartly



tion aboard C-141B number 60196, which 'only weeks before' had been used to carry home the bodies of Marines killed in the Lebanon bombing.

One by one, the C-141Bs closed the cavernous loading ramps in the rear of each aircraft and secured all hatches. Two of the Lockheed "Starlifters" lumbered down the runway and took off for home with their precious cargo. LtCol Piver made a final check of the apron before boarding the last C-141B. He was the very last man of the American assault force to leave Salines and Grenada. Just

and happily off to await final debarkation before ducking through the port entrance hatch he waved a tiny American flag in farewell.

Air Force Maj Warren McLannan, pilot of 60196, saluted me from his cockpit as the giant craft rolled onto the runway for takeoff. With four whining, roaring engines, the last C-141B climbed out into the crystal blue sky, studded with billowing white cumulus clouds.

The entire airport was silent and deserted as I stood on the Salines taxiway with my sketch gear, camera bag, and B-4 bag, a light breeze moving along some of the sultry air. To the rear of the half-finished terminal buildings, I could see many rag-tag civilians pouring over the hills and down into the terminal area to scavenge anything left by the departing forces. I experienced that queasy old feeling that I hadn't felt since my duty days in Vietnam. I missed the security of at least carrying a sidearm.

My concern was short-lived, however, as a jeep drove on to the airfield, driven by SFC Manuel Jimenez, USA, with Capt Allan R. Bockrath, USA, of the United States Military Support Element (USMILSUPE) based along Grand Anse Beach near St. George's, the capital of Grenada. As Capt Bockrath pointed out, a series of Cuban concrete pillboxes were forklifted and placed in a zig-zag arrangement along the access road at the airfield entrance. "We put them that way after Beirut," he explained.

Enroute from the airport to Grand Anse, I was electrified to see the truck and equipment compound at Frequente. Dull green Soviet trucks stood there, as though frozen in time, with their cabs tilted forward giving the impression of kneeling in obeisance. To the rear of the compound were large, corrugated-metal, supply-storage structures. I recognized them as the warehouses which stored scores of tons of Soviet-made weapons and ammunition prior to the invasion.

As our jeep approached Grand Anse Beach area, we passed an Army heliport with several UH-60 Sikorsky Blackhawks standing by, along with a few OH-58 Bell observation helicopters. The heliport was located next to the Grand Anse-St. George's Medical Campus and a police training barracks reputedly used to train subversives and terrorists.

I'd hardly moved my gear into some assigned quarters in the Army compound before LtCol Arthur Graves, commanding officer of USMILSUPE, invited me to sit in on the daily 1600 briefing where all department heads of his 400-strong force reported events, problems, and operations of the day. I was courteously invited to brief my mission to Grenada, which resulted in overwhelming air and ground support during my ensuing stay.

Many of the second-story rooms in the converted Grenada Beach Hotel were roofless and burned out. Army personnel lived in the balance of the undamaged rooms. Of immediate notice, all military personnel carried sidearms and web gear full of ammunition. Some of the soldiers, obviously headed for a dip at the barbed-wire-barricaded beach area, were in bathing suits carrying a towel, web gear, and weapon. Capt Herv Martin, USA, the S-1, informed me that the policy in Grenada for Army was that all personnel would carry weapons and web gear at all times. That was enough of a hint for me. Since there were no extra



SEALs (U.S. Navy special warfare team members) reconnoiter Pears airport/Grenville area before dawn. Their mission was critical to planners' choice of entry means.

U.S. weapons available I borrowed a Soviet 9mm Makarov pistol for my own security.

Looking over the Grenada Beach Hotel Army compound, I could see the unmistakable tracks of attacking Navy A-7 light bombers where they "stitched" several sections of the rambling beach hotel. During the second day of the invasion, when Army Rangers were being airlifted in by Marine helicopters to the beach area nearby, to rescue American college students, hostile ground fire came from the beach hotel. Resistance was quickly eliminated by the

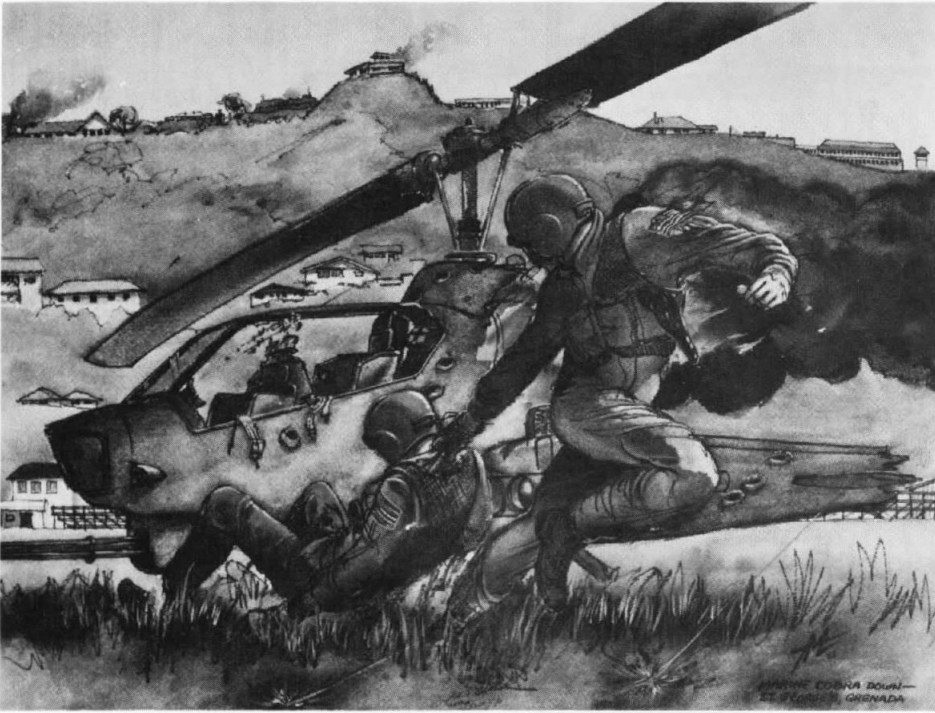
pinpoint accuracy of the A-7's and the students were subsequently rescued, unharmed.

An Army major "grabbed me by the stacking swivel" and we drove off to the Richmond Hill Prison and the late Prime Minister Maurice Bishop's residence. I marvelled at the grand view of St. George's harbor from the site of the prison administration building. My thoughts turned melancholy, however, as I viewed the lonely spot in the sports stadium below where a Marine AH-1T Cobra attack helicopter had crash-landed and burned on the day of the invasion. The major showed me devastating damage to the prison administration building created by Air Force AC-130 Specter gunships. The prison itself was left undamaged, since it housed several political prisoners as well as felons and other detainees.

HMM-261 helicopters (AH1-T Cobras and CH-46 Sea Knights), from USS Guam, rendezvous before heading in to the landing zone just south of the Pears airport.



When driving up to the prime minister's residence, I was surprised at the number of armed checkpoints leading to the building itself. While I did not go into the residence it was obvious that the building had housed a considerable amount of sophisticated communications gear prior to the invasion. It now served as headquarters for the increasing number of Caribbean Peace Force (CPF) personnel. A CPF guard proudly showed me his British automatic 9mm Sten gun.



Gunfire killed Capt Jeb F. Seagle moments after his lifesaving rescue of pilot Capt Timothy B. Howard from their Cobra, shot down after attacking Richmond Hill.

After arriving back at the Army compound, an Army Blackhawk pilot invited me to fly along next day on the daily helicopter logistics run over Grenada and nearby islands to the north. Sgt Jiminez gave me a packet of the new lightweight rations for my late meal. Eating the new rations was another of the many surprises I was to receive during my brief stay on Grenada. After a while I realized that if I added water to most of the rations, they'd go down much easier. The crackers hadn't changed much since Vietnam, however. They were still more useful as targets on a skeet range.

At 0800 I joined my pilot and copilot, and strolled over to the heliport. SP4 Eric R. Measer, USA, was already climbing all over the UH-60 Blackhawk, preflighting the aircraft. I was invited to man the starboard gunner's position with an M-16 rifle. I could only muse to myself that things had hardly changed since I flew 73 missions in Vietnam as a Marine helicopter machine gunner/combat artist. I didn't realize at that time that we'd accumulate 8.5 hours of flying time that day, "humping" supplies, chow, and people all over Grenada and its environs. The crew to this day swears they didn't "shanghai" me, however, I wouldn't have known the difference by the time we all dragged in that evening at 1830.

As we lifted off the pad, gaining altitude as we headed north from Grand Anse Beach, I was immediately taken by the close proximity of the areas where so many of the significant actions took place during the first days of the invasion. Having been quite thoroughly prebriefed by participants back in Washington, Norfolk, and bases in North Carolina, I was quite familiar with many of the individual, isolated aspects of the Grenada actions. The importance of my visit to Grenada became immediately apparent while studying the close spatial relationships of the areas where salient actions occurred. In order for me to recreate the Grenada operations through the medium of art, there was absolutely no substitute for my viewing the island and its environs first hand.

The Grenada Beach Hotel looked like a split-open honeycomb. Its top floor was burnt out, agape. We headed north along the beach, to the mouth of St. George's harbor, and shot over the top of Butler House, the former government executive offices, now a burned out hulk. The ridges surrounding the quaint town of St. George's fitted together like an interlocking jigsaw puzzle.

Perhaps the most revealing and bizarre scene of all was a group of emplacements and structures atop Richmond Hill. Two

ancient forts (Fort Matthew and Fort Frederick) occupied the north end of the ridge, separated by a few hundred meters. In between the forts had been a Cuban military headquarters. During the first midday of the invasion, torrents of ground fire came up from these areas, arcing wildly around United States helicopters and fixed wing aircraft. Small arms fire poured out of the windows of the southernmost yellow building in triangular shaped Fort Matthew. Hidden in the trees off the roadway passing a few meters below, the yellow building was a Soviet BTR-60 armored personnel carrier, its ugly 20mm cannon pouring out-fire which may have brought down two Marine Cobra helicopters, at the cost of three American lives.

A Navy A-6 Corsair had boresighted the yellow building and planted a Mark 82 bomb squarely against the side of the old stone masonry fortress, blasting the roof off the yellow building inside and perhaps disabling the BTR-60 which was later found still hidden in the trees below. Later accounts of the action described the small yellow building a mental hospital. Cubans had reportedly armed many of the inmates who had fired out the windows at the aircraft above.

Just to the north of St. Georges lay a flat, stadium-like area called the Queen's Racecourse, which later became a primary logistical area for Marines appropriately dubbed "LZ Racetrack." Tall grass now obscured the marks and gashes in the turf made by heavy vehicles, tanks and amtracs. A disabled Soviet truck, cab tilted forward, sat incongruously near the corner of the staging area.

Offshore, in the luminous blue green coastal waters, several U.S. Coast Guard cutters plied the seas around Grenada and its neighboring islands north to Carriacou, interdicting suspicious craft. We dropped down to mast height and waved hello to the crew of the *Cape Fox* on their lonely vigil.

At each LZ along the route we alternately dropped off rations, supplies, and people. An American military police cadre was headquartered near each of several Grenadan communities.

All of the MP detachments were staffed with rugged individuals who pro-