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FORTITUDINE

was the motto of the U. S. Marine Corps in the 1812 era.

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Cover Mr. John T. Dyer, Jr. is the Head of the Museums Branch Marine Corps Art Unit and is a former Marine Combat Artist. The cover illustration is his interpretation of a Marine Phantom at Nam Phong, Thailand done while Mr. Dyer, a major in the Marine Corps Reserve, was on his annual tour of active duty during the summer of 1973.

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Director's Page



In the Summer issue I detailed at great length the organizational evolution of the Historical Division. It is now time to log one more change: As of 15 October 1973 the Historical Division became the History and Museums Division. Nothing else about the Division was changed on that day which saw the reorganization of Headquarters, U. S. Marine Corps, from an essentially General Staff/Special Staff to a Deputy Chief of Staff/Directorate structure.

Gone from Headquarters are the G-1,G-2,G-3, Director of Personnel, and Quartermaster General, and others, and in their place you will find, roughly speaking, Deputy Chiefs of Staff for Manpower, Installations and Logistics, Requirements and Programs, and so on, as well as Directors of Telecommunication, Intelligence, and Headquarters Support to name a few of the new titles.

In this issue, Ralph Donnelly continues his series on Historians of the Corps with a profile of LtCol Edwin N. McClellan to whom we all owe a great debt. Also there is an article by John Dyer on his trip to Nam Phong. About the same time Maj Dyer was out at Nam Phong, Col Peter M. Gish, USMCR, was at 29 Palms covering the big desert exercise Alkali Canyon and Capt Leonard H. Dermott,USMCR, was in the Mediterranean for Exercise Deep Furrow. Products of these tours will be reported in future *Fortitudes*.

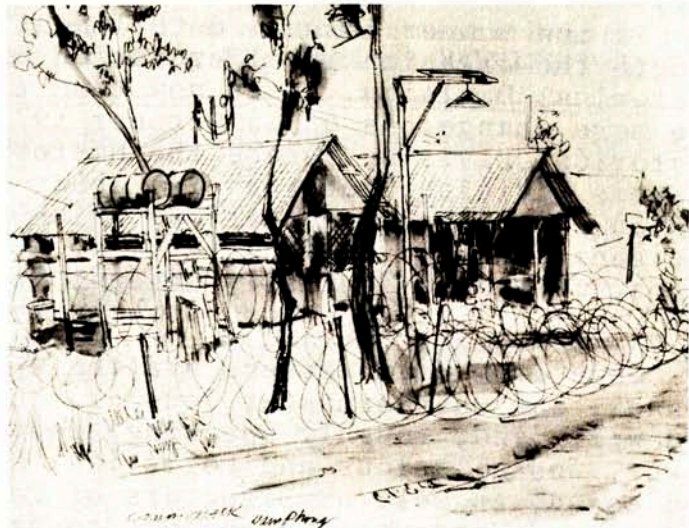
Two books, one old and one new, of particular interest have been recently published commercially. The first is a new edition of Robert Sherrod's *Tarawa: The Story of a Battle* brought out by the Admiral Nimitz Foundation of Fredericksburg, Texas. The new edition has a preface by Bob Sherrod putting the book into perspective after 30 years and amending some slight errors in the original edition. There is also an epilogue reflecting Sherrod's thoughts on visiting Tarawa in 1968 on the 25th anniversary of the battle. But perhaps the most striking addition of all is on the inside front cover where there is a letter from Sir John Field, KBE, CMG, present governor of the Gilbert and Ellice Islands Colony, and glued to it is a pinkish-white patch of Tarawa sand.

The second book is *Creating a Legend*, a very complete and well annotated bibliography of all kinds of writing -- fact, fiction, poetry, songs, even plays and movies -- about the U. S. Marines. It has been lovingly and skillfully put together by Capt John B. Moran,USMCR(Ret.)who is now in the advertising business in Chicago.

Both books are available from the *Marine Corps Gazette* bookshop. The author's royalties from *Tarawa* go to the 2d Marine Division Association Scholarship fund.

Impressions of a "Rose Garden"

To record the last Marines to fight in Southeast Asia, the Head of the Museums Branch Art and Exhibits Unit, Mr. Jack Dyer put on his hat as a Marine major USMCR and visited Nam Phong, Thailand last July. Accompanying his personal account are some preliminary sketches done on the scene. Such sketches, his many photographs, plus vivid memories will result in a dozen or more finished watercolors documenting the final Marine action of a long war.



Communications Shack, Nam Phong

As the last combat artist to cover the Marines in the Southeast Asian war, I arrived at the Royal Thai Air Force Base, Nam Phong, better known to Marines as the "Rose Garden," on an air Force C-141, 19 hours after leaving Iwakuni, Japan. There I joined Task Force Delta and its major element MAG-15. There were annoying but necessary inspections of all passengers for drugs, weapons, and other contraband at every stop enroute. The high altitude chilled us and many drew blankets to battle it as they snoozed or read pocket novels and the latest issue of Playboy.

The heat of Nam Phong seemed almost welcome as we taxied along the Rose Garden's apron after landing. The aircraft's doors opened and we started to realize why the Marines called it the Rose Garden. We were met with a wave of stifling hot, humid air and immediately perspiration soaked our starched, green, utility uniforms.

One more baggage inspection at the tin-roofed customs shack and the unity formed by the flight's shared experiences disintegrated as Marines went in all directions to their various units.

Task Force Delta Headquarters was a larger building but constructed in the same manner as any other living or working area aboard the base: wooden frames, plywood sides, screen doors, and very hot corrugated metal roofs.

The first person I reported to was former Administrative Officer of the Historical Division, then Administrative Officer of Task Force Delta, CWO Dennis Egan, USMC. "How are things here,

Dennis?" I asked. He gave me a "You'll find out" grin, shrugged his shoulders and said "Not bad." When I remarked at the 110° and higher temperatures and saturating humidity, a Marine told me I should have been there during the hot season. We were lucky, I guess, for an almost daily 10-to 15-minute downpour would cool us off momentarily especially if we showered in it.

Task Force Delta was the headquarters unit that I was attached to and Marine Air Group-15 was the unit I did most of my work with. Daily, all Marine Squadrons (VMFA-115, VMFA-232, VMA(AW)-533) flew missions: the A-6 all weather "Intruders" and F-4 Phantoms flying both day and night. KC-130s loaded with fuel, doubled the air time of these combat pilots and navigators with their air-to-air refuelings. The helicopters flew two daily runs to Udorn Air Base, about 20 minutes north of Nam Phong, and performed search and rescue missions.

I carry two 35mm cameras, one loaded with color transparency film and the other with black and white, to get action that is too fast to put down in a sketchbook or complicated gear that would take too long to draw accurately in the time available. The photos are later used as reference in the studio, to recall details and colors.

To keep people happy when they are obviously expecting a sketcher rather than a photographer, I draw as often as I can on the spot and have learned to live with and enjoy the over the shoulder viewers. There are not many people who can resist looking over an artist's shoulder to see what he's doing with his "Magic Pen."

The humidity and heat can raise havoc with an on-the-spot sketch as the artist's perspiration drips into his work. I learned to wrap paper toweling around my wrists in Vietnam to help prevent this. Humidity has a lot to do with the time it takes for a watercolor to dry. I do most of my finished work and many of my sketches in this medium. In a climate like Nam Phong's, because of the high humidity, it takes a discouragingly long time to dry, encouraging impatient exercise of technique. At 29 Palms in the Mojave Desert, on the other hand, the paper dries too fast. Snow, rain, and temperature also have their effect on that poor piece of wet watercolor paper as I discovered when covering Exercise Strong Express in North Norway last fall. (Have you ever seen a painting crystalize and frost as you were doing it and later in a warmer atmosphere melt and run?)

So much for artistic technique. By now any reader knows it was on the warm side at the Rose Garden. The Marines' name for their austere expeditionary base was a steal from the current Marine Corps Recruiting theme, "We don't promise you a Rose Garden."

There were many experiences shared with the Marines at Nam Phong during my tour. A kaleidoscope of impressions follows:

A trip to the ammunition disposal area with the EOD team where outdated or for some other reason unsuitable ammunition was destroyed by setting charges atop the stacked piles of it and igniting it from the protection of a bunker. Water buffalos trampling into the area and Marine cowboys who herd them away from danger.

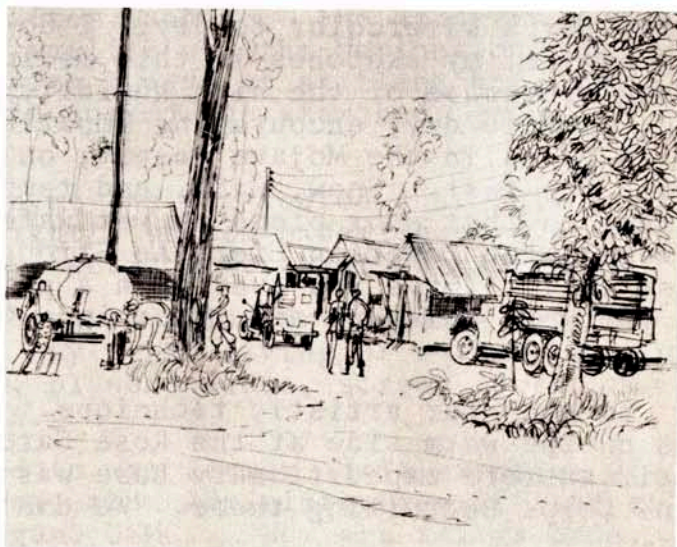
In Udorn, a city about 43 miles north of Nam Phong and closest liberty port for Marines, there is an Indian tailor who specializes in making party suits. They are similar to flight suits but more colorful and adorned with embroidered insignia of rank, name tag, and, usually according to the whim of the wearer, an American flag on one shoulder and a Thai flag on the other, and various squadron and unit patches. The suits were tailored in unit colors and the squadron hootches were painted with the same colors. In one case a number of gallons of Air Force blue paint was arranged for to make the hootches of one squadron more uniform. The Red Devil Phantom Squadron (VMFA-232), of course, used brilliant Marine Corps scarlet.

When the Navy SeaBee's finished the rough, primitive work on the base, the Marines who immediately moved in were under the impression they would be there at most for 60 days. I saw a data processing "readout" sheet programmed to show a Marine Corps emblem and send roughly the following message: To Marines at MAG-15. Congratulations on the end of the first 12 months of your 60 days deployment and good luck during the next 12 months.

By now, most Marines have left Thailand and the Rose Garden experience will soon be history, remembered most vividly by those who were there. With the passage of time the unpleasant heat, dust, mud, long hours of hard work, nightmarish combat flights, tepid showers when available, four-holders and Montezuma's revenge will slowly fade from memory; until the next time. "The Marines don't promise you a Rose Garden," just "one good deal after another."

Maj John Dyer, USMCR

MAG-15 Headquarters, Nam Phong



Band Observes 175th Anniversary

Wednesday evening, 11 July 1973, at the Concert Hall of the John F. Kennedy Center for the Performing Arts, the United States Marine Band commemorated its 175th anniversary with a gala concert. It was on this date in 1798 that President John Adams signed a bill which brought Marine musicians on the establishment.

The date, incidentally, is really the anniversary of the United States Marine Corps (not Continental Marines) which was constituted to guard ships and yards of the new U. S. Navy and which has had unbroken service to this day. The act establishing the Marine Corps mentioned "musicians" as part of the 33 officers and 848 Marines authorized.

The concert was noteworthy for two other landmarks. It marked the first concert in which the band included its first woman musician, Ruth Johnson. Marine Bandsman Johnson, who plays the French horn, received her Bachelor of Music degree last May from the University of Michigan where she was a member of the Symphony Band and the Symphony and Philharmonic Orchestras. She also played with the Flint Michigan Symphony Orchestra for four years. She joined the Marine Band on 16 May.

The other landmark was the return of retired director Col William Santelmann to the podium to conduct the band in Sousa's spirited "El Capitan." Twenty-five years before Santelmann conducted the band on its 150th anniversary observance.

In addition to the Honorable and Mrs. John W. Warner, Secretary of the Navy, and the Honorable James E. Johnson, Assistant Secretary of the Navy (M&RA), both former Marines, the Commandant and Mrs. Robert E. Cushman, and Assistant Commandant and Mrs. Earl E. Anderson, the concert was attended by 15 congressmen and their ladies, and over 50 regular, reserve, and retired general officers and their ladies.

Conducted by LtCol Dale Harpham, the Band's program included another Sousa march, "Hail to the Spirit of Liberty," "Festive Overture," Op. 96 by Dmitri Shostakovich, "Symphony No. 3 for Band" by Vittorio Giannini, a Stephen Foster medley arranged by Marine Bandsman Samuel Nestico, and a group of old American songs by Aaron Copland and sung by Marine Bandsman Michael Ryan. Also featured as soloists were Bandsmen brothers James and Fredric Erdman. James played Concerto for Trombone and Military Band by Nicolai Rimsky-Korsakov and Fredric, Cornet Solo, "Pasticcio Italien" by Marine Bandsman Thomas Knox. F.B.N.

All A Soldier Needs Is.... A Long Lost Thomason Is Found

Col John W. Thomason is known to all Marines as a writer and artist who captured the spirit of the fighting Marine. He himself embodied the essential characteristics of that breed -- toughness and courage -- as he amply demonstrated in France in 1918. He had something more too, which doesn't always show through his better known works. That was his lusty sense of humor. This not only shows, it is central to the sketch reproduced opposite.

I first heard about this sketch, or one like it, some 30 years ago from a retired Army friend who described it as the reader sees it here. He said Thomason had given it to him at the Army War College in the 1930s but some Marine had recognized it for what it was and had midnight requisitioned it from his wall during a party.

Recently, at a gathering of military historians I was discussing Thomason with Col Henry S. Parker, MC USA (Ret.). He described the same sketch which, he said, Thomason had given his father when they were classmates at the Army War College. Anxious to see it after many years of picturing it in my mind's eye, I asked Col Parker if he would lend it to the museum long enough for a copy to be made. He graciously donated it to the museum collection and we are pleased to publish it here for the first time anywhere.

Actually the sketch is not an original but appears to be a copy done by offset lithography. A good guess is that Thomason did the sketch during a War College discussion on the essential equipment for field service and it was so well received that his classmates wanted one. Quantity reproduction followed. The "print" is signed, however: "Major John Thomason, USMC, Army War College 1937," in pencil.

At any rate the museum is fortunate to have added yet another example of Thomason art to its small but growing collection.

F. B. N.

(from discussion. Col. #1)

FOR FIELD SERVICE,
ALL A SOLDIER NEEDS IS =

SOMETHING TO
FIGHT WITH →

SOMETHING TO →
EAT WITH →

← SOMETHING TO
SLEEP WITH



Historians of the Corps

Edwin North McClellan was commissioned 18 June 1907 as a second lieutenant in the Marine Corps and assigned to the School of Application at Annapolis, Md. Although his training was interrupted by illness, he completed his indoctrination in time to join the USS *Wisconsin* as part of the Great White Fleet world cruise of 1908-09.

On Christmas Day 1909 he was assigned to duty at Marine Barracks Norfolk. After his promotion to first lieutenant on 25 May 1910, he joined the Marines enroute to the Philippines. McClellan arrived at Manila on 2 December 1910 and served there until assigned to Peking, China, where he arrived on 1 August 1912. While in China he served as an early commanding officer of the famous Mounted Detachment at Peking from 18 December 1912 to 9 July 1913.



McClellan returned stateside to Mare Island and within a few weeks was ordered to Washington where he was assigned to the Navy's Judge Advocate General's office, reporting on 14 November 1913. He remained on this duty until sea duty took him to the USS *Arizona* on 9 February 1917.

His writing career seems to have begun on this JAG assignment as he prepared the Index-Digest of Court-Martial Orders for the years 1914, 1915, and 1916, as well as the "Naval Digest, 1916." His office work was combined with study at the George Washington University Law School in Washington, D. C. which led to a law degree in 1916.

McClellan was promoted to major (temporary) while still on the *Arizona*. The same month he was promoted to Force Marine Officer, Battleship Force No. 1, Atlantic Fleet and transferred to the USS *Minnesota* where he remained until almost the close of the war, being detached to Marine Barracks, Quantico on 14 October 1918.

With the close of the war in Europe, McClellan was ordered to France on 28 February 1919 for duty with the Historical Section of the AEF. He was specifically charged with "collecting historical data regarding activities of Marines during operations

in Europe. Parenthetically, the Historical Branch, War Plans Division, General Staff, U.S. Army, had been organized in Washington, D.C., in February 1918. Shortly thereafter, Professor Robert Matteson Johnston, the eminent American military historian from Harvard, was commissioned with the rank of major and sent to France with a small party of associates and reported to General Headquarters of the A.E.F.

McClellan returned to the U. S. from his tour with the Army Historical Branch on 17 August 1919 and joined HQMC three days later.

It is presumed his experience with Dr. Johnston was fruitful for on 8 September 1919 the Historical Section, Adjutant and Inspectors Department, Headquarters, USMC, was established by authority of Marine Corps Order No. 53. On the same day, McClellan was ordered in charge, serving until 31 May 1925. He returned for a second tour of duty, from 20 June 1930 to 2 March 1933. The section consisted of one commissioned officer assisted by an average of three privates acting as clerks.

MCO No. 53, the original charter for the Marine Corps Historical Division, established the Historical Archives for all material of an historical nature, which was defined as material from which administrative value had disappeared. This reflected Johnston's work in France where one of his first tasks had been to organize "a system of archives where daily reports were tabulated so that there might be a basis for the projected history of the war...." The section was specifically instructed to prepare a history of the Marine Corps in World War I, and to bring up to date the history of the Corps.

The order to prepare a history of the Corps in World War I led to the submission of a "concise history" on 26 November 1919 which was approved and published in 1920. A first edition of 50,000 copies was soon exhausted, and a second edition of 100,000 was authorized. A continuing need for the publication and its acknowledged value led to a facsimile reprint edition of 14,000 copies in 1968, just 50 years after Belleau Wood.

McClellan had now embarked upon an unparalleled career of writing on the history of the Marine Corps which led to more than 100 published articles, some being short "vignettes" while others were long detailed studies.

In addition to his work in the Historical Section, he served as Secretary-Treasurer of the Marine Corps Association from 1 July 1921 to 1 October 1922, and edited five issues of the Marine Corps Gazette.

On 21 October 1921, McClellan suggested to MajGenCmdt John A. Lejeune that 10 November, the birthday of the Corps, be de-

clared a Marine Corps holiday and celebrated throughout the Corps, that a birthday dinner be held in Washington, and that a General Order be issued on this subject. As a direct result of McClellan's suggestion, Marine Corps Order No. 47 (Series 1921) of 1 November 1921 was issued and later incorporated in the Marine Corps Manual.

After completing his first tour of duty with the Historical Section, McClellan was detached on 1 June 1925 for duty at the Marine Barracks, Pearl Harbor, T.H. He was in Hawaii until 15 November 1927 when he returned to the Pacific coast. After a brief tour in the Western Recruiting Area, he was sent to join the 5th Regiment, 2d Brigade, Nicaragua, reporting 19 October 1928 as the official photographer.

Returning from Nicaragua on 24 July 1929, he had a brief tour at Quantico and shortly afterwards the Navy Register carried the new notation, "Graduate Marine Corps Schools, Field Officer's Course."

McClellan returned to Headquarters on 20 June 1930 to enter upon his second tour in charge of the Historical Section. On this assignment, he endeavored to meet the requirement of Order No. 53 of 8 September 1919 to revise and bring up to date the history of the Corps.

Concentrated labor on his part resulted in the production of chapter after chapter toward a complete history of the Corps. Approximately 22 chapters were completed during his first tour of duty in the 20s while nine chapters are credited to his second tour of duty in the 30s.

On 6 September 1932, an outline of a seven-volume history of the Corps was drafted, designed to carry through 1933.

The McClellan history ultimately developed into 31 chapters consisting of 1063 pages of text, 836 pages of notes, and 303 pages of index. All of the 26 chapters for Volume I (through the War of 1812) were published as were the early chapters of Volume II. One isolated chapter, that dealing with the Marine Corps and Japan, 1846-1860, was also completed. His early monograph on the Marine Corps in World War I was undoubtedly the nucleus for the projected Volume VI, "The World War."

To say these chapters were "published" is a misuse of the term. His second tour of duty was during the Great Depression and at that time formal publication was not economically feasible. He resorted to the mimeograph machine and 200 to 300 copies of each chapter were produced for judicious distribution. Some chapters were revised so that two versions exist. In 1954 the New York Public Library microfilmed the McClellan history, the closest to publication the work has achieved.