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FORTITUDINE

Motto of the United States Marine Corps in the 1812 era

Historical Bulletin Vol. 35, No. 3

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*"We can only know who we are by being certain of
who we have been."*

Gen Leonard F. Chapman Jr.
24th Commandant of the Marine Corps

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About the Cover: Sgt Tolusciak is shown with his crew in front of a Breguet 14A, which he flew during his days as an aviator in the Polish Air Force. The Breguet 14 was a French-built, two-seat biplane that could be used for reconnaissance or bombing and had machine guns, one of which was used by the observer behind the pilot. The Breguet 14 was a highly successful biplane with approximately 5,500 produced by the end of World War I.

This bulletin of the Marine Corps historical program is published for Marines, at the rate of one copy for every nine on active duty, to provide education and training in the uses of military and Marine Corps history. Other interested readers may purchase single copies or four-issue subscriptions from the Superintendent of Documents, U.S. Government Printing Office. The appropriate order form appears in this issue.

National Museum Galleries and History Publications



Dr. Charles P. Neimeyer

The National Museum of the Marine Corps recently opened three new galleries, which cover the earlier eras of Marine Corps history from the founding of the Corps in 1775 through World War I. These new galleries capture the ethos of the Marines during the days of square-rigging, cannon shot, and trench warfare.

One of the new galleries covers the time around the American Revolution and depicts continental Marines in action. The gallery visualizes for visitors the essence of Marine life in the frigate navy and the rebirth of the Marine Corps from the Quasi-War with France up through the Civil War. I found the large number of original artifacts—inscribed powder horns, boarding axes, flags, uniforms, and 19th century weapons—to be impressive.

Another new gallery shows the era called the “global expeditionary force.” This era traces the rise of the Marine Corps as a national expeditionary force, serving in every “clime and place” from suppressing seal poachers near the Arctic Circle to engaging in “small wars” in Latin America and the Caribbean. Artifacts on display include Haitian voodoo drums, a restored King Armored Car, and a .45-caliber pistol. During this era, the “March King” John Philip Sousa served as director of the Marine Corps Band toward the end of the 19th century. Visitors may listen to a Sousa concert and inspect musical instruments used by the band. John Philip Sousa was an avid trapshooter, which is written about in this issue.

The last gallery focuses exclusively on World War I. Visitors get a feel for what life in the trenches was like for the Marines. The section on Belleau Wood is where visitors watch the attacking Marines from the position of a German machine gunner in the woods. Watching the video, the visitors see the Marines being hit but still valiantly coming on

until they had secured their objective, which is the machine gunners’ location. The Belleau Wood display is so stirring that this gallery alone makes a visit to the museum worthwhile.

Just as the National Museum of the Marine Corps is expanding the horizons of the ever increasing numbers of visitors, so too is the History Division marching forward with publishing initiatives that contribute to the mission of Marine Corps University and provide value to students and researchers alike. This value has been recognized by counterinsurgency expert David Kilcullen who recently wrote a laudatory review about the two volume oral history on the Awakening in al-Anbar Province. Kilcullen’s review is in the journal, *The American Interest*, Autumn (September/October) 2010. The two volume set (*Al-Anbar Awakening: U.S. Marines and Counterinsurgency in Iraq 2004–2009*) continues to be one of our most sought after publications and is now used as a desk reference by many senior Marine Corps leaders. The History Division recently published *Det One: U.S. Marine Corps, U.S. Special Operations Command Detachment, 2003–2006*, which is an account of the development of the first Marine Corps force organized for deployment with the Marine Corps Special Operations Command.

One of the History Division’s major efforts is to create a number of histories, commemorating the 100th anniversary of the founding of Marine Corps aviation. The lead project is an illustrated history of Marine Corps aviation. In addition to this book, two History Division historians are writing reference books about Marine Corps aviation. A monograph on the development of Marine Corps aviation assets during the Nicaragua campaign, 1927–1933 is also being produced. Besides the upcoming aviation books, the Division is working

on two more histories: The first is a history on the initial engagement of the Marine Corps in Afghanistan, and the second is an official history of the Marine Corps in Operations Desert Shield and Desert Storm.

Many of stories about Marines have never been told not because those Marines’ actions were considered unimportant but because much of Marine Corps history has focused on the well known names or the big campaigns. Marine Corps history is also created, day-in-and-day-out, by Marines of every rank doing his or her duty with the utmost dedication. As such, it is fitting to recognize the contributions of these lesser-known Marines by creating a new section that highlights their achievements. This new section of *Fortitudine* is called the **Core of the Corps**. The first story is about a Polish-American citizen who became a member of the Polish Legion during World War I. After serving with distinction in the Polish Legion as an aviator and instructor, he went back to the U.S. where he eventually joined the Marine Corps as an aviator. Though his career as a Marine Corps aviator was cut short by an accident, he did achieve a personal record when he and other aviation Marines completed the longest airplane flight in history at that time. Read “The White Eagle with an Eagle, Globe, and Anchor: First Sergeant Peter P. Tolusciak,” starting on page four.

History Division plans to publish a series of books, commemorating the 50th anniversary of the Vietnam War. History Division is looking for experienced writers who want to write a commemorative history of approximately 100 to 150 pages on a specific topic about the Marine Corps in Vietnam. Colonel George Hofmann has recently completed the first study in the series on the activities of the Marine Corps in Southeast Asia from 1961–1965. □1775□

The White Eagle with an Eagle, Globe, and Anchor: First Sergeant Peter P. Tulusciak

by Annette D. Amerman
Historian

More than four million men and women have served in the Marine Corps since 1775. There are those whose names are forever etched in the collective history of the Corps and the minds of every Marine—Basilone, Dunham, Schilt, and O'Bannon to name a few. However, there are many hundreds, possibly thousands, whose service to Corps and country are less remembered, but who are as colorful, valiant, and worthy of remembrance. To highlight the names of those Marines whom time has seemingly forgotten, *Fortitudine* is launching a new section called **Core of the Corps**. This section will once again bring to life the stories of Marines who contributed much to the history and legend of the Corps, thereby proving that they may be gone but are not forgotten. In this inaugural article we highlight the service of First Sergeant Peter P. Tulusciak who came to the Corps already possessing the warrior spirit and wanderlust inherent in many Marines.

Enlisted pilots in the Marine Corps carved out a distinct and unique place in the history of naval aviation; in the early years a college education and commission were not required to obtain wings to fly. While many enlisted pilots in the Corps were mechanics turned pilots—men who knew the aircraft from aileron to dzus fasteners—there were those who came to the Corps already possessing the skills of an accomplished aviator with hundreds of hours of flight time. One such man was Peter P. Tulusciak; his path to the Marine Corps was a lifetime of achievements crowded into a few short years, and sadly his service to the Corps was just as abbreviated.

Born 16 October 1901 in Pittsburgh, Pennsylvania, Tulusciak entered the preparatory school at Duquesne

University at the age of 15. Just days after his 16th birthday, Tulusciak received his parents' permission to enlist in the "Blue Army" (Haller's Army), which was recruiting in Pittsburgh. The Blue Army was the informal name given to the Polish Army units formed in France during the later stages of World War I. The army was created in June 1917 as part of the Polish units allied to the Triple Entente. The nickname stemmed from the soldiers' French blue uniforms and the name of the army's commander, General Józef Haller de Hallenburg. After the war ended, the units were transferred to Poland, where they took part in the Polish-Ukrainian War and the Polish-Bolshevik War.

While records of his enlistment indicate that he was born in 1900, it appears that he may have altered his age by a year in order to be qualified to fight in Europe. After four months training at Niagara-on-the-Lake, Canada, he was shipped to France where he continued his training and later was assigned to an artillery battery. By the

Tulusciak in his Marine Corps uniform after enlisting. He is wearing his French and Polish pilot badges.

Courtesy of Tomasz Kopanski



The Polish coat of arms consists of a white eagle on a red shield. The eagle is wearing a crown. In Poland, the coat of arms is usually called simply White Eagle (Orzeł Biały), always capitalized. This was the coat of arms that was used during the time of Sgt Tulusciak's service in the Polish Air Force.

war's end, his unit was approaching Metz, near the German border.

Between 1918 and 1921, Poland had to combat its neighbors as it attempted to re-establish itself as a country; Soviets and Ukrainians resented the emerging Polish authority. After 123 years of domination by the Germans, Russians, and Austrians, the Polish people were eager to reclaim all land that had been lost, and more, if possible. The Legions that had fought proudly in France were transferred to the resurrected nation and were quickly put into action against the aggressive Ukrainians. With his homeland's status still in peril, Tulusciak opted to remain in Europe after the war's end and to enter the Polish Air Force. He was sent to the French aviation school at Istres in February 1919 and received further, more advanced aviation instruction at the Avord School near Bourges. Upon completion of his training, Tulusciak



Courtesy of Tomasz Kopanski

Tolusciak and Polish friends in Spring 1920.

was transferred to Poland, and from November 1919 to February 1920, he passed along his skills to student aviators.

As spring 1920 arrived, Tolusciak was transferred to his first tactical aviation assignment with the 16 Reconnaissance Squadron (16 Eskadra Wywiadowcza), which was stationed in Krakow and used the Breguet XIV (A2) aircraft from France. In March 1920, Captain Franciszek Rudnicki, squadron commander, was ordered to discharge all Americans from the squadron. While the two Americans serving alongside Tolusciak, Pachulski and Zbibowski, dismissed themselves and returned to the United States, Tolusciak, so dedicated to his ancestral home, composed a letter to Captain Rudnicki requesting permission to remain. "I cannot go home at this moment, when the Motherland is being threatened. I came to defend the Motherland, and will carry out my task and the order given to me by my parents." The Chief of the Polish Air Force approved his request to remain.

The squadron left for the Kiev-front on 11 April 1920 and arrived at its operational airfield near Starokonstatynow on the 16th. Three days later, Sergeant Tolusciak and Sub-Lieutenant Lucjusz Moszczyński led the first combat mission in support of the 13th Infantry Division. Due to the lack of ammunition—particularly bombs—the squadron could not operate fully against the enemy. To compensate, the squadron began adding wooden fins to artillery shells and found that the

makeshift bombs worked quite well. During the attacks on the Bolshevik lines near Czudow, seven bombs were dropped, destroying three railway cars and damaging a platform and steam locomotive.

From 19 April to 10 June, Tolusciak participated in 14 separate actions against the Bolsheviks, which included bombing runs, photo reconnaissance, and strafing enemy positions. One particularly noteworthy action, in which Tolusciak participated, was not in the air but on the ground. On 10 May 1920, the IIIrd Army ordered the squadron to withdraw from its positions in Kiev and destroy any valuable materials that it could not take. Tolusciak volunteered to remain behind in order to explode

remaining bombs and destroy the hangars. He and eight other soldiers carried out the task during the night; they burned the hangars, filled the cistern with gasoline, and exploded two train-wagon's worth of bombs. The resulting explosion destroyed nearly the entire train as well as a bridge that was above the railway. In the two weeks it took to catch up with the squadron, the group gathered more than 100 stragglers and others who had been left behind with Tolusciak, leading the cobbled-together-army by his aerial map. By the time they were reunited with the squadron they had been declared missing but had managed to gather "16 machine guns, ammunition, supply of underwear and horse carriage with [a] Ukrainian from Kiev. He paid back the Ukrainian for the way by giving him part of the undergarments and shoes."

With limited resupplies and operable aircraft, Tolusciak found himself without an airplane to fly for the 16th Squadron in June 1920 and requested a transfer to the 3rd Squadron (a sister squadron) so he could continue the fight. Even though in a new squadron, Tolusciak continued his admirable flying—often volunteering for the most dangerous assignments and returning the aircraft nearly shot out from under him. On 19 July, a

Sgt Tolusciak, standing next to the observer on his left and the plane's riggers, poses in front of his Breguet No. 10.41; picture was taken toward the end of his service during the Polish-Bolshevik War in October 1920.

Courtesy of Tomasz Kopanski





Courtesy of Annette Amerman
Marine Corps enlistment photo.

severe storm passed over the squadron and damaged three aircraft. On 28 July, Tulusciak was assigned to the remaining serviceable Breguet aircraft to scout a massing cavalry army. His aircraft was riddled by ground fire and seriously damaged, and he crashed while attempting to land.

Tulusciak continued flying throughout the months of August and September despite his crash in July. In a span of five days late in September 1920, he again performed extraordinary feats of flying. On 22 September, despite heavy fog, Tulusciak and Second Lieutenant Siczkowski were on a reconnaissance sortie when they engaged a Bolshevik observation balloon. They attempted to destroy the balloon but were unable due to the lack of incendiary ammunition. Three days later, Tulusciak received the order to carry out a detailed reconnaissance mission in the Grodno region (modern-day Hronda, Belarus). "Scorning death, he [Tulusciak] descended to the lowest-possible boundaries [altitudes], attacked enemy forces several times, successfully bombed the enemy forces, ignited a fire, brought losses to the enemy, and generated stupendous panic. When he returned, his airplane was damaged by bullets."

His courageous and honorable service in the Polish Air Force did not go unnoticed. For his actions during the battle for Kiev, April through June 1920, Tulusciak was recommended for the Order of Virtuti Militari, Poland's highest military decoration. A second recommendation for the same award was

submitted the following October for Tulusciak's actions in late September. The initial award recommendation for his actions in spring 1920 was apparently lost. However, due to the perseverance of his former commanding officer (Captain Wiktor Komorowski) who had pursued the first nomination after the American's return to the United States, Tulusciak was awarded the Order of Virtuti Militari V Class on 27 July 1922. Tulusciak is possibly the only Marine to have been nominated twice and awarded once with Poland's highest military decoration.

The private moments of the brave American are not detailed in the records; however, what is known is that three days before he boarded an U.S. Army transport ship in Danzig (Gdansk), he married Jeanne Kaczynska at Lomza, Poland. On 18 January 1921, the newlywed pilot boarded the SS *President Grant* for the United States, unfortunately, without his new bride—Jeanne had refused to join him. Nearly a month later, the transport ship arrived in New York City

with a large number of Polish-Americans who had fought in World War I and in the Polish-Bolshevik War. At the time of his departure for United States, Tulusciak had participated in nearly 40 separate actions in Poland, accumulated more than 208 hours in the air, was twice recommended for Poland's highest military decoration, and was barely 19 years old.

Clearly not ready for civilian life and just over a year after returning from the battlefields of Europe, Tulusciak enlisted in the Marine Corps on 6 April 1922 at Parris Island, South Carolina. In June, after basic training, he was transferred to Marine Barracks Quantico and within a matter of days participated in summer maneuvers in Gettysburg. While the entire East Coast Expeditionary Force departed Quantico by barge on 1 June, Tulusciak, as part of the Barracks Medical Battalion, did not depart until 18 June, arriving on the 19th—ahead of those making the march on foot. The Marines spent several days setting up camp, preparing for

(Left to right) 1stLt Ford O. Rogers, 2dLt Horace D. Palmer, RAdm William A. Moffett, (Chief of the Bureau of Aeronautics), 1stSgt Benjamin F. Belcher and Sgt Peter P. Tulusciak pose after the completion of their long distance flight of 10,953 miles.

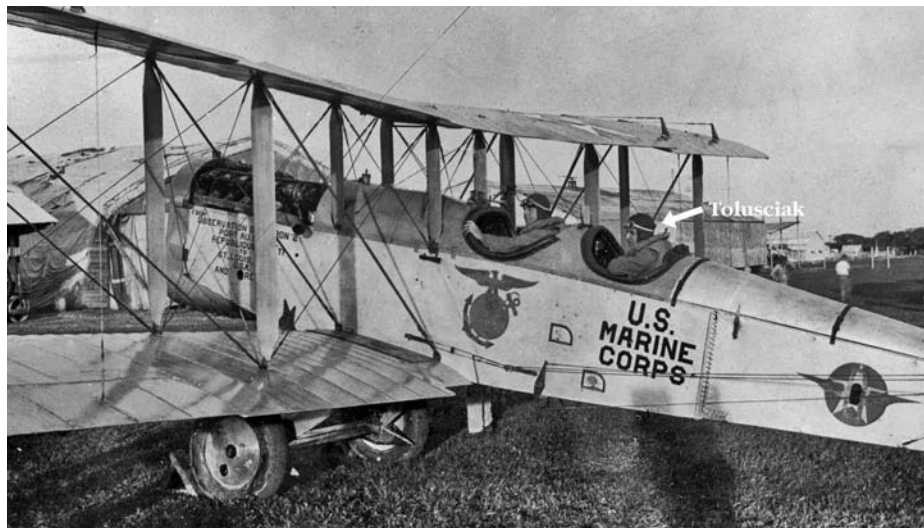


Official USMC Photo

exercises, and training for field duty in advance of the arrival of President Warren G. Harding.

In full witness of President Harding, the Governors of Pennsylvania, Virginia, and Maryland, assorted Senators and Congressmen, foreign dignitaries, the general public, and veterans of Gettysburg, more than 2,000 Marines conducted a realistic reenactment of Pickett's Charge on 1 July. The Pennsylvania State Police, who were in charge of the arrangements for the crowd, estimated that more than 100,000 spectators were present and that there were nearly 10,000 automobiles parked in the vicinity of the battlefield. The force rested on the following day and repeated the demonstration on 3 July. On the 4th of July, the Marines staged an attack using modern techniques and equipment against the position Pickett failed to take in 1863. Tulusciak's company broke camp and began the return trip to Quantico on the 6th.

The allure of flying was too much to resist for the former pilot and on 6 August he requested a transfer to the Marine Aviation Detachment at Quantico stating that "I have had two (2) years experience, serving with the Polish Aerial Service during the worlds



Official USMC Photo

2dLt Palmer and Sgt Tulusciak are shown in the plane they used during their record breaking flight.

war, I have had two hundred and eight hours and twenty-five minutes of actual flying experience in combat as a pilot." His transfer was quickly granted and a week later Tulusciak reported to Observation Squadron 3 (VO Squadron 3) at Quantico, unfortunately, not as an aviator. Just a month and a half later, Tulusciak was transferred to VO Squadron 2 stationed in Port-au-Prince, Haiti—his last duty station.

In December 1923, First Lieutenant Ford O. Rogers, First Sergeant Benjamin F. Belcher, Second Lieutenant Horace

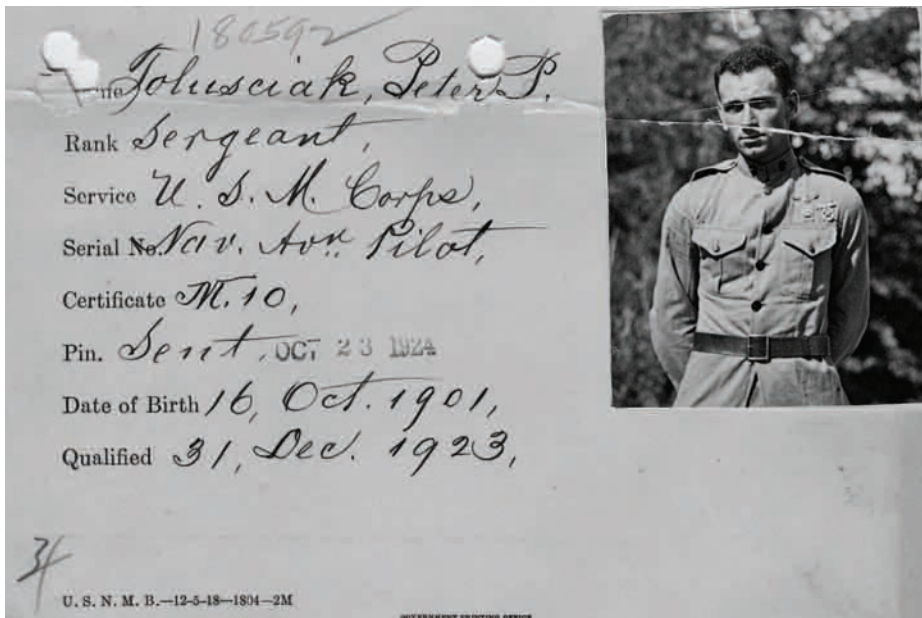
D. Palmer, and Sergeant Peter Tulusciak completed, at that time, the longest airplane flight in the history of American aviation—second in the world only to the valiant British aviator, Sir Ross Smith of the Royal Air Force. The pair of pilots and their mechanics/relief pilots flew from Santo Domingo City, Dominican Republic, to San Francisco and back over a three month, 10,953 mile journey that began simply as a flight to St. Louis, Missouri, in order to observe the Pulitzer Air Races. The Marines quickly drew attention and turned their journey into a contest to complete the longest flight in American history.

2dLt Palmer and Sgt Tulusciak prepare for take-off on their 10,953 mile flight.

Official USMC Photo



The team was given two new DH-4B aircraft, shipped directly from the Naval Aircraft Factory in Philadelphia to Haiti where they were assembled. First Sergeant Belcher flew the first airplane to Santo Domingo City in mid-September 1923. After completing work on their own aircraft, Palmer and Tulusciak flew across the island to meet up with Rogers and Belcher. With much fanfare and high profile persons in the crowd, the team took off from Santo Domingo City bound for Port-au-Prince where they spent their first night. The next morning they anticipated a quick stop at Guantanamo Bay and then on to Havana, Cuba. However, upon landing on Hicaco Beach, Guantanamo Bay, at 0905 in the morning, the weather soon caused trouble. Rogers noted in his post-flight report that "the beach,



Courtesy of Annette Amerman

Tolusciak's pilot card appointing him as a Naval Aviation Pilot.

owing to heavy rains, was partly under water which made the take off very slow. Palmer's lower right wing struck a small tree just as he lifted off the ground." Despite this mishap and sporadic heavy rains, the team landed in Havana in mid-afternoon. Rogers further reported that he "found upon landing that the entering edge and two of the false ribs of Lieutenant Palmer's lower right wing were badly smashed and fabric torn. He had carried a limb of the tree, about three feet long and an inch in diameter, hanging in his wing from Guantanamo [*sic*] to Havana."

After making the necessary pleasantries with the U.S. chargé d'affaires and the Commandant of Camp Columbia, Rogers returned to the field at dark and found that Belcher and Tolusciak had repaired the broken wing. He explained in his report that unanticipated requisitions were needed to make the plane air worthy again, noting that "we had dope and fabric with us but lacked suitable material for an entering edge. A spare strut of a Cuban Jennie had been used for that purpose. One of the Cuban aviation officers discovered the appropriation of his spare parts too late to save the strut but was placated by our assuring him that we would bring him many spare parts on our return."

Despite periodic bouts with rain and storms, the team hopscotched their way

across the country and encountered no major mechanical problems before arriving in St. Louis on 29 September 1923. The team's DH-4Bs were used by the Navy Racing Team to practice the course. While in St. Louis, the American Legion Headquarters at San Francisco requested two Marine Corps planes attend their air meet held at the annual convention, and the team took off for the West Coast on 8 October. A week later they arrived at Crissy Field in San Francisco via Texas and Arizona.

After a short respite at the convention, the team departed San Francisco bound for Reno, Nevada, on 22 October, unfortunately, without the proper preparations. Rogers reported that the "weather in California had been warm so did not think to provide ourselves with gloves or even sweaters. Soon found our mistakes. Crossed the "hump" [Rocky Mountains] at 12,000 feet and discovered what Arctic exploring in an undershirt is like." The next day, while waiting for the weather to clear in Reno, they purchased gloves and sweaters.

Over the course of the next five days, the team battled sleet, snow, fog, clouds, and wind while making short stops in Salt Lake City, Utah, and Rock Springs and Cheyenne, Wyoming. The weather began to clear as the Rockies were left behind. As they approached the eastern states, the team

followed their original flight path in reverse. On 31 October, they landed again at McCook Field (part of modern-day Wright-Patterson Air Force Base) and the airplanes were thoroughly scrutinized by inspectors of the station. Rogers proudly reported that "the inspectors at this station gave our planes and motors a thorough looking over and reported that they were in as good condition as any planes that had ever been in there. This was especially pleasing when the length of the flight was considered along with the fact that no mechanical work whatever had been done on our planes."

A three week layover at Quantico for engine work delayed the team. As December arrived, they finally were off the ground again and heading back to their home stations. For the first time, Palmer and Rogers were separated when Rogers made a landing in South Carolina and Palmer continued on bound for Miami. However, upon Rogers's arrival in Miami, Palmer and Tolusciak had not arrived. Before he left the field, a telegram was delivered to Rogers from Palmer stating that he (Palmer) was running low on fuel and made a quick landing on the Palm Beach Country Club Golf Course and in so doing had badly damaged his plane. As Palmer's mechanic and relief pilot, there is no doubt that Tolusciak was integral in repairing the plane once again. While the axle was bent, the pair made it to Miami the next day, 3 December, where the two mechanics together ingeniously straightened it "by putting an auto chain jack under the center of the bend and standing three men on each wheel while the jack was being taken up."

The flight resumed on the 5th via Havana, Santa Clara, and Guantanamo to Port-au-Prince and Santo Domingo City—ending, finally, on 9 December. The two crews received numerous congratulatory messages from the Major General Commandant, John A. Lejeune, Chief of the Bureau of Aeronautics, Rear Admiral William A. Moffett, and many others of prominence. Both mechanics were singled out with high praise from Rogers in his final report to the Major General Commandant. He stated that Tolusciak was "an excellent

pilot, a good mechanic and a cheerful and tireless worker. From the start to the finish of the trip his work and conduct was exemplary. Owing to his age, (twenty three) and his former experience as a pilot in the French [sic] Army and an officer [sic] in the Polish Army he is valuable officer material for the Marine Corps.” Tulusciak was back with VO Squadron 2 in Port-au-Prince only a few weeks when he received notification that he had been formally designated as a Naval Aviation Pilot. The 31 December 1923 letter from the Major General Commandant stated that Tulusciak was “this day appointed a Naval Aviation Pilot and detailed to duty involving actual flying in aircraft, including airships, balloons and airplanes . . .”

Back at their respective assigned duty stations, the Marines of the record-breaking flight went on with their tasks. Tulusciak, on 2 February 1924, was aloft in airplane number 6151 when a rubber hose connecting the main gasoline tank and carburetor broke, allowing gasoline to run onto the exhaust pipe igniting the fuel. The flames, fanned by the propeller, quickly spread and caught the left wing on fire. With the gasoline supply exhausted, Tulusciak began to lose control of the aircraft and attempted to land the ungovernable aircraft; in so doing, the propeller and tail of the fuselage were damaged beyond repair. The subsequent board of inquiry cleared the young pilot of any responsibility for the damage and determined that he had done everything within his power to save the plane, his passenger, and the U.S. mail from destruction. Seemingly invincible, Tulusciak experienced less understanding just a few weeks later on 8 March 1924. Upon taxiing in airplane number 6191, he failed to come to a complete stop after making a sharp turn to the right, lost control of the aircraft, and crashed into small trees and a native hut.

About the same time as the two mishaps, Tulusciak’s personal life began to unravel. On 21 April 1924, he wrote his parents that he had received word from his wife Jeanne in Poland—via Captain Komorowski—that she wanted a divorce. His heartbreak is eas-



Photo by Annette Amerman

Peter P. Tulusciak’s grave in Pittsburgh, Pennsylvania, is marked with a small Marine Corps flag.

ily heard in his words to his parents, “. . . I will not beg anyone to live with me if she insists upon a divorce and wishes to marry someone else . . . I cannot do anything more than wish her happiness and health. It seems to me that I am born to live alone and wander around this world . . .” On 7 May, Tulusciak requested an extension on his overseas tour, which was to expire in July. After the requisite medical examination, his extension was approved, and he remained in Port-au-Prince. After several years as a Sergeant, Tulusciak received a promotion to First Sergeant on 12 December 1924.

On 24 January 1925, Tulusciak and Gunnery Sergeant Merle V. Slocum started the morning by making repairs and testing the engine of DH-4B number 6150, which ran suitably without incident. Tulusciak took the plane in the air just after 1100 with Slocum in the back seat. He made a turn to the left and straightened out at an altitude of about 150 feet; almost immediately, the engine seized up. Tulusciak attempted to make it back to the airfield by attempting a “side slip” landing, but the maneuver failed, and the airplane burst into flames upon impact. Both Marines were killed instantly. The court of inquiry was unable to determine the exact cause of the engine failure due to the fire damage, yet they did not assign fault to Tulusciak. Just days after the crash, Major General Commandant John A. Lejeune wrote Tulusciak’s parents stating that “First Sergeant Tulusciak’s record in the Marine Corps has been an enviable one and his part in the record breaking flight of 10,953

miles . . . is deserving of the highest commendation. He was an excellent pilot, a good mechanic and a cheerful and tireless worker . . . he was honored and respected by his comrades, all of whom mourn his untimely death . . .”

While reviewing Tulusciak’s service records, it was discovered that in June 1927, Major General Commandant John A. Lejeune recommended eight Marines for the newly created Distinguished Flying Cross—including Tulusciak and the rest of the “longest distance” flight team of Rogers, Palmer, and Belcher. While none of these Marines were decorated with the medal, their feat was still a testament to their daring and skill. With eight years of his life in uniform, more than 265 hours of flying time, and having been awarded the Order of the Virtuti Militari, Tulusciak was certainly a Marine’s Marine. Considered for commissioning both by the Poles and the Marine Corps, the 23 year old had much left to accomplish when his life was abruptly snuffed out.

First Sergeant Tulusciak’s remains were shipped to his parent’s home in Pittsburgh, arriving on 13 February 1925. Eight Marines from the Recruiting District of Pittsburgh served as pallbearers and escorted the Marine to his family’s church for mass and then to his final burial at New Light Cemetery (today St. Stanislaus Cemetery) in the hilly outskirts of Pittsburgh. Today, First Sergeant Peter Patrick Tulusciak rests in the peaceful family plot beside his parents, Bayzli and Teofila, and two of his brothers, both U.S. Army veterans of World War II. Today, next to the slowly-sinking headstone of Peter Tulusciak, a miniature Marine Corps flag flies in honor of one of the Core of the Corps. □1775□

The author wishes to thank Ms. Katarzyna “Kasia” Tokarz and Ms. Barbara “Basia” Serna for their excellent translation work; Dr. Piotr Nykiel for his sleuthing skills; and Dr. Tomasz Kopanski for his knowledge of Tulusciak’s service in Poland, his use of several photographs, and his professional, courteous, and excellent assistance.

On-the-Spot Field Sketches

by *Joan C. Thomas*
Art Curator

The art collection of the National Museum of the Marine Corps is comprised of works which span the history of the Corps. One of the lesser-known aspects of the collection is the on-the-spot field sketches created by our combat artists. These works form the heart of the 8,000 plus collection. The drawings and sketches allow the individual to see the Marine Corps through the eyes of the artist. The works can be rough and crudely drawn with powerful strokes of the pen or almost too delicate to touch and finely drawn on tissue paper. Some of the artists then make brief notes on their sketches naming the Marines in the drawing, their hometowns, the unit, or what was going on at the time. Going through the collection of on-the-spot field drawings is like sitting with your grandfather and listening to him paint through words his wartime and Marine experiences. Each drawing tells a story, some uplifting and amusing, and others heartbreakingly sad.

In the collection we are fortunate to have small drawings of individual Marines in the Pacific by Colonel Donald Dickson, some of these works are no more than five inches high and are delicately drawn with great care. Going further back, we have quick pen and ink

drawings by Colonel John Thomason Jr. of Marines in World War I, Latin America, and China. Colonel Thomason sketches are quick impressions of the moment which he could then later use for more finished works. As with all combat artists, his works are from his direct experience.

In Vietnam, Sergeants Henry Casselli and Richard Yaco left an impressive body of work of over 300 drawings, watercolors, and sketches which capture Marines in Vietnam. These works show the exhaustion experienced by Marines in the heat, humidity, and after firefights and patrols; they also show the treatment of the wounded and the Vietnamese the Marines encountered. These combat artists weren't bound by convention and used a variety of styles to gather their impressions, sometimes quick watercolors of almost abstract design while others are finely detailed. Another combat artist, First Lieutenant Benjamin Long, used his talent to draw and sketch in the manner of the old masters to capture the aftermath of firefights and his view of battle. He also left simple notes of the number of killed in action and wounded on the sketches he drew. What comes across when looking at these works is not only the amazing technique and individuality of each artist, but the inherent humanity

of men serving together in the field of battle. You see the weariness, caring, determination, and resignation that the artist has captured with pens and pencils.

Most recently in Iraq and Afghanistan, we are seeing in our field sketches the role of women as convoy drivers and pilots, serving alongside their male counterparts. In all conflicts, the on-the-spot field sketches are an important element to tell the story of the experiences of Marines. They allow one to have a glimpse into the process of how a studio painting evolves, what an individual artist sees with their mind and eyes, and what is filtered out when they draw and sketch. The on-the-spot field sketches are treasures, which allow many smaller stories to unfold which then illuminate the larger history they are a part of.

The combat art program is always on the search for talented Marines who have the ability to draw from life and want to join the ranks of Colonels Thomason and Dickson, and Sergeants Casselli and Yaco. So if you have solid artistic talent, please contact the art section of the National Museum of the Marine Corps and talk with one of our art curators. We can be found on the web at www.usmc-museum.org. We look forward to hearing from you. □1775□

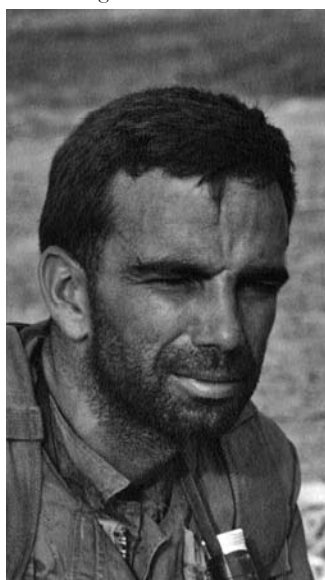
Col John Thomason Jr.



Sgt Henry Casselli



Sgt Richard Yaco



1stLt Ben Long





Col John Thomason Jr.





*Temporary CP at Ca Lu, saddling up
Vietnam U.S.M.C.*



Sgt Richard Yaco



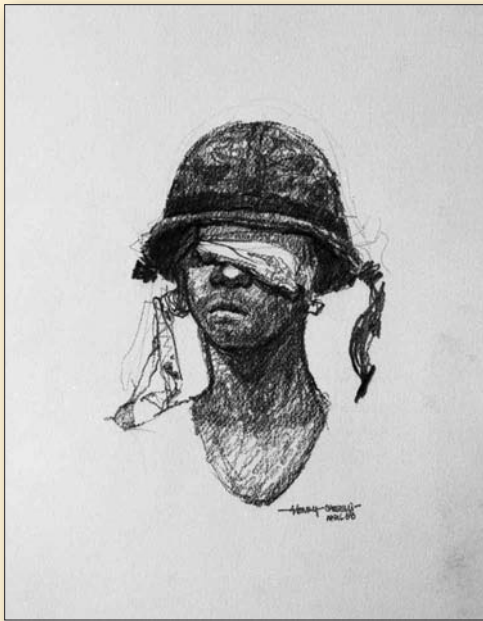
*Suoi Trai Dong Ha
USMC*



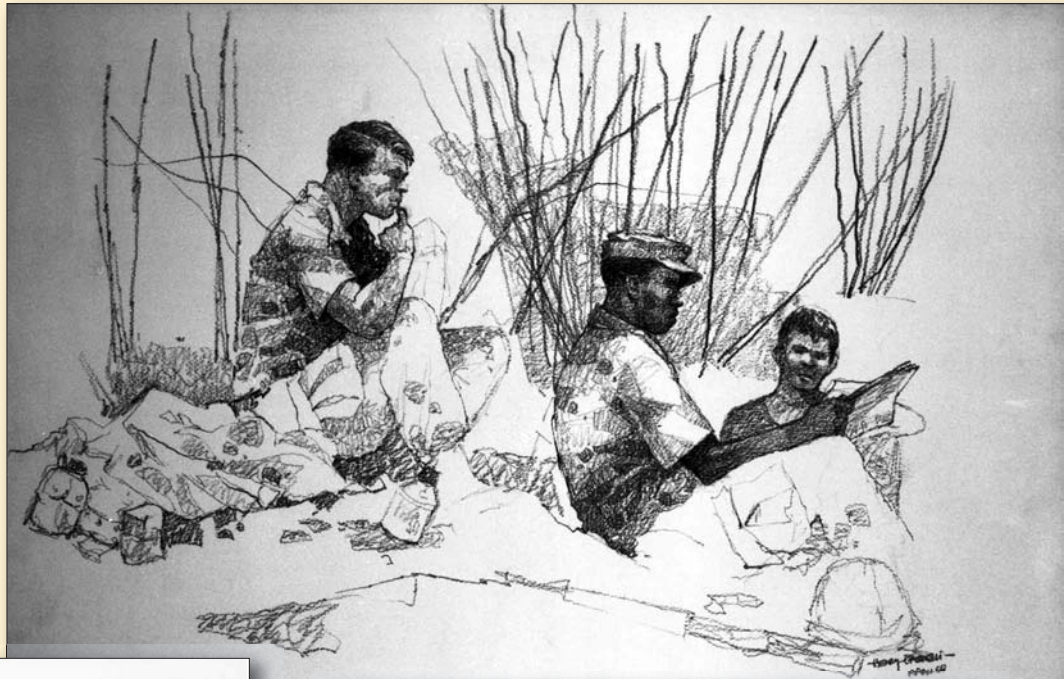
*Richard Yaco
DANANG, Vietnam*

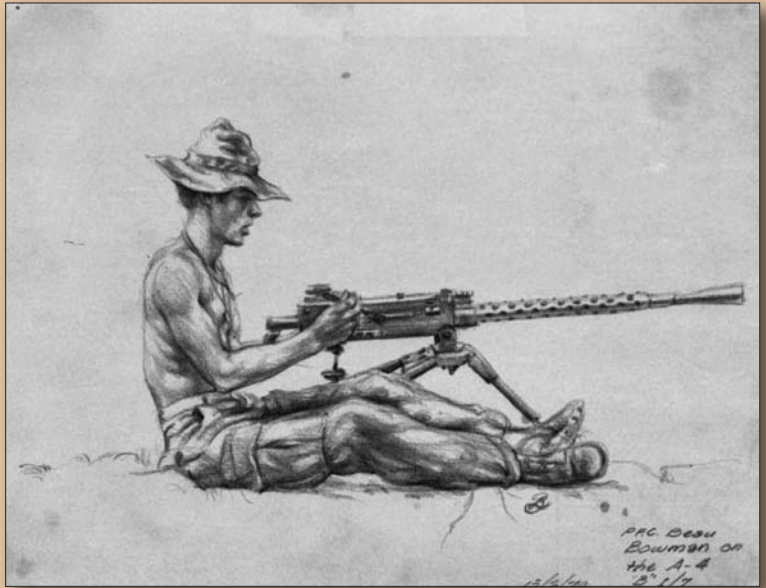


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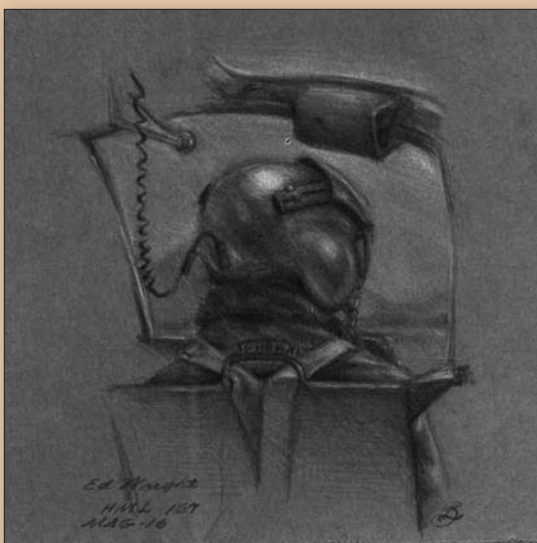


Sgt Henry Casselli





1stLt Ben Long





Col Donald Dickson



The Early Years: Three New Galleries

by Charles G. Grow
Deputy Director

The National Museum of the Marine Corps (Museum) was conceived to tell the Corps' story from beginning to the present. However, when the Museum opened on 10 November 2006, the historical galleries focused on 35 years—World War II through the end of Vietnam. Two key variables fueled this decision. First, the finances could not immediately support a complete Museum. Second, it was supremely important to honor the living veterans. Three years of surveys and visitor feedback validated this decision. Today the Museum hosts 500,000 guests each year, which includes hundreds of veteran's groups, reunions, official ceremonies, retirements, promotions, education groups, and professional military education groups. The Museum has become the Marine House.

On 5 June 2010, the Museum unveiled three new galleries, which cover the birth of the Corps through the end of World War I. The new gallery titles are (1) Defending the New Republic (1775–1865), (2) A Global Expeditionary Force (1866–1916), and (3) Marines in World War I (1917–1918). Collectively they include 12,000 square feet and tell a dynamic 144-year history with a rich array of 250 rare artifacts, 4 new dioramas, over 500 graphics, original art and painted murals, 12 figures cast from Marines, 8 oral histories with sound effects and interactive audiovisual productions, 2,000 lights, and 15,000 lines of programming code to control everything 364 days per year. The Museum staff sometimes jokes that it is easy to tell the Corps' story, but squeezing it into the available space is the hard part.

The Museum's mission statement charges us to preserve and exhibit Marine Corps history in a manner that is readily accessible to the public. Although this process sounds simple, the design, fabrication, and installation of exhibits is quite involved. First, we



Photo by Eric Long

Entrance to the 1775–1865 Gallery

determined a core statement: The Marine Corps provides a vital contribution to the nation and the preservation of freedom. This core statement is supported by nine primary messages, which were used to determine what to leave in or take out. Key among these tenets are concepts such as Marines are a global expeditionary force-in-readiness; every Marine is a rifleman; leadership from the front and innovation on the battlefield; our partnership with the Navy; our warrior ethos and motto—Semper Fidelis. To personal-

ize the history, we use the first person perspective as often as possible, including quotes from people on the ground and oral histories. In an effort to give this history a physical presence, we include uniforms and weapons for visitors to hold and touch, smells such as cordite, and actual footprints in the themed concrete and on the ships' decks. Additionally, many of the artifacts are linked to individual Marines, and not just to the legends of the Corps. We want the visitor to see things through

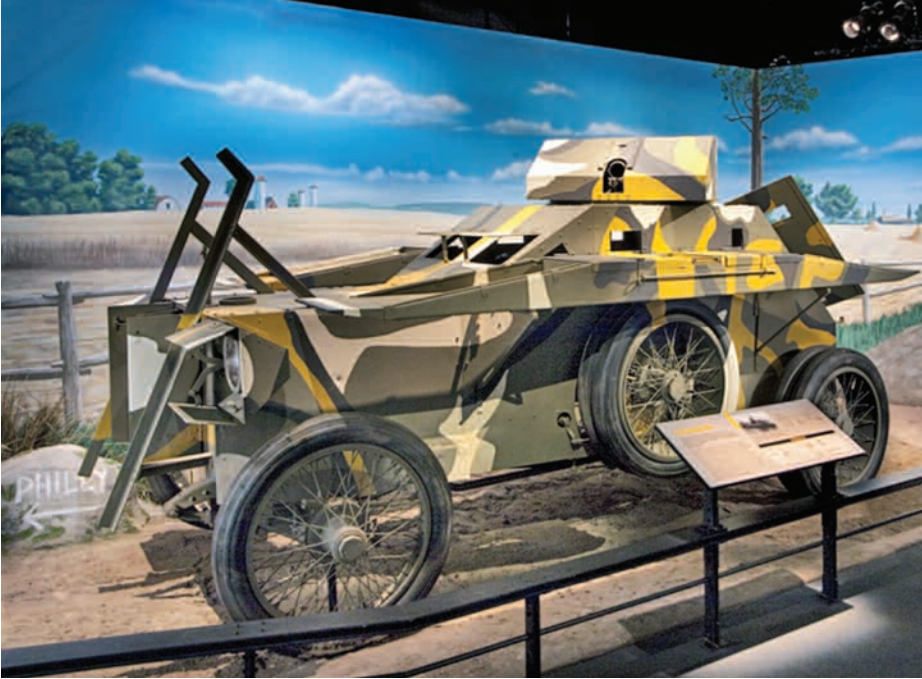


Photo by Eric Long

King Armored Car from the 1866–1916 Gallery

the eyes of Marines. Marine Life exhibits strive to motivate interest and empathy. The process involves highly skilled curators, exhibition specialists, restoration specialists, historians, researchers, contractors, and the support from the contracting office, Navy Facilities Command, and the Facilities Branch at Quantico.

The first of the new galleries covers the years 1775–1865 and generally feels small and simple when compared to any other gallery at the Museum. The introductory tableau is a life-sized fighting top, manned by cast figures of two continental Marines and a boatswain mate engaged in combat. A very large early flag highlights portions of our constitution and the legislation that created the first two battalions of Marines. The first half of the gallery visually suggests the under decks of a ship. Visitors can see a life-sized re-creation of Marine quarters where hammocks and gear are neatly stowed in cramped quarters. Artifacts include a boarding axe, a scrimshawed powder horn, and swords and uniforms that belonged to Corps' legends including Presley O'Bannon, Archibald Henderson, and Levi Twiggs. Nowhere else will you be able to stand under a flag flown at Chapultepec. The latter half of the

gallery focuses on the Corps during the American Civil War. A life-sized tableau includes a cast figure of Corporal Mackie, the Corps' first recipient of the Medal of Honor. Artifacts such as the flag and bugle carried by Marines at the first battle of Manassas are prominently displayed as are weapons used by Marines from both the North and the South.

The entrance of the 1866–1916 gallery is marked with a reproduction of the Tartar Wall upon which a

Marine and Chinese Boxer engage in mortal combat. An audiovisual production, projected on a large replica of a ship from the Great White Fleet, helps to give the visitor a broad overview of what the country and the Corps did during the American Reconstruction and the global industrial revolution. Examples of early landing guns remind us that getting ashore was a heavy and dangerous task. Visitors walk through a life-sized tent during the Philippine Insurrection while a fire crackles just outside, casting shadows of Marines engaged in timeless acts, such as swatting bugs, reading letters from home, cleaning weapons, and tending to sore, wet feet. Overhead, sound effects draw attention to an early Marine Corps aircraft, the Curtiss A-2 Pusher, piloted by a figure that was cast from a Marine pilot at HMX-1. A fully restored King Armored Car, with the evidence of a .45-caliber armor test, is exhibited on a Pennsylvania roadway during testing in 1916. The gallery concludes with an exhibit that celebrates the Marine Band. Band artifacts, a flip book of early sheet music and a cast figure from today's actual Drum Major, provide lots of information about the band. A large re-creation of the proscenium at the old Crawford Band Hall at the Marine Barracks at 8th and I Streets serves as a projection screen where, upon the visitor's request, the

The Belleau Wood immersion film in the 1917–1918 Gallery

Photo by Eric Long





Photo by Eric Long

Another view of the 1917–1918 Gallery

band leader introduces and plays one of four marches.

The entrance of the World War I gallery is marked with cast figures of an American Marine locked in hand-to-hand combat with an Imperial German. A young newspaper boy provides the introduction to events that led to World War I and suggests that you see the big fight for yourself. The next exhibit highlights tactical innovation on the battlefield at Belleau Wood where the visitor walks through a life-sized forest and enters the immersion gallery from behind German lines. Special effects and a short film provide a very emotional experience as the Marines overrun a German Maxim machine gun position. The film was shot in Bealeton, Virginia, and stars 43 Marines from Quantico. Although originally planned to include actors, seasoned young veterans quickly took charge and seized

the speaking parts in commanding fashion. The immersion space continues as a Model-T truck delivers ammunition and retrieves a wounded Marine at the front. The figures were all cast from actual Marines; in this case, art imitates life because the wounded Marine was actually wounded in Iraq, and the figure, administering first aid, saved the real Marine's life. The gallery includes information about other campaigns, weapons carried by the Americans and Germans, the development of aviation and logistics, and the first women Marines.

Overall these galleries involved over four years of research, writing, design, fabrication, installation, artifact conservation, and restoration. Curators, exhibit specialists, restoration specialists, and others invested tens of thousands of hours to the effort, but it was a small task com-

pared to the next and final phase of the Museum. What's next you might ask? Phase 2 covers 1976 to present. We will squeeze over 40 years of history into a gallery that will be roughly the same size as the ones mentioned above. The first part of Phase 2 is scheduled to open as early as 2014. We'll apply the same basic processes, research, and effort to tell the Corps' more recent stories. We've been gathering comments and feedback, and conducting early conceptualization meetings. Our success will depend in part on participation by Marines such as you. While a flood of emails or letters would be counterproductive at this point, we do intend to ask for your assistance and input via the web at some point during the next year. Good museums are never done, and yours will only get better. To learn more about the Museum visit www.usmcmuseum.org. □1775□

John Philip Sousa: Gentleman Sportsman

by Alfred V. Houde Jr.
Curator of Ordnance

John Philip Sousa (1854–1932), like many Americans of his generation, had a passion for shooting sports and well-made firearms. Known as the “March King” and conductor of the United States Marine Corps Band from 1880 to 1892, Sousa had many awards and accolades bestowed upon him for musical accomplishments. What many do not know, however, is that Sousa was also an accomplished trapshooter, sportsman, and conservationist.

Sousa was born in Washington DC and spent much of his youth at the Washington Navy Yard. It was here that he acquired his passion for duck and quail shooting. First accompanying his father, who was a dedicated bird-hunter, he pursued ducks along the Potomac and Anacostia Rivers and quail in Prince George’s County. This passion carried over into adulthood with Sousa partially owning two hunting preserves: a 2,000-acre spread outside of Pinehurst, North Carolina,

Sousa at the Grand Nationals

Photo courtesy of the American Trapshooting Hall of Fame



Photo by Kathy Reeseey

L.C. Smith A2 grade shotgun

and a 6,500-acre preserve in Georgetown, South Carolina.

Sousa’s greatest sporting passion was competitive trapshooting. Taking it up seriously in 1906, he was dedicated to the sport and served it in any capacity that his life as a musician and composer would allow. In 1911 while on a world tour with his band, he wrote of his love of the democratic aspects of the sport: “Like love, trapshooting levels all ranks.”

His attendance at any shoot was a big event, drawing large crowds and generating headline publicity and favorable press for the sport and its contestants. While Sousa contended that he participated in the sport purely for relaxation, he was also extremely proud of his scores, winning or placing in many events. At Pinehurst in 1919, Sousa was the mainstay of the Navy team in an Army versus Navy contest. His individual score was the highest among the three Navy competitors. Another notable honor was bestowed upon Sousa when, in 1916, the Ithaca Gun Company named the highest quality shotgun in its line the “Sousa Grade.”

His greatest achievement in trapshooting, however, was when he was inducted into the American Trapshooting Association Hall of Fame. Located in Vandalia, Ohio, Sousa was enshrined on 13 August 1985.

Sousa was also a very capable horseman, and one equestrian incident nearly ended his career. In 1921, he was thrown from his favorite horse, a high-spirited steed named Patrician Charley. The resulting mishap caused him a cracked upper vertebra, and painful head and shoulder injuries. Sousa was bedridden for nearly eight weeks, and doctors feared that he might never have use of his arms again. He recovered, although not completely, only regaining partial use of his left arm. Despite his injury, he continued to be active in the sport and his musical career until his death in 1932.

The National Museum of the Marine Corps is fortunate to hold two of Sousa’s personal shotguns in its collection. Both are L.C. Smith double-barrel guns manufactured by the Hunter Arms Company of Fulton, New York. One is a highly engraved

A2 grade 12-gauge with 32-inch barrels. Records of the Hunter Arms Company, held by the Cody Firearms Museum in Wyoming, include a ledger, which indicates that Sousa specially ordered this gun. Hunter Arms shipped him his gun, serial number 211,470, on 10 August 1909. Stocked in fancy grade American black walnut, it was engraved by Mr. Albert Kraus, the company's finest craftsman. The second shotgun owned by the National Museum of the Marine Corps is a light and trim little 20-gauge double-gun. Also manufac-

tured by Hunter Arms, this L.C. Smith Featherweight Field Grade gun bears serial number FW 66168E and was purchased by Sousa in 1924. According to his grandson Thomas Sousa, this gun was purchased so that Sousa could shoot one-handed with his damaged left arm used for partial support.

In honor of John Philip Sousa, the National Museum of the Marine Corps has included many artifacts owned and used by Sousa the musician and Sousa the sportsman in a new gallery. Find them in the Winning the Hearts

and Minds of Americans exhibit in the gallery titled A Global Expeditionary Force, 1866–1916. This gallery is one of three that opened in June 2010, which tell the story of the Marine Corps from 1775 through World War I.

In Sousa's own words, "A horse, a dog, a gun, a girl and music on the side. That is my idea of heaven." These are fitting words from a gentleman, sportsman, and great American remembered as much for his contributions to the shooting sports as for his music. □1775□

Our Readers Write

Wake Island Defense and Pan Am Clippers

The following is an email that the editor received, regarding Charles D. Melson's story ("Wake Island Defense") in the 35:2 issue of Fortitudine. The email has been truncated to fit in the space.

Sir:

I believe Chief Historian Melson errs in his short piece on the defense of Wake when he suggests the Pan American clipper flew search patrols on behalf of the garrison there. At the time of the Japanese attack on Pearl Harbor, Pan American Airways had seven clippers in the Pacific.

Philippine Clipper (NC14715) a Martin M-130, was about 20 minutes out of Wake Island enroute to Guam when she was recalled by Pan American's Wake station manager, John B. Cooke at the request of Commander Cunningham, Officer-in-Charge of Naval Activities on the island. Soon after Philippine Clipper landed back in the lagoon and taxied to the Pan Am ramp on Peale Island, Cunningham asked Captain John H. Hamilton, the clipper's commander, if he would be willing to undertake a scouting mission on behalf of the island's defenders. Hamilton agreed, but first the clipper needed to shed more than a ton of high priority air freight-spares parts for the P-40B's of

the First American Volunteer Group in China and Burma-travelling under the care of Army Air Corps Lieutenant Albert J. "Ajax" Baumler. Once the cargo, three passengers, and mail had been taken off, Philippine Clipper was refueled and arrangements were made for a 1300 take-off and rendezvous with a section of VMF-211 Wildcats. This flight did not take place. Shortly before noon the Japanese made their first attack on Wake.

Pan Am's contingent on the island consisted of 66 employees, 38 of whom were Guamanian Chamorros who worked in the hotel and ran the laundry. A total of nine Pan Am personnel were killed in the first airstrike and several more were wounded including two members of the clipper crew. Although the Philippine Clipper was hit 16 times, nothing vital was damaged and she remained airworthy. As soon as the attack was over, Cooke and Hamilton agreed with Cunningham that, if possible, the Pan Am employees should be evacuated. A recall signal was sounded and by 1330, the airplane was packed solid with what was believed to be Caucasian Pan Am personnel, passengers and crew: 35 people in all. The Chamorros were left behind as was Pan Am mechanic

Waldo Raugust who was driving an ambulance and passenger Herman P. Hevenor, an analyst for the Bureau of the Budget, who had only been on Wake for one day, and who apparently either did not hear the recall signal or moved too slowly. Both eventually spent the war in Japanese POW camps. Of the unfortunate Mr. Hevenor, Colonel Devereaux commented: "It struck me as a rather drastic lesson in the wisdom of punctuality."

It took Captain Hamilton two tries to get the overloaded clipper off the water but he got her up and headed back toward Midway which he reached about midnight. There he refueled and continued on to Honolulu where all of the non-crew members disembarked. Philippine Clipper then proceeded to San Francisco, arriving on December 11, 1941. So, many adventures for Pan Am on the "Day of Infamy," but no scouting flights. Within a week, all of the PAA clippers had been purchased by the War and Navy Departments at a handsome profit to the company which then continued to crew and fly them ostensibly as civilian aircraft but under military orders.

Semper Fi,
Bob Mattingly

Brigadier General Lawrence R. Seamon and Richard A. “Dick” Long

by Annette D. Amerman
Historian

Brigadier General Lawrence Roger Seamon passed away on 7 June 2010. A veteran of the Merchant Marine in World War II and the Marine Corps in the Korea and Vietnam Wars, Seamon was 83 years old at the time of his death.

Born in New York City on 27 April 1927, Seamon graduated from Woodmere High School in Woodmere, New York, in 1945 before entering the University of Bridgeport (Connecticut). He graduated in 1951 with a Bachelor of Arts degree in Psychology. Seamon enlisted in the Marine Corps in May 1951 and was commissioned a second lieutenant upon completion of the Officer Candidate Course in September of that year. After completing The Basic School, he was assigned to the 22d Replacement Draft (Air) at Camp Pendleton, which was preparing to transfer to Korea.

Seamon's first assignment was as a platoon leader with Company C, 1st Battalion, 5th Marines, and later as a tactical air observer with Marine Observation Squadron 6. For his actions during the battle of Bunker Hill in July–October 1952, Seamon was awarded the Bronze Star with Combat V. He was also

BGen Lawrence R. Seamon



wounded on three separate occasions during his service in Korea.

Upon returning from Korea, he was assigned to the Schools Demonstration Troops, and during this time, served as technical advisor for the movie *A Korean Story*. After completing the Supply Officers Course in January 1955, Seamon served as the Supply Officer with Marine Aircraft Group 31 and 3d Service Battalion before being named the latter's battalion commanding officer. After serving at Marine Corps Supply Center Albany, Georgia, and at Recruiting Station, Albany, New York, Seamon was assigned to Headquarters Marine Corps Supply Department in July 1968.

Seamon was transferred to 3d Force Service Regiment in Vietnam in September 1968 and the next month was transferred to Headquarters Fleet Marine Force Pacific in Hawaii to serve as assistant supply officer. After three years, Seamon was reassigned to the 1st Marine Division at Camp Pendleton, California, where he served until 1975. In July 1975, Seamon was named commanding officer of 3d Force Service Support Group in Okinawa and was promoted to brigadier general during his tenure.

On 1 July 1977, Seamon was assigned as Director, Materiel Division, Installations and Logistics Department, Headquarters Marine Corps. Assigned to his last duty assignment on 1 July 1979, Seamon took command of the Defense Fuel Supply Center in Alexandria, Virginia. He served in this capacity until his retirement on 1 July 1981.

Brigadier General Seamon's medals and decorations include the Distinguished Service Medal, Bronze Star Medal with Combat V, Air Medal, Navy Commendation Medal with Combat V and gold star in lieu of second award, Purple Heart with two gold stars, Presidential Unit Citation, Navy Unit Commendation, Meritorious Unit

Commendation with one bronze star, World War II Victory Medal, National Defense Service Medal with one bronze star, Korean Service Medal with three bronze stars, Vietnam Service Medal with one bronze star, Sea Service Deployment Ribbon, Korean Presidential Unit Citation, Republic of Vietnam Meritorious Unit Citation (Gallantry Cross color), United Nations Service Medal, and the Republic of Vietnam Campaign Medal.

Richard A. “Dick” Long The Marine Corps History Division was saddened to learn of the passing of our friend and former colleague Richard A. “Dick” Long on 12 May 2010. A veteran of the U.S. Navy in World War II and the U.S. Army during the Korean War, Dick served as a civil service historian on Okinawa with the Air Force before joining the Marine Corps historical program in 1958.

During his more than 40 years of service with the Marine Corps, Dick was largely responsible for researching The Commandant's House and the Marine Barracks at 8th and I in Washington DC. He also conducted research on historic sites at Marine Corps properties throughout the world, including active and deactivated Marine barracks, and associated memorials and monuments.

Historians of the Marine Corps today owe much of the foundational work on

Richard A. Long



prominent early Marines to Dick Long. A great deal of his work was concentrated on the genealogical and biographical history of the early Commandants, among them Anthony Gale. He also was instrumental in the acquisition of numerous personal papers collections, portraits, and personal artifacts of 19th and 20th century Marines, which are now held by the National Museum of the Marine Corps and Quantico's Gray Research Center.

Dick authored numerous articles and produced the extensive biographical appendix included in the History

Division's Bicentennial of the American Revolution volume, *Marines in the Revolution*, published in 1975. In addition, his research also enabled the National Museum's artist-in-residence, Colonel Charles Waterhouse, to create a series of historical paintings, among them "Marines in the Revolution," "Marines in the Frigate Navy," and "Marines in California."

Later in his career, Dick assumed the position of Head Oral Historian with the division and gathered many key historical interviews during his tenure, most notably with the Marine survivors of the

Battle of Corregidor and other World War II Marine prisoners of war. As a result of these efforts he was made an honorary member of the 4th Marine Division. Dick retired from the Marine Corps in 1999 after more than 50 years of service to his country as a member of its Armed Forces and as a civilian historian. He was a living repository of Marine Corps information and his passing is felt deeply by all who knew him. His son Tim, daughter Terry, son-in-law Stuart, and two granddaughters survive him; his wife Gladys predeceased him.

□1775□

First to Write

Marines Attack Baghdad

Starting with the invasion of Kuwait in 1990, the Marines have been involved in the twenty years of conflict which has embroiled the United States and Iraq. In the spring of 2003 the United States invaded Iraq in order to overthrow the regime of Saddam Hussein and the Baathist Party. Designated Operation Iraqi Freedom this remains one of the most controversial conflicts in American history.

For the Marine Corps, Operation Iraqi Freedom represents an expansion of its ability to project power from the sea, as the I Marine Expeditionary Force operated further than ever before from the sea in a highly mobile desert environment. In April, as U.S. forces surrounded Baghdad, Marines drove to the center of the city and conducted, on live television, one of the more memorable acts of the war. That story is related in the selection below.

This excerpt is from Colonel Nicholas E. Reynolds' book, *U.S. Marines in Iraq, 2003: Basrah, Baghdad and Beyond*, pp. 100–102, which can be downloaded in a PDF version from the History Division's website under Publications <<http://www.history.usmc.mil>>.

Into Baghdad

By 1800Z on 8 April, I MEF was planning to conduct "armed reconnaissance in force into Baghdad" on the next day,

and division reported that it was contemplating specific "offensive operations within Baghdad [in order to] complete the removal of the Regime." This was quite a change from the day before, when the focus had been on crossing the Diyala. Finally, early on 9 April, the division received the go-ahead from General Conway to attack its targets. A few hours later, the field historian at force headquarters, Major Theodore R. McKeldin III, noted that I MEF had been "cleared hot" by CFLCC for the eastern part of the city. By the time McKeldin penned this note late in the morning, the regimental combat teams had started to move toward the objectives that the division staff had so carefully selected. As one of the embedded reporters, Peter Baker of *The Washington Post*, wrote, they were executing the plan for the day, which "was to keep chipping away at . . . Saddam Hussein's power structure. The Marines would stab into Baghdad and seize a paramilitary base, a secret police headquarters and a presidential palace."

No one was entirely sure what the day would bring. At the morning staff meeting, General Conway commented to his staff that he thought there would be a "big fight" for Saddam's palaces. Division had concluded that the threat from conventional forces had been "nearly eliminated," that there would be little by way of centrally controlled, organized resistance. But there were reports of irregular formations. The reg-

iments were ready to fight if they had to. Soon many of the reports from the front showed quite a different picture. Cable News Network was with 1st Battalion, 7th Marines, as it went into the city, and Fox News was with 3d Light Armored Reconnaissance Battalion to the northeast. Instead of fighters, both battalions encountered crowds of jubilant Iraqis who welcomed their liberation. One of the armored reconnaissance company commanders, Captain Brian B. Smalley, said later that it was "like driving through Paris in 1944."

In his trailer at force headquarters, now at An Numaniyah, General Conway watched the dramatic television footage, some of it showing the poor Shia neighborhood known as Saddam City (and later as Sadr City), which the Marines had originally bypassed. The images impressed him so much that he decided to approve Mattis' request, which had apparently percolated up from the regiments, simply to advance in zone until they encountered opposition. But his optimism was guarded: "Our intent was to constrict the city using various key objectives as lily pads to reduce the regime on the east side. What we are seeing on TV is happening in some Shia neighborhoods. We cannot make the mistake to say that is happening all over Baghdad. We still have a military imperative to conduct operations to reduce . . . regime-related facilities."



Photo courtesy of the 1st Marine Division

Marines from 1st Battalion, 4th Marines, on their first patrol through a crowded community in Baghdad's Saddam City, were greeted by thousands of apprehensive Iraqis who lined the streets.

Conway discussed the issue with his Army counterparts at a midday video teleconference, and ultimately there was broad agreement on “a plan for a decisive assault on the city” by the Marines and the Army. This was the end of the various plans for a methodical advance to seize particular objectives, let alone the plan for in-and-out raids. The division finally had a free hand in Baghdad.

The result was that RCT 7 happily assaulted through its assigned area of operations, moving from the southeast to the northwest on the north bank of the Tigris. The list of sites they secured on that day was impressive—the Ministry of Intelligence; the Ministry of Oil; Uday Hussein’s offices, which were already burning when the Marines arrived; the Iraqi air force headquarters, which had been destroyed; and the *Fedayeen* headquarters, which was listed as “rubbled.” At the end of the day, the division’s plans were just as ambitious as its accomplishments: “to have made [the Marine] presence known in all of [our] city zones by morning tomorrow [and] over the next few days . . . allowing the local populace . . . to return to some sense of normal life.”

Among the sites in the 7th Marines area of operations was Firdos Square in downtown Baghdad. It was dominated by a six-meter-high statue of Saddam Hussein with his right arm raised in a heroic gesture. The 3d Battalion, 4th Marines, rolled into the square late in the day on 9 April. A crowd quickly

gathered. Given the proximity of the local haven for journalists, the Palestine Hotel, there seemed to be as many foreign reporters as Iraqi citizens in the crowd. An Army psychological operations team attached to the Marines arrived and announced over a loudspeaker in Arabic that the Marines had decided the statue should come down. Millions around the world were able to watch the events in real time on Cable News Network and other television networks. A Marine named Corporal Edward Chin, of Company B, 1st Tank Battalion, climbed onto a derrick that extended from his M88 tank retriever. He reached up and placed an American flag over Saddam’s face. Some of the Iraqis said, “No, we want an Iraqi flag,” and, within one or two minutes, Chin

took the flag down and replaced it with an Iraqi flag. Next a stout rope was fitted around the statue, and then to a cable on the tank retriever. When the tank retriever pulled, the statue came down, slowly, as the metal bent and Saddam slipped off the pedestal. The crowd rushed forward, swarming over the fallen statue. One group of Iraqis dragged its head to an unknown but no doubt unpleasant fate.

There are a few arresting images in every war, and the toppling of the Saddam statue was one of them for the Iraq War. It was not exactly what the high command wanted. Generals Tommy Franks and McKiernan, each at his own headquarters, had been watching the scene unfold on television, and when the American flag went over Saddam’s face, Franks picked up the telephone to call McKiernan, who did not need to be told why his boss was calling. Even before General Franks could say anything, General McKiernan said, “We are already on it.” As commanders from General Franks to General Mattis had told their troops over and over again, this was not a war of American conquest, but of Iraqi liberation. The flag that mattered was not the American flag; it was the Iraqi flag, flown alone, in sites no longer dominated by statues and murals of Saddam Hussein. Nevertheless, the Saddam statue’s fall marked a turning point; the end of Phase III seemed to be in sight, even though there would still be some hard fighting. □1775□

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