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THE COAST GUARD
AT WAR

PUBLIC RELATIONS
XXIII



PREPARED IN THE
HISTORICAL SECTION
PUBLIC INFORMATION DIVISION
U.S. COAST GUARD HEADQUARTERS
JANUARY 1, 1950

This edition is designed for service distribution
and recipients are requested to forward corrections,
criticisms, and comments to Commandant, Coast Guard
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Section, Public Information Division.

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REAR ADMIRAL ELLIS REED-HILL
WHO WAS CHIEF OF THE COAST GUARD'S PUBLIC RELATIONS DIVISION
IN WORLD WAR II

THE COAST GUARD AT WAR

PUBLIC RELATIONS

XXIII

HEADQUARTERS PUBLIC RELATIONS

OBJECTIVES

On March 15, 1946, the Public Information Division, U. S. Coast Guard Headquarters, prepared a report covering the work of the Division during 1945. This report, with 19 exhibits and 17 representative photographs, was one of the entries in the national competition held by the American Public Relations Association and was selected as "representing one of the most meritorious public relations performances in 1945." The Division was awarded a silver anvil (signifying the anvil of public opinion) mounted on a walnut pedestal. The report had listed eight "Public Information Objectives" which were as follows:

1. To acquaint the public with the work of the Coast Guard, the part it has played in the war and the peacetime duties it performs for the Treasury.
2. To build up morale among men of the Coast Guard especially those overseas, by giving them due public recognition for services rendered. To publicize medal winners. To build morale of families back home.
3. To cooperate with other publicity officials in supplying radio talent, musicians, men for incentive speeches, bond rallies, etc.
4. To keep material for historical purposes - written by combat correspondents and pictures by combat photographers.
5. To review all material for censorship clearance and national security.
6. To show benefits of the service and to urge young men and women to join the Coast Guard in the service of their country.
7. To correct misimpressions of the service by reporting faithfully.
8. To stress accuracy and quality of work, and to conform to American traditions which are generally accepted among Public Relations men.

ATTAINING THE OBJECTIVES

How these eight objectives were carried out by the staff of the Public Information Division of the Coast Guard at home and abroad, will be shown in the succeeding pages. In a sense, through a judicious use of quotations from the fortnightly "Public Relations Newsletter,"² the staff could tell its own story, in its own inimitable style, which only newsmen can fully appreciate. That all objectives were fully attained can only be judged by results and some of these are manifest by the opinions of editors and others.³ The day to day problems encountered and the methods used to solve them are indicated in the fortnightly Newsletter and in the summary of the "1945 National Con-

1. On June 18, 1945, an order from the Navy changed the name of the "Public Relations Division" to "Public Information Division."
2. Appendix A.
3. Appendix B.

ference of Coast Guard Public Relations Officers.¹ Finally a description of the work of the various component units of the Headquarters Public Information Division and the historical narratives furnished by Public Relations Officers in the Districts may lend an objectivity to the story. To say that the Public Information work of the Coast Guard during World War II, started from "scratch" and grew with the service during the war until it had reached a scope and excellence that warranted the highest national recognition among public relations men, is to sum up the performance succinctly.

INFORMING THE PUBLIC

MEDIA OF PUBLIC INFORMATION

That the public is entitled to accurate information about the operations and results obtained by any agency of the government is a generally accepted philosophy today. The use of "ballyhoo" in "building up" a government or private activity has long been discredited by reputable public relations men. Such methods were never adopted by the Coast Guard. In the final analysis, the public can always be reached legitimately through recognized media, if it is to be reached at all, and the effective use of such media is the primary function of the public information man. Specifically such media include the public and private press comprising newspapers, magazines, pamphlets, leaflets and books; the radio; the public forum, including the lecture platform, meeting of civic bodies, exhibits, fairs, shows and other groups; and the motion picture. Included in the public and private press is the use both of the written word and the appeal to the eye by means of photographs, drawings, paintings and graphic art. All of these media were utilized extensively by Coast Guard Public Relations during the war for the purpose of informing the public of its activities.

EVENTS AND PERSONALITIES

In an organization such as the Coast Guard, the portrayal of events, through all the media at hand, becomes the primary objective. A secondary objective, but one which the Coast Guard has laid more stress upon than perhaps any of the other armed forces, is the depicting of personalities. And the Coast Guard combat correspondent combined the two in his stories of Coast Guardsmen, in the background of the historic events of which they were part, namely in anti-submarine warfare, in every important invasion in the Pacific and European theaters and in the saving of life and property all during the war. The emphasis on hometown media in the publication of stories and photographs of individual Coast Guardsmen was a stroke of genius that gave the Coast Guard publicity a unique appeal. During 1945 the Coast Guard was processing 330 Coast Guardsmen's photographs daily and mailing an average of 3½ prints of each man to some 332 newspapers each day or an average of 3.13 prints to each outlet. The 300,000 hometown prints distributed in 1945 were almost double the 163,000 distributed in 1944. By 1945, 4,000 pictures had been distributed through the wire services in a period of three years and by the end of the war over 80,000 negatives of historical and technical value were to be found in the Public Information film library. At its peak the service had 172,000 military personnel, 82,000 of whom were afloat on 1441 Army, Navy and Coast Guard vessels. Through all media at its disposal, therefore, while the Coast Guard acquainted the public with the part the service played in the war, it laid especial emphasis on so informing the relatives and friends of its own men.

1. Appendix C.

BUILDING MORALE

HOMETOWN PROGRAM

"The Coast Guard felt that it had a new story to tell," commented NEWSWEEK on August 7, 1944.¹ "Almost overnight its unsung, glamorous tradition of combating smugglers vanished as Coast Guardsmen went to war against submarines offshore and in distant convoy lanes, manned guns on transports, steered in the first invasion barges, and landed supplies under withering fire. 'There's no use saving all this stuff for the history books' Captain Ellis Reed-Hill, veteran press-relation's officer concluded. Instead of long wordy handouts, he decided to tell the story chiefly by pictures." The Coast Guard developed the home-town story and picture as a major policy of war coverage, maintaining a high quality of pictures and accuracy in handling names and factual information. This emphasis on the participation of the individual Coast Guardsman in battle activities proved to be a good antidote for the wide-spread mistaken notion that the Coast Guard stayed close to home, and had very little to do with battle. The hometown program was especially effective in building the morale of men on duty, of their families back home and of workers in defense plants. The files of the Public Information Division give ample evidence of the success of this policy. On August 13, 1945, the wife of a Coast Guardsman wrote Coast Guard Headquarters: "I received a picture of my husband, William Auty, aboard a Coast Guard cutter, this morning and I would like to thank you sincerely for it. We have not seen my husband for 17 months and it was sure nice to see such a grand picture. Our little girl Joyce, 2 years old, who was only a tiny baby the last time Bill saw her, said 'Mommy, is that my Daddy?' And so, Sir, you've made us both very happy and I would like to thank you again for your kindness."

RADIO, MUSIC, INCENTIVE SPEAKERS

RADIO TELLS THE STORY TO THE HOME TOWN

The radio activities of the Coast Guard Public Information program in 1945 were extensive.² Specially trained technicians went into the battle zones to make recordograph records of interviews with fighting men. These recordographs were placed on stations throughout the nation, especially on stations in or near the home towns of the person interviewed. There were also three network radio shows featuring Coast Guard personnel. The program also included approximately thirty local radio programs throughout the nation dealing with Coast Guard subjects. Prepared recordings telling of the role of the Coast Guard were released to broadcasting stations on VE and VJ-days; a total of 1600 records were circulated throughout the nation for these two programs alone. All these radio shows featured various phases of Coast Guard experience, and the performance of individual Coast Guardsmen on the fighting front. District Public Relations officers were asked to watch for talent and personalities among Coast Guardsmen returning from the forward areas, worthy of network shows. While Public Relations personnel were forbidden to write, produce or present radio shows, they could prepare script and use combat correspondent copy for home town radio as well as newspaper use.

1. See Appendix B.

2. Ibid

3. John W. Egan, Sh. Clk (later Ensign) USCGR, was put in charge of Radio and Special Events late in 1943.

BANDS

About 100 bands were organized at the majority of Coast Guard Stations and from among the personnel on practically all Coast Guard, and Coast Guard manned Navy vessels. These were available for war bond drives and other incentive functions. In November 1944, the band from the USS SAMUEL CHASE, a Coast Guard manned Navy Transport, returned to the United States to participate in the 6th War Bond Drive. After being welcomed back with a spot on the "March of Time" program on November 16, 1944, the band proceeded to Cleveland, its home station, and immediately took up action in the bond drive in that area. This band had been detached from the Cleveland station to relieve the original CHASE band in January 1944, when the original group had been placed on tour with "Tars and Spars," the Coast Guard Recruiting show which toured the United States in 1944, breaking records in theatres all along its route. In every city it played, recruiting rose to new heights, for while the draft took all young men of 18 and upward, recruiting of Spars and of 17 year old youth was the objective of the Coast Guard recruiting program. The Curtis Bay Yard dance band and the Curtis Bay Training Station concert band were featured on radio shows during 1944 and 1945. These bands furnished dramatic interludes, with Coast Guardsmen doing the acting, and SPAR singers. In March 1945, Bill Schallen CMUS of Reading, Pa., who had conducted the popular Curtis Bay Training Station dance band, was transferred to the USS GENERAL GREELY, to organize another dance unit to play aboard ship and at overseas ports. At the same time the 11th Naval District Coast Guard Band (San Diego, Calif.) formerly conducted by Lt. Rudy Vallee, USCGR, shipped on the USS EBERLE to entertain aboard ship, and at American ports overseas. And at this time the combat-rated band aboard the USS LEONARD WOOD was detached for assignment to the Treasury Department for the 7th War Bond Drive. This band had been aboard the WOOD during nine invasions.

INCENTIVE SPEECHES

Numerous Coast Guard personnel on returning from front line duty were detached from their units to tour the factories and shipyards of the nation at the peak of the war effort, to make talks on their experiences and those of their comrades at the front. These speeches, usually in connection with bond drives, were very effective in maintaining morale among industrial workers whose efforts at their machines were stressed as being just as important as the effort of the men at the front.¹ Many of these Coast Guardsmen were medal winners whose home town receptions and other appearances throughout the country did much for the national morale. The appearance of a home town boy back home as a national hero, was the greatest incentive toward the success of the recruiting effort.

HISTORICAL MATERIALS

HISTORY WRITING PROGRAM

The historical program of the Coast Guard was designed to furnish the public with an authoritative history of the Coast Guard's accomplishments in the war. In May 1945, an outline for the writing of District Histories was furnished each District Coast Guard Officer. This indicated in detail what was required in submitting the history of some

1. The story is told of two of these Coast Guardsmen, one from the Atlantic and one from the Pacific area, who travelled together for many weeks making incentive speeches. They listened to each other's stories so many times that toward the end of the tour they could switch medals and give the other's talk as well as he could.

thirty Coast Guard activities, common to each District, for the period of the war. "War Diaries" submitted by each Coast Guard, and Coast Guard manned Navy, vessel each month, and by each District semi-monthly, were abstracted so that future historians could have ready access to all the basic and authoritative facts regarding the Coast Guard's accomplishments in the war. Ship's histories and all releases were collected, while copies of orders, directives, and important letters issued at Headquarters during the war, all added to the compendium of historical documents. In November 1944, all personnel returning from active duty abroad were asked to write their stories, some of which were released as news stories and all of which were added to the store of historical material at Headquarters. The film library of stills and motion picture prints was perhaps the largest collection of any of the armed services in proportion to the size of the service. Thirty two multilithed historical monographs were planned, twenty three of which had been completed within 3 years, each compiled from these materials and covered such subjects as "Greenland Patrol," "Alaska," "Loran," "Transports and Escorts," "Pacific Landings," "Weather Patrol," "Lost Cutters," "North African Landings," "Sicily-Italy Landings," "Landings in France," "Intelligence," "Marine Inspection," "Assistance," "Communications," "Beach Patrol," "Port Security," "Auxiliary," "Temporary Reserve," "Aviation," "Women's Reserve," and the other activities of the "Coast Guard at War." Eventually, when all these monographs are written and distributed among Coast Guard personnel in processed form for criticism, correction and comment, they will be incorporated into a printed "History of the Coast Guard in World War II."

CENSORSHIP REVIEW

ALL MATERIAL CLEARED

All material, including written material for publication, photographs, and motion pictures for release and even script for radio production had to be cleared for national security. All censorship was conducted through Headquarters. Combat correspondents and combat photographers sent their uncensored material to Washington where it was reviewed or developed and necessary screening by the responsible authorities in Navy Public Relations obtained before prints and mimeographs were made for distribution to the public. Recordographs were also carefully screened before being broadcast so that no material detrimental to the national security reached the public. This constituted a somewhat tedious, but absolutely essential, feature of Headquarters' activity.

AID IN RECRUITING

REPLACEMENT RECRUITING

The Public Information Division cooperated closely with recruiting officers to recruit several hundred Coast Guardsmen per month to replace those who were discharged in the normal course of the War. Spar recruiting was also a fruitful field and, as Spars replaced male personnel and released them for more active duty at home or abroad the recruiting of a Spar was counted to be as important as the recruiting of a 17 year old male. Aid in recruiting involved personal solicitation; press releases; the writing and distribution of posters, leaflets, and booklets; the exhibition of Coast Guard films; and radio coverage.

MOTION PICTURES AS RECRUITING AIDS

At the beginning of the war the Coast Guard had only a nucleus of a motion picture organization and a small library of motion pictures. At the war's end there was a fine motion picture library covering peace time as

well as war time footage. Practically every phase and operation of Coast Guard activity was included and all material was catalogued and cross referenced for immediate identification. It was the primary function of the Motion Picture Unit to furnish footage for newsreel release. Among the pioneers in this field was Al Bailey who dramatized in motion picture the Coast Guard's dramatic anti-submarine and rescue activities along the Atlantic Coast, off the "picket fence," in the early days of the war. He took the motion pictures of the discovery of the Nazi radio station in Greenland in 1943 and turned in many shots of anti-submarine warfare by convoy escorts. Combat motion picture photographers' footage was not only used in the newsreels but as "stills" in newspaper releases. The Unit maintained a laboratory in New York City, during the war, headed by Lieutenant Commander Lothar Wolff, USCGR. Under his supervision they produced "Normandy Invasion," "Carry the Fight," "Serving the Merchant Marine," "The Story of a Dog," "Along Our Shores," "Story of a Transport," "IST Story," "To the Shores of Iwo Jima," "Semper Paratus," and "Battle Station." In addition, a number of "Recruit Trailers" were produced directly for use in recruiting. Warner Brothers released a color feature entitled "Beach Head to Berlin" made entirely from Coast Guard film, and representing the only color coverage of the Normandy Invasion. Columbia Pictures produced a full length musical feature film entitled "Tars and Spars." This was shown throughout the country. Both pictures received the highest praise from critics.

"TARS AND SPARS"

The picture "Tars and Spars" had been adapted from the stage show of the same name which had played in every major city and theatre in the country during 1944 and 1945. This stage show was created and produced on a professional basis with musical scores, dance routines, and vaudeville skits, comparing favorably with the best Broadway had to offer. Its main purpose was to stimulate recruiting for the Coast Guard Women's Reserve. All expenses were paid out of box office receipts. Sid Caesar, a Coast Guardsman, who appeared in both the stage and film versions of "Tars and Spars" was later, after the war, signed up with Columbia Pictures and has since become one of their stars. Coast Guard takes appeared almost weekly in the national newsreel releases and in "March of Time," and were well represented in Army and Navy secret films.

HOME TOWN PRINCIPLE IN RECRUITING

"The number of 17 year old men applying for enlistment has increased considerably" writes the 9th (St. Louis) SPAR RECRUITER in the November 1944 issue.¹ "For each one enlisted a news release is prepared and sent to his home town paper and plans have been made with vocational advisers in Cincinnati high schools for a Coast Guard enlistment story to appear in the next vocational magazine to be distributed to the high schools." High school students offered one of the best possibilities for Coast Guard publicity. Students in the formative, impressionable age were more receptive to new ideas and Public Relations Officers in charge of aids to recruiting made every effort to "hit the high school market." At Headquarters, Lt. Hazel Reavis, USCGR(W), headed up the Public Relations unit for SPAR recruiting.

ACADEMY PUBLICITY

At the same time that 17 year olds were being recruited for the enlisted personnel of

1. See Appendix A.

the Coast Guard each year the Public Information Division assisted the Coast Guard Academy in its annual drive for cadets. Pamphlets were devised describing the advantage of a career in the regular Coast Guard while radio transcriptions and other media spurred this objective.

GRAPHIC UNIT

The Coast Guard maintained a Graphic Unit at White Plains, New York, where posters and exhibit material were prepared by a group of Coast Guardsmen who were selected almost entirely from professional artists who had been screened from enlisted personnel. This unit was utilized in 1945 for silk screen posters, only, these types being for educational and in-service posters. Posters for public and out-of-service appeals were printed or lithographed. Early in January 1945 all recruiting posters on hand at the Graphic Unit were shipped to recruiting offices while the silk screens were kept at White Plains for reprints on request of Headquarters.

LIMITED TRAINING FACILITIES REDUCE RECRUITING OF 17 YEAR OLDS

After April 1, 1945, the number of 17 year olds accepted by the Coast Guard had to be cut down. Recruits were still needed, but facilities for training were limited. Greater discrimination could, therefore, be exercised in selecting the limited number of recruits. A high school clip sheet was prepared in New York, however, and sent to each of 30,000 high schools in the country, and included both 17 year old and Academy news. 10,000 extra copies were printed for District Public Relation officers.

CORRECTING MISIMPRESSIONS

"IGNORANCE AND SCUTTLEBUTT"

At the beginning of the war the Coast Guard was faced with a number of misconceptions of its duties in the public mind which Public Relations had to clear up. One widely held misconception, stemming from the name of the service its 'f', was that Coast Guard activities were confined to the coast. When a Marine detachment got into trouble and had to be evacuated from Guadalcanal, Douglas Munro, a Coast Guard signalman, was killed as the Marines were getting aboard the landing craft that he and a handful of Coast Guardsmen had brought to their rescue. Munro's dying words were "Did they get off?" Later he was awarded the Congressional Medal of Honor posthumously. This story was told by "Old Sarge" in his feature "This Man's War" in Liberty Magazine for November 20, 1943. "I've told you about Doug Munro" "Old Sarge" says in this article "because my dander's up about a letter I've just received from Coast Guardsman T.O.T. stationed at Port O'Connor, Texas." "Why is it" he asks "that other branches of the service call us 'bathtub sailors'?" Why is it that the majority of the civilian people look down on the Coast Guard?" "Ignorance is the answer, buddy" "Old Sarge" continues "Ignorance and scuttlebutt. There used to be a rumor that Coast Guardsmen never served outside the Continental United States. Ask Doug Munro about that one."

"U. S. COAST GUARD PHOTO"

To overcome this misimpression of the service, Captain (now Rear Admiral) Ellis Reed-Hill, in charge of Coast Guard Public Relations, brought Jack Dixon, then an enlisted man, later a Commander, to Washington. Under his guidance "Coast Guard Photo" became the caption on many a "hot shot" from the Pacific, North Africa and later Normandy, where the Coast Guard combat photographer got ashore with the first wave and took pictures of the Marines

and Army troops the Coast Guardsmen, manning landing craft, had brought ashore.

COMBAT ARTISTS

As early as the Tarawa invasion, Ken Riley, Coast Guard combat artist, went ashore and sent excellent sketches of the battle which featured in many stateside editions. "Our staff artists" wrote the Feature Editor of the Seattle Times on February 4, 1944, commenting on Riley's Tarawa sketches, "remarked that his work makes the attempts of other combat artists in other branches of the service look like something by high school kids." Many other famous artists served in the ranks of the Coast Guard. Hunter Wood, CEM, USCGR, served on the CHASE in the North African landings and, as he sketched, took part in the rescue from the beach of survivors of the torpedoed USS LEEDSTOWN. Lt. Comdr. Anton Otto Fischer, USCGR, was combat artist on the CAMPBELL when it rammed a submarine in mid Atlantic. His picture of this incident was reproduced in Life Magazine. Chief Specialist William Goadby Lawrence, USCGR, served as combat artist in both Atlantic and Pacific as did Chief Specialist John J. Floherty, Jr. Both turned out historic sketches and paintings at Iwo Jima and elsewhere.

"HOW MANY COASTS?"

By August 1944, Public Information was directing nearly 100 cameramen who were all sending in material released under the caption "U. S. Coast Guard Photo." The misconception that the Coast Guardsmen were "beach pounders" soon gave away to the sentiment expressed in the song "How Many Coasts Does the Coast Guard Guard?" By December 28, 1945, an editorial in the Louisville Courier Journal was saying:

"The esprit de corps of this branch of the service (Coast Guard) was excellent and its public relations personnel were so alert to their opportunities that the many exploits of Coast Guardsmen the world around never went unrecorded. It was a joke among service men in press assignments that the world believed Sicily had fallen exclusively to Coast Guard stalwarts, so skillfully planned had been the coverage of their share of the assault."

ACCURACY AND QUALITY OF WORK

WAR PORTRAYED AS THE MEN SAW IT

"Commodore Ellis Reed-Hill, in charge of Coast Guard Public Relations" said the Army and Navy Bulletin of March 2, 1946,¹ "decided early in the war that the Coast Guard had a story to tell and was given full support by the Coast Guard Commandant. One of his first decisions was that pictures told stories much better than did long, wordy handouts, so he chose Jack Dixon, then an enlisted man with 20 years' news photography experience, and now a Lt. Comdr., to head his photographic section. Under Reed-Hill's guidance and Dixon's expert supervision, 150 photographers were selected, indoctrinated, and sent out to join Coast Guard units scattered around the world. You could find them on transports, cutters and landing craft. They rode in the first assault waves at Tarawa, Saipan, Sicily, France, Iwo Jima and Okinawa. The first radio photo from the armed forces on D-day at Normandy was a closeup of troops nearing the beach, shot by one of 18 Coast Guard photographers covering the landings.²

1. See Appendix B.

2. Actually the first wire photo received at Headquarters during this invasion was that of an LCI flotilla departing England for Normandy which was received at Headquarters before the D-day landings were announced and was cleared by Navy with a notation "Hold for D-day."



COFFEE FOR THE CONQUERORS OF ENIWETOK
 PHOTO BY CHIEF PHOTOGRAPHER'S MATE RAY PLATNICK



COAST GUARD CUTTER SINKS SUB
 PHOTO BY WARRANT PHOTOGRAPHER JACK JANUARY

Invariably, wherever there was action, Reed-Hill's men were on the job, turning out first rate pictures which consistently popped up on the news pages and picture supplements with the first battle dispatches. xxxx To Jack January, formerly of the St. Louis Post Dispatch, went the honor of getting the war's most outstanding pictures of United States ships destroying a German submarine. January snapped 20 quick shots which made Page 1 across the nation. xxxx Because time was important in distributing news pictures Coast Guard laboratory technicians in this country deserve a great deal of credit for front page spreads given many Coast Guard releases. Utilizing mass production techniques, they turned out thousands of prints weekly, but sought perfection in every one. As one critic so aptly put it: 'the Coast Guard did with pictures what Ernie Pyle did with words, portraying war not so much as a struggle between armies, but as men from Podunk, Middletown, Milwaukee and St. Louis saw it.'

MET MONITOR'S STANDARDS

The Christian Science Monitor on September 8, 1943, "and has met the Monitor's standards in every way. May I add a word of appreciation for the courtesy shown by your subordinate officers, by the Public Relations Department, and by Coxswain Samaba himself in the desire to produce the kind of material we have been after."

NEWS SENSE IN CAMERAMEN

Editor and Publisher for August 19, 1944¹ "and with his training in news work, whether as reporter or editor he will produce the best results after he has mastered the simple routine of camera operation. xxxx That his convictions have been more than amply sustained by the results, is borne out by the fact that some of the best invasion photos made recently were taken by former reporters and editors." These included "Bill Forsythe, former AP newsman; Scott Wigle, of the Detroit Times, who took the first invasion photo published in the United States; Jack January, formerly of the St. Louis Post Dispatch, who made the famous pictures of the SPENCER sinking a U-boat; John Gerard, also of the Post Dispatch;² Ray Flatnick, formerly of PM, who made pictorial history with his Pacific invasion shots; Arthur Green, formerly with Acme, who is credited with some rare explosion and rescue photos at sea and Bob Gates, formerly with the Washington Times Herald."

"BEST OF ALL SERVICES"

"I want to take the opportunity to say" wrote H. F. Cattel of the New York Mirror on September 29, 1945, "that the Coast Guard press and foto coverage was the best of all services. I have especially called to the attention of Public Relations officers of other services the magnificent foto coverage of the Coast Guard. It certainly merits the highest praise. The result, in my column, was that the Coast Guard rated more space than any other service, although I tried to be fair to all. But when the others failed me with fotos, the Coast Guard stuff was always there to be used - and of the right quality for use."

COMBAT CORRESPONDENTS

COMBAT CORRESPONDENT SECTION

The Correspondent Section of the Public Information Division was set up to gather and distribute to the public, information about the Coast Guard's role in the war in the form of news stories, feature articles and magazine pieces. Organized along the lines of a civilian news gathering agency, the Correspondent Section was composed of two groups:

1. - Correspondents in the field - mostly enlisted men with newspaper or writing backgrounds.
2. - The Home Office (Headquarters Staff) which processed and distributed stories and handled all problems of administration and organization. There was however, an important difference. Operating under and within the necessary inflexibilities of a military organization, the enlisted correspondent was immensely more dependent upon Headquarters than a civilian reporter would be upon his Home Office. His movements, his supplies, his prestige and the publication of his stories were all controlled by Headquarters and his success or failure was inextricably woven into the tenuous fabric of Headquarters determination.

SELECTION OF CORRESPONDENTS

Methods of recruiting and selecting men for correspondent assignments followed accepted lines.¹ The Classification Section of the Training Division at Coast Guard Headquarters furnished a list of all Coast Guard enlisted personnel with newspaper or writing experience, including complete information on their civilian background, education and age. A personnel bulletin sent to all District Coast Guard Offices announced the formation of the correspondent section and directed men with suitable backgrounds to forward requests for correspondent assignments to Headquarters. An investigation was made of all men attached to District Public Relations Offices, District Station and Operating Base publications and editors of ship's newspapers. These sources brought forth the names, rates and present stations of about 150 possible correspondents. Men with the best backgrounds and experience were then ordered to Headquarters for a brief period of indoctrination to determine whether they fitted the requirements. Selection was then made on previous experience and demonstrated ability, availability, present station and rating. Because of the nature of their assignments, correspondents were on their own initiative most of the time, although Headquarters provided frequent incentives to keep men in the field on their toes and working at top capacity. From the beginning it was realized that it was not only impracticable, but wholly impossible, to assign correspondent duties either afloat or ashore to such existing ratings as boatswain's mates, signalmen and quartermasters.

1. In this work Captain (now Rear Admiral) Reed-Hill had the assistance of Lt. Comdr. Alexander Stewart, USCGR, and Lt. Comdr. Blair Walliser, USCGR, both of whom helped establish contacts in the early days of the war. Lt. Comdr. Joseph A. Nutrie who served first in Boston was later Liaison Officer in Charge of all Public Relations under COM NAV EU in 1944 and then served in the same capacity at Guam. Two enlisted men who earned commissions because of their excellent work in Public relations were Lt. Claiborne Pell, USCGR, and Ens. Arthur Tourtellot. Pell became Captain Reed-Hill's first officer assistant, engaging in liaison work and in writing articles and speeches. Tourtellot specialized in special articles with an historical twist, his material being well accepted. Lt. Comdr. Carlton Skinner, USCGR, who succeeded Lt. Pell did much to further the work of the combat correspondents.

1. See Appendix B.
2. Ibid.

Early correspondents were consequently mostly men with storekeeper or yeoman ratings, serving on a collateral duty basis. This arrangement, however, was not too successful. Resentment arose aboard ship when crews observed a man engaged in duties other than his regular rating. Gradually, therefore, the number of men serving on a collateral duty basis was reduced and efforts were made to have all correspondents carry a public relations rating. When the correspondent section at Headquarters was organized in 1943 there were no men with PR ratings serving at sea. Then, late in that year, PR was established as a sea-going division. Correspondents wearing PR ratings participated in the first (January 1944) invasion of the Marshalls, and later at Normandy, the Marianas, the Philippines and the Ryukyus.

ASSIGNMENT OF CORRESPONDENTS

Correspondents were assigned to the following types of Coast Guard manned Navy vessels:

Attack Transports (APA)
Transports (AP)
Landing Ship (Tank) (LST)
Landing Craft, Infantry (LCI)
Patrol Frigates (PF)
Rescue Cutters (PTC)
Cargo Vessel, Attack (AKA)

TRANSPORT ASSIGNMENTS

It was found that straight transports (AP) were not too desirable a billet for correspondents. Too often these ships made only straight runs from port to port without even engaging in combat operations. Correspondents assigned to these vessels were burdened with all sorts of odd jobs of no benefit to Headquarters and were consequently not able to turn in the anticipated number of news stories. Straight transport coverage was, therefore, limited to a one-round-trip basis for, on a one-round-trip, a correspondent, devoting all his efforts to news stories, could obtain as complete coverage as was needed. The larger complement of correspondents was, therefore, assigned to attack transports which actually took part in the various invasions.

FRIGATE, LST AND LCI ASSIGNMENTS ON FLOTILLA BASIS

Correspondents assigned to Patrol Frigate, LST and LCI operations were assigned to the Flotilla flagship with the understanding that they were to cover the entire Flotilla. Because of the increasing shortage of correspondents it was impossible to assign more than one man to a Flotilla. Previously, a correspondent assigned to one ship, had found it difficult to leave that ship to obtain news stories on other vessels in the same Flotilla. Every effort was now made to obtain the Flotilla commander's permission for the correspondent to move from ship to ship in accordance with the necessities of his assignment. An attempt was also made early in 1945 to increase AKA coverage. These ships proved an excellent source for lively home town stories. Correspondents received complete cooperation from officers and men and were able to turn in some very readable stories. During 1944 there had been only one correspondent, Luis Grant, Y1c, assigned a Coast Guard manned AKA, the USS ERIDANUS.

VARIATION OF ASSIGNMENTS

As correspondents were on their own most of the time, Headquarters had to provide stimulation to keep them on their toes and working a full capacity. One method was to vary assignments. After a correspondent had served aboard an attack transport for a few months

he might be shifted to an LST Flotilla, while the correspondent who had been bouncing around on an LCI might be put on an AKA. Providing a man with a change of scenery went a long way toward preventing him from going stale and losing his ability to "see" stories.

ROTATION OF CORRESPONDENTS

A definite rotation policy for correspondents serving overseas was early found advisable. When little more than a year old in 1944, the correspondent section was already faced with the problem of finding new correspondents. There were only a limited number of enlisted men serving in the Coast Guard who were qualified for such assignments and it was necessary to continue to use this small group for the rest of the war. In order to do so, however, it was necessary to afford these men an occasional respite from overseas duty. It was found that after about eight months overseas a correspondent's efficiency and rate of production began to decline. He began to slow down, in spite of the variation of assignments which could be offered and finally went stale. A policy was therefore, established of limiting a correspondent's tour of overseas duty to eight months, after which he was relieved and returned to the States for at least three months before being given another assignment outside the country. By mid 1944 there were already some correspondents who had been overseas eight months. These it was decided to recall to the States and rest up for new assignments.

INDOCTRINATION OF NEW CORRESPONDENTS

While the best way to indoctrinate a man selected for correspondent assignment was to bring him to Washington for a brief period of temporary duty, some men selected for Pacific assignment were unfortunately stationed too far away from Washington to bring them in. These men had to be indoctrinated by mail. When a new correspondent reached Headquarters he went through a brief period of indoctrination. He observed and participated in the processing of other correspondents' stories, sitting in while a story was edited and doing some rewriting. Then he helped distribute correspondent stories and was thereby shown the importance of uncovering every possible outlet for a story before it left his hands. He was taught that "Name Stories" were and would continue to be the backbone of the Coast Guard's correspondent policy and was shown why writing about Coast Guardsmen by name was probably the most important part of his assignment. The home town angle was explained to him in detail. He learned the importance of naming the home town of a story subject and his street address, if he came from a larger town or city. He spent considerable time with some returned correspondent who went over the style manual with him, answered his questions and made suggestions based on personal experience about how he should go about fulfilling his assignment aboard ship. Finally he was equipped with a portable typewriter, style manual, correspondent card and such supplies as a dictionary, notebooks and pamphlets if desired. The Chief of the Public Relations Division then addressed a letter to the correspondent's new commanding officer giving his name and rating, a few details about his newspaper or writing background which qualified him for the new assignment, a brief explanation of what was required of the man aboard ship and a paragraph stressing the value of the correspondent's stories as a means of informing the public about Coast Guardsmen serving overseas while they also served as a proven morale builder among ship's crews.

THE NEWS DESK

The news desk was the nexus of the Correspondence Section of Public Relations.

It was responsible for processing all correspondent copy, for maintaining close relations with correspondents in the field, acknowledging receipt of their stories, sending them reports of their publication, answering requests for information and forwarding supplies. The news desk also suggested stories and originated letters of criticism and praise of the correspondent's work. In addition to directing the editing, rewriting and distribution of all correspondent's home town stories, feature articles, magazine articles and general news releases, the news desk was responsible for publishing the "War News CLIPPER," a newspaper editor's clip sheet. He processed news stories of Coast Guard personnel submitted by District Public Relations Officers. He also cleared and forwarded unsolicited manuscripts, articles and action accounts submitted by Coast Guard personnel for clearance and publication. News stories from District Public Relations Officers were first submitted to the Navy for review and processed and distributed by the news desk, as was unsolicited material from Coast Guard personnel.

DISTRIBUTION OF CORRESPONDENT STORIES

Correspondents' stories and articles were distributed to the following outlets:

1. Home town newspapers.
2. Employee's House Organs.
3. Industrial Trade Journals.
4. College Alumni Bulletins.
5. Fraternity magazines.
6. Wire Services (AP, UP, INS, ETC.).
7. All types of magazines.
8. All Coast Guard publications.
9. District Public Relations Officers.

"Name stories" made up the bulk of the releases. Exceptional "name stories" were given additional distribution to DPRO's and Coast Guard publications. A signed mimeographed request for a clipping or tear sheet was sent along with stories to home town newspapers. A signed request (letter) for a clipping, tear sheet or extra copy was mailed with stories to House Organs, Trade Journals and magazines. These clippings, when received at Headquarters were saved, periodically pasted up, photostated and mailed to correspondents in the field.

THE "CLIPPER"

The "War News CLIPPER" was a newspaper clip sheet distributed fortnightly to

2500 weekly newspapers throughout the United States. In addition to these newspapers, the CLIPPER was mailed to DPRO's, editors of Coast Guard publications, and editors of ship's newspapers. Two hundred mats of each cut used in the CLIPPER were available with each issue. 150 of these were mailed and 50 held to fill requests and outside orders. A new mat list was made up for each issue. When an editor was sent mats, a mimeographed form and return envelope were enclosed in case he wished to be placed on a permanent mailing list. A back file of mats was maintained to fill requests. The CLIPPER was published on the first and fifteenth of each month. Copy deadlines were the 5th and 21st (2 P. M.). Copy and art for forthcoming issue were delivered to the Publications Division and a proof returned in two or three days. Corrected proof had to be returned to the Publications Division at 11 A. M. the day after being received.

MAKEUP AND FORMAT OF "CLIPPER"

The CLIPPER used correspondence stories, photos, and artist's sketches.

General style format called for about 12 stories, two photos and a cartoon panel, or three photos. CLIPPER body type was 8 point

Century Expanded. All correspondent stories except the very briefest carried by-lines in 8 point bold-face. All heads were bold-face. Two column heads were 24 point. Single column heads were 14 point. Permanent box (position optional) listed mats by numbers for convenience of editors. The masthead was permanent. The CLIPPER featured a cartoon panel called "Deeds of Valor," based on heroic actions of Coast Guard personnel in the war. The subject of the panel was usually selected from a correspondent story, a citation, or an award. Vivid, dramatic action accounts provided the best material for the artists to work from. A story about one man was preferable to one about several. The press run of the CLIPPER was upped to 2500 copies in 1944 and another 100 newspapers were added in February 1945.

FILES

The correspondent section had an evergrowing set of files organized as follows:

1. Correspondents' personal folders containing orders, letters to and from, advancements in rating, etc.
2. Stamped copies of correspondents' stories containing the censor's stamp of approval for publication.
3. Extra copies of correspondent's stories for possible future reference.
4. Mimeographed copies of correspondents' accounts of operations were filed in separate folders under theater of operations, such as Saipan, Normandy, etc., and kept available for those visiting the office in search of material for magazine articles, radio scripts, speeches, etc.

Evan Wylie, Chief Specialist (PR) USCGR, was the first news editor late in 1943. He had been a reporter for Newsweek and he did all the spade work in setting up the news desk. Later he was assigned to "Yank" as Coast Guard correspondent and assigned to the Pacific area where he participated in several important landings.

PERSONNEL

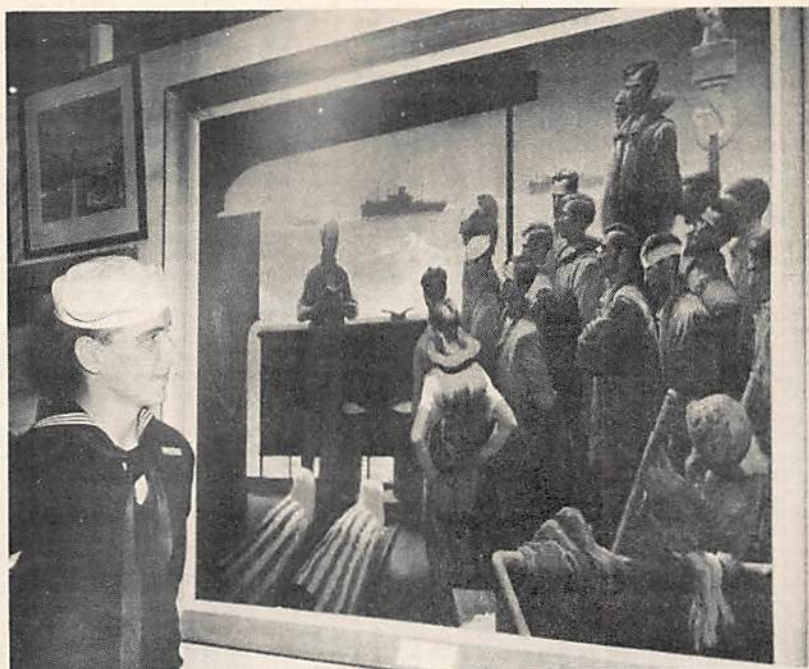
The News Editor during late 1944 was William Haffert, C. Sp. (PR), and the

Assistant Editors Thomas Winship, Sp 1c (PR) and Rex Woods, Sp 3c (PR). Barnett Anpolsk Sp 3c (PR) was in charge of distribution of all processed material and it was his responsibility to see that each story was routed to every possible outlet. Joseph Pinna, Sea 1c was responsible for mat distribution of the CLIPPER and handled all requests for mat service; kept the CLIPPER mailing list up to date; maintained a file of unused CLIPPERS, mats, and CLIPPER correspondence. Betty Harwood, Yeo 3c, was the section secretary, typing letters and memoranda; cut stencils, and kept the correspondent files in order. Lewis Barwick, Sea 1c, the messenger made four trips daily to the Navy to deliver and pick up stories and pictures, as well as other necessary outside trips. He was also an excellent typist and mimeograph operator. William Wilson Sp. 2c (PR) wrote citations and award releases, and prepared correspondents' form stories for mailing, stenciling, mimeographing and rewrite.

THE NEWSLETTER

Lt. (later Commander) Arch A. Mercey, USCGR, joined the staff of Public Relations

in 1944. He had been a motion picture consultant to various Government agencies and a magazine writer. Mercey inaugurated the "newsletter." This was a fortnightly publication designed to keep photographers, correspondents and Public Information Officers in the field informed of current activities of the Public Information Division and of each other. Mercey was ably assisted by John B. Garrett, Sp1c (PR) who had served as a Yeoman 1c on the USS ARTHUR MIDDLETON and LST FLOTILLA SEVEN from 1942 to 1944. Later he assisted Commander Q. R. Walsh at Headquarters.



COAST GUARD COMBAT ARTIST KEN RILEY, 25-YEAR-OLD KANSAN
SURVEYS HIS PAINTING OF BURIAL AT SEA ENTITLED
"FOR THINE IS THE KINGDOM"
WHICH WON THE "BEST IN THE SHOW" PRIZE IN THE WASHINGTON, D. C.
TIMES-HERALD'S SEVENTH ANNUAL OUTDOOR ART FAIR

The Coast Guard 'MENDER'..... Miracle of Shipyard Surgery



ONE OF JOE SIMONS' COMIC STRIPS

BOOKS

Mercey and Lee Grove, C.Sp. USCGR, author and newspaperman, compiled and edited "SEA, SURF AND HELL," (Prentice-Hall, Inc. 1945) an anthology of more than 40 true stories of the fighting Coast Guard from Greenland to Tokyo. They were selected from the best of the stories by well known writers which had appeared in the magazines, and from the reports of combat correspondents and other official sources. "SINBAD OF THE COAST GUARD" (Dodd, Mead & Co., New York) by George F. Foley, Jr., Chief Specialist, USCGR, told the story of a Coast Guard mascot. Lt. Comdr. Jack Dixon's OUR SONS WILL TRIUMPH won acclaim as one of the realistic picture books of the war.

PAMPHLETS

"Electronic Aids to Navigation," a 48 page booklet was printed with over 14,000 copies and distributed on request from manufacturers, engineers, and shipping companies. It described technically LORAN (Long Range Aids to Navigation) a system of pulse radio transmission for ascertaining the position of ships or planes which was developed by the Coast Guard during the war. A number of fact books on "Aids to Navigation," "Safety at Sea" and other topics were also processed and distributed.

ART WORK

Coast Guard artists participated in the "Times Herald Art Fair" of 1945 and took three of the big cash prizes. Ken Riley's canvas "For Thine is the Kingdom," on a burial at sea, won Grand Prize at Washington Times-Herald Art Fair in 1944. Other exhibits painted by combat artists were sent throughout the United States with a combat artist present to comment on the pictures and give a first hand account of what he had seen. Commemorating the 155th Anniversary of the Coast Guard in 1945 a new postage stamp was designed by Ken Riley. A Coast Guard War Memorial was designed by Coast Guard Artist Norman M. Thomas and, with funds raised by voluntary contributions from Coast Guardsmen, was cast in bronze in duplicate, one for the Battery, New York City and another for the New London Coast Guard Academy. Comic strips by Joe Simon and Milton Gross were placed in newspapers telling true stories of Coast Guardsmen. A color booklet of drawing by Joe Simon entitled ADVENTURE IS MY CAREER showing life at the Coast Guard Academy was used in cadet procurement.

COMBAT PHOTOGRAPHY

PHOTO SECTION

"The growth of the photo section" wrote Jack Price in the August 19, 1944, issue of Editor and Publisher in an article entitled "Newsmen Active in Coast Guard Photo Branch" "may not appear great when compared to other branches of the Service (on January 16, 1945, there were 101 cameramen afloat and 84 ashore), but it has produced one of the finest pictorial coverages of the war. Unlike other branches of the service, the Coast Guard does not maintain any special school for photography. Under the direction of Captain (later Admiral) Reed-Hill and his assistant Lt. Comdr. (later Commander) Jack Dixon, the photographic section has been built into one of the most efficient of its kind. Although many of the Coast Guard photographs have been former newspapermen, others have had to make the grade the hard way."

TIME WAS OF THE ESSENCE

"In explaining how the system works, Commander Dixon, a former newspaper photographer who has worked for

most of the Boston newspapers, points out that time was the essential factor in obtaining a competent crew of photographers. He says the Coast Guard did not wish to lose valuable time in training men who needed no training in photography. The men who were former news photographers were given their indoctrination courses and sent out to the various fronts without any special schooling in the art of photography. In the opinion of the commanding officers, a man who was schooled in newspaper work in civilian life, and who wanted to take up photography, was a splendid applicant. Because most of the photographic work was of a news type, the development of personnel depended upon the individual's past newspaper experience. Some of the best men on his staff, says Commander Dixon, were former newspaper reporters and editors. When capable cameramen were needed in a hurry there was no time for special training, so newsmen were given cameras and, with the instructions they could glean from the ex-professionals in operation of the camera, they were rushed to the front."

LIKE NEWSPAPER ORGANIZATION

"The Coast Guard photographic section," the article continues "is somewhat similar to a large newspaper organization. Regardless of where a Coast Guard cameraman is sent, he keeps in contact with Commander Dixon, who takes a personal interest in his welfare. The photographers feel free to bring their problems to him and he, in turn, feels it is his duty to help the individual. The Speed Graphic is practically the standard camera for all Coast Guard photographers. There are some other types of cameras used but they are very few. Photographers try to process their films if facilities are available but generally the work is done in the home laboratory (at Washington Headquarters).¹ Some of the ships have small dark rooms where small quantities of films are developed and printed. The comparatively small main laboratory is manned by a staff which operates in three shifts. The demand for Coast Guard photos has grown to unprecedented size and the type of pictures made by the Coast Guard cameraman has become extremely popular. Although the unit as a whole is a seagoing outfit, Coast Guard photographers have done yeoman service on land. They have covered landings along with their confreres of the Navy, Marine and Army."

PHOTOGRAPHERS SHIFTED LIKE CHESSMEN

"Captain Reed-Hill, the veteran press relations officer, also takes a keen interest in the individuals. He knows every man of the photographic staff and has made a study of his background and possibilities. He shifts the photographers around like chessmen, allowing each to perform according to his assignment and capabilities. Like the seasoned city editor, he knows which man is best fitted for some special task and when the job is done he is first to congratulate him."

PHOTO LAB AT HEADQUARTERS

"The Headquarters plant" says Price in the September 1, 1945 issue of Editor and Publisher, "is not larger than the plant of an average large city newspaper. The main room is a combination studio and projection room and is fitted with several banks of fluorescent tubes and other types of lighting. Adjoining this room is one used for camera repairs, copying and supplies. A small chemical mixing room, which 1. Actually the opposite was true. The larger part of the film was developed in the field. Only in cases, where, because of battle conditions, dark room facilities became unavailable, were undeveloped film shipped home for development. Developed film was lighter to fly home and the photographer could add captions after inspecting it."



"PAWNS OF THE MIKADO"
A STUDY BY CHARLES BOSSERT, PHOTOGRAPHER'S MATE SECOND CLASS



COAST GUARD-MANNED LST SERVES AS FLOATING RAIL LINK
PHOTO BY SETH SHEPARD, PHOTOGRAPHER'S MATE SECOND CLASS

is also used for drying negatives and prints is also connected to the main studio. The office is open and in reality a part of the combination studio and projection room since there are no partitions dividing it apart."

PRINTING AND DEVELOPING

"There are only two printing and one development rooms. The developing room is about 8 x 10 feet in size and fitted with a six-foot slate tank, work benches and an auxiliary enlarging camera, which was used in emergencies. Incidentally this room is also used for color prints and separation, and in an emergency is used for copying. An individual water-cooler keeps the water at desired temperature but the room is not air conditioned. Both printing rooms are about 12 x 15 in size. The heavy printing work is done in the room which is filled with an 8 x 10 Salzman enlarger. There are also five 4 x 5 Omega table model enlargers, lined up on one side of the room. A 12-foot slate tank is set in the center of the room and a five-foot compartment built in the center of the tank for hypo. The other printing room of same size is fitted with several Omega 4 x 5 enlargers, three contact printers and several enlargers for 35 mm. films. The tanks which are placed along two sides of the walls are stainless steel and kept spotless."

LAB STAFF

"The staff operates in three shifts but only a dozen workers remain on a single shift. Of these there are 12 Spars who do every type of work required from copying, enlarging, drying, to operating the projectors and taking pictures as local assignments. This plant is also the school for Spars and Coast Guard photographers who have been selected for special photographic training. The plant averages about 2500 prints daily. Since most of the films are developed in the field, few films are processed there. The laboratories are supervised by Lt. (jg) Everett F. Mashburn, who, as a photographer's mate, was the first photographer on the Coast Guard staff.¹ He joined that branch of the service in 1934. He, too, was a news photographer hailing from Atlanta, Georgia. Of the 200 members of the photo staff about 15% were former working newspaper camera men and they formed the cadre upon which the present staff was built. It has been the policy of the department to employ news photography as the basis of all photographic coverages and the high quality of news pictures produced attest to the excellent system used by the Coast Guard. Considering the vast amount of work turned out by the small organization, we believe it is fair to offer our own commendations for a job well done."

PHOTOGRAPHERS ALWAYS IN "HOT SPOTS"

While a comparatively small number of photographers covered the war for the Coast Guard when invasion forces swung into action, the Coast Guard lensmen were always in the "hot spots," and that was the chief reason why their pictures "packed a punch." On Iwo Jima, Photographer's Mate, Second Class, Charles Bossert of Los Angeles ducked into a shellhole with three cameras. Later during a lull in the fierce bombardment, he found that all of his equipment had been smashed by shrapnel; he was unhurt. After shooting pictures all day long from an army tank on Ie Shima, Photographer's Mate, Second Class, Charles Collins of Columbus, Ohio, left the armored unit to return to his ship. He had barely walked a hundred yards when the tank was blown to bits by a direct hit. "For two weeks after D-day at Normandy" says the Army and Navy Bulletin of March 2,

1. See Appendix D.

1946 "the whereabouts of Seth Shepard, former Chicago Daily News photographer, were unknown, but later he turned up to tell how he laid in a shallow foxhole in a German mine field under heavy fire for 12 hours and finally escaped without a scratch." xxxx "And so the stories go, belying the incredible fact that not a single Coast Guard photographer was killed in action. A number were wounded, but the only man killed died from injuries received when he fell from a truck while on Christmas leave in Tokyo." (After the war).

HOMETOWN STORY AND PICTURE

The Coast Guard developed the home town story and picture as a major policy of war coverage, maintaining a high quality of pictures and accuracy in handling names and factual information. This emphasis on the participation of the individual Coast Guardsmen in battle activities proved to be a good antidote for the wide-spread mistaken notion that the Coast Guard stayed close at home, and had very little to do with battle. The hometown program was especially effective in building the morale of men on duty, of their families back home, and of workers in defense plants. So successful was the "hometown" program that the plan was widely copied by other services. Some facts and statistics about the program are as follows:

1. 1944 - 3150 pictures per week released to 1260 newspapers.
1945 - 6000 pictures per week released.
2. One photographer in the Pacific reported that 85% of his pictures were used. He counted actual clippings returned to his ship from families of the men.
3. An average of 450 newspapers were served daily.
4. In addition to home town newspapers, prints were sent to (and used by) house organs of companies formerly employing these Coast Guardsmen, college alumni bulletins, high school papers, and fraternity organs.
5. One print was forwarded to each man on his ship. Ship's officers reported that this practice was a great morale-builder for men afloat.
6. The Negro press was covered through Office of War Information. Approximately 100 prints per week went to the Negro press of the nation.
7. Following VE-day and VJ-day, home town pictures of boys returning home from battle areas were rushed to local newspapers in time to be printed before the boys arrived home.
8. Home town pictures continued to be sent to newspapers until approximately November of 1945.

DISTRICT PUBLIC RELATIONS

FIRST NAVAL DISTRICT

ESTABLISHMENT

Prior to 1942, Recruiting and Public Relations were a single activity. In the Fall of 1942, Public Relations was made a separate unit and placed directly under the command of the DCGO, 1 ND.



A PARADE IN BOSTON DURING WORLD WAR II



STORM AT WINTHROP BEACH, NEAR BOSTON, 22 NOVEMBER, 1944

PERSONNEL

The Public Relations personnel originally consisted of four officers and about twelve enlisted men. This group included those in the photographic laboratory which was a sub-division. The peak was reached in mid-1943 when the complement included one officer and twenty-two enlisted personnel. Early in 1944 this complement was reduced to twelve enlisted personnel and one officer. Shortly after VJ-day the force had declined to one Public Relations Specialist, one yeoman, and one seaman (all Spars) in the Office, and one Chief Photographer and several photographer's mates in the photographic laboratory. During the war, personnel included many outstanding newsmen and photographers from the Boston area.

NEWS RELEASES

Public Relations news releases covered all phases of Coast Guard activity, and action on all war fronts. Incidents such as the capture of a German weather station in Greenland were given thorough photographic and story coverage as soon as release was authorized. The Normandy Invasion was fully publicized and every invasion in the Pacific and the Asiatic theatres was given complete coverage with material sent from Headquarters. Home town newspapers were provided with pictures and stories concerning local Coast Guardsmen and Spars, showing how and where they were serving. This program received ready response from the daily newspapers. The arrival of German submarines and submarine sinkings were also accorded news coverage in the Boston papers, and accounts of the incidents were furnished to the entire country by this office. This was accomplished through news and photographic services, such as the Associated Press, International News Service, Acme Photo, and the United Press.

PHOTOGRAPHY

A photographic record of Coast Guard activities in the First Naval District was made throughout the war. Such activities were covered by Public Relations photographers. Photographic work was also done for Marine Engineering and Marine Inspection when ships had been in collision, or were outfitted with new installations. A step by step photographic report was made for the departments concerned. Cases of transportation accidents were covered for the Finance Department, so that reports would be thorough and accurate in describing accidents. The principle phases of photographic activity may be summarized as follows:

1. Covered all parades in which the Coast Guard participated;
2. Photographed every Spar and Reserve recruit enlisted in the First Naval District and furnished prints for home town releases;
3. Covered Boston waterfront for special incidents;
4. Photographed all damaged shipping for Marine Inspection;
5. Made special coverage of emergent situations such as the hurricane of September 1944;
6. Undertook special assignments on Boston Pilots, Lightship #85, Salem Air Base Spars, Constitution Base (all buildings);
7. Photographed discharged veterans in Separation Center for home town release;
8. Took photographs at Service weddings;

9. Covered all presentations of awards by the DCGO to Coast Guard heroes.

MOVIES

In the interests of recruiting, movies made by commercial concerns and supplied to the Coast Guard were in turn distributed throughout the District. Features such as "Normandy Beachhead" and "To the Shores of Iwo Jima," were used by the District Public Relations Office for showing at functions arranged by civic organizations. This was excellent institutional public relations for the Coast Guard, and it also served as an incentive for recruiting.

BAND

The Coast Guard's Port of Boston Band was originally organized under the direction of the Captain of the Port of Boston, and subsequently became an authorized band. This unit eventually became a 45-piece band. It participated at many civic and military functions. Its music was heard weekly for more than 2 1/2 years over radio station WORL, in programs which featured a guest star of stage, radio, or screen. Each program was dedicated to a current civic promotion, such as War Bond Drives, United War Fund, and the March of Dimes. The band escorted to the station, draftees and Spar recruits en route to Training Camp. A novelty feature of this band was the Scottish bagpipe section. The Governor of Massachusetts requested that it play at the Conference of Governors held in Boston.

PARADES

The Band and some other personnel of the First Naval District participated in every major parade held in Boston. The complement in these parades was about 100 men, 50 Spars, a color guard, and the Port of Boston Band. These units appeared in parades on Armistice Day, Columbus Day, July 4th, Evacuation Day, other legal holidays, and on other special occasions.

EXERCISES

The Coast Guard was always represented at important public exercises such as ship launchings, programs arranged for War Loan and other Fund Drives, Esplanade exercises, Community Chest Drives, and indoor functions at the Boston Garden.

SPEECHES

The Coast Guard was often called upon to provide speakers who were Coast Guard veterans of major actions. The speakers were furnished after careful briefing by Public Relations to be sure that the speeches were coherent and a credit to the Service. The speakers were also provided with information on related matters with which they might not be familiar. On numerous occasions, officers were called upon to speak at school graduations. Usually in such cases, the Public Relations Office wrote the speech. Speakers were also provided for radio programs over the major stations when a veteran Coast Guardsman was wanted to speak in behalf of a worthwhile cause.

SPAR CHORAL GROUP

The Spar Choral Group was organized 26 October, 1943, at the Spar Barracks, Brandon Hall, Brookline. It was directed by Solomon Braslavsky, a member of the Greater Boston USO, who donated his service and time to this unit. Membership at its peak was 83. A series of twenty-eight bi-weekly 15-minute broadcasts was given over Radio Station WHDH, Boston, and special radio shows were presented over five other stations. These Spars were called upon to appear at various civic functions and made a

guest appearance at a Boston Pops Concert, conducted by Arthur Fiedler. They sang at the commissioning of the USS HANCOCK and USS PITTSBURGH. In all, they made about 44 public appearances. This was a volunteer group which rehearsed after duty. It was disbanded on 23 September, 1945.

RELATIONS WITH OTHER ACTIVITIES

for statements relative to incidents of public interest. On such occasions, querists were referred to the Public Relations Office which reported the activity in accordance with the current policy. All departments desiring to make an announcement of change in policy did so through the Public Relations Office. Close cooperation was given to and received from Recruiting, although there was some overlapping of the functions of the two offices.

OUTSTANDING RELEASES

Many news releases of national interest emanated from the Public Relations Office of the First Naval District. In March, 1944, there was a nation-wide press and wire release on the story and pictures of the CGC MODOC's rescue of the crew of HM Trawler STRATHGILL. In May, 1944, there were good press and wire releases on (a) Coast Guard participation in rescue work after the explosion of Naval ammunition lighter, (b) the Academy entrance examinations given at Harvard, and (c) stories and pictures on the Temporary Reserve Review by the Commandant on Boston Common. A graphic eight column full-page feature of Coast Guard historical events from 1790 to that time was prepared in July, 1944. This was reduced to mat form and distributed to all daily and weekly papers in the District for printing as a tribute to the Service on its 154th birthday. The page was given a satisfactory reception by all of the 265 newspapers. A special window display in Filene's Boston Store in connection with the "Admiral of the Ice" feature in the then current Saturday Evening Post. This featured a Coast Guard cutter and icebergs carved from blocks of ice, pictures of Rear Admiral "Iceberg" Smith, and Coast Guard insignia frozen in blocks of ice. A mass press conference was held in October, 1944, on the 24 veterans returning from the Normandy invasion. Pictures were forwarded to Headquarters. This story received good coverage in Boston papers. An article on the first Security Shield of Honor award to the Boston Waterfront Protective Committee was prepared and distributed prior to the presentation, and excellent coverage was gained through release to all Boston papers and wire services. The lifting of restrictions on the possession of firearms in small craft and yachts in New England waters was covered by release to all wire services and New England dailies. In November, 1944, stories and pictures were released on the rescue of 14 men at Sandwich, Mass. A 100% coverage was gained including three front page spreads. In December, 1944, the prize crew of the captured German armed trawler EXTERNESTEINE was photographed for distribution to home town papers. Interviews and pictures were made on board ship for coverage in Boston dailies and wire services. Newsreel coverage was handled by Universal and Paramount representatives. All news editors were invited. On another occasion, newspapers were informed that Coast Guardsmen would aid the Boston Elevated Railway and the Boston & Maine Railroad in the storm emergency, 8 February, 1945. Photographs showed men going to work with shovels. The Associated Press and Boston American were assisted in securing, from high in the Custom House tower, pictures of Boston covered by the heavy snow storm. The last half of March, 1945, might be taken as a typical two weeks in the activities of the Public Relations Office. The

Various departments and units in the First Naval District were often called upon by the press and radio

following photographs and news stories were in most cases, serviced to all Boston morning and evening papers, Associated Press, International News Service, United Press, and the New York Times.

1. All local angle stories and photographs were serviced (to home town newspapers);
2. Thirty photographs from the Pacific and Atlantic theatres of operation;
3. Fifteen stories of local men on Iwo Jima;
4. One photograph of a set of drawings made at Iwo Jima by a Coast Guard combat artist (sent to his home town paper in Portland, Maine);
5. Two photographs on Easter, together with a special Headquarters story from the Pacific on Easter;
6. One photograph from Salerno;
7. A special photograph and story of the enlistment of a great, great grandson of Hopley Yeaton, first commissioned officer in the Coast Guard;
8. One short of local 17-year old twins being sworn in;
9. Twenty individual photographs of 17-year old recruits (to eight local and home town papers);
10. A set of home town photographs taken on board the USCGC DIONE (sent to Headquarters);

When it became known that the Coast Guard manned destroyer escort DE VANCE had captured the U-873 and had placed a prize crew on board, contact was made with the Task Group Commander and arrangements completed to photograph the entire crew. An interview was held with the Executive Officer who had skippered the captured sub and with an 18-year old prize crew member who had discovered his German cousin in the sub. More than 30 negatives were forwarded to Headquarters for home town distribution. An over-all account of the prize crew's five and one-half days on board the sub was released to news and wire services, featuring the local men. The story of the cousins' meeting in the sub received nationwide attention. Pictures made on board the DE immediately after the capture were serviced through Headquarters after the negatives had been processed at Boston. Upon the arrival at Boston of the USS WAKEFIELD in May, 1945, after relaxation of news censorship, newspaper reporters and photographers of Boston papers and wire services were invited to go on board a Coast Guard tug. They were taken outside the harbor nets to meet the transport which had on board 6,000 soldiers. Aerial photographs were taken of the arrival. These were flown to Salem Air Station where they were processed, and then flown in a Coast Guard helicopter to Constitution Base, Boston, from which they were distributed. The tug with the press party docked ahead of the WAKEFIELD, allowing the newspaper men to complete the coverage of the arrival. The aerial photographs were transmitted by wire and were widely published. The story was also used by wire news service. A special account with photographs were prepared regarding the Army officers who were in charge of 15 Air Force squadrons. Later, in the same month, newspaper reports and photographers were invited to cover in a similar manner the arrival of the Coast Guard transport GENERAL BLACK. Coverage was more than gratifying in that all newspapers gave front page positions to the event.

FEATURE STORIES

After a discreet lapse of time, feature stories of

Coast Guard heroism were written in the Public Relations Office at Boston and distributed for publication.

ACHIEVEMENT OF PUBLIC RELATIONS

The Public Relations Office in the First Naval District achieved excellent results during the period of its wartime activity. It was ever mindful of its influence on recruiting, and while results in this field were indirect, they were, nevertheless, important. It was generally acknowledged that the Coast Guard received excellent newspaper publicity throughout New England, which is very "Coast Guard minded," and that this branch of the Armed Services stood at least on a par with the other branches in publicity emphasis. Thus, the functions of the Public Relations Office were satisfactorily performed.

MISTAKES AND LESSONS

No mistakes of consequence were made, nor were there lessons of significance learned from the experience of this Office. Personnel was always adequate, and there were no special problems.

CHANGE IN NAME OF DIVISION

Throughout the period covered by this monograph, the activity was known as Public Relations. On 19 June, 1945, the name was changed to Public Information, in accordance with a Headquarters dispatch.

THIRD NAVAL DISTRICT

HISTORY

Originally, Public Relations was handled as a collateral duty by one of the regular Coast Guard officers in the District. The Captain of the Port was usually the Public Relations Officer and acted as liaison with the press in the New York area. Later, the Personnel Officer assumed these duties, which was the status at the time of the outbreak of hostilities in 1941. When the Coast Guard became part of the Navy, all Public Relations activities came under the control of the Navy Bureau of Public Relations. In the Third Naval District, U. S. Navy Public Relations Officer was in charge of Public Relations for the Coast Guard. However, to facilitate the flow of information between the Coast Guard and the Navy, a Public Relations Officer for the Coast Guard was appointed, with full time status, in 1941. His job was purely liaison with Navy, though, in few instances, he did originate Public Relations material.

GROWTH OF THE PUBLIC RELATIONS OFFICE

As the Coast Guard was assigned new war duties, and the personnel increased substantially, the need for greater Public Relations activity by the service became apparent. It was evident that the Navy was not in a position to administer all Public Relations details for our service, and that a more forceful policy should be taken by the Coast Guard in securing publicity for itself. This was necessary, mainly, due to the popular misconception of the nature of Coast Guard duties, the difficulty in securing recruits for its male and women's reserve, and the distinct morale problem which arose due to lack of public appreciation of the work which the average Coast Guardsman was undertaking in the war. Accordingly, in 1942, the Coast Guard Public Relations Officer in Washington expanded the Coast Guard activities throughout the nation and in the Third Naval District, in particular. The Public Relations Office in New York was given a Press Department, a Radio Department, and several staff artists. The photographic facilities were greatly enlarged, additional personnel assigned to the

movie unit, and gradually the Coast Guard assumed its position in New York as a full-fledged Public Relations unit. However, in New York, as well as in all other Naval Districts, Coast Guard Public Relations was nowhere near the size of Public Relations units of other services. The policy was to enlist or commission specialized personnel with considerable civilian background in Public Relations. An effort was made to secure men who had familiarity with the geographic area to which they were assigned. This gave the Coast Guard the benefit of their personal friendships, and enabled the office to function with a minimum of personnel and a greater degree of efficiency. The Coast Guard being the smallest of the services, procuring such personnel was a considerable problem. As a rule, qualified Public Relations men, newspaper men, radio men, photographers, and other specialists, could secure higher commissions and ratings in other branches of the service. However, through diligence and by a careful evaluation of the backgrounds of recruits, and officers in the service, a small, well-knit and thoroughly qualified Public Relations staff was formed by the end of 1943.

IMPORTANCE OF THIRD NAVAL DISTRICT PUBLIC RELATIONS OFFICE

While the primary responsibility of the Third Naval District Public Relations Office was to originate material and to act as a liaison with the press, radio and other media in this area, the national character and responsibility of this office should be understood. New York is the communications center of the nation. All the principal offices of the press associations and photographic services are located here. Eighty-five per cent of all national network radio programs originate from this area. Virtually every national magazine has its editorial offices in New York. The advertising industry is centered in Manhattan. Even the motion picture industry, with its newsreels, have principal offices in upper Manhattan. Consequently, it can be seen that virtually all activities of the Third Naval District Public Relations Office were of a national character, and, with the exception of Washington, the New York office was the most important in the entire Coast Guard Public Relations setup.

OPERATIONAL ACTIVITIES

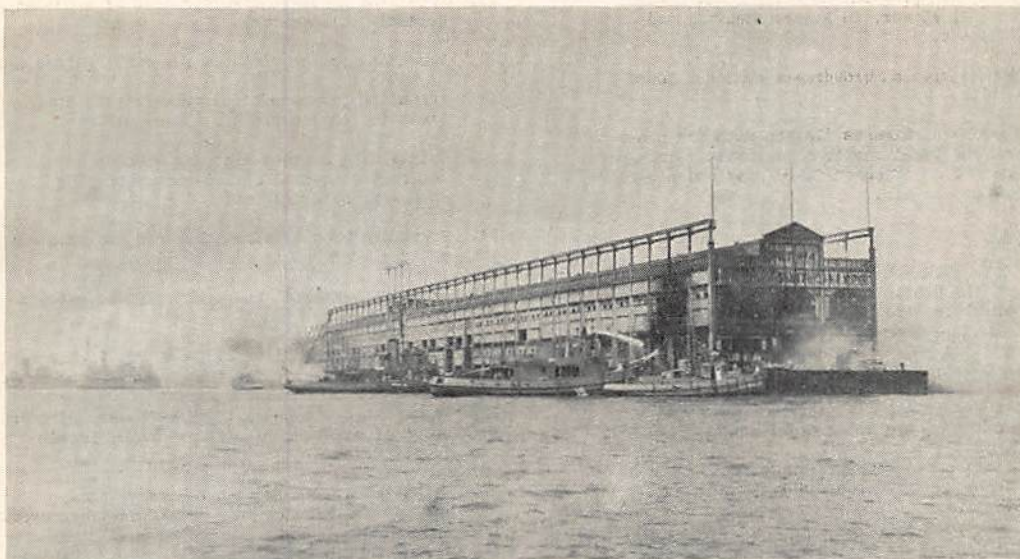
The following is a list of some of the principal duties and activities of the Public Relations Unit.

I. Press

- (a) Maintains contact with the press.
- (b) Arranges for and distributes all press releases, memorandum to the press, spot news and features stories and pix.
- (c) Initiates activities which will be of news value.
- (d) Acts as consultant for all District officers on matters of press relations.
- (e) Prepares speeches and other written material for the District Coast Guard Officer and other District officers.

II. Radio

- (a) Services the radio industry by supplying material and arranging for the appearance of Coast Guard personnel as requested.



TEAMWORK! COAST GUARD AND NEW YORK CITY FIREBOATS
BATTLING PIER 4, HOBOKEN, BLAZE TOGETHER



THE CAST OF TARS AND SPARS, FEATURING CHIEF BOATSWAIN'S MATE VICTOR MATURE,
BROADCASTS PART OF ITS PROGRAM TO NETWORK AUDIENCES AT CENTRAL PARK ON
I AM AN AMERICAN DAY 21 MAY, 1944

- (b) Reviews all programs on which Coast Guard personnel appear, to assure accuracy and good taste.
- (c) Arranges special broadcasts on Coast Guard subjects.
- (d) Maintains continuous liaison with the networks and local stations to insure a continuous flow of Coast Guard news and programs on the air.

III. Pictorial

Note: (The still-photo lab operates as part of the Public Relations Division and works for the Press Department under the direction of the Public Relations Officer - Organizationally this is a Headquarters unit).

- (a) Takes and prints all pictures under the direction of the Press Department.
- (b) Provides photographers for overseas duty in combat areas, upon instructions from Headquarters.
- (c) Originates still-photographs for general release and historical purposes.
- (d) Cooperates with the District Officers, and with Navy, in securing the photographic record of such incident or activities as may be necessary for their work.

IV. Motion Pictures

Note: (The motion picture unit, a sub-division of the Third Naval District Public Relations Office, is located uptown and works directly with the Public Relations Officer, Washington, and Third Naval District Public Relations Office; this is also a Headquarters unit).

- (a) Cooperates with motion picture companies in the production of newsreels and technical film.
- (b) Prepares motion pictures for general release and for recruiting and other Coast Guard purposes.
- (c) Makes a motion picture record of Coast Guard activities for documentary and other purposes.
- (d) Provides photographers and technicians for duty in combat areas, as ordered by Headquarters.

V. Magazine

- (a) Maintains contact with magazines and periodicals.
- (b) Provides material and information for magazine writers.
- (c) Secures clearance for stories written about the Coast Guard.

The following are examples of some of the general duties of the Public Relations Office.

- I. Answering telephone inquiries about the Coast Guard, ships, operations, and so forth.

- II. Providing speakers for functions of a public or semi-public nature.
- III. Providing motion pictures for small gatherings.
- IV. Arranging for ceremonies and official receptions to commemorate special events etc.
- V. Maintaining contact with War Finance and other governmental agencies in supplying speakers, material, etc.
- VI. Preparing brochures and booklets and printed material for public distribution.
- VII. Providing material and publicity for recruiting programs.
- VIII. Supervising the District Coast Publications, providing material for them and clearing copy.
- IX. Representing the District Coast Guard Officer or other Coast Guard officers at official functions.
- X. Maintaining liaison with the Navy, Army, Marine, and War Shipping in the New York area.
- XI. Arranging publicity for Coast Guard organizations.

Note: (The above is not meant to be all inclusive, but merely to indicate the type of activities with which all Public Relations personnel must be familiar).

In the beginning, the main problem for the Coast Guard Public Relations Office was to establish contact with all media. Personal acquaintance was made with newspaper editors, columnists, writers, reporters, and photographers throughout the District. The Radio Department made a complete survey of the radio facilities in the area and established contact with announcers, program directors, writers, and managers. The magazine section contacted editors, writers, and department heads. The motion picture division made a survey of the facilities in this area and established close contact with motion picture personnel. The importance of this is evident, especially when realized that in the beginning, all of these Public Relations people had been instructed to deal only with the Navy. It was necessary, therefore, to establish the Coast Guard as a news source. By the end of 1942, the Public Relations Office in New York was operating on a scale proportionally more extensive than any other Public Relations Office of the other services.

GENERAL INSTITUTIONAL ACTIVITIES OF THE PUBLIC RELATIONS OFFICE

The main task facing the Public Relations Office was acquainting the public with duties of the Coast Guard in wartime, the extent of its operations, and identifying the service as one of four branches of the Armed Forces. To this end, a large institutional program was instituted early in 1942, and continued throughout the war. Radio, press and magazine stories were used to inform the public the Coast Guard was a separate service, although operating under Navy in wartime, to acquaint it with its overseas division (and particularly its invasion activities), to promote the "Silver Shield" as the Coast Guard insignia, etc. Virtually every activity undertaken by the office had this in mind. Samples of the literature prepared, and the special brochures published, of radio programs and news releases furnished by this Unit to the public, may be obtained from the Public Relations file, in New York and Washington.

RECRUITING

Originally, all recruiting for the women's reserve, and promotional activities in connection therewith, was under the supervision of the Navy. It soon became apparent that under this arrangement, the Spars could not operate efficiently, nor was a satisfactory proportion of recruits coming into this service. Accordingly, a separate recruiting program for Spars had to be initiated. In addition, during the early part of the war, male recruits for the Coast Guard were secured on a volunteer basis, not through Selective Service. A vigorous recruiting program was necessary. Later, toward the end of the war, the Coast Guard again was forced to secure its male personnel directly from the public, and, particularly, 17 year olds. It was the responsibility of the Public Relations Office to plan, organize, and execute promotion and publicity in connection with recruiting programs. This necessitated assigning many hours and personnel to this operation exclusively. Booklets, brochures, and recruiting material of all types were prepared by this Unit. Radio programs, newspaper features and stories, and countless photographs of all types were made and released. Special recruiting advertising and activities were originated in this office. Again, it must be emphasized, that while many of these activities were for the benefit of the Third Naval District Recruiting Office, most of the promotion was national in character. Some idea of the amount of work involved may be shown by the fact that over 500 radio programs were planned, over 1000 special newspaper stories were arranged, many national advertisements, paid for by private sources, were secured, and countless magazine articles were prepared and released to national publications.

TARS AND SPARS

One of the most unusual activities for promotion of the recruiting and Public Relations program was the "Tars and Spars" idea. This grew from a small unit touring theaters in New York area to a full-length motion picture. Faced with the problem of meeting the largest audience with the least personnel and limited finances, Public Relations Section conceived a small Unit, consisting of a quartet, a hero, a Spar, and master of ceremonies, which toured the New York area, each evening appearing at one or more of the larger theaters. After making more than 200 successful appearances, it was suggested this might be done on a national basis, and, accordingly, the press and radio heads secured the services of Howard Dietz and Vernon Duke to write a book for stage production which might be used for national booking. The project was given the name "Tars and Spars." Original music was provided and rehearsals started in New York, with Spars, stationed at the Hotel Embassy, volunteering for the duty, and a canvass made of the District for qualified personnel with stage experience. Later, Coast Guard Headquarters secured approval of the Commandant to start this program on a larger scale, and a nationwide survey of entertainment personnel was made, and the Unit booked as a national show to tour principal cities. The world premier of the stage show, starring Victor Mature, was held at Palm Beach, Florida. The Unit appeared in 40 states, and played before hundreds of thousands of people. In the meantime, Columbia Pictures bought the script of "Tars and Spars" and produced a full-length feature, using some of the Coast Guard personnel, which is now being booked nationally, and will eventually be seen by 40,000,000 persons. This unit not only performed an excellent service for the Coast Guard, publicizing its Recruiting and Public Relations program, but through booking fees and picture royalties brought a considerable sum of money to the Coast Guard Morale Fund. This particular instance shows how qualified Public Relations personnel, using a minimum of money, and service

personnel, can do a national job successfully.

COAST GUARD QUARTET

One of the most novel promotional activities used by the Public Relations Office was the Coast Guard Quartet. These men originally were assigned to Manhattan Beach Training Station, and were assembled as a Unit for a morale program. Their success among the men was so marked that the Public Relations Office considered they might be of some use for general Public Relations duties. A sample program was given to the public in 1943, and was so successful the quartet was assigned permanently to the Third Naval District Public Relations Office. The boys participated in over 4000 public appearances during their stay in Public Relations. Commendations on their appearances and military bearing, as well as the credit they reflected upon the Coast Guard, are on file in Washington and New York. Through the quartet we were able to secure time on national radio programs and before gatherings of great importance to tell the story of the Coast Guard serving overseas and at home. The quartet also participated in several Coast Guard radio programs, and was featured on "Navy Goes to Church" for three years. In addition to their general Public Relations duty, the boys did morale shows within the service and for other branches of the Armed Forces before being sent overseas in 1945 for a morale tour of the Pacific. The quartet was assigned to the War Bond committees during the several drives and by themselves raised over \$100,000,000 in war bonds, it is said.

PORT SECURITY PUBLIC RELATIONS PROBLEMS

The large Port Security Operations within the harbor and surrounding territory were the subject of much Public Relations activity throughout the war, and until "VE-Day", when such operations diminished considerably. Handling Public Relations for the Port Security program was difficult. On one hand, virtually complete security on all Port Security operations was necessary for their proper execution. On the other hand, it was necessary for the public to understand the tremendous job undertaken by the Coast Guard, first, to insure cooperation, and second, so that it might be informed of the Coast Guard operations generally. Complete cooperation with the press was the keynote of the success of this work. Censorship of photographs and news within the harbor was assigned to the Coast Guard by the Navy. In every instance of a news picture taken within the Harbor by accredited photographers and newsreel cameramen, the Public Relations Office had to approve both the taking of the photo and clear the finished negative. This required much time and diligence, for it must be remembered that there are approximately 350 accredited news photographers in the New York area alone. In every instance, we made every effort to permit publication of anything not classified, and, on the other hand, the press cooperated to such an extent that nothing classified appeared in their papers intentionally. Publicity was given by the press to the Security Regulations whenever possible. The enforcement of fire prevention rules, and other Port Security Regulations which required cooperation of the public were publicized by the press whenever we requested it. As the end of the Port Security Operations neared, we entered upon an active period of Public Relations activity to publicize the work done by the Port Security forces of the service. The following is a list of some of the activities we used:

a) An exceptional series of five articles in the New York World-Telegram, written by Murray Davis, which were heralded as one of the outstanding features of the war.

b) The use of Security "S" Awards, which were commendations given by the Commandant to various individuals for their cooperation with the Port Security forces. These awards were given at public ceremonies at various times to insure the largest amount of publicity.

c) Series of articles for general release and for radio programs on Port Security originating from various Port Security Barracks.

d) A press, newsreel, and radio tour of the harbor conducted by Public Relations to explain the work of the service. This received excellent national coverage.

e) Ice Operations - the work of ice breakers throughout the winter months was greatly publicized. Use of aerial photographs was made, which received excellent circulation throughout the nation.

f) Arrangements were made with the City of Bayonne to give medals to all individuals involved in the "El Estero" incident. The City of Bayonne was grateful for the prevention of disaster which might have been in proportion to the famed Halifax incident of World War I. Accordingly, a public ceremony including a civic parade, dinner, etc. Lasting two days was given to the Coast Guard and 150 gold medals were presented to Port Security enlisted men and officers who took part in that famous fire. This was the largest single publicity incident of its kind and received national publicity through magazines, radios, newsreels and newspapers.

g) Considerable publicity was given to the awarding of citations and medals to all Port Security personnel.

h) Saturday Evening Post feature story on Port Security was arranged through the Third Naval District Public Relations Office.

i) Changes of command were thoroughly exploited for news possibilities.

j) Port Security Coordinators group was publicized nationally through press and radio.

k) Port Security Day was celebrated in New York City, and other municipalities in the area.

l) Port Security personnel were assigned to as many public activities as possible in order that the work of the service might be better known.

PUBLICITY SURROUNDING OUTSTANDING PORT SECURITY OPERATIONS

While the number of accidents in the harbor was very low, this office made capital of outstanding Coast Guard work during several near-disasters during the war, in New York Harbor. Several tanker fires occurred which were used to publicize the work of the Fire Fighters and Munitions Details. We arranged for news photographers to cover from Coast Guard boats. We made and released serial photographs and insured Coast Guard mention in the successful elimination of these dangers. The Hoboken Pier fire of 1944 was another example of this policy. Coast Guard fireboats played a major part in subduing this blaze, and in all of the publicity surrounding the fire, credit was given to the service. Several newspapers carried editorials commending the work of the Coast Guard Units. It is pointed out that the reason for this publicity was not alone to secure credit for the Coast Guard, but also to insure cooperation by other agencies with the Coast Guard in its program for the safety of the Harbor.

WAR BOND DRIVES

Cooperation with War Bond committees wherever practicable was the ruling policy of the Public Relations Office, in accordance with Navy and Coast Guard Directives from Washington. Consequently, a large percentage of our personnel was engaged in this work during the War Bond drive period. This cooperation not only assisted in raising needed funds, but also constituted an excellent way for the Coast Guard to tell its story to the public. It was estimated by the chairman of the War Finance Committee of New York the Coast Guard was responsible for raising \$1,000,000,000 in War Bonds. We supplied heroes for rallies, speakers for dinners, entertainment for shows, put on special War Bond programs over the radio and television, arranged for demonstrations at Coast Guard Stations and for publicity promotions using Coast Guard equipment. We assigned Coast Guard heroes to War Finance Units in surrounding states, and to War Bond Units touring the country. "Tars and Spars," the Coast Guard show, put on several War Bond programs, and after completion of its national tour for the service, did additional tours for War Bond committees in several states. The Coast Guard Port Security Glee Club in New York staged a series of War Bond concerts at Town Hall under the direction of Public Relations Office, which raised several millions in bonds for the drives and engendered good will. Cooperation with War Bond committees assisted in our recruiting drives, and frequently Spars and Coast Guardsmen manned War Bond booths which were also used for recruiting purposes, saving the service money and insuring more than adequate publicity. It is estimated that in New York the Coast Guard participated or sponsored over 600 War Bond rallies in a 3½-year period.

MOTION PICTURE SHOWINGS

Public Relations Office had a series of 16-mm films made for private showing. These films, which were produced from time to time by the motion picture unit, were made available to the public by circular and other forms of advertisement for showing at civic clubs, schools, social organizations, etc. They were of an institutional nature and were most successful in telling stories of the service to an otherwise unreachable media. This unit had some 250 films in constant circulation, and also arranged to have these films distributed nationally through New York offices of the YMCA and similar organizations. It is estimated the aggregate number of persons having seen these films totals 35,000,000. The cost of shipping these films was borne by exhibitors.

MAGAZINE

The magazine section was established in 1943 and originally consisted of Spar officers handling Spar magazine material only. However, they were so successful in placing stories and in acting as liaison personnel with the magazine industry, their duties were enlarged to include all Coast Guard magazine work. Staffed by former magazine writers and executives, the Unit did an exceptionally creditable job, particularly in interesting free lance writers in doing stories on Coast Guard subjects. The personnel also wrote magazine articles, the proceeds from which were given to Coast Guard general funds. There was hardly a month in which some national magazine did not carry a story about the Coast Guard and its operations. Particular stress was placed upon the report of overseas Coast Guard units. In many instances, arrangements for such stories were made by the Unit prior to the actual invasion or operation involved.

COAST GUARD ARTISTS

The service was particularly fortunate in securing several highly competent 1. Comdr. Jack Dempsey, USCGR, first at Manhattan Beach Training Station, and later on a tour of the Pacific, was one of the most effective bond salesmen.

artists for enlistment. These men were assigned to Public Relations after a search of the records of personnel to find men with this background. These artists, some of whom were magazine illustrators, and others, fine art painters, toured Coast Guard bases, participated in Coast Guard operations as directed by the Public Relations Office, which placed their work in magazines and national newspaper syndicates. Many national magazines carried covers on Coast Guard subjects, and many articles were illustrated by these artists. Three of these men were assigned almost continuously to the New York Public Relations Office. Their work constituted not only a timely source of Coast Guard material for immediate national publication, but, also as a permanent record of Coast Guard operations during the war. In addition, having gained their goodwill in wartime, it is expected that they will be inspired to paint many Coast Guard subjects in future years. One sculptor, a reservist, also worked on the Coast Guard World War II Memorial to Coast Guard personnel, later erected in Battery Park, New York.

ADVERTISING

In 1944, the necessity for additional publicity for recruiting became so acute that an advertising department was established under the direction of a former New York advertising executive, who was brought in from sea for this purpose. An Advisory Committee consisting of leading national advertising executives was formed and they were taken into the Coast Guard as Temporary Reservists. Later, this group was enlarged to include top flight writers, editors, photographers, and artists, who give the service the benefit of their great experience, talents, and contacts. The only group of its kind, this Advisory Board met weekly at an uptown club and assigned itself duties which it fulfilled by assigning members to the Public Relations Office to work. No official reports of this committee have been filed, since most of the men worked merely for the good of the war effort. But the Coast Guard has made many lifelong influential friends who will be in a position to be of great assistance in future years if contacts are maintained. A single example of this Unit's work will show its great value. The need was felt for a brochure or booklet to explain in detail and in modern style the complete story of the service, its history, uniforms, activities, etc. This was to be used by advertising agencies and other media for general information purposes. It would have been impossible under existing budgets for the Coast Guard to bear the expense of such a major publication. Through the director of this committee, several leading copywriters, artists, layout experts, and publishers were assigned to the job. A 38-page booklet in full color was projected and through the auspices of the committee, the General Motors Corporation bore the entire expense of producing it, without published credit. Thousands of brochures, which cost approximately \$1.25 apiece, were distributed nationally, and later were reprinted for distribution by Ship's Service Stores.

COAST GUARD ANNIVERSARIES

Anniversary celebrations were used to focus attention upon Coast Guard operations. While these took place in every District under the direction of Public Relations officers, the New York office and Headquarters planned the bulk of such operations since, as pointed out before, most of the national publicity originates from the New York area. Intensified radio programs, newspaper releases, magazine articles, brochures, feature stories, personality stories, and the like, were distributed in advance. Recordings were made by the Radio Division for use by small stations throughout the country. Monster celebrations were held at key points throughout the District. The cooperation of

the Coast Guard Auxiliary and Temporary Reserve was secured. State and Municipal Proclamations were issued, declaring Coast Guard Anniversary Week. Local hero celebrations were planned. Virtually all services held special programs arranged by this Unit. The same was done for the Spar Anniversary in November, although this was on a smaller scale. These celebrations were most successful and through proper organization brought extensive publicity and credit to the service. They should be continued!

THE SILVER SHIELD

In 1945, the New York Press Department conceived a national publication to help publicize the Coast Guard Anniversary. The result was the Silver Shield, an eight-page newspaper which contained articles written by some of the greatest names in journalism on Coast Guard subjects. A sample of the quality of this publication can be seen from the following:

Kent Cooper, head of the Associated Press, Roy S. Howard of Scripps Howard papers, and Seymour Berkson, managing editor of International News Service, did the lead stories. Columns were contributed by Walter Winchell, Jimmy Jemial, Arthur Krock, John S. Knight, George Cameron, publisher of the San Francisco Chronicle; John Kiernan, Major George F. Eliot, etc. Cartoons were produced by Milton Caniff, Robert L. Ripley, Burriss Jenkins, Ham Fisher, etc.

The idea behind the publication was to acquaint the newspaper people with the Coast Guard and to inspire writing on Coast Guard subjects generally. The paper was credited by Editor and Publisher with being one of the outstanding editorial efforts of the war.

COMBAT STORIES

In order to use the most direct approach in telling the overseas story of the Coast Guard, combat heroes were used extensively by this Unit. By arrangement with the Personnel Office, as soon as men with any battle experience or combat duty came into the District they were interviewed by Public Relations personnel. Their stories were typed and, if sufficiently newsworthy, a press interview was arranged, radio appearances were scheduled, and later the individual was sent on tour with one of the War Bond or Red Cross Units. This procedure was followed for both officers and enlisted personnel. In this way, personality stories helped to sell the Coast Guard to the public. While understandably, many of the officers and enlisted men did not appreciate the full value of this procedure, no other Public Relations routine did more to place Coast Guard personnel in combat status with the public. The photo lab made over 7000 home town photographs of combat personnel, captioned and released by the Public Relations Office. In addition, the Coast Guard Public Relations Division established in Washington a combat correspondent section, assigned various members of Public Relations staff to duty aboard Coast Guard ships, and Coast Guard Units overseas, where home town stories about personnel in action were written and sent back to the United States for distribution. Many of these stories were released directly from Washington, but hundreds were sent to New York for rewriting and placement. Several of the District personnel were assigned to this duty.

FLOYD BENNETT FIELD

The Public Relations Unit made use of aerial photographs extensively in covering its assignments and securing publicity. Several of these photos, made by our own staff photographers, received high awards. The Public Relations Office pioneered in the use of the helicopter in news photography. In all matters relating to Coast Guard

operations, a Coast Guard photographer went aloft in a helicopter, made pictures of the event, flew to 23rd Street Skyport, where a jeep was waiting to rush the pictures to the wire photo pools. These pictures then were released nationally by the Associated Press (Wide World), International News Photos, and Acme News Photos. In many instances, they made page one publicity for the Coast Guard. In this way, and through the use of the helicopter in rescues, considerable publicity was secured for air-sea rescue, for Coast Guard aviation and for the helicopter itself. The Public Relations Office was commended several times by various press agencies for this unique development and contribution to aerial news photography.

EVALUATION AND ANALYSIS

The outstanding feature of Coast Guard Public Relations operations had been working with a minimum of personnel of specialized experience. The majority of Public Relations personnel were of enlisted status. Great leeway was given by the Public Relations Officer in Washington to officers and enlisted personnel in the field. Many times, enlisted personnel had to exercise authority and judgment disproportionate to their rates. This was made possible by the wide experience of the personnel, and the faith officers had in their staff. In no case was publicity secured out of good taste, nor was publicity sought for publicity's sake. The entire operation in New York was conducted on a dignified basis to sell the Coast Guard to the public as a well-trained, fighting Unit.

COOPERATION WITHIN THE SERVICE

The value of Public Relations to the service is not always clearly understood by officers and enlisted personnel within the service. At the beginning of the war, in particular, Public Relations Units had difficulty in securing complete cooperation of Commanding Officers of ships and stations who were uninformed as to the nature of Public Relations duties and unconvinced as to the necessity. Later in the war, the Commandant issued a statement explaining the value of Public Relations and the necessity of securing the good-will of the public for all service operations. However, it is suggested this understandable reluctance on the part of certain Coast Guard officers to tell of their own deeds and those of their man may be overcome. To this end, a continuous campaign should be conducted by Public Relations Office in Washington and by the District Coast Guard Officers to maintain friendly relations with the press on the part of all Coast Guard personnel. A circular letter has been distributed in this District, recently, to that effect. It is also suggested that consideration be given to indoctrination in Public Relations through a course or lectures at the Coast Guard Academy, for future officers of the service. Every governmental agency at this time is engaged in active Public Relations programs, and it would be unfortunate if the Coast Guard were to suffer the loss of the excellent good-will it now enjoys as a result of wartime achievements of its Public Relations personnel. In addition, only by the maintenance of public good-will can the Coast Guard hope to secure backing for appropriations needed to maintain the vital operations with which it is entrusted.

FUTURE OF COAST GUARD PUBLIC RELATIONS IN NEW YORK

With the budget restrictions, it is understandable that the Public Relations set-up will suffer throughout the nation. However, serious consideration should be given to maintaining some sort of a Public Relations set-up in the New York area for reasons outlined in the above account. No service

could hope to maintain a Public Relations staff of the calibre it was operating during the war, when some of the country's finest specialists were made available to it. However, direct relations with the press, radio and other information media require the service of a specialist, and for continuance of national good-will now enjoyed by the service a Public Relations office should be maintained in the New York area. This may be done by assigning a qualified officer or by securing through Civil Service a qualified Public Relations specialist. Public Relations today is no part-time activity; the job should be made a full-time operation, especially in New York. The maintaining of a photo-laboratory in New York area is essential to securing of adequate publicity in the future. There are regular Coast Guardsmen, who, in many cases, are equal if not superior to civilian photographers, who are in a position to give the service excellent photo coverage of all future operations. The Third Naval District photo-lab should be maintained on a large scale as possible and consideration should be given to maintaining the motion picture unit at at least its lowest wartime strength. An attempt also should be made to maintain contact with Public Relations personnel who served Coast Guard Units during the war. These men can give great assistance to any Public Relations Officer, and, in any case, the Coast Guard has the value of the gratuitous services of perhaps one of the finest groups of Public Relations specialists whoever served under one Unit.

PUBLIC INFORMATION

Reference has been made throughout to the name Public Relations. In 1945, the name of Public Relations was changed to Public Information in accordance with a U. S. Navy directive. This was done in the District by changing the name of the Public Relations Officer to Public Information Officer, and Public Relations Office to Public Information Office. It is understood that it will retain this name in future operations.

FOURTH NAVAL DISTRICT

ORIGIN AND ORGANIZATION

With the outbreak of the war the overall objective of a Fourth Naval District Coast Guard establishment, to serve and protect some 20,000,000 civilians living in that area, became closely associated with the need to keep the public reasonably well informed.

NECESSITY FOR CREATING PUBLIC INFORMATION OFFICE

In addition to carrying out the necessary wartime regulations and restrictions on some 120 miles of the Atlantic coastline, which in 1942 was infested with enemy warcraft, and to protect over 100 miles of inland navigable waters, so that all necessary protections in the handling and shipping of supplies and material to and from one of the nation's largest ports, there was also the necessity of educating the public as to the reasons for these regulations, and to inform the public as much as possible, in keeping with wartime restrictions, as to the protection that was necessary throughout this area. In addition, the Coast Guard was expected to secure nearly one tenth of the entire manpower, namely 10,000 men from this area, which also involved considerable general public education. Aside from rules and regulations and the education of the public, the Coast Guard because of its many domestic wartime activities had to obtain the cooperation of individuals and groups of individuals throughout the Atlantic coast area to successfully carry on the services. From many other government agencies and public organizations, such

as the Treasury Department, The American Red Cross, Salvation Army, Emergency Aid of Philadelphia came requests for cooperation; to all of which the Coast Guard responded.

PUBLIC INFORMATION OFFICE
FIRST ORGANIZED IN 1942

In executing these requirements in an active Coast Guard district, the Public Information Office was organized tentatively by Captain Coffin during the month of May, 1942, at which time Seaman E. P. Cook, Jr., USCGR, was assigned to duty with the District Coast Guard Office in connection with Public Information matters. The Fourth Naval District Public Information Office was formally started on 4 August, 1942, when Elmer P. Cook was commissioned an Ensign in the Reserve and assigned to duty as Public Information Officer. The staff at that time consisted of the Ensign, the use of the Captain's Yeoman for secretarial purposes and one additional man, namely Seaman Ronald Brooks.

PURPOSE AND FUNCTION
OF THE PUBLIC
INFORMATION OFFICE

It was the principal responsibility of the Public Information Office to be the liaison between the public, the press, and the District Coast Guard Officer together with his staff of personnel. Close cooperation was established between all of the newspapers in the Philadelphia area, as well as radio stations and all other media of publication in the district. Both the radio and the press became a close working ally of the Coast Guard Public Information Office, because they clearly understood and knew the wartime regulations and censorship rules and abided by them. They also rendered the Coast Guard every support possible in the promotion of the various recruiting drives and other publicity campaigns.

OFFICER
PERSONNEL ASSIGNED

In addition to Mr. Cook, later promoted to the rank of Lieut. (jg), Lieut. (jg) Beverly Schmidt was assigned in December, 1943, for the promotion of the Women's Reserve organization under the direction of the office. The average number of personnel in the Public Information staff was one officer and six enlisted personnel. There were times, however, when as many as twelve were on the staff, such as when Public Information was conducting particular anniversaries or recruiting campaigns. The work was such that it was a 24 hour job for all who were assigned to the staff, but the results were most gratifying. The accomplishments show that the Coast Guard throughout the area became recognized as a fighting organization, and as the fourth fighting arm of Uncle Sam, on a par with the Army, Navy and Marines. During most of 1944 and the first half of 1945 when Mr. Cook was out of the district in the interest of National Publicity for the Coast Guard, and devoting his time to the "Tars and Spars" production, the Public Information work in the Fourth Naval District was largely the responsibility of Miss Schmidt (who later became Mrs. Jensch). She was placed on inactive duty in September, 1945. On the 5th of October, 1945, Lieutenant Sanford C. Smith, USCGR, reported to the District as Public Information Officer, and remained until March, 1946, at which time he went on terminal leave and was replaced by Carolyn Lewis, USCGR(W).

ENLISTED
PERSONNEL ASSIGNED

The District had originally one officer in charge of public information activities but in the summer of 1942 one other man was assigned to the office, namely, Seaman Brooks. In 1943 when the Coast Guard did six regular weekly shows on the air, a man, namely Coxswain

Drew Brown was assigned to the staff for the development and handling of radio scripts. In early 1944 when Brown was assigned to another district, Seaman Capan took over the duty of handling radio and remained in the department until June of 1945, when he was transferred to Headquarters at which time Alan Barrie, Specialist second class, took over the handling of radio scripts. Barrie was transferred in December, 1945, and the work was taken over by Yeoman first class Small. In August of 1942, Carl Freithaler was assigned to the department as a Yeoman and did practically all yeoman work until November, 1945, when he was discharged. David Lind was assigned to the department as an artist to draw and layout poster, newspaper ads, and other display material. This department cooperated with the Graphic Arts Unit in the development of the display pieces. In September of 1943, Chicoine, a former editor of a Cincinnati paper, was assigned to the department to prepare news releases and to cooperate with the press. In April, 1944, Chicoine was discharged from the service and was followed by Boatswain Taft, former editor of a Long Island paper. Taft was discharged November, 1945, and followed by Harold Schneidman, a former Warner Bros. press man. Seaman Pancoast and Seaman Johnson were assigned to the department to handle the showing of moving pictures to clubs and organizations for publicity purposes as well as showing educational and institutional films to Coast Guard personnel. Pancoast was discharged in early 1944 and Johnson was discharged in November, 1945. Mary Ann Longworth, Seaman, was assigned to the department in 1944 to aid in the showing of films. In early 1943 Campinelli, Seaman, who had been a professional singer, was assigned to the department to cooperate with the Coast Guard band and make regular appearances before the public and over the radio. In addition, Campinelli participated in practically all Treasury Department and Red Cross drives. He was discharged in March, 1944. The latter part of 1943, Seaman Sanicola was assigned to the department in charge of photography. Later Seaman William Sautter was assigned with Sanicola for photographic training. Sautter was later transferred and Seaman Newstat was assigned, then later transferred to Headquarters. Photographer's Mate third class Winterbottom, former newspaper photographer, was assigned to the office for indoctrination and later transferred. In addition to the men mentioned there were six or seven other Photographer's Mates assigned to the District for indoctrination purposes and then transferred to other duties. Robert Gates, Photographer's Mate first class, was assigned to the office in December, 1945, and was transferred a few months later when Photographer's Mate Rothman was assigned to the office. The photographic staff averaged two men, there were times when three were there, but only for very short periods. The taking of press photographs and the photographs required by the Engineering and Navigation Departments, as well as Merchant Marine, were such that two men worked night and day to keep all the departments supplied.

MAJOR DISTRICT
ACTIVITIES RECEIVING
EXTENSIVE PUBLICITY

In the course of its activities the Public Information Office was expected to formulate and develop publicity campaigns for nearly every activity and interest in the district, but five major interests of the Coast Guard in the Fourth Naval District were almost constantly demanding the cooperative assistance of the Public Information Officer whose achievements were naturally closely associated with the success of these several activities. These major interests were Recruiting, the Dog and Horse Patrols, the Volunteer Port Security Force, the Coast Guard Auxiliary, and the Spars; and in each was a three fold objective, educating the public, securing additional enlistments for the activity, and publicizing their accomplishments.

NAVY - COAST GUARD BENEFIT SHOW

Aside from the many activities of the Public Information Office, one of the first assignments was the raising of funds for the Coast Guard Welfare which was undertaken by using four Coast Guard Seamen, who had been professional wrestlers in civilian life, and staging a public exhibition at the Philadelphia Gardens in July, 1942. It was a combined wrestling and theatrical benefit show for Navy Relief and Coast Guard Welfare. In addition to the wrestling event, the Coast Guard band from New London, Connecticut, participated in the affair along with the entire show of the Blue Network National Broadcasting System of New York. A considerable number of Philadelphia's outstanding citizens participated in this event which was attended by some 15,000 Philadelphians. For this event, a Souvenir Program was published, which was subscribed to by advertisers in the Philadelphia area. The program carried the history of the Coast Guard and outlined the present duties and activities of the Coast Guard. Because of the names involved and the features of the show, it was given a month-long play-up on the sports pages of all Philadelphia and Camden newspapers. The affair netted over \$25,000.00, which was divided equally between the Naval Relief Society and the Coast Guard Welfare Fund.

RECRUITING

Many recruiting drives were conducted successfully and the records will show that practically every recruiting quota set for the district was met. In one sense, publicity in the interest of Recruiting was by far the most important responsibility of the Public Information Office. So much publicity, as a matter of fact, had as its ultimate end the securing of additional men and women for the Service; and the campaign in the interests of the Dog and Horse Patrols, the Coast Guard Auxiliary, the Volunteer Port Security Force, and the Spars, were all primarily motivated with the desire of enlisting or enrolling additional members for the cause. In early 1942, in cooperation with Coast Guard Headquarters, an extensive recruiting drive was carried on for full time temporary enrollments in the Coast Guard Reserve of men with boating experience to man the Coast Guard Picket Patrols along the Atlantic Coast. In response to these campaigns, hundreds of professional boatmen, as well as hundreds of yachtsmen along the New Jersey Coast and in the Philadelphia area, signed with the Coast Guard. To that group of men who served on full time duty with regular pay, although only temporarily enrolled with the Coast Guard, when the enemy menace was so close to our shores, goes a great deal of credit. In every sense of the word they were truly "Regulars." Also during 1942 an extensive recruiting drive was carried on throughout the area with the Public Information Office preparing and disseminating releases to all weekly as well as daily papers. Particular cooperation was established in the cities around Philadelphia where the Coast Guard had recruiting stations such as Hazleton and Wilkes-Barre. Not only did the press and radio carry regular Coast Guard releases in cooperation with the Office of War Information on recruiting; but in many cases the papers, in cooperation with local advertisers, ran full page advertisements on Coast Guard recruiting, and the radio stations developed sustaining weekly shows devoted entirely to Coast Guard promotion.

DOG AND HORSE PATROLS

In the fall of 1942, Lieut. Theodore Kapnek was assigned to the Fourth Naval District to organize a Coast Guard Dog Patrol. The use of dogs in World War I was general public knowledge. Educating the public as to the use and value of

Canine Patrols on our own shores became a problem of public education. The Fourth Naval District was one of the first Naval Districts to have dog patrol and through cooperation with the press and public demonstrations, the understanding of all residents throughout the Jersey Coast was obtained in successfully carrying out the dog patrols. Their value and accomplishments is now a matter of public record. Feature stories on this new training program were placed in the Bulletin, Record, New York Times Magazine, and This Week. In October, the Coast Guard Dog Training Center was established at the Widener Estate in Elkins Park, bringing good stories and pictures in all local papers. Coast Guardsmen led these trained dogs in the October Navy Day Parade in Philadelphia and a tie-up was effected with the Philadelphia Kennel Club Show in November, at which Coast Guard-trained dogs were well represented. The American Marine Engineer, official journal of the National Marine Engineering Beneficial Association ran an article on Coast Guard Patrol duty with dogs and horses in December, 1942. Following through on the dog training program, a good publicity angle was capitalized upon when the Duke and Duchess of Windsor visited the Widener estate in June of 1943. The Duke and Duchess were photographed with the dogs and feature stories were printed in all the Philadelphia papers, the New York Times and the New York Journal-American. Just before the discontinuance of the dog training program at the Widener Estate in Elkins Park, a Bond Drive was held at the Coast Guard kennels there. In connection with this same Bond Drive, Lieut. Rudy Vallee and his Coast Guard Band appeared at the Philadelphia Academy of Music in September, receiving write-ups not only in the regular news pages of the Philadelphia papers but in the music columns and Bond Drive publicity spots. In addition to the Dog Patrols and because of the great length of the coast line and uninhabited areas to be patrolled, the Coast Guard Mounted Patrol was established. Then "sailors on horseback" was something the general public had not seen before, but through feature articles in cooperation with the press of the area, the public early became educated as to their use purpose and value. The National Horseman released, in September 1942, an article on the Coast Guard's need for horsemen and mounts. A feature story, "A Night with the Beach Patrol" appeared in the Baltimore Evening Sun on 6 April, 1943; and Everybody's Weekly printed "Sailors on Horseback," a similar article with seven pictures, in May. Meanwhile, the Philadelphia and Camden papers followed through with publicity releases along the same line.

VOLUNTEER PORT SECURITY FORCE

In 1942, two Philadelphians, Mr. Jenks and Mr. White, submitted to Captain Coffin a plan for the establishment of security patrols throughout the Port of Philadelphia, the patrols to be manned by volunteer citizens in Philadelphia on a set number of voluntary hours per week. On the advice of Captain Coffin, the plan was submitted to Coast Guard Headquarters and after carefully going over the program, there was first established in the Fourth Naval District what later became known as the Volunteer Port Security Force of the United States Coast Guard and which was known throughout the country as the "Philadelphia Plan." To head this program, a Vice President of one of Philadelphia's leading banking institutions was selected, Mr. Harold W. Scott, who was temporarily enrolled as a Commander in the Coast Guard Reserve and assigned to duty as Commanding Officer of the unit. To carry out the volunteer program over 5,000 men were required to give 12 hours a week of their time on a voluntary basis to the Coast Guard. The Public Information Department in cooperation with Commander Scott and his staff worked first during July 1942, on a number of public presentations and feature stories which were

presented to the public through the cooperation of the press and other advertising medias of the area. On 19 September, 1942, 410 volunteers were inducted at Independence Square, receiving front page spreads in the Record, Bulletin and Inquirer. Vice Admiral Waesche addressed the group and several feature stories followed the induction. The "Liberty Bell News," published by Lit Brothers, helped in recruiting by publishing information and requirements for this corps. Since Philadelphia was the first city with such an organization, the publicity achieved was tremendous. All medias of publicity were used in that the Volunteer Port Security Force was greatly supported by the merchants in the Philadelphia area. Closest cooperation between the Public Information and merchants was established and hundreds of windows were given for Coast Guard display. The organization grew rapidly and was so successful in the Philadelphia area that the Coast Guard adopted the plan on a national basis and Volunteer Port Security units came into existence all over the country. Coincident with this was the necessity of forwarding to other districts publicity material regarding the plan and responding to many requests for other information and photographs. In March, 1943, Mrs. William Jackson Clothier of Valley Forge was appointed head of the women's section of this Force and received write-ups in all Philadelphia papers as well as the New York Times. On the 21st of May, 1943, a joint Regimental Review was held in Convention Hall. Admiral Waesche reviewed the volunteers and it was the first public appearance of the women's unit. In the July 31, 1943, issue of the Saturday Evening Post appeared an article about Philly's Port Security Force entitled "They Cover the Waterfront." It received a prominent spread and carried five publicity photos. The Philadelphia People's Voice, Afro-American and the Tribune, all printed stories and pictures on the Coast Guard's Volunteer Port Security Force in March, 1945. Not only did the regiment carry on the security patrol, the anti-sabotage watches, but they relieved a substantial number of regular Coast Guardsmen for duty aboard Coast Guard vessels, which was the basic reason for the establishment of the Volunteer Port Security Force.

COAST GUARD AUXILIARY

For the Coast Guard Auxiliary several publicity campaigns were developed to secure the necessary volunteer personnel to maintain the necessary watches aboard the vessels which were being operated by men temporarily enrolled in the Reserve from the Auxiliary, and for assignment to Lookout Tower duty, Dock watch and other duties assigned to the Auxiliary. All media of publicity were used in this instance and many men who joined the Auxiliary not only served in their particular duties, but some were a great help in the Public Information Department in arranging promotions and publicity stories about the Auxiliary. In the spring of 1943, a Coast Guard Auxiliary Recruiting Drive began. Publicity was featured in the Reading Eagle, Philadelphia, Camden and Trenton papers. Layouts were issued from the Public Information Office portraying the invaluable aid rendered by the Auxiliary and pointed up with Coast Guard photos of small boat patrol and harbor protection. In September 1943, the idea of a model patrol base was conceived to be used as an operating base and auxiliary training center for the district and river flotilla. Admiral Waesche approved the plans and feature articles were published in the Philadelphia Inquirer and Bulletin.

SPARS

During 1943, after the Navy had adopted the plan for recruiting women; the Coast Guard organized the Women's Reserve. This added an additional duty to the Public Information Department in that a new type of promotion had to be developed

showing America how her women could serve in uniform; thus creating a desire and interest among all young women to enlist in the Reserve. This was first accomplished in the Fourth Naval District, in cooperation with the Recruiting offices, by servicing the press with photographers, news releases, feature stories and releases concerning public-recognized feminine personnel serving in the Reserve. Releases were prepared and forwarded to the weekly papers as well as the daily papers and again all media of publication were used to successfully carry out the SPAR Recruiting Campaigns. The Spars were officially organized in November, 1942, and in December of that year it was announced that 1000 recruits were needed from the Philadelphia district. The Public Information Office immediately took over the recruiting drive in this area and released feature stories, home town stories and pictures to all local papers as well as handling publicity on billboards, bumper cards, window displays, radio spot announcements, etc. In the Spring of 1943, the drive was intensified and localized. Recruiting units were sent on the road to Allentown, Harrisburg, Williamsport, Pottsville, Altoona, Camden, and other Pennsylvania and New Jersey cities and towns. Home town recruits were played up in the respective newspapers. The Atlantic City Press ran a full page feature with 13 pictures in August, 1943, and dozens of similar papers followed their lead. The Spars' First Anniversary in November, 1943, was the focal point for several feature stories and spreads in the rotogravure sections of the Bulletin, Inquirer and Record as well as an added impetus to the Spar recruiting drive in progress at the time. The Governor named the week of November 21st as "SPAR Week" and on November 25, the Spars and Coast Guard Band of the Fourth Naval District marched in review between halves of the Penn-Cornell football game, receiving prominent space in the sports pages of the Sunday papers on the 26th. The Spar recruiting campaign continued through the winter of 1944-45. Publicity was handled by all of the local papers and several fine Spar photographs were featured. The outstanding job done by the women, who followed the colors under the Coast Guard, is now history.

GENERAL ACTIVITIES MATERIALLY ASSISTED BY THE PUBLIC INFORMATION OFFICE

A number of district activities became very closely associated with the Public Information Office, first because of their public nature, and second because it was largely through the interest of the Public Information Office that the activities developed, benefiting themselves and securing the type of favorable publicity so desirable for the Coast Guard.

DISTRICT BAND ESTABLISHED

Although not officially recognized until the spring of 1945, there was, nevertheless, during the three-year period from the spring of 1942, an organized group of Coast Guard musicians, which became known as the U. S. Coast Guard Band of the Fourth Naval District, and because of their outstanding performance became recognized as one of the most versatile bands in the American Armed Services. The U. S. Coast Guard Band of Philadelphia had its beginning in the spring of 1942, when several of the enlisted men of the Coast Guard Patrol Base at Port Richmond in Philadelphia, who played musical instruments, pooled their talents for the sole purpose of passing away some of their liberty time. After several months, a few more men were added and, by summer, the group consisted of eleven men. Lieut. E. J. Wick, Commanding Officer of the Patrol Base, always intensely interested in musical activities, envisioned the possibilities of the organization, and tendered his encouragement. By fall, the aggregation totaled twenty



BING CROSBY KNOCKS OFF FROM HIS GOLF GAME LONG ENOUGH
TO AUTOGRAPH A BALL FOR COAST GUARD SPAR BETTY ROWE OF GEORGIA
IN THE PRO TOURNAMENT FOR THE 7TH WAR BOND DRIVE
AT THE LANERCH COUNTRY CLUB, PHILADELPHIA



SPAR AUDREY PETTERSON SINGING ON USS WASHINGTON
TARS AND SPARS SHOW FRIDAY OCTOBER 26, 1944

men and besides playing only for their own entertainment during their liberty time, they now played in parades, neighborhood flag raising rallies, and other similar functions, also on their free time. In November 1942, Dino Cortese enlisted in the U. S. Coast Guard and was assigned to active duty at Fort Richmond Operating Base. In view of his knowledge of music and understanding of various types of duties in the line of military organizations, he was given the leadership of the group which was known in the Fourth Naval District as the Coast Guard Band. Prior to entering the service, Dino Cortese had played in several theatres in Philadelphia and elsewhere, also acting as concert master, assistant conductor and conductor. He had played in the Washington Symphony Orchestra and under the baton of Director Leopold Stokowski, Director Hans Kindler, Director Arthur Kodsinski, and Andre Kostelanetz. Under the careful leadership of Cortese, the District Band grew in size until it included 31 trained and experienced members. The Coast Guard Band was primarily a Military Band. Within it, however, were four other musical units; a dance orchestra consisting of fifteen men, which played where facilities were large enough to accommodate it; two smaller dance combinations of six to eight men, used whenever it was not feasible to use the larger dance orchestra; and a concert ensemble of seven men which played at various official and semi-official functions which did not warrant the use of any of the other units. In cooperation with the District Welfare Organization, the District Dance Band was organized to play at the various Coast Guard stations thus supplying recreation for men off duty; practically weekly in every station, a dance was organized, and to these dances professional entertainers and U. S. C. show units came to supply entertainment. From its inception, the Band received indefatigable support from many quarters. Without this encouragement, especially from Lieutenant Wick, Captain E. A. Coffin, District Coast Guard Officer, and Captain L. E. Wells, Assistant District Coast Guard Officer, the Band would not have been. The members of the Band in most cases, supplied their own instruments but the Morale and Welfare offices both assisted very materially in the purchase of sheet music, and when necessary supplied required instruments. The activities of the Coast Guard Band were varied and numerous, and extended throughout the entire Fourth Naval District. The Band worked in behalf of the recruiting drives for the Spars, the Volunteer Port Security Force, the U. S. Coast Guard Auxiliary, and in the enlistment drive for Seventeen-Year-Olds for the regular Coast Guard. It actively participated throughout the district in the last three War Bond drives and was accredited with having sold \$80,000,000 worth of bonds in the Fifth War Bond Drive. In recognition of this splendid work, the Band was awarded the U. S. Treasury Citation of Merit. The Band entertained recuperating veterans in the various hospitals in the District - Valley Forge General Hospital, Swarthmore Naval Hospital, Philadelphia Naval Hospital, and others. For a year and a half the Band maintained two weekly broadcasts over two of Philadelphia's major stations, WFIL and WCAU, with many programs emanating from some of the main industrial plants in Pennsylvania. For the U. S. Navy, the Band took part in the commissioning of our Navy's ships and the ships of our Allies, it performed at numerous social functions for Naval officers and enlisted men, and participated in various Navy programs and celebrations, and worked on the musical score for a motion picture produced by the Navy. In all the recent drives for the Red Cross, the Salvation Army, and the United War Chest, the Band took an important part. In addition to these activities, the Band played for the U.S.C., Civilian Defense, in parades, and other functions for general morale purposes. During the three-year period from 1942 to 1945 they played more than 2000 engagements and were heard on over 500 broadcasts.

DISTRICT ATHLETICS ENCOURAGED

throughout the area and also organized a number of intra teams for competition within the Coast Guard personnel, which was an important feature in creating the high standard of morale which existed among the men in the Fourth Naval District, particularly with those who were standing long tricks of security patrols along the waterfront. The Philadelphia Coast Guard basketball team received publicity in games with Penn, Villanova, Temple, Muhlenberg, LaSalle, and Fort Dix, stories and pictures on said games being featured in all Philadelphia and Camden papers. In February 1943, the Red Cross Basketball Tournament in Camden featured the Philadelphia District Coast Guard Team versus the Atlantic City Radio School Team, assuring a good tie-up in the Philadelphia, Camden, and Atlantic City sports pages. In addition to basketball, baseball teams were organized on the same plan. The Atlantic City Station Baseball team received similar publicity during the baseball season. The immediate effect of the first publicity, was to immediately increase the number of participants together with the number of service and non-service spectators, again improve morale and at the same time achieve very desirable and beneficial publicity.

COAST GUARD AND SPAR ANNIVERSARIES OBSERVED

On the 4th of August and in November, which were Coast Guard and Spar Anniversaries, appropriate campaigns were conducted. All media of advertising and publicity were used and the finest of cooperation received from the press, radio and all other media. Posters were developed by the Public Information Office which were produced and displayed in merchants' windows throughout the area. Personal appearances were made on radio shows. Commentators carried the Coast Guard story, feature stories were prepared and released to all the papers throughout the area. Public appearances for the band and combat personnel were arranged throughout clubs and organizations. In connection with all of these anniversary promotions the finest of cooperation was received from Navy and Army Public Information Divisions and in turn our Public Information cooperated closely with them on all their anniversary dates. On Navy Day, 27 October, 1943, the Coast Guard gained publicity when Commander James A. Hirschfield of the Coast Guard cutter CAMPELL was honored at the annual Navy Day Dinner in Philadelphia. Stories and pictures appeared in all Philadelphia papers and in several New Jersey papers.

REGULAR RADIO PROGRAM DEVELOPED

In cooperation with the radio stations and the radio network, sustaining shows were developed using Coast Guard bands and Coast Guard personnel. The bands were used to make a musical show that the public would listen to. Incorporated into the shows were dramatizations on the particular story the Coast Guard was trying to get across as well as telling of the activities of the Coast Guard. The first radio show in the Philadelphia area was over station WIP. Later other shows emanated from stations WCAU, KYW, WFIL, WPEN, and WDAS. These sustaining shows were written and prepared by the Public Information staff and serviced to the radio stations. In this instance, several of our shows were recorded in cooperation with the Musicians' Union and the recording was serviced regularly to stations in other cities throughout this district.

"TARS AND SPARS" BORN IN PHILADELPHIA

In 1944 a unit which later became known as the "Tars and Spars" was established for the

promotion of recruiting, the general edification of the public on Coast Guard activities, assisting in the promotions of the various Treasury Department's drives, and cooperation with the Red Cross in the solicitation of blood. The Coast Guard used a band, known as the "Coast Guard Invaders," who had just returned from active duty aboard the USS SAMUEL CHASE. The Coast Guard called on all their personnel who had theatrical experience to participate. The original plans for formulating the unit were cooperated with by the personnel of the district in conjunction with Headquarters' desires. The entire unit was moved to Palm Beach, Florida, where the show was rehearsed and then for some eleven months toured throughout the United States making professional appearances, raising money for the Coast Guard Morale Fund, appearing at practically all Military and Naval hospitals and rehabilitation stations, as well as cooperating with every request of the Treasury Department and the Red Cross.

COOPERATIVE RELATIONSHIPS

The Public Information Office was perhaps one of the most extensively cooperative offices in the entire District. In every activity there was a two-fold cooperative relationship; one with the district unit or activity, and the other with an outside agency. Aside from the press and the radio, with whom constant cooperation was obtained, probably the most extensive cooperation was maintained with the Treasury Department, the Navy Department, and The American Red Cross. Within the District, close working associations were effectively secured at all times with Recruiting, Personnel, Military Morale, Transportation, Spars, Operations, and The Captain of the Port; as well as both the Coast Guard Auxiliary and the Voluntary Port Security Force.

COOPERATION WITH THE TREASURY DEPARTMENT

Throughout all bond drives conducted by the Treasury Department the closest of cooperation was established between them and the Coast Guard. Coast Guard bands as well as returned combat personnel traveled with the Treasury Department making personal appearances and educating the public to buy bonds regularly. The Public Information Office cooperated closely with the publicity division of the Treasury Department in all releases educating the public as to the world-wide activities of the Coast Guard and at the same time educating them to buy bonds regularly. Several of the show units established by the Coast Guard in the Fourth Naval District, namely the bands with combat personnel were so successful in their work for the Treasury Department in Pennsylvania that Headquarters made it possible for them to appear in other Naval Districts throughout the east and a great deal of favorable publicity was achieved through the activities of the District Band at these Bond rallies. In the Fifth War Bond Drive the Band was recognized as having assisted in the sale of \$80,000,000 worth of bonds, for which it was awarded the U. S. Treasury Citation of Merit.

COOPERATION WITH THE NAVY DEPARTMENT

Cooperation with the Navy in the clearing of information, the observation of Anniversaries, and the exchange of items of publicity has been mentioned. The most favorable and cordial relations possible always existed with the Navy's Public Information Office. In cooperation with the Navy Incentive Division, the Public Information Office organized a number of musical units; and used a great number of combat personnel, as well as show personnel to make scheduled appearances at war plants throughout the District - telling the workers first hand of their combat experiences and urging the workers to work steadily and to keep pro-

ducing material that was so vitally needed on the fighting fronts. Because Philadelphia was one of the greatest industrial areas of the country, the work in this field was unusually extensive and hundreds of plants were visited, with many rallies being conducted to keep up a high spirit among the civilian personnel that was essential for maximum production.

COOPERATION WITH THE AMERICAN RED CROSS

The Public Information Office consistently cooperated with The American Red Cross in their campaign to continually enlist the support of the public in the giving of blood; and supplied The American Red Cross with many wounded veterans and combat personnel, who at public appearances could effectively plead to audiences and over the radio and also through the press to continue to give blood to The American Red Cross Blood Bank.

EFFECTIVE USE OF COMBAT PERSONNEL

One of the strongest promotions which the Coast Guard instituted and which was also later used by all other services was the use of Coast Guard combat personnel for interviews on radio programs, and at public appearances at the meetings of various clubs and organizations. This was a very strong promotion, in that the public could actually see and hear men who had been on the fighting fronts. These Coast Guard men were most effective in the Coast Guard's cooperation with the Treasury Department for the sale of bonds and at public appearances with the Red Cross in the solicitation of blood donors.

COOPERATION WITH THE PRESS

In cooperation with the development of necessary publicity, the Public Information Office worked closely with the press of the area supplying them regularly with news releases about the various activities, and arranged for feature photographers and reporters to visit Coast Guard patrols and installations, to write feature stories and take press photographs which were of public interest. To cover the many weekly and daily papers throughout the area, not only were they supplied with regularly prepared releases, but in many instances, they were given mats of photographs. Official Coast Guard photographs were used extensively. A feature display on the Atlantic City Coast Guard Radio School was printed in the rotogravure section of the Inquirer in December, 1942. On 14 June, 1943, the Philadelphia Inquirer featured a full-page spread with pictures on commando training at the Brigantine Coast Guard Training Station in New Jersey. The Atlantic City Beacon gave a similar play to the saga of the sub-buster "Dick Tracy" on the 31st of July. The "Tracy" was the nickname given to an 83-footer attached to the Cape May Patrol Base. On 7 August, 1943, the Coast Guard held a parade in Atlantic City on the occasion of its 153rd anniversary. Story and pictures appeared in Atlantic City, Camden and Philadelphia papers. In February, 1944, the Coast Guard sent two ice-breakers to cut through the ice-jammed Delaware River near Trenton. A five-column picture was featured on the first page of the second section of the Inquirer together with a story on the Coast Guard's ice patrol on the rivers in this district.

COOPERATION WITH OTHER PUBLICITY MEDIA

In cooperation with Mutual Broadcasting Company's station WIP, a Coast Guard sustaining show was produced around the activities of the Coast Guard which concentrated mostly on Coast Guard recruiting. In September of 1942, the RCA Corporation of Camden produced a Victory War Show, featuring a Coast Guard color guard, the Manhattan Beach Band, platoons from the Camden Training Barracks, Dog Patrol and Mounted

Patrol. Coxswain John S. Cullen was interviewed concerning his contact with of the Nazi saboteurs who landed on Long Island. Reporters and photographers from most of the leading magazines of the country at one time or another visited the Fourth Naval District to do stories on the Coast Guard activities in that district. In particular, a number of national publications featured stories and photographs on the Coast Guard Dog Patrol and Mounted Patrol. Aside from the Offices' cooperation with local papers, all feature stories developed in the district as well as feature photographs were given to the wire services and many of them used in papers throughout the country. The Public Information Office established close cooperation with advertising agencies to carry Coast Guard copy and Coast Guard promotions in their clients' ads. Local merchants were called upon, and they willingly cooperated with the Coast Guard by giving window display space for Coast Guard exhibitions and displays. This type of publicity was used in particular during special recruiting drives.

PARADE PARTICIPATION IN COOPERATION WITH THE NAVY AND CITY AUTHORITIES

Although Coast Guard participation in parades was not the responsibility of the Public Information Office, nor in the case of the larger city parades was it necessary for the office to disseminate much publicity material, they were, nevertheless, rather closely associated with the events. The district band was always in the parade, and many Coast Guard pictures were often utilized by the press, and frequently the arrangements passed through the Public Information Office. The parade was certainly a very positive media for obtaining favorable Coast Guard publicity. Through the four years of the war the District supplied various detachments of personnel to form a Coast Guard component to parade with the Navy and Marine Corps components in the larger civic celebrations held in Philadelphia. The Coast Guard was represented for the first time in the huge Navy Day Parade in 1942, when the "Dogs for Patrol" made their first public appearance; and the Coast Guard was well represented in the Annual City Flag Day Parade of 1943, 1944, and 1945; in the Fifth, Sixth, and Seventh War Bond Campaign Parades; in The American Red Cross War Fund Campaign Parade of 1944, and 1945, in the Jeanne d' Arc Day Parade in May, 1943; and the Philadelphia City celebration on 4 July, 1945, a total of eleven outstanding military municipal parades. In addition to these parades, in which the Coast Guard Band and Colors participated together with detachments of regulars, Spars, or volunteers temporarily enrolled in the Reserve, depending upon which were available, the Coast Guard had smaller groups participating in a number of local parades in Camden, Atlantic City, Wilmington, and many of the small towns surrounding Philadelphia. In the Jeanne d' Arc Day parade on 9 May, 1943, a special detachment of colored men were brought up from the Brigantine Training Barracks, New Jersey, and their excellent marching appearance was the subject of a very favorable comment by the aide to the Commandant of the Fourth Naval District. The Spars were a prominent feature of the 1943 Flag Day Parade and in the parade opening the Fifth War Loan Campaign. Also in 1943 and 1944, the Spars paraded to and at the Penn-Cornell Football game at Franklin Field, Philadelphia. On 1 March, 1944, upon the opening of the Red Cross War Fund Campaign the members of the Coast Guard Auxiliary and the Volunteer Port Security Force who were temporarily enrolled in the Coast Guard Reserve made their first parade appearance marching with the Regular Coast Guard and Navy units, and in following parades during 1944 and 1945 they continued to be utilized to advantage. In addition to the parade celebrations the Coast Guard in 1943, 1944, and 1945, assisted in the observance of National Maritime Day; boats and men from both the Regular Ser-

vice and the Coast Guard Auxiliary cooperated with the Port Authorities in the Memorial Marine Observation during May of each year.

IN CONCLUSION

The operation of the Public Information Office worked smoothly throughout the war; and it is believed, performed its work, not only creditably, but so satisfactorily that it reflected considerable credit upon the entire Service. During the early establishment of the office and particularly through the first part of 1943, the office operated under a relatively serious handicap in not being able to secure a sufficient number of men qualified to perform the specialized type of work required, even regardless, of the ratings held by the men. Writers, news editors, composers of script were needed and it was impossible to get the men during the first year the Public Information Office was established. Another very definite handicap was in the matter of musician rates for the members of the band. For practically three years the band was composed almost entirely of Seamen and Firemen. Even the leader was a Seaman first-class, and this was particularly embarrassing during public appearance of the band. In many cases it was necessary to detail an additional officer to proceed with the band to represent it and the Coast Guard, and to ensure proper recognition and consideration for the bandmembers. If the leader had held the rate of Chief Petty Officer or Warrant Musician this would have been unnecessary. However, by sheer force of personality and outstanding performance these obstacles were overcome with the assistance of the officers in the district. A third source of difficulty which occurred at infrequent intervals, was the lack of a sufficient number of experienced photographers with the attended necessity of working a few capable men, very much overtime. However, in the long run these obstacles were in a measure overcome, and despite a few minor troubles the Public Information Office discharged its duties in a manner reflecting considerable credit for the men upon the District and upon Headquarters.

FIFTH NAVAL DISTRICT

PUBLIC INFORMATION OFFICE

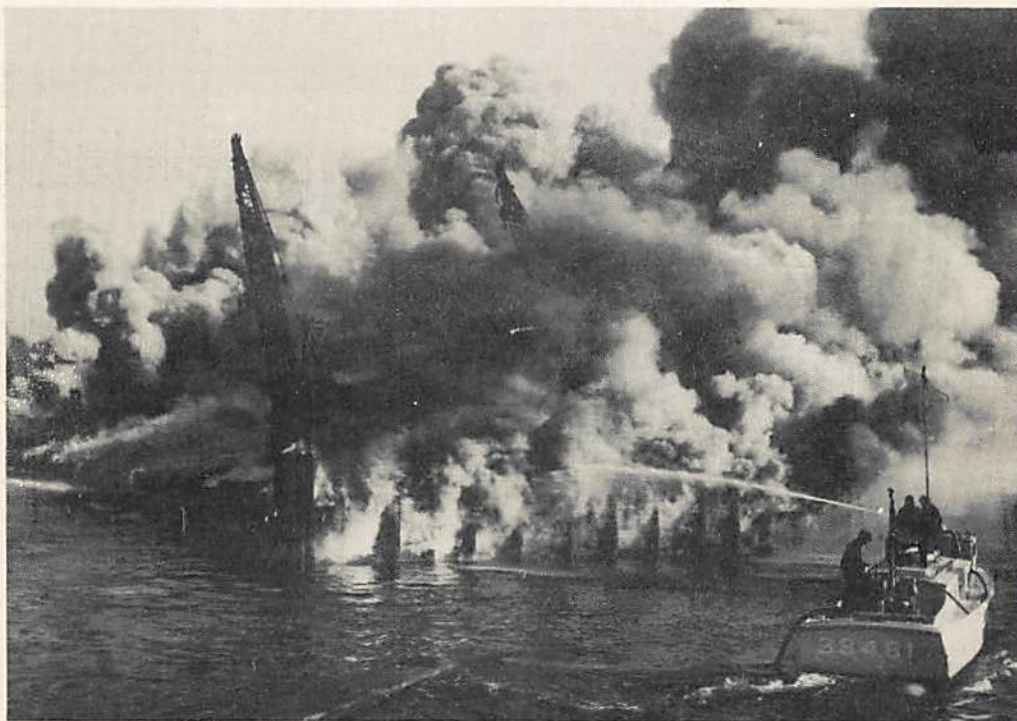
In accordance with HQ letter Pub-701 64 (6 August, 1942) the Public Relations Office in 5ND was set up under Captain Gordon T. Finlay (now Rear Admiral), DCGO, with Commander Gordon A. Littlefield, (now Captain), Auxiliary Director, as collateral PRO. Commander Littlefield was in charge of Public Relations until February, 1943, when Ensign J. H. Launders (now Lieutenant), came to Norfolk from Headquarters as PRO.

Under Ensign Launders the PRO was set up in four departments: press, radio, special events and photographic. It operated in that manner until September 1945, when demobilization of the staff already had begun. Until early 1943 the photographic laboratory was under the administration of the 5ND COTF. After its transfer to the DCGO PRO the photo lab employed two photographer's mates or strikers who were attached to the COTF. The primary task of PRO was to act as liaison between units of the Coast Guard and the district press and radio, thus alleviating the many problems caused by necessary wartime security. Also, operating efficiency of the many district departments might have been impaired had it been necessary for the various commanding officers to be concerned directly with the dissemination of news to press and radio.

Close liaison was kept between this office and the photographic laboratory in Baltimore which operated under the COTF there. In addition, a branch PRO



SURVIVORS OF THE COAST GUARD CUTTER JACKSON
ARE TRANSFERRED FROM THE WING OF A COAST GUARD RESCUE PLANE
INTO THE AFTER COCKPIT OF A COAST GUARD VESSEL
WHICH RUSHED THEM ASHORE FOR HOSPITALIZATION



A COAST GUARD FIREBOAT MANEUVERS CLOSE TO FIGHT A STUBBORN FIRE
THAT BADLY DAMAGED PIER 3 IN THE NAVY YARD ANNEX
AT ST. HELENA, BERKELEY, VA. (JANUARY 17, 1945)

in the Baltimore unit coordinated press and radio activities in Maryland, in cooperation with the Norfolk office.

Staff correspondents and photographers attached to this office were on call 24 hours a day - had been throughout the war years - in order to cover fully any news which might break suddenly. Dramatic examples of stories released by this office were the rescue of the survivors of the cutters JACKSON and BEDLOE, sunk by a hurricane September 14, 1944, and a \$1,000,000 fire which swept a pier at the Hampton Roads Port of Embarkation on December 17, 1944. Men attached to this office were on hand during each of the events, securing facts and photographs which were compiled for release to news agencies. Clearance of the news was made with Army and Navy authorities as directed according to regulations.

In the six-month period from July 1 to December 31, 1944, this office released 274 stories and 564 photographs to the press and presented 115 radio shows over district stations. A detailed report of this office's activities was made weekly from April 1, 1944, through September, 1945, in the form of a PRO DIGEST. Copies were sent to all PRO's, district activities and Headquarters.

In order to fulfill the duties of PRO, this office cooperated closely with Headquarters and other districts in the gathering and dissemination of news. Stories and pictures relating to individuals were received from combat areas, Headquarters and districts and serviced by this unit. Conversely, this unit prepared many stories which were forwarded to other PRO's for dissemination.

The photographic department, in addition to securing news pictures, cooperated with district department heads in securing operational photographs. An instance which may be cited is the procurement of a complete set of photographs of all Coast Guard property in the Fifth Naval District for the use of the District Finance Officer. Photographers also flew many missions from the Air Station at Elizabeth City.

Almost constantly, since 1943, the radio section of this office had produced shows which had been carried weekly over local and district stations as a public service. Featuring Coast Guard talent and telling the story of the Coast Guard's participation in World War II, the shows combined entertainment with education in order to let the public know of the personalized progress of the war.

The special events section included entertainers, musicians and artists who prepared displays, shows and speakers for cities and towns throughout the district. Civic clubs, churches, schools and other civilian organizations had constantly requested such talent from the Coast Guard and whenever possible the requests were filled. In addition, 16 MM motion pictures of unrestricted Coast Guard activities were loaned to reputable organizations whenever requested.

An important task of this PRO was cooperation with civic committees in events relating to the war effort. All facilities of this office had been offered to War Bond Committees since September, 1943, when the Third War Loan Drive was in progress. Press, radio, photographic and special events had combined to aid War Fund Drives, Red Cross Appeals and other agencies throughout the district. The combined sections also had cooperated with Coast Guard recruiting drives. On many occasions, recruiting shows and publicity had been combined with civic drives in order to make both more effective.

Eighteen persons were attached to this office (average during first nine months of 1945) in order to fully operate. They included public relations specialists, photographers, yeomen and strikers. The complement never was steady because of the constant transfer of men to and from sea duty and the assignment of men from other districts on temporary duty.

SIXTH NAVAL DISTRICT

PUBLIC RELATIONS - PUBLIC INFORMATION

With the outbreak of World War II, the United States Coast Guard rapidly expanded from a peacetime complement

of ten thousand to a wartime peak of one hundred seventy-two thousand. With this expansion Coast Guard units and personnel reached the far corners of the world. So that the people could be informed of the activities and achievements of the Coast Guard, Public Relations Offices were established in each of the seventeen Coast Guard Districts.

Here in Charleston, headquarters of the Sixth Naval District, Lieutenant Edward W. Goode, United States Coast Guard Reserve, formerly attached to the Public Relations Division of the International Telephone and Telegraph Company, started organization of the Public Relations Office on December 16, 1942, which joined that of the Navy Public Relations Office in the Army-Navy Headquarters at the Fort Sumter Hotel.

With the preparation for returning the hotel to its owners, an office and photographic laboratory were set up at the Coast Guard Base on Tradd Street, and the Public Relations Unit moved into its new quarters on June 6, 1945. A month later, Lieutenant Goode was released to inactive duty. Commodore M. J. Ryan, District Coast Guard Officer, assigned Lieutenant Commander C. J. Sullivan, United States Coast Guard, to fill the vacancy, in addition to carrying on his duties as Captain of the Port of Charleston.

ALNAV No. 138, dated June 19, 1945, stated that the Coast Guard Public Relations Office would from that date on be known as the Coast Guard Public Information Office. Organization and personnel would not be affected. The ALNAV continued, stating that the change of name had been brought about because the term public information was more appropriate to the duties performed than public relations.

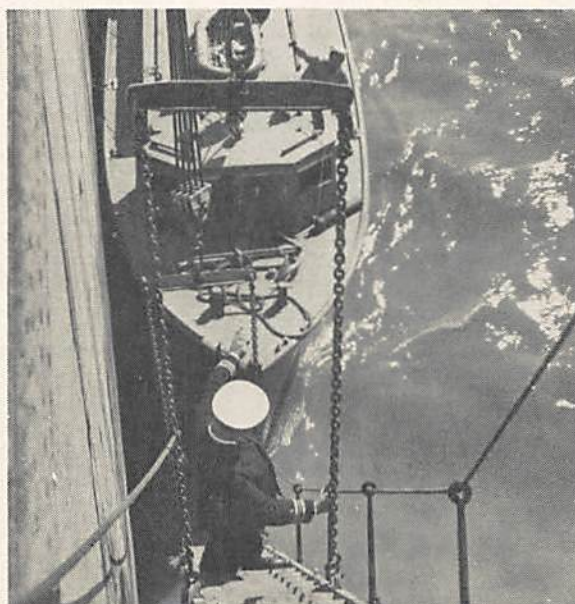
During the war years, every known event in which the Coast Guard participated, every Coast Guard vessel which visited our ports, each unit...small or large, and all Coast Guard personnel within the limits of the Sixth Naval District whose deeds warranted, received their share of publicity through the various mediums of communications. The vital role the Coast Guard was playing in all theaters of the war was kept in the public eye through the continued use of press releases and official Coast Guard photographs. Newspapers and radio stations throughout the Sixth Naval District gave the Coast Guard excellent coverage during the war and have continued to do so since VJ-day.

The accomplishments of the Sixth Naval District Public Relations Office are noteworthy in that, in many instances, the saga of the Coast Guard's versatile duties in peacetime as well as in wartime, reached people to whom the word Coast Guard had previously meant little or nothing.

With permanent public relations units in the Coast Guard's peacetime organization people throughout the world will become more and more acquainted with this, the oldest of our armed services, and good will will be continued with the newspapers, magazines, and radio stations...the voice of America.



NEW ORLEANS' SKYLINE LOOKED GOOD TO SEAMEN
WHO HAD CROSSED THE SUBMARINE INFESTED OCEANS
ON VOYAGES FROM ALL OVER THE WORLD
TO BRING WAR-VITAL CARGOES INTO PORT
UNDER PILOTAGE OF BAR AND MISSISSIPPI RIVER PILOTS,
SERVING AS U.S. COAST GUARD TEMPORARY RESERVE OFFICERS
DURING 35 MONTHS OF WORLD WAR II



COMMANDER HARRY J. POST, USCGR(T),
PRESIDENT OF THE CRESCENT RIVER PORT PILOTS ASSOCIATION, NEW ORLEANS,
BOARDS A VESSEL WHICH HE WILL TAKE FROM ITS PIER
THROUGH THE TREACHEROUS CURRENTS AND TURNS OF THE MISSISSIPPI
AND PUT HER WELL ON HER WAY TO THE OPEN WATERS OF THE GULF

SEVENTH NAVAL DISTRICT

(There was no "First" Narrative on District Public Relations submitted by the 7th Naval District).

EIGHTH NAVAL DISTRICT

PUBLIC INFORMATION OFFICE

The Public Relations Officer, under the District Coast Guard Officer, will be charged with all matter

in connection with publicity within the district, states Directive PUB 701 dated August 6, 1942.

The term "public relations" was changed to "public information" in June, 1945. However, the terms will be used interchangeably here for the purpose of clarity.

Directive Inst. Bul. No. 2-41 dated August 22, 1941, states:

"The primary function of a Public Information Office shall be co-operation with the press, radio and photographic agencies engaged in disseminating public information, to provide:

- (a) Security of information, disclosure of which might be detrimental to the service and the national defense.
- (b) Quick release of information and photographs to meet normal requirements of the press and other news-disseminating agencies in their paramount duty of public service.
- (c) Development and publication of constructive facts and feature material relative to the Coast Guard, its material and its personnel.

It is vital to the morale of our personnel that they feel that their work is known to the public and especially to their own families and friends. Every effort should be made to represent the Coast Guard as an important military service, proudly serving with the Army, Navy, and Marine Corps. (DIR PUB 701 64)."

In the Eighth Naval District, the function and duties of Coast Guard Public Relations began in a small way in the fall of 1941. Publicity and the clearing of news was assigned to an officer as a collateral duty along with his other duties as personnel officer and auxiliary and procurement officer.

In October, 1941, a yeoman was recruited to assist the officer with press and radio releases. He remained in this assignment until July 1942 when he received a commission in the Naval Reserve. He was replaced by a New Orleans professional newspaper man who handled various publicity assignments under the Coast Guard officer. He edited the auxiliary magazine, contacted the newspapers and radio stations and ultimately procured the first photographer for Public Relations.

On November 15, 1942, the Public Information Office was launched as an individual unit under the command of a Coast Guard Lieutenant (jg) who as a civilian was a New Orleans publicity man with a wide and varied experience in public relations, writing and photography. He immediately started securing the district for men with a talent for writing or photography.

By Christmas, the staff had been augmented to two news writers, one radio script writer and one photographer with a complete photo laboratory at his disposal. Each

man was a specialist in his particular field and it was not long before this professional set-up began to reflect itself in the numerous Coast Guard stories, features and pictures which began to appear regularly in newspapers, magazines and other news agencies — and in the number of broadcasts heard consistently over the radio stations of the district.

In a matter of weeks two new writers and two photographers and a Spar yeoman were added to the staff and a replacement made in the radio department as the first radio writer was assigned to sea duty.

By March, 1943, as Coast Guard activities continued to increase and operate on a greatly expanded basis and spot news broke rapidly over the entire district, branch Public Information Offices were established in Mobile, Alabama and Galveston, Texas. Each branch was staffed with one writer and one photographer. This expanded set-up permitted a wider extension of activities as each man was furnished with travel orders which made it possible for him to move from place to place in the district in the shortest possible time. In a district as large as the Eighth with approximately a thousand miles of coast-line, such a travel plan was of paramount importance and greatly facilitated the coverage of news such as ship sinkings, floods, fires, hurricane damage, etc.

Though the Public Information Office was organized into three main sections, namely, "Press and Special Events," "Radio" and "Photography," when a story was being processed office personnel worked upon it as a unit. To demonstrate: when the story of the CAMPBELL broke, news writers were working on newspaper stories while the photographic laboratory was preparing pictures of the vessel and of personnel stationed in the district who had served aboard. The radio section was preparing scripts for broadcasts. The result of this coordination was concentrated publicity securing wide coverage for the story.

Supplementing the big stories of "hot news," there was always the usual run of typical releases dealing with appointments, promotions, transfers, recruiting, launchings, commissionings, training programs and the awards of citations and decorations. Press conferences were arranged for occasions with a better than average news interest.

Radio stations, newspapers and other periodicals cleared stories of Coast Guard operations, activities and personnel through the Public Information Office displaying a cooperative eagerness in not violating security restrictions. The office personnel was well known to newspapers and radio stations and maintained a rotating "late duty watch" providing a seven day a week day and night news and photo coverage. They were available for the clearance of news material at all times.

This plan greatly facilitated the presentation of spot news during peak war activities and at a time when attacks by German submarines and sinkings of merchant vessels were at their height in the Gulf of Mexico.

The photographic section was always a beehive of activity. It was completely equipped with modern cameras and a well stocked and finely appointed dark room.

Pictures dealing with all types of Coast Guard activities ashore and afloat were constantly being processed for distribution to various news and picture channels. In addition to voluminous publicity pictures of the many phases of Coast Guard operations, the photographic section was constantly being called upon to take pictures for other Coast Guard departments

for reports, surveys, and legal records.

Among the departments using the photographic section most frequently were the Intelligence Division, the Aids to Navigation Division for pictures of light stations, buoys and beacons, and the Transportation Division for pictures of various vehicles that were damaged in collisions.

With the continued expansion of the Women's Reserve and an augmented program of Spar recruiting publicity, an artist was added to the staff for the purpose of arranging "layouts," window displays, signs, posters and decorations for public functions.

Another valuable publicity asset was the district band which operated under the supervision of the Public Information Officer. Originally organized with 44 members and a leader, the band rapidly attained great popularity throughout the district. It played for commissionings, dances, shows for military personnel, parades and other patriotic and civic functions. Special programs were arranged at the Marine and LeGarde hospitals. The band furnished the music on five regular weekly Coast Guard radio broadcasts and appeared on many other radio programs at irregular intervals. Later reduced to 25 members, the organization continued with its full schedule leaving wherever they played a feeling of well being which reflected favorably on the service. All members of the band were discharged from the service in September, 1945.

To the radio section were assigned the duties of the preparation of radio scripts for all special programs and the establishment of regular programs whenever possible. In addition to special scripts and various spot announcements which were placed in cooperation with the Office of War Information, this section started with two regular weekly shows with the band furnishing the music for five of the programs. The broadcasts featured dramatized stories of outstanding deeds of valor by Coast Guardsmen, combat activities, and publicized the functions and operations of all branches of the service.

Early in the war the Procurement Office established branches for recruiting Spars and 17 year old men in the states of Texas, Mississippi and Alabama. Weekly radio scripts in the form of interviews with Spars and male Coast Guard personnel, and recorded musical programs with recruiting pitches were furnished to these stations.

As the war progressed, Headquarters developed the idea of "on the spot" recorded interviews with Coast Guard personnel in the combat areas. It became the duty of the district radio section to place these interviews with home town radio stations. Arrangements were made to present a copy of the recording to the Coast Guardsman's family, either during or after the broadcast. The radio stations took very keenly to this idea and it soon developed into an excellent publicity medium as well as a fine morale builder.

The news writers also cooperated on special events, assisting in the promotion of publicity for special holidays, such as the Coast Guard anniversary, the Spar anniversary, Armistice Day, Flag Day, and the stimulation of interest in War Bond Drives, Color Guards for parades and Coast Guardsmen with combat experience to speak at luncheons and other special functions were arranged by the Public Information Office. Headquarters' plan of rotating its writers on tours of sea duty; a temporary news let-down on the home front due to curtailment of beach and coastal patrol activities after submarines were driven from the gulf; led to a reduction of staff personnel.

However, the news slump was soon over and the Public Information Office found itself in a new burst of activity developing a new idea of processing home town stories. Skippers of various Coast Guard craft on combat assignments wrote in to say that home town stories were accomplishing much in the way of building the morale of their crews.

Throughout the cycle of Public Information activities, the officers and personnel patterned their stories with a simple military dignity aimed at the goal of building up a permanent and cordial relationship between the Coast Guard, the public and every news disseminating agency, and to building the morale of Coast Guard personnel. High importance was always stressed upon unity of effort in all sections and this pooled coordination paid off richly in additional favorable publicity for the service.

Lt. (jg) Scott Wilson served as Public Information officer of the district until May, 1945. He was relieved by Lt. Comdr. R. M. Munroe, who was relieved in August by Lt. John MacNair. Lt. MacNair was relieved by Lt. J. J. Kenny who served until early April. He was relieved by Lt. (jg) J. A. King, present Public Information Officer who will serve until May 10, 1946, when the Public Information Office will cease to function on a wartime basis.

With the end of the war and months following much accumulated pictures and data were cleared and released to newspapers and some to radio stations concerning the Coast Guard participation in special events where copy could not be cleared for security reasons before. This included pictures and releases from Headquarters sent out to the various districts. Personnel returning from overseas to New Orleans port were interviewed and pictures and stories released concerning their activities overseas.

With Headquarters' nationwide drive to enlist 12,000 men in the Coast Guard, the Public Information Office here worked hand in glove with the Procurement Office toward that end. Mobile recruiting units were sent to strategic cities in the district, first receiving some indoctrination along publicity lines, when needed, from this office who also wrote and planned most of the publicity for the various units, and established contacts between them and newspaper personnel in several cities where they were to do recruiting work. In several cases, former Coast Guardsmen, Public Relations personnel, are now civilian employees on newspapers and gladly lent the recruiters a hand in securing the proper publicity.

Working toward the recruiting end, Public Information Office took Coast Guard films, literature, and made talks to candidates for graduation in all high school classes possible. Posters were placed in strategic positions over the city. Spot announcements were mailed to radio stations along with publicity to the various cities in coordination with the mobile recruiting units.

The largest peacetime maneuver, resulting in very favorable publicity for the service, took place in the 8th Naval District on the afternoon of April 6, 1946, during the Pan-American Regatta of the New Orleans Spring Fiesta when the Coast Guard staged a dramatic and simulated rescue of two marine survivors from a liferaft in Lake Pontchartrain. The show was witnessed by thousands. Besides newspaper publicity the show was featured on a 30-minute broadcast over radio station WNL from 1530 until 1600.

The Air-Sea Rescue demonstration featured the first jet-assisted take-off of a plane in New Orleans and immediate area. A Coast Guard FBV was brought here



A LONG LINE OF FREIGHT CARS IS HALF SUBMERGED AT RADDLE, ILLINOIS,
AS MISSISSIPPI RIVER FLOOD WATERS COVER THE ENTIRE VILLAGE



A C. G. JEEP SHOWN DRIVING ON FLOODED HIGHWAY
BETWEEN EAST PRAIRIE AND DORINA, MO., IN 1945

for the occasion from Biloxi Air Station, Biloxi, Mississippi. NWL's top announcers made actual broadcasts from the Coast Guard PBV, crash-boat, and the New Canal Light Station on the lake front. Loud speakers set up by the Public Information Office carried the descriptive radio broadcast to spectators along the lake front, and the reviewing stands.

This show was produced by the Public Information Office in cooperation with the Air-Sea Rescue district headquarters, in charge of Commander E. J. Suydam. A national distributing radio agency now has recordings of this show and more publicity will be gained with its further release to various radio stations over the country.

NINTH (ST. LOUIS) NAVAL DISTRICT

HISTORY OF PUBLIC INFORMATION IN THE NINTH (ST. LOUIS) NAVAL DISTRICT

The Ninth (St. Louis) Naval District Public Relations Division was established the latter part of July, 1942. Ensign John D. Stengel was designated as Public Relations Officer, under Captain Stephen S. Yeandle, District Coast Guard Officer.

Ensign Stengel's original Public Relations staff consisted of Yeoman 3/c Edward Seidle, a former St. Paul, Minnesota, newspaper reporter; Yeoman 3/c Elwood Maunder, a newspaper reporter from Minneapolis, Minn.; and Arthur W. Holbrook, Coxswain, who had been a radio newscaster and special events announcer for Station WIEW, Topeka, Kansas.

As soon as his small but qualified staff had accommodated themselves with desks and typewriters, Ensign Stengel inaugurated a weekly newsletter which was released to some 150 newspapers and magazines, both in St. Louis Ninth Naval District and outside the District. The weekly newsletter contained local news stories dealing with the river cutters in the Western rivers, with both Coast Guardsman and Spar activities; with men returning from combat for shore duty in the district; and combat stories from Coast Guard Combat Correspondents overseas dealing with Coast Guardsmen whose homes were in states included in the St. Louis Ninth Naval District.

Coxswain Arthur Holbrook, the former radio announcer, began turning out a series of Coast Guard radio programs, featuring stories about the Coast Guard and recorded music. At one time Coxswain Holbrook had three weekly radio programs on St. Louis stations, two fifteen minute programs featuring recorded music, and one thirty minute program featuring Coast Guard musicians.

Aside from the weekly newsletter, Yeoman Seidle and Maunder wrote innumerable "spot" news releases for the local papers, and occasional feature stories about Coast Guard activities in the District.

In 1945 two of the Spars requested and were granted transfers to Alaska. And shortly after VJ-day both Liveadeaux and Wilkening became eligible for discharge. Mitchell, a regular and now Chief Specialist (X), with less than half the space previously given over to the Graphic Unit, currently carried on alone, turning out display boards, scrolls, signs, nameplates, and whatever else was needed from Graphic Arts.

The Photographic Laboratory was established in the basement of the Old Customs House. At one peak time during the war there were six permanently attached members of the staff, including two Spars who were qualified photographers. Under Photographer's Mate

Lawrence Neagle, the St. Louis District Photo Lab turned out thousands of enlargements of Coast Guard activities during the war, including action chronicles of the inevitable yearly flood duty of Coast Guardsmen and Coast Guard boats. The files of the Photo Section contain at present a fairly complete and accurate pictorial history of the St. Louis Coast Guard District's many and varied activities during the war years. In May 1946 the photo lab was operated by Chief Windsor Lakis and a staff of two, including one regular Coast Guardsman and Photographer 3/c, and a reserve seaman. After June 30, unless more personnel were transferred into the district who were qualified for the work, Photo 3/c David M. Benrud would, like Chief Mitchell in Graphic Arts, have the Photo Lab all to himself.

The St. Louis District Coast Guard Band, which during the latter months of its existence came under the jurisdiction of the Public Information Division, was organized in June, 1942. The band complement at that time consisted of 19 members, holding seaman rates, with the exception of the leader and assistant leader, who held B.M. 2/c and Coxswain rates, respectively.

On July 1, 1942, the band was transferred from the District Officer to Coast Guard Barge 16, St. Louis, for quarters and subsistence. On that date the band had increased to 26 members. With the transfer, the band activities became off-watch duties, for the bandsmen stood anchor watches and performed duties in keeping with their ratings.

In September, 1942, the band once again moved, this time to the SENATOR, a steamer leased by the Coast Guard, and remained quartered there until the SENATOR was decommissioned in October, 1942, at which time the band made another trek, moving to the Warwick Hotel barracks. Here again, also, the bandsmen performed other labors in conjunction with their musical duties.

On May 16, 1943, the band was transferred to the District Office, placed on subsistence and quarters, and devoted practically all its time to musical duties in the City of St. Louis and throughout the District. On February 1, 1943, Headquarters had recognized the band as official and allocated 25 musician ratings. At that time Musician 2/c George Rachford was transferred from Curtis Bay Training Station to head the band. Under his leadership each bandsman became proficient in the playing of at least two instruments, so that in effect the band consisted of several bands, i. e. a concert band, a military band, a dance orchestra, and small entertainment units for special functions.

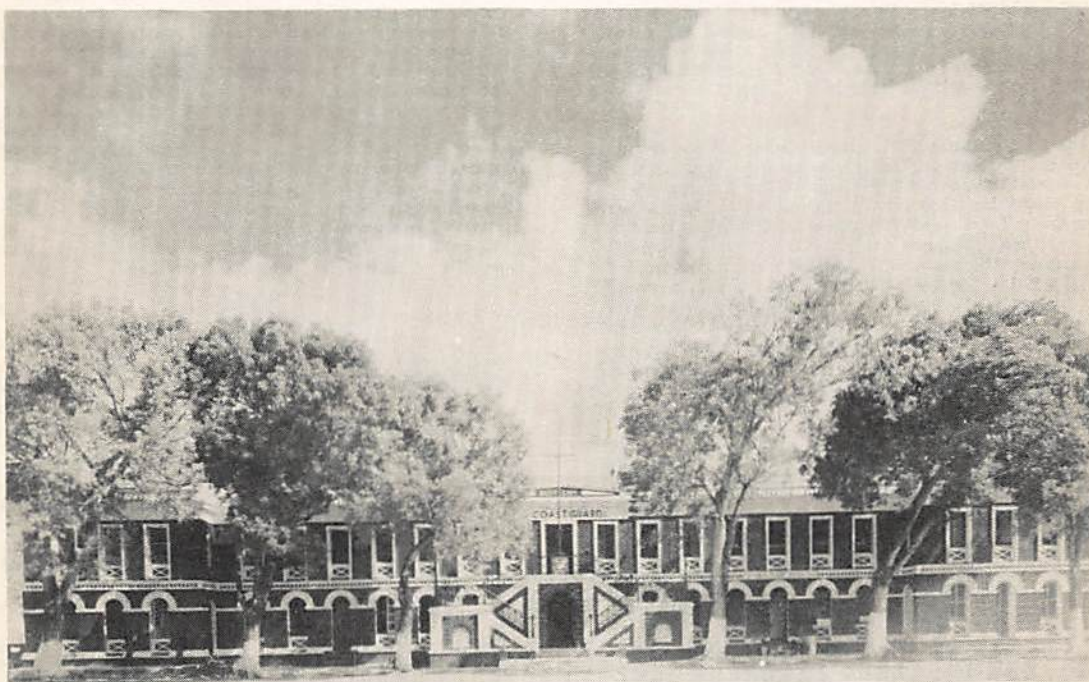
The band appeared in practically every city of 20,000 or more population in the District, and at every shore unit in the district and aboard many of the cutters. Aside from the obvious reasons of recruiting and morale building, the band did a great deal to build better public relations for the Coast Guard. As to War Bond drives, the band is generally credited with having been instrumental in pushing the sale of several million dollars worth.

After VJ-day many of the bandsmen became eligible under the critical point system for discharge, and the band's unity was naturally threatened by decimation of its ranks. Therefore Commodore Beckwith Jordan, District Coast Guard Officer, made it possible for the entire band, or at least all those with musician ratings, to be discharged as a group rather than individually.

Under the vigorous direction of Ensign Stengel, the Public Relations Division participated in charity drives, such as the Mile-O-Dimes and War Bond Drives, and representatives of the Coast Guard were regular speakers and guests at local club luncheons and association meetings.



FIRST TRAINING CLASS
VOLUNTARY PORT SECURITY FORCE - SAN JUAN



COAST GUARD BARRACKS - SAN JUAN

In 1945, Lieut. (jg) Stengel was transferred to Ket-chikan, Alaska, where he became Public Information Officer. He was replaced in the St. Louis office by Lieut. (jg) William L. Bartlett, former advertising man who had been affiliated with the New York City firm of Barton, Batton, Durston & Osborn, and a veteran gunnery officer of the Coast Guard manned transport SAMUEL CHASE.

By now the St. Louis District Public Relations staff (now designated by an order from the Navy Department, as Public Information) had grown considerably.

In 1943 the Public Relations staff grew to five writers and a combat veteran who made talks at local functions and showed Coast Guard movies at meetings of various church groups, boy scout meetings, and other local organizations interested in learning about the Coast Guard's stalwart record in the war.

Mr. Stengel was promoted to Lieut. (jg) on May 15, 1943.

HISTORY OF THE GRAPHIC ARTS UNIT

Back in 1941, a few weeks before Pearl Harbor was bombed, the Coast Guard, St. Louis District fathered an infant Graphic Arts unit. The doctor, nurse, and god-father of this occasion was a young man newly enlisted in the U. S. Coast Guard, Homer W. C. Mitchell. Before enlisting, Mitchell had been an art student, the protégé of artist Gene Hundredmark of Minneapolis, Minnesota. Coming along at what might best be described at the opportune moment, Mitchell found the St. Louis District in a receptive mood for his talents, since recruiting was going into high gear and the need for recruiting posters, as well as signs for the rapidly expanding St. Louis Coast Guard headquarters offices, was great.

The St. Louis Graphic Arts unit began when Mitchell borrowed a handful of materials from a defunct WPA project in 1941 and began painting signs of all sorts. There were other lettering jobs also: signs having to do with security regulations, lettering of trucks, and displays for recruiting and the selling of Defense Bonds.

Now the Graphic Arts Division, a member of the Division of Public Information, had grown to maturity. Graphic Arts covered the entire top floor of the Old Custom House, occupying 2100 square feet of floor space there. Under the guidance and direction of Mitchell, the Graphic Arts unit had more than justified its existence. For example, the members of the unit promptly completed a display sign for the St. Louis Coast Guard Barracks, including a giant reproduction of a picture made by a Coast Guard Combat Artist, which was ten feet high and thirty feet long. Probably the biggest job that the unit turned out was an order for 3500 silk screen recruiting posters that were used to blanket the 22-state St. Louis District during the Spar recruiting drives of 1942 and 1943.

In May 1946 the Graphic Arts unit consisted of four young artists, three Coast Guardsmen and one Spar. They had produced posters for recruiting, for food and paper conservation, for War Bond Drives, as well as outdoor signs, desk name plates, gold-leafed lettering jobs, window displays and cut outs, department signs and truck insignia, and fine silk screen reproductions of Coast Guard combat art. These reproductions were given to buyers of bonds in excess of \$100 at the War Bond Combat Art Show in St. Louis.

The silk screen reproductions which kept the Graphic Arts unit busy for many weeks, greatly helped Coast Guard Combat Artists sell over \$200,000 dollars worth of War Bonds during the display of Coast Guard combat

art in St. Louis in conjunction with the Seventh War Loan Drive.

Thus the Graphic Arts unit in the St. Louis had grown to a place of importance within the District organization.

TENTH NAVAL DISTRICT

PUBLIC INFORMATION SECTION

The office of Chief, Public Information Section, under the District's administrative set-up, was created a year after VE-day (June 30, 1946) and because of the minor extent to which public information and public relations policies can be employed in this District, has been on a minor, collateral basis. Nonetheless, the work performed under existing directives is important in its own right, and among the duties assigned this office are (1) the conduct of the Public Information (and Public Relations) program as established by the District Commander; (2) Provision of photographic services for the District (which includes photographs for intelligence, for the legal section and for boards of inquiry or investigation, along with newsworthy photographs and historical photography); (3) Maintenance of liaison contact with Army and Navy public information officers, and with local radio, newspaper and magazine offices, to assure cooperation whenever needed.

In connection with the submission of articles or features to magazines or newspapers, an obstacle is encountered, which consists in the translation of American idioms and popular news-phrases into corresponding idioms and phrases in the Spanish tongue. This is often difficult, and at times even impossible, requiring occasionally a complete revision of the original text, in order to convey to the Spanish population, found in the major portion of the District, the true sense of the article. Another peculiarity is experienced here which is normally not experienced in other Coast Guard districts; in order to assure prominent display of Coast Guard articles, it is necessary to furnish "exclusive" articles, and in order to do this on a fair basis, a policy of "rotation" has been resorted to, by which newspapers and magazines receive "exclusive" articles as their turn comes around. An exception to this policy is made whenever the "monthly report of activities" is submitted, and whenever other items of "spot news" (such as retirements, transfers of key officers, etc.) are worthy of impartial, universal coverage.

ELEVENTH NAVAL DISTRICT

PUBLIC INFORMATION OFFICE

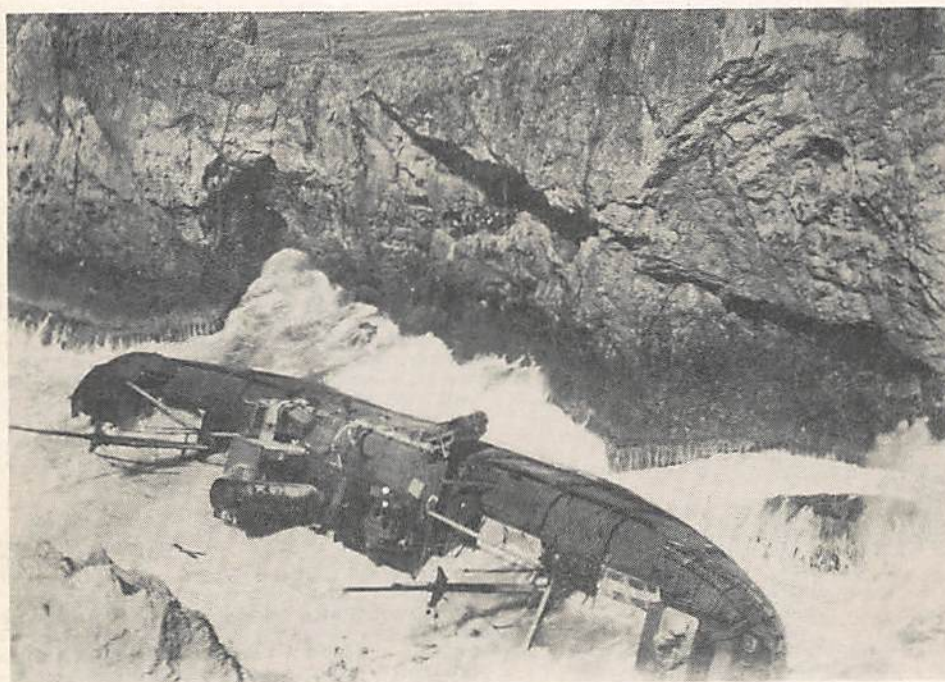
Public Information did not come into existence as a regular department in the Eleventh Coast Guard District until about 1942. At that time the expansion program was well underway. Reserve officers were taken in and given jobs in the departments where they were best qualified. Spars, also, were distributed to the various departments in the same manner.

Here in the Eleventh, the Public Information Office became a department of great importance during the war, judging from the number of personnel involved.

An officer was placed in charge of the department, which was comprised of five photographers, six writers and two bands. The larger band was headed by Rudy Vallee, and consisted of 35 of the most talented artists in the country. As directed by the Treasury Department, these bands toured the country and sold



"PARAMOUNT LENSSEN 'SHOOTING' CG REGIMENTAL REVIEW"
DRILL FIELD, GOVERNMENT ISLAND, ALAMEDA, CALIFORNIA



FIFTY-FOUR RUSSIANS, INCLUDING EIGHT WOMEN, WERE RESCUED
BY U. S. COAST GUARDSMEN FROM THIS FREIGHTER
WRECKED DURING A STORM ON THE NORTH PACIFIC COAST

4-10-43(1)
order

many hundreds of thousands of dollars in War Bonds. For their work they received commendations from Washington.

A magazine, the Standby, was edited and published monthly for benefit of the Reserve personnel. A staff of five was assigned to the gathering of information, Coast Guard news items, printing and distributing this publication. This venture proved to be very successful and was most helpful in disseminating important information to the field.

By 1946 the Public Information Office had shrunk to only three persons. The blare of the band, the prestige of numbers was gone. The work, however, of public relations and news coverage of the Coast Guard continued, but with less "pomp and circumstance."

TWELFTH NAVAL DISTRICT

PUBLIC INFORMATION OFFICE

Prior to the extensive organization set up during the war, Public Relations in this district was assigned as collateral duty to one officer in accordance with Headquarters Circular No. 125.

Late in 1942 a newly commissioned reserve officer with public relations experience was called to active duty as Public Relations Officer for the district. The office complement, including photographers, increased ultimately to a force of two officers and fourteen men regularly assigned with, usually, eight to twelve more attached for temporary duty pending further assignment.

All of the usual public relations activities were engaged in. Close contacts were maintained with the local press and radio organizations. Efforts were made to obtain as much favorable publicity on service activities as possible and to avert unfavorable publicity. Men returning from overseas were interviewed to obtain material for press releases and appearances before the public and radio programs were arranged in some instances. Assistance was given to recruiting by arranging for suitable newspaper and radio broadcast campaigns.

A large and well equipped photographic laboratory was installed and a large volume of photographic processing was done. In addition, this office was charged by Headquarters with the issuance of a large amount of photographic gear to photographers assigned to overseas duty. As this property was left on the records of this office the accounting work involved was considerable, particularly when demobilization took place and neither the gear nor the photographers to whom it was issued could be readily located.

THIRTEENTH NAVAL DISTRICT

GETTING UNDER WAY

REASONS FOR PUBLIC INFORMATION DIVISION

World War II indicated the necessity for a public information division. Reasons for establishing such a division include the

following:

1. To present the Coast Guard role in the war to the American public in proper fashion.
2. To develop morale among Coast Guard personnel and those interested in the men and women of the Coast Guard.

3. To call attention to normal Coast Guard functions, essentially civil in character, which were to continue in peace or in war.

Hence, a public information officer was assigned to each district with broad powers in organizing, maintaining and supervising district office activities.

UNDER DISTRICT COMMANDER

In each district the public relations officer was wisely placed immediately under the District Commander. With no inter-mediarities, the public relations officer articulated and developed the thoughts of the District Coast Guard Officer in a professional manner for public consumption.

OTHER OBJECTIVES

The public relations officer worked with these secondary objectives;

1. To put before the public media the work of the Coast Guard within the continental limits of the United States.
2. To publicize the activities of amphibious forces and other activities of the Coast Guard throughout battle areas.
3. To promote the postwar Coast Guard by calling attention to its civil functions, and to the likelihood of those functions being greatly expanded, and particularly to encourage continuation of the Bureau of Marine Inspection and Navigation as a postwar civil function of the Coast Guard.

MEDIA AVAILABLE

In general the media at the disposal of the public relations officer were these; newspapers and other periodicals; moving pictures; radio; special events; displays. In view of the inexperience of many of the Coast Guard in public relations, securing adequately trained and experienced personnel was a major problem.

ORGANIZATION PROBLEMS

At first even Headquarters had no well defined plans; but like Topsy, the Public Relations Division "just grew up." After justifying its existence through initial demonstrations of its usefulness, the Division was organized on a business-like basis. Establishing suitable ratings in public relations was a part of the essential groundwork. There was no budget, no provision for ratings, and no established regulations to follow. Hence, the development of a program was largely pioneer work. The previous existence of no public relations program in the Coast Guard made it necessary for public relations officers to "sell" the ideas and embryos of their public information program to the Coast Guard itself before they embarked on the course of "selling" the Coast Guard to the public. This basic necessity kept all public information officers on their mettle.

RADIO

A radio program was difficult to organize. Civilian radio men were slow to accept intrusion into their field. Gradually these professional problems yielded through close human contacts with the right people. Then routine releases were placed for radio use, and combat veterans were groomed for radio interviews. A band was organized by the Military Morale Division, and was closely coordinated with public relations activities.

SPECIAL EVENTS AND DISPLAYS

Special events and displays received increasing emphasis. The public relations office arranged for speakers at various clubs, promotional events, motion picture shows at service clubs, parades, etc. Window displays, street banners, daily marine information broadcasts, and other events got some attention. The public relations office assisted with recruiting especially through highlighting the activities of Spars.

OVERCOMING MISCONCEPTIONS

On the anvil of public opinion Coast Guard public relations continually hammered away against the false concept of the Coast Guard as a shallow water service filled with draft dodgers who didn't want to go to sea or get into foxholes. To supplant this notion, planned releases built into the public mind that the "Coast Guard" meant any coast anywhere America had interests, and that Coast Guard amphibious forces were fighting and dying on beachheads the world over. Simultaneously there was delicate promotion of the Coast Guard's basic civil functions in guarding coasts, harbors, rivers, and piers, and installing and maintaining aids to navigation; routine rescue by air and sea, and its other highly diversified duties. The Coast Guard "made friends" with all local newspapers and radio stations, and morale within the service was greatly improved as a result of recognition given individual Coast Guardsmen for their war efforts.

THE PRESS

THE MOST IMPORTANT MEDIUM

The press was immediately recognized as the most important public medium. In the State of Washington, 26 dailies and 187 weeklies were used to reach a reading public of more than two million people. In Oregon 20 dailies and 124 weeklies reached out to one and a half million persons. These objectives were constantly in mind. Sell the Coast Guard's role abroad. Sell the Coast Guard's role at home. Sell the Coast Guard's role in peace as well as in war.

LIAISON WITH HEADQUARTERS

The public information office in the district worked closely with Headquarters, especially in giving further local tie-ins and in distributing home-town copy and pictures to the press. Pictures especially helped educate the nation that the Coast Guard meant "anybody's coast," and that its men were fighting and dying along with their brothers in arms.

WHAT EDITORS WANT

Newspapers cooperated fully, simply demanding that material be newsworthy and palatable. These demands called for ingenuity by Coast Guardsmen closely circumscribed by heavy censorship. The wide variety of Coast Guard functions gave spice and life to news releases.

PICTURES

The photographic work was a great boon to the promotional program. Personnel constantly thought of stories in terms of pictures. Oft times, pictures alone sufficed. Pictures and stories were often syndicated nationally, either as spot news or features, emphasizing the Coast Guard angle. Often public attention was diverted to age-old Coast Guard subjectlike aids to navigation.

MORALE BUILDING

To build morale of action hungry men in the beach patrol, news attention

was focused on their lonely tasks. Their individual roles were glamorized in home town papers.

SPORTS

Sports publicity received attention too. Stories on the progress of teams and individuals provided useful publicity, and stimulated recreational activity and built morale.

COMBAT ACTIVITIES

Combat activities were played up. Coast Guardsmen from invasion fronts received front page play. Coast Guard roles in invasions were stressed. Coast Guard ships with long and colorful histories were heralded for their operations against the enemy. Big stories included the tales of the CAMPBELL, the ICARUS, and the NORTHLAND. Men received recognition for heroic action.

STAPLE WARES

Coast Guard public information personnel "cultivated" the press with pictures and stories of small boat wrecks, fires, merchant marine disasters, drownings, storms, and miscellaneous news. Rotogravure layouts and magazine section layouts were made and submitted to the press.

MERCHANT MARINE

A new and vital function - merchant marine inspection and hearing units - was widely publicized. The Coast Guard air arm of rescue and patrol was recurrent news.

RECRUITING

Recruiting was constantly boosted through the newspapers, especially in the form of releases on individual Spars and 17-year-olds.

THE RADIO

WEEKLY RADIO FEATURE

In Seattle, in 1943, a professional radio man established friendly relations with local stations, and began a weekly feature with all Coast Guard talent called "Coast Guard In Action." This feature included music by the band and a brief interview with a combat veteran or a department head. Transportation officers, medics, training personnel, recruiting and operations officers all had their turn in telling the story of their divisions.

DAILY BROADCAST

In 1944 a daily broadcast was inaugurated in Seattle. This newscast featured press association news, recruiting announcements, notices to mariners, brief interviews and general Coast Guard news. The feature continued for 18 months at 1000 daily. In addition to these regular features the radio man wrote and placed numerous other stories for radio audiences. Recruiting plugs, scripts of dramatic war stories, air-sea rescues, and highlights of Coast Guard history were included. The blast of harbor whistles provided authentic waterfront background.

FATHER AND SON

A weekly "Father and Son" feature was developed in behalf of the Volunteer Port Security Force in Seattle. It featured a father serving in VPSF who had a son or sons serving in the armed forces.

SPORTSCAST

A weekly sportscast entitled "service sports review" featured famous athletes in uniform as well as the small fry. In addition to regular and special features, news releases, tales of

Coast Guard heroism, and recruiting "plugs" were mimeographed and distributed to all radio stations in the area.

RADIO INTERVIEWS

When radio correspondents went into combat areas with portable equipment to emphasize home town interviews, their resultant records were distributed to radio stations, usually nearest the interviewee's home. A fifteen minute record of the Coast Guard's war record was released with the news of VE-day. All Coast Guard radio shows ended on the surrender of the Japanese in August, 1945.

DISPLAYS

SPECIAL DISPLAYS

With ample display space available in stores and office buildings, special displays were occasionally arranged for persons who like to stop and look at things. These displays were given an individual touch by a Coast Guardsman who was a highly qualified commercial artist.

SHOW WINDOWS

Window displays featured photographs of Coast Guardsmen in action. Department stores were especially cooperative. Displays used models and equipment of a para-rescue Coast Guardsman in Alaska and of air-sea rescue equipment. Spar recruiting was plugged with full-size models in uniform, augmented by photographs of Spars at work. No two displays were alike, and many subjects were publicized. Many firms requested return engagements to their windows, bulletin boards, and counters. Occasional peace time displays called attention to permanent Coast Guard functions such as air-sea rescue, helicopter activities, and breeches buoy rescues. Displays also made use of art exhibits that were put "on the road" in the district. "Packaged exhibits" from Headquarters were used, sometimes accompanied by the creative artists themselves. Jack Keeler and Ken Riley won considerable acclaim with their work.

INGENUITY IN DISPLAYS

Ingenuity was exhibited in some special displays. A Treasury Shield boasting Spar enlistments, and "Bumper Stringers" were taken to taxicab companies where Coast Guardsmen installed them. On another occasion banners were stretched across busy street intersections in the interest of Spar promotion. When funds were not available for a feature, private donations were easily obtained. Anniversary programs emphasized the Coast Guard's role in peace along with wartime functions.

A COAST GUARD BAND

ORGANIZING A BAND

The Coast Guard Band of the district was supervised by the Military Morale Division after being organized by the men themselves. Organized as a military band, this unit was so composed that it could be divided to form two dance bands for simultaneous engagements.

FLEXIBILITY

This flexibility was a great advantage. It was a stirring first class military band for formal occasions such as parades, ship launchings ceremonies, and band rallies. During the week the two dance bands were kept busy building good will at night on miscellaneous assignments. Working with the close counsel of the public relations officer, these musicians became a potent factor as builders of morale and good will.

CONTINUITY OF PERSONNEL

The biggest problem of management was maintaining continuity of personnel. Orders for sending men to sea caused many an awkward change, but the band played on. Wide popularity led to more demands than could be filled. On frequent occasions the musicians were "loaned" to the Navy, Army, the War Finance Commission and other governmental organizations.

OUTSTANDING EVENTS

Here are some examples of its excellent work: When Mrs. Franklin Roosevelt, wife of the President, visited in Seattle, in March, 1943, the Coast Guard band was selected from 20 military outfits in the district to play at her civic reception. It played for various shows sponsored by public relations. One of these featured Jack Benny. When Walter Pidgeon, the moving picture star, came here in behalf of Spar recruiting, he acted as master of ceremonies for the band on two-half-hour network shows in one evening. One was beamed over Mutual and the other over CBS. The occasion was the first anniversary of the Spars. Ella Raines, a famous actress, came to a local studio, when in Seattle, especially to sing for the band in another broadcast. However, these events were merely highlights of a day-in, day-out good job.

SPECIAL EVENTS

THINGS TO EMPHASIZE

The first newspaper activities of the public relations office were devoted toward building up "Stop Japan" forces of the Coast Guard along the ocean beaches. Home town stories were prepared, too, on many men at isolated beach patrol stations in an effort to improve morale. Port Security was emphasized to the public through the newspapers. One of the first projects of the office was a rotogravure layout, showing how Guardsmen at the Captain of the Port were trained in the use of judo and defense tactics in case of riots or attempted sabotage. Pictures and stories with spot news value were placed. They publicized the constant day and night patrol of the waterfront. Small-craft patrol, always a vital job of the Coast Guard, was played up in rotogravure layouts. Campaigns were conducted through the office in port cities in an effort to get waterfront facility owners to clean up potential fire hazards. The fact that insurance rates were dropped almost immediately is a tribute to the effectiveness of the publicity campaign.

VARIETY OF EVENTS

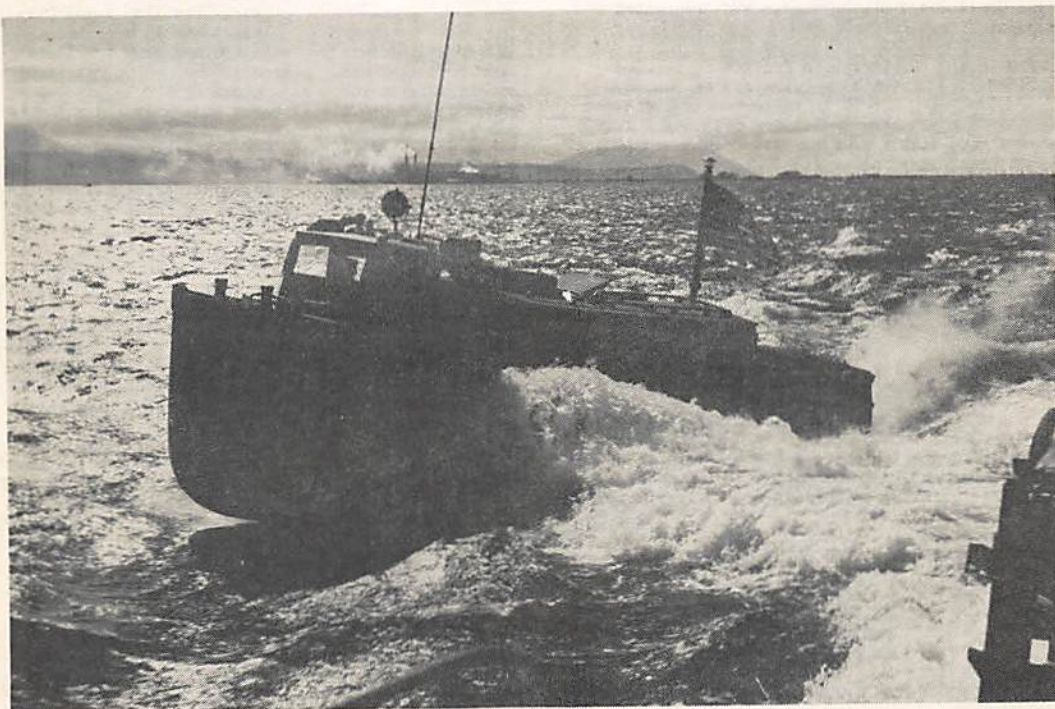
Members of the public relations staff produced Victory Square performances, theatre and canteen shows, sold bonds and created good will for the Coast Guard. There were scarcely any stunts overlooked. The Coast Guard trained an entire crew for a shell race against the University of Washington.

OUTSTANDING EVENTS

Outstanding events presented in behalf of the Coast Guard during 1944-45 included the following: Walter Pidgeon Spar Recruiting Drive; Jack Benny War Bond Show at the Seattle Civic Auditorium; two appearances of the all Coast Guard Victory Square Programs; Special Programs for Commander Jack Dempsey (once in 1944, again in 1945) and the "Mighty Seventh" War Loan Coast Guard Bond Revue, starring Coast Guard Lieutenant and Buddy Ebsen of stage and screen fame, which netted more than \$11,000,000 in bond sales, an all-time nation-wide record for a show of its type. Ideas for special events were gleaned from exchange of



SPARS ON PARADE - PORTLAND, OREGON



ONE OF THE 38-FOOTERS IN USE AT PORT ANGELES, WASHINGTON

bulletins among districts, or from Headquarters, most of them, however, were original and adapted to local spot events. Complete cooperation from the Treasury Department, civic and theatrical leaders, and the other services, made these events highly effective. Personal contacts and creative imagination were largely responsible for the success of these programs.

PHOTOGRAPHY

PICTURE COVERAGE

The photographic department of public relations was of inestimable aid and was an actual necessity. An elaborate laboratory and a skilled staff of cameramen turned out thousands of pictures. Photographers covered news events, such as waterfront fires, plane wrecks, air-sea rescues, and the like. Often they could go places civilian cameramen were barred, and provided the only pictures of many events. Moreover, newspaper staffs were undermanned, and there was a civilian shortage of photographic supplies and the newspapers had neither the time nor the facilities for covering some events, trips involving plane travel for instance. At least one picture a month was syndicated nationally, either as spot news or for feature value.

IDEAS AND SUBJECTS

In later months these ideas or subjects were developed in pictures for the press: A bear cub mascot of a ship, an ice follies show, five crewmen of the most famous LST in the Pacific on a night's tour of the show, a Spar commuting twenty miles to work and a little girl with piggy bank saving pennies to buy war bonds. Possibilities were unlimited here. Thousands of prints were turned out daily, ranging from routine news assignments to copy work and identification photographs. More than 400,000 identification pictures were processed for the Captain of the Port in Seattle. Most of the Coast Guard photographers were recruited from newspaper life.

LIAISON WITH OTHER SERVICES

The photo section cooperated with the Navy and Marine Corps in taking and processing recruiting pictures. Many pictures were made with a view to illustrating war histories of Coast Guard activities. These included battle shots and pictures on the home front.

ROTOGRAVURES

The two leading newspapers of the Northwest used Coast Guard pictures in their rotogravure sections on an average of once a month. Daily editions of all papers carried Coast Guard photographs, both local and national, several times a week.

NEWSREELS

At least half a dozen times the Coast Guard of the 13th Naval District broke into the newsreels. Subjects included Spars on skis, phases of the horse and dog beach patrol, a shell race between Coast Guardsmen and University of Washington, a swim party featuring Spars, and inter-service football.

PERSONNEL IN PUBLIC RELATIONS

MAJOR PROBLEM

Securing experienced and well-trained personnel for public relations proved to be one of the major problems.

SOME OBSERVATIONS FROM EXPERIENCE

OVEREMPHASIS

The public relations officer

of the 13th Naval District has made some thoughtful observations from his experience, pointing out some shortcomings and errors in planning. Too much attention was directed toward building up the Spars to the neglect of Coast Guardsmen serving at home and abroad. When the trend of excessive publicity in that direction began to react unfavorably in city rooms of newspapers, a modified approach was taken. Thereafter Spars gained publicity on the merits of their accomplishments.

NEGLECT AND UNDEREMPHASIS

Little attention during the early days of the war was paid peacetime activities of the Coast Guard. To boost morale, public relations emphasized the role of the fighting Coast Guardsman. Only when the newspapers were getting a surfeit of combat material from all of the services, and were looking for "escapist" stories, did public relations begin to cast about for home front features with any degree of energy. Not enough cooperation was extended to the Auxiliary and Temporary Reserve in the early days of those organizations. Since most of these members were active business leaders, the good will of such personnel was worth more careful cultivation.

TRIAL AND ERROR

Public Information in some measure became effective by the "trial and error" method. Nevertheless, generally good results were achieved. Among Seattle newspaper men who rated Coast Guard public relations as "tops" were Edward C. Hill, city editor of Seattle Star; Robert J. Bernann, reporter for the Post Intelligence; R. H. Calkins, marine reporter of Seattle Times; and George H. Garrett, sports editor of the Star.

FUNDAMENTAL FAULTS

Two faults remained uncorrected throughout the war. The 13th Naval District should have had a larger radio division, with trained script writers and production men. Secondly, the public relations specialists in radio and reporting should have had rates commensurate with their abilities and with the job asked of them. In the Coast Guard public relations office of Seattle, specialists third, second, and first were forced to compete with naval lieutenants, Army captains, and merchant marine officers in the gathering and dissemination of news advantageous to the service. At no time did higher echelon officers undertake to discover how these enlisted men performed such an excellent job under trying conditions. Coast Guard petty officer specialists had to live up to standards set by officers of the other branches of the service. It is hoped that if and when Coast Guard public relations again is expanded to its wartime strength, and men of similar qualifications are enlisted, that their background and abilities be weighed more carefully in assigning rates or commissions.

ADJUSTMENTS NEEDED

If public information is made a permanent department of the service, other matters should be adjusted, such as a working budget, assigned authority and scope under standard regulations, a clearer definition for the service as a whole of the function and role of public relations, and of the necessity for harmony and cooperation between public relations and the service. Certainly some public information activities should be continued in peacetime because the Coast Guard, more than any other of the armed forces, is a constant source of news.

FOURTEENTH NAVAL DISTRICT

There was no First Narrative on Public Relations submitted by the 14th Naval District.

SEVENTEENTH NAVAL DISTRICT

There was no First Narrative of Public Relations submitted by the 17th Naval District.

NOTE: There were no 15th or 16th Naval Districts under Coast Guard cognizance during World War II.

APPENDIX A

EXTRACTS FROM USCG HEADQUARTERS PUBLIC RELATIONS NEWSLETTERS

The first issue of the Public Relations Newsletter was dated June 15, 1944. This letter has been issued fortnightly from then until the present time.

The following extracts have been taken from each issue, between June 15, 1944, and December 25, 1945, verbatim as an indication of its function in maintaining service morale among all personnel of the Public Relations staff at home and abroad in World War II. Special emphasis in these extracts has been laid upon the planning, suggestions, admonitions, and results obtained from the various media consisting of combat photographs (including motion still and motion picture) combat correspondence, combat art and radio. The emphasis on home town coverage of the photographs, and stories concerning individuals on radio transcriptions from personnel at the front, was a unique feature that gained instant popularity and the circulation of these photographs and copies of these stories among the personnel at the front, after they had appeared in the local press of the Coast Guardsmen concerned, was a magnificent morale builder.

15 June, 1944

With this issue P R N makes its bow as a Headquarters Newsletter — at least experimentally. The letter will be issued fortnightly unless District PRO's indicate a need for more frequent editions.

WHAT IT IS: This newsletter will be a roundup of policy statement plans, notes, suggestions, and ideas which we hope will prove helpful to the field.

WHY ISSUED: A number of PRO's have indicated a desire to have a roundup letter which will answer several purposes. It is hoped that this newsletter will curtail the number of separate Field Letters.

HOW PREPARED: P R N will be prepared by the HQ PR staff from notes collected in HQ and from letters and suggestions from the Field. Send your ideas and suggestions in. A special masthead is being prepared and will be used next issue.

WHEN ISSUED: Fortnightly on a trial basis. We will be guided by the reaction in the field. If, after a few trial issues, you want it more frequently, we will try to make it weekly. On the other hand, if it does not seem to be filling a useful purpose we will eliminate it altogether.

D.-DAY AT HEADQUARTERS

D.-Day at HQ was a round-the-clock operation, beginning shortly after the first official confirmation of the invasion came through. Chief job of HQ was issuance of photos, held in readiness for the newspapers and syndicates. By early afternoon four sets of pictures had been released.

The Coast Guard was the first organization to have invasion packets in the hands of picture editors.

The first radiophoto from any armed Service to come through from Invasion HQ was a Coast Guard picture of

LCI's carrying troops to the French Coast. This picture got an excellent play and made history. We have been working round-the-clock since D.-Day.

Lt. Comdr. Joseph Nutrie in charge of the PR unit in ETO and his staff have been doing a terrific job. One of the earliest stories to hit were by-line pieces by Carter Barber and Everett Garner, combat correspondents "representing the combined American press" on the great jobs the 83-footers are doing.

Airmail shuttle service is working well with an original packet of photos and negatives coming through once or twice a day.

The CG has been on the air frequently with on the spot pick-ups. Shelby Smith, combat photographer, was one of the first with eye-witness account; this was carried by the combined American network. On D Plus One Day, in the late morning, Don Trainer of the Los Angeles Times, acting as war correspondent, talked from London giving a description of the invasion in which he told of the wonderful work of the CG and how he made both trips on CG craft, returning on the "Flotilla flagship" under Coast Guardsman Alexander Stewart.

(Lt. Comdr. Alexander Stewart, it might be noted, formerly was attached to the Public Relations Office of the 3rd ND, as HQ Liaison officer).

BATTLE STATIONS — SPAR MOTION PICTURE RELEASE

The War Activities of the Motion Picture Industry will release theatrically BATTLE STATIONS, Spar recruiting one reeler. Date set for release is July 20.

COAST GUARD ANNIVERSARY

A COAST GUARD FACT BOOK is in preparation and should be done fairly soon. This fact book will include background information on all CG operations. This should be useful to editors, special writers, columnists and commentators.

SPAR RECRUITING CAMPAIGN PLANS

An excellent program of cooperation between PR and SPAR Recruiting is being developed. Once each week PR and Recruiting has a joint session on cooperative plans. Lt. Virginia Herring is being detailed to Recruiting on a temporary "lendlease" arrangement until the toughest of the recruiting job is done.

HQ has written most of the railroads in the country asking that recruiting plugs be used on dining car menus. The response has been terrific. Those which cannot use the plugs on menus are asking for posters.

HEADLINERS' AWARD

CG shared in an all-service award given 10 June by the Headliners' Club of Atlantic City. The award was given to the four armed services for outstanding work in the newsreel field. In the composite reel CG footage included that by W. O. Jack January (now in HQ PR) and Capt. H. S. Berdine of rescue at sea and sub-busting.

ANNOUNCERS WANTED

Plans are being made at HQ to station enlisted men with radio announcing experience aboard combat ships equipped with Film Recorders. Efforts are being made to obtain a supply of these machines to be placed aboard ships going into combat. The operator, who must be a man with a considerable professional radio experience, particularly as an ad lib artist and

interviewer, will tell of the action he sees and interview as many men taking part in that action as possible.

"TARS AND SPARS"

The SPAR Recruiting Show, currently on tour at the larger vaudeville theaters in the East and Mid-West, will play the Steel Pier in Atlantic City, N. J., for two weeks beginning 12 August, 1944. This date is an added starter, aimed at the heavy vacation trade expected there this summer while at the same time, affording the cast a much-needed relaxation period. This will be the first resort played by the unit on its entire tour.

The CG tabloid musical revue has been breaking records in theatres all along its route. And, in every city played, it has spurred recruiting to new heights. Prior to the Atlantic City engagement, the unit plays the following:

June 23-29 - Cleveland, Ohio - RKO Palace Theatre
June 30-July 6 - Milwaukee, Wis. - Riverside Theatre
July 7-13 - Minneapolis, Minn. - Orpheum Theatre
14-20 - Chicago, Ill. - Chicago Theatre
21-24 - Akron, Ohio - Palace Theatre
25-27 - (Tentatively set for either Youngstown or Canton, Ohio)
28-31 - Columbus, Ohio - RKO Palace Theatre
Aug. 1-2 - Open
3-9 - Washington, D. C. - Capitol Theatre

RECOMMENDED READING

The SATURDAY EVENING POST for 24 June will have a piece "Sea-going Taxi No. 1" by Richard English. This was placed out of the 11th ND and the SEP is advising all PRO's directly.

1 July, 1944

CG ANNIVERSARY NOTES

A number of enterprising plans in the field are under way for CG Day. Both the 11th ND and Chicago Base PROs have sent in excellent and well thought out plans. The PRO 5th ND was in HQ outlining his plans. In the 3rd ND an exhibit will be held in Rockefeller Center which should be of national interest since it will attract thousands of residents and travelers in New York. This show will include standard CG equipment, captured enemy stuff, photos, combat art, SPAR exhibit with handie-talkie, LST theater, etc. If the exhibit proves as successful as NY hopes, it may be made available for use in the field.

The following published tunes should be plugged by bands and radio stations for CG Day:

Semper Paratus *	(Fox)
Silver Shield *	(Leeds)
Coast Guard Forever	
Song of the Spars	(Santly Joy)
Girl of the Year is a Spar	(Fox)
Arm in Arm *	(Fischer)
Farewell for a While *	"
Palm Beach	"
Civilian	"
Apprentice Seaman	"

(* -- orchestrations available)

VPSF MEMBERSHIPS GOOD PUBLICITY OUTLETS

Memberships of VPSF personnel in clubs, fraternities, trade associations, etc. offer an excellent outlet for additional publicity for the VPSF and the CG.

Many national clubs, organizations and college alumni associations will be glad to give space to stories on members who are spending part-time in CG port security work. A story in the May 1944 issue of the RAINBOW of Delta Tau Delta on three New Orleans VPSF members shows the possibilities of this sort of handling.

NEGRO HERO AWARDS

Excellent job was done in 3rd ND on the presentation of Navy and Marine Corps medal posthumously to Chas. A. David, Jr., Negro steward's mate, who died of pneumonia as a result of exposure in the North Atlantic. David went over the side and saved a number of his shipmates in a torpedoing disaster. The presentation which was made to David's family was covered by the Negro press and cameramen. The story hit AP and UP, was carried by Negro papers prominently, and got a full page in the NY Sunday PM. An excellent editorial was used by the NY HERALD TRIBUNE.

Another award has just been made of the Navy and MC medal to another Negro steward's mate posthumously. The award was to Warren T. Deyampert and was presented to his father by Comdr. Leo C. Mueller of the 8th ND. Presentation and photos handled by 8th ND office. Story and pix now being serviced.

SHORT TAKES

Lt. (jg) Burton R. Benjamin is now PRO Cleveland 9th ND replacing William S. Ewing who is in amphibious training. The publication ARM IN ARM should be used for distribution in connection with TARS AND SPARS only and not as a general pamphlet, since anyone missing the show would have no idea why ARM IN ARM angle.

SPECIAL ISSUE "MARINE ENGINEERING AND SHIPPING REVIEW"

The Aug. 1944, issue of MARINE ENGINEERING AND SHIPPING REVIEW will contain articles by CG personnel.

RECOMMENDED READING

The SATURDAY EVENING POST for 4 July, 1944, will have an article on Rear Adm. E. H. Smith, popularly known in the Service as "Iceberg" Smith, written by Chas. A. Rawlings. The piece is called "Admiral of the Ice."

PROs have received a letter and handout from CORONET on the July issue which features KEEPER OF THE LIGHTS, a color photo story on life aboard a lighthouse tender and an article THE WORLD IS THEIR COASTLINE, by Allen Carpenter, the work of the Service.

P R N

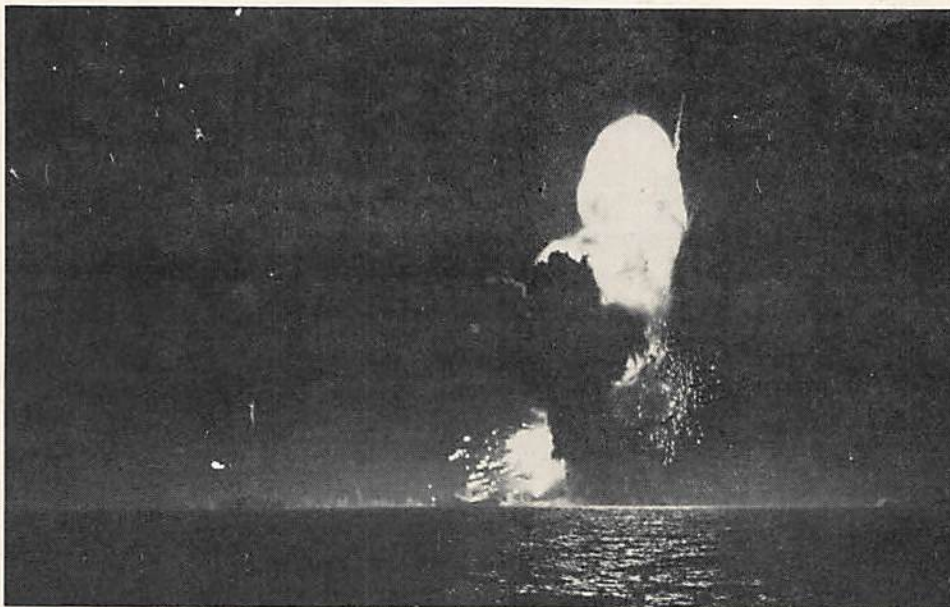
P R N is for all hands in PR offices. Be sure that staff members read the newsletter and ask members for ideas and suggestions. Also remember that P R N is an idea forum. If you have a good idea that's clicking, pass it on and we'll give it a ride in P R N so it will help someone else.

HERO STORIES WANTED

The PROs, particularly those at ports of debarkation, should inform HQ of the return of all CG personnel from the fighting fronts. Reports should be submitted in enough detail to permit HQ PRO to determine the publicity value of the story in order that it may be used to the best advantage for special events and radio. The report should include the present status of the man and his future assignment. There is a great need at the present time for stories for radio commentators and dramatizations for CG Anniversary Week; for heroes to make appearances at bond rallies and on incentive tours. The 12th ND is doing an



COAST GUARD LCI'S ON THE WAY
 PHOTO BY COMBAT PHOTOGRAPHER S. SCOTT WIGLE
 FIRST AMERICAN-MADE D-DAY PICTURE FROM LONDON



DIRECT HIT EXPLODES ALLIED FREIGHTER
 OFFICIAL U. S. COAST GUARD PHOTO
 BY PHOTOGRAPHER'S MATE, SECOND CLASS, ARTHUR GREEN

excellent job in this regard. When sending in reports, please mail a carbon copy also.

INVASION NOTES

CG Photographers and Combat Correspondents did a bang-up job covering the CG's part in the invasion of France, but some of them narrowly escaped with their lives. For two weeks after D Day the whereabouts of Seth Shephard, P.M.3c., was unknown. No pix or stories were received from him and our London office informed us they were very much afraid he had been lost.

Last week an airmail letter reached CG HQ. In it was this memo from Shephard:

"Subj: Whereabouts; explanation of

"This is to inform HQ that I was assigned to the LCI for the invasion of France but through a series of bad breaks I was unable to produce any results.

"Upon hitting the French beach shortly after H-hour, our ship hit a mine and shortly thereafter was hit by two German 88's. After abandoning ship we dug in on the beach in foxholes, remaining there for 14 hours under constant German sniping and mortar fire.

"We were rescued at midnight during a German bombing attack and taken to an LST where we slept with the wounded on the deck. Because of stiff German resistance and continued shelling this LST was unable to unload troops and equipment until the following day. After going into the beach a second time, I again attempted to go ashore but was refused because of lack of credentials which were lost when we abandoned ship.

"For the next three days I was kept busy with other survivors aiding the hundreds of badly wounded. This we did voluntarily because of the shortage of men and the pitiful condition of the wounded who needed all the help they could get.

"We were finally taken to Southampton and billeted at a Navy tent camp.

"At present I am in a survivor's camp in Plymouth where I have received a partial issue of new clothes and am awaiting further orders.

Seth Shephard, P. M. 3c."

SAIPAN HOME TOWN PHOTOS

HQ used the same technique in home town picture placement of Coast Guardsmen who were in the recent Saipan naval operations. A supply of home town pix were held in readiness until vessels and personnel in the operation were verified after which immediate release was made. The home town stuff has been receiving remarkably good coverage -- in fact it has batted 1000 per cent.

Home town pix from the European invasion area are also batting 1000. Clips from the home town papers are being sent by families to their sons and husbands aboard ship. Reports from the European theater indicate these pix and stories are good morale builders.

COMBAT CORRESPONDENTS

This week saw the arrival at HQ of more than 250 stories from our combat correspondents giving eye-witness, on-the-spot accounts of the CG's role in the invasion of Jap-held Saipan.

The stories have been distributed to home town papers of individual Coast Guardsmen throughout the nation. They contain details of the fiercest fighting yet to take place in the Pacific, hitherto unrevealed in press dispatches.

Correspondents in the European Theater have followed up their D-Day coverage with a steady flow of news stories about Coast Guardsmen participating in the invasion. All these interviews were broadcast to the States, wither by transcription or direct pick-up.

COMBAT PHOTOGRAPHY

CG Combat Photographers "shot the works" on D-Day when they shot the invasion of the beaches of Normandy. And in the critical days following while the All beachhead was being secured, the combat photogs kept shooting.

Back from London came a steady stream of pix -- stirring pix of rescues in the English Channel, landing craft poking into the French beaches, landing craft afire, landing craft sinking, corking human interest shots of the invaders in the fateful passage. These photos -- generally conceded to be the best "first" shots of the invasion weeks -- smashed the front pages of newspapers all over the country.

Deserving of particular distinction was Combat Photog S. Scott Wigle's historic "first" picture from London. A Page One "must" from coast to coast, Wigle's shot was of two files of LCIs, each with a barrage balloon, heading across the English Channel. Wigle scored a "beat." It was the first American-made photo of the invasion to be sent by Radiotelephoto from London. And Wigle's camera, offered at auction in the Fifth War Bond Drive, was knocked down for more than \$3,000,000, a record high in the radio bond auction campaign. A release is being issued on this sale.

The CG had about 25 combat photographers with the invasion fleet. They were on infantry landing craft, on assault transports, on tank landing ships, on landing barges and on those intrepid Hell-bent, 83-foot rescue cutters. They shot the works. Among the hundreds of invasion pix forwarded from London were shots of battle action, shots of death, shots of the wounded, shots of gay spirits in the crossing, shots of destruction. Their sheer merit forced a way to the front pages and told the world the role that the CG is playing in the invasion. They did a bang-up job.

CG Combat Photogs in the European invasion are: Joseph M. Campbell, David T. Ruley, Shelby B. Smith, James E. Watson, Harold E. Whitwer, Alton L. Prince. Manuel April, Hyman L. Rotman, Robert F. Sargent, Daniel J. Collins, Geo. V. Curenberger, Fred J. Gorchess, Gordon H. Tubbs, Vernon E. Brown, Bryce E. Starling, Chas. J. Wehrle, Harold A. Barclay, Gilbert J. DeStefano and Joseph H. O'Brien.

Meanwhile on the other side of the world, Coast Guardsmen aboard assault transports were covering the invasion of Saipan in the Marianas. At week's end, their photos had not reached HQ. These were the boys who made the front pages and the toto sections of the Nation's press in the Marshall Islands, at Hollandia, at Wadke, at Cape Gloucester and in other assaults upon Japanese strongholds along the road to Tokyo.

CG Combat Photog Art Green, now on duty at HQ, came through with one of the top-flight pix of the war, when his camera recorded the explosion of a munitions ship in the Mediterranean -- a spectacular burst of

flame reaching more than 2000 feet into the black sky and throwing reflected light on ships of a convoy. The entire nation has seen this picture in the papers. Green also came through with excellent coverage of CG's rescue of the survivors of the torpedoed U. S. destroyer LANSDALE, which gained wide play in the nation's press.

At this time CG Combat Photos are covering the war in the Atlantic, the Mediterranean and the Pacific. They are contributing mightily to the pictorial record of the global war and the part that the CG is playing in the drive for victory.

15 July, 1944

COMBAT PHOTOGRAPHIC NOTES

From Saipan, where stubborn, ferocious resistance by the Japs rolled up terrific Yankee casualties and made the cameraman's job a deadly business, ten CG Combat Photos sent back some of the outstanding pix of the war. They included scenes of beach battle action, striking shots of the invaders "going in," shots of the dead, shots of Jap prisoners and human interest shots of Coast Guardsmen, Marines and soldiers who gained the complete triumph after three weeks of bitter struggle.

The CG lensmen who recorded Saipan in stills were: Robert F. Gates, CPM of Washington, D. C.; Seymour Hofstetter, CPM of Cleveland, Ohio; Lt. Scott F. Wilson, former 8th ND PRO at New Orleans; Edwin H. Latham, PMlc of Haddonfield, N. J.; James F. Perine, PMlc of Seattle, Wash.; Ted C. Needham, PMlc of San Francisco; Edgar K. Jaffe, PMlc of New York City; and Warren M. Winterbottom, PM2c of Buffalo, N. Y. Color movies were made by John E. Bickel, Jr., CPM of Buffalo, N. Y.; and black and white films by Charles W. Wicks, CPM of San Francisco.

Taking the risks that go with their job and keeping everlastingly "on the ball," these CG'smen made the photos which hit front pages and picture pages in leading newspapers all over the nation. That more of these first class pix will appear in magazines is a "lead pipe cinch."

And in Europe where CG Combat Photos distinguished themselves on D-Day, and in the critical days of the Normandy beachhead, they kept right on shooting and returned to HQ a steady stream of exceptional pix of the conquest of the Cherbourg Peninsula.

In the last war, there were few if any photographs to record the CG's role in the fighting. This was will wind up with thousands of fine negatives preserving for all time the fighting record of this branch of the service. Since D-Day about 1,500 photos have been returned from London.

WITH THE CG COMBAT CORRESPONDENTS

Combat Correspondents with CG units at Saipan gave us by far the best and complete coverage thus far in the Pacific. As a result of their efforts, hundreds of stories about the part individual CG'smen played in that operation have been distributed to home town papers.

In letters to HQ, Correspondents have revealed some of the difficulties and hazards they encountered in obtaining their material;

"But, as it turned out, we received such a warm reception that it wasn't necessary to hit the beach to get good copy.

"The Japs knew we were coming and made a living hell out of the pass to the beach. Men died as they tried to negotiate the narrow channel leading into the beach-head.

"I was in Hardin's boat when snipers opened fire on us. We ducked a dozen times in the next six hours as they singled us out. One of the bullets nicked our bow. Devastating mortar shells exploded nearby sending up geysers of debris and water. We crouched in the hold as we heard them whistling into the lagoon. The wooden sides of the boat felt like paper and we tried to squeeze into our helmets. Everyone has a healthy respect for mortar shells.

"I came ashore at dawn this morning after fourteen hours of maneuvering ten miles off shore while awaiting the signal to land. During the night, naval gun fire pounded the beach and at times we could see as many as a dozen fires raging ashore. Occasionally there was a thunderous explosion that we could feel ten miles away when shells struck ammunition or gasoline dumps. In our landing barge, beside the CG boat crew, was an armored jeep and its personnel, myself, a war correspondent representing the BALTIMORE SUN, Howard M. Norton, three ham sandwiches and one can-teen of water. We had expected to hit the beach half an hour after we left our transport and weren't prepared for an over-night cruise in the transport area. We were tired and thirsty when finally we wove our way through the breached craft and came ashore on the west coast of the island of Saipan, the main objective in the Marianas. Ahead of us Marines and soldiers were wading ashore up to their arm pits in water, holding their rifles and packs above their heads.

"Norton and I stopped at the first dug-out and inquired about the Command Post. 'It was right over there,' said a Marine pointing to a ragged, oversized fox hole. 'But I guess it just moved.' Things were pretty rugged the first forty-eight hours we learned. The first day the Marines had advanced to the O-1 Line (approximately 2000 yds.) but had been driven back that night. Jap artillery had given them hell. 'See that hole right there,' the Marine asked. 'A guy got his head blown off in there last night.'

"We walked down the beach. There were all the horrible sights that have become familiar since the first South Pacific inland invasion two years ago. The shallow water a few feet from the beach was littered with blasted or stranded craft of all kinds, both ours and theirs. Just up from the narrow beach, sweating, black-faced Marines sat behind machine guns in fox holes that only a relatively few hours before had held Jap soldiers. The usual empty bottles of beer and 'saki' were strewn everywhere. Occasionally, in the shallow water you could see the bloated lump of enemy bodies and on the beach itself lay our own dead, their bodies hurriedly covered with camouflaged ponchos. Norton looked at me. 'But for the grace of God' he said.

"We made our way through skeletons of buildings that had been wrecked by days of aerial bombardments and naval shell fire. From the ruins we picked a small one-story stucco building for our headquarters. Both the large windows on either side of the house were blasted; the floor was loose and piled with rubble; but the roof was more or less intact and there were two tables and a chair. From the looks of medical supplies strewn everywhere, the building had once been a doctor's office. Out the front window, not more than fifty feet away, was the main road that lead to the front lines. Over it moved an incessant parade of rumbling, rocking trucks, jeeps, half-tracks and other vehicles of all kinds; long lines of Marines and soldiers in dirty, sweat-soaked, green-spotted coveralls; and prisoners - both military and civilian - looking

ragged and scared. One procession was led by a wounded woman, not more than a girl, bandaged and still bleeding, carrying two small children under each arm. Both children were dead.

"Back in the hills we can hear the distant rattle of machine gun fire and only a few yards from us, our heavy artillery is blasting the Jap positions high in the mountains. The roar of the big guns is so close it rocks the rickety building, brings down the loose plaster and rattles our typewriters. From somewhere comes the sound of high, strange Japanese music from a confiscated phonograph.

"It is from this building that this story is being written. Perhaps this 'Correspondence Headquarters' — the first on the island — is the only unusual feature in the cruel filthy familiar picture of the fierce battle that is still raging for the island of Saipan.

SHORT TAKES

Howard (MGM) Dietz and Lt. Vernon Duke, USCGR(T), authors of book and music for TARS AND SPARS are writing a song on DON'T BE A SPARE ... BE A SPAR.

1 August, 1944

ANNIVERSARY NOTES

The Temporary Reserve Units are making a special anniversary effort to enlist SPARS. A special appeal from the Commandant to all Temporary Reservists has been sent out and will be placed in the hands of TR's through their commanding officers. A press release for use in the TR cities is being sent under separate cover.

SECURITY SHIELD OF HONOR AWARDS

On 4 August, Rear Admiral Charles A. Park, Chief of Operations, Captain Norman A. Hall, Chief of Port Security, and Captain A. C. Marts, Chief of the Temporary Reserve, will make a presentation in Philadelphia honoring the first VPSF unit. The two co-founders to receive the shield are Donald Jenks and Dimitri Fedotoff White. Commander H. W. Scott, USCGR(T), responsible for much of the success of the organization and administration of the first unit will also be honored.

BATTLE STATIONS

This broadside was devised to serve theaters with suggestions on ways and means of using BATTLE STATIONS as a recruiting vehicle.

COMBAT PHOTO NOTES

Dispatched to their respective commanding officers during the last fortnight were letters of commendation and congratulation signed by Vice Admiral R. R. Waesche, CG Commandant.

"Headquarters is pleased with the reporting of Coast Guard participation in the recent actions in the Pacific Ocean area (in the invasion of France and subsequent operations in the European area)" read the similarly-worded letters. "This includes photography, both motion and still; articles written by Coast Guard correspondents, and work of combat artists.

"The work in all classes has been excellent and is causing much favorable comment for the Coast Guard throughout the United States.

"Headquarters desires that you by some appropriate

method congratulate each of the following in the name of the Commandant..."

Those listed in the Pacific Ocean area were:

Photographers — Kenneth A. Harris, CPhoM, of Tacoma, Wash.; Edwin H. Latcham, Phomlc, Haddonfield, N. J.; James F. Perine, Phomlc, Seattle, Wash.; Edgar K. Jaffe, Phomlc, New York City; Robert F. Gates, CPhoM, Washington, D. C.; Ted C. Needham, Phomlc, San Francisco; Charles E. Wicks, CPhoM, San Francisco; John E. Bickel, CPhoM, Buffalo, N. Y.; Warrant Photographer George G. Twambly, New York City; Lieut. Scott F. Wilson, New Orleans; Seymour Hofstetter, CPhoM, Cleveland; and Warren M. Winterbottom, Phom2c, Buffalo, N. Y.;

Artists — Jack B. Gildersleeve, Sp3c(PR), Indianapolis, and Kenneth P. Riley, Sp3c(PR), Parsons, Kan.;

Correspondents — John C. Cole, CSp(PS), New York City; Daniel C. Henkin, Sp1c(PR), Washington, D. C.; William A. Haffert, Ylc, Sea Isle City, N. J., and Herbert Baumgartner, Ylc, of Seattle, Wash.

Those congratulated in the European area were:

Photographers — Lieut. (Jg) Aldrich G. Bailey, Mountain View, N. J.; Charles J. Wehrle, Phom3c, Philadelphia; Bryce E. Starling, Phom3c, of Shamrock, Fla.; Harold A. DeStefano, Phom3c, Brooklyn, N. Y.; Joseph M. Campbell, CPhoM, Frankfort, Mich.; David T. Riley, CPhoM, Pensacola, Fla.; S. Scott Wigle, Phom3c, Detroit; Gordon H. Tubbs, Phom2c, Rochester, N. Y.; Harold A. Barclay, Phom3c, Saulte Ste. Marie, Mich.; Seth Shepard, Phom3c, Pasadena, Calif.; Vernon E. Brown, Phom3c, Mt. Pleasant, Iowa; Fred J. Gorchess, Phom2c, New York City; Alton E. Prince, CPhoM, Lansing, Mich.; Daniel J. Collins, Phom2c, Newburyport, Mass.; Hyman L. Rothman, Phomlc, New York City; Henry J. Renzi, Phom3c, Cambridge, Mass.; James E. Watson, CPhoM, Brooklyn; Robert F. Sargent, Phomlc, Summit, N. J.; Harold E. Whitwer, CPhoM, Franklin, Ill.; Albert N. Thomson, Phomlc, Barnstable, Mass.; Patrick N. McKnite, Phom3c, Norfolk, Va.; George V. Durenberger, Phom2c, Bronx, N. Y.; Shelby B. Smith, CPhoM, Mount Rainier, Md.; and Joseph H. O'Brien, Phom3c, New York City;

Artists — Herman B. Vestal, Bmlc, New York City; Russell S. Dickerson, Sea2c, Springfield, Ill.; Tore Asplund, CEM, New York City, and Robert J. Tucker, Sp3c(PR), Chicago;

Correspondents — Carter Barber, Sp1c(PR), Pasadena, Calif.; Everett L. Garner, Sp1c(PR), Lawton, Okla.; Nathaniel H. Sperber, CSp(PR), Boston; Gerald R. McCann, Sp2c(PR), Boston; Lee E. Grove, Sp1c(PR), St. Paul, Minn.; Thomas Winship Sp1c(PR), Boston, and John W. Scoble, Y3c, Sioux City, Iowa.

A similar letter congratulated Lieut. Comdr. J. A. Mutrie, USCGR, of Boston, "for the able and intelligent manner in which he has employed his staff of photographers, writers and artists in covering combat action in the European area, and for the expeditious manner in which he has transmitted their pictures and stories to the public."

Approximately 75 of the finest CG photographs (11 x 14 salon prints) plus scores of original paintings and drawings by CG combat artists will be shown at the National Press Club in Washington, D. C., during Anniversary Week, beginning Monday.

CERTIFICATE OF APPRECIATION

The Chief, Division of Public Relations has sent the

following memorandum to the Board of Awards on the Public Relations Certificate of Appreciation:

"1. The policy followed by this office in granting the subject certificates is to issue same only for outstanding contributions of talent, time, experience, funds, etc. for the definite advancement of Coast Guard recognition.

"2. The awards have not been made on the basis of acknowledging the completion of the successful contract or other service for which a person or company receives direct benefit. In addition, this office has, through its representative in Detroit, issued the attached certificate of appreciation for cooperation in the Coast Guard Outdoor Advertising Program. These have gone to people in that industry solely.

15 August, 1944

15th ANNIVERSARY

Returns from the various districts are incomplete, but when all precincts are heard from, it is safe to say that the 19th anniversary celebration will have set a new high in coverage. Editorials, picture spreads, feature stories, cartoons, special articles, advertisements, etc. hit the target. Of outstanding importance was radio's contribution with 57 Network programs. As the CG PRO in 7th ND says, "If the people didn't know it was CG Week, they don't know there's a war on." We will give a roundup of the anniversary coverage in the next PRN when all reports are in. Incidentally, those who have not sent in clips and reprints by the time they receive this issue, please do so immediately.

NATIONAL PRESS CLUB PHOTO AND ART SHOW

As part of the HQ celebration, a special exhibit of CG combat photography and art was held at the National Press Club. More than 75 picked pictures and an equal number of pieces of combat art were on display for ten days at the Press Club. A deal of comment resulted and a number of stories in regional newspapers appeared from the various bureaus of Washington correspondents.

Edward Jamieson, CHICAGO SUN, HOUSTON CHRONICLE, acting president of the club, and the following three colleagues were judges of the pictures "which best report the war": George W. Combs, BALTIMORE SUN, George Stimpson, syndicate columnist and correspondent for Texas newspapers, and James J. Butler, EDITOR & PUBLISHER.

The following were the art awards:

- 1st - "Historic Hour" an oil by Tore Asplund, CPM, of New York City. (Neg. #072044(1)).
- 2nd - "Amphibious Operation" a carbon pencil drawing by John Gretzer, Sp2c, of Council Bluffs, Iowa. (Neg. #040144(1)).
- 3rd - "Beach Party" a pencil sketch by Ken Riley, Sp2c, made at Saipan. Riley is from Parsons, Kansas. (Neg. #115445).

The photo awards went to the following:

- 1st - "Last Man Rescued" (picture of little dog, ship mascot, on the ladder as the water rises in the sinking vessel) by Lt. Comdr. Jack Dixon of Boston and HQ. (Neg. #630).
- 2nd - "Yanks Storm Normandy" (Neg. #2343) by Robert F. Sargent, CPM, of Summit, N. J.

3rd - "Torpedo Junction" (three men on raft in North Atlantic), (Neg. #1532) by W. O. Jack January of St. Louis and HQ.

The prize pictures were placed on special exhibit at the Press Club following the judging by the Press Club Committee. A story and pictures were issued as a release. All the above information is releasable.

TWO NORMANDY HEROES ON TOUR

Two Normandy heroes begin incentive tours next week in the Midwest and South. Both men have been publicized. Gene Oxley, Cox., Indianapolis, is the 20 year-old lad who went over the side from LCI #85 (see Negs. #2344, 2350, 0610443 and 0610444) and took a shore anchor and guide rope to the beach in the face of terrific Nazi fire. He had the anchor and part of his clothes shot off, but he held the line and helped land the troops. Oxley had three ships sunk literally from under him in seven hours off Normandy. HQ has now complete story on Oxley with pix. Oxley used to be a lifeguard in Indiana and is an excellent swimmer — he had to be. As a "talker" on ship, he got some preliminary training for the tough incentive tour ahead. He is scheduled for Indiana and points in the St. Louis district and the special ceremonies 16-17 September at Cleveland.

Delba Nivens, Cox., 23 years old, of Amarillo, Texas, a rangy Texan like you read about is the hero of the famous burning landing craft (Neg. #2342). The picture of this CG craft hitting the beach with troops was radioed from London in the early days of the invasion. Nivens is being sent to Texas for incentive work and should prove very useful.

Stories and pix of each man are or have been sent to all PRO's. It is hoped that the material may be useful for stories, reference, displays or what have you.

"TARS AND SPARS"

The Washington engagement of "TARS AND SPARS" was little less than terrific with the Capitol Theater compelled to stop selling tickets on opening day. A number of high Coast Guard and Naval officers attended the opening night here and the show attracted tremendous audiences throughout the week. The show began its Baltimore run 10 August and will follow with a two weeks engagement at Atlantic City. Other dates are Sept. 8-14 at Buffalo, N. Y.; Sept. 15-21 at Detroit, Mich.; Sept. 22-28 at Toledo, Ohio; Sept. 29 - Oct 5 at Indianapolis.

NEWSWEEK'S TRIBUTE TO C. G. PUBLIC RELATIONS

In a two-page article in the "Fourth Estate" column, Newsweek Magazine on August 7, 1944, traced in glowing type the growth of the Picture Section of PR under the guidance of Captain Ellis Reed-Hill. They told how Captain Reed-Hill, right after Pearl Harbor, selected Jack Dixon (then an enlisted man and now a lieutenant commander) to tell the world through photos of the Coast Guard at War and to build up a pix personnel, small in number compared to the other services but second to none in "getting results."

The article tells how Dixon "loaded with flash bulbs, film and a camera went off the Atlantic coast where U-boats were sinking Allied ships at the rate of four a day," and how "his dramatic pictures of battles with submarines, sinkings, and rescues hit front-pages everywhere." From this start, Newsweek points out Captain Reed-Hill has expanded his Picture Section to "nearly 100 combat correspondents (photographers) scattered over the seven seas." The article goes on:



TYPICAL HOME TOWN SUBJECT
MAYBE, COAST GUARDSMAN JOHN WYATT, COXSWAIN,
OF 3430 HICKORY STREET, ST. LOUIS, MISSOURI,
HAS GOT THOSE WELL KNOWN ST. LOUIS BLUES AS HE PEERS,
WITH NARROWED EYES, OVER THE LONELY STRETCHES OF THE VAST SUB-ARCTIC SEAS



TYPICAL HOME TOWN SHOT
COAST GUARD VETERANS OF FOUR PACIFIC INVASIONS EXHIBIT
A JAPANESE FLAG CAPTURED IN AN ISLAND CONQUEST.
THE COAST GUARDSMEN ARE FRANK K. STACH (LEFT), SEAMAN FIRST CLASS,
OF 1113 REBECCA AVENUE, NORTH BRADDOCK, PA., AND ROBERT V. FERREY,
SEAMAN FIRST CLASS, OF 2509 PLAINVIEW AVENUE, BROOKLINE, PA.

"Mostly they are former newspaper, commercial and amateur photographers ex-reporters, artists and eager-to-learn tyros — all culled from the ranks. They are aboard transports, landing craft, and cutters. They ride with the first assault waves. Their shots of landing operations in the Marshalls and Marianas, at Tarawa and Saipan, in Sicily, Italy and France, popped up on news pages and picture supplements with the first dispatches. Nearly 50 Coast Guard correspondents are in the Pacific; 18 were at the Normandy landings."

The Newsweek articles mention Coast Guard Combat Artists and their contribution to presenting the Fighting Coast Guard and touches upon the "home town" coverage which is smashing Coast Guardsmen's pictures in newspapers by the thousands. Newsweek wrote:

"The Coast Guard felt that it had a new story to tell. Almost overnight its unsung, glamorous tradition of combating smugglers vanished as Coast Guardsmen went to war against submarines offshore and in distant convoy lanes, manned guns on transports, steered in the first invasion barges, and landed supplies under withering fire. 'There's no use saving all this stuff for the history books,' Captain Ellis Reed-Hill, veteran press-relations officer, concluded. Instead of long, wordy handouts, he decided to tell the story chiefly by pictures."

COMBAT PHOTO NOTES

"Greatest Picture of the War" to every father and mother, every wife and sweetheart, is the candid shot of his or her own special Coast Guardsman at his battle station or at his shipboard job. You can have your spectacular pix of sinking subs, of invasion battles, of exploding munitions ships. The folks at home will take the thrilling pix of Bill or Jim in dungarees sighting a gun or even jockeying a swab as their blue ribbon pix.

Recognizing the importance of these "home town" photos as morale builders, both on the home and sea fronts, PR has gone "all out" to fill the daily and weekly newspapers of the country with pictures of Coast Guardsmen carrying on their duties in the Pacific, the Atlantic, the Mediterranean — all over the globe. The full strength of Coast Guard Combat Photographers has been shooting "home towns" along with their more exciting action shots for months. Thousands have appeared in newspapers from the NEW YORK TIMES to the WHITE FISH (Montana) PILOT. City editors literally eat them up, as hundreds of "home towns" pour out from PR each week.

Back from the ships comes striking testimony of the wide use and spirit-boosting value of these candid photos. Combat photographers write in frequently saying that practically every "home town" pix they made has come back to the ship in the form of a clipping from the home town papers.

To the Combat Photogs goes a heap of credit for their constant efforts in carrying out this phase of their duties. Besides making the pix, they spend many hours preparing full caption material for each individual ship and typing that material on each separate negative preserver. And that is a tiring, but vital, part of speeding the "home towns" to the nation's press.

From Guam this week came the first Coast Guard Combat Photog's shots of the invasion to recapture the American Island in the Marianas. Edwin H. Latcham, PhMlc, of Haddonfield, N. J., sent back a beauty of invaders landing on Guam in the early dawn. This among others by Latcham was rushed to the press in general releases. Rene J. Prevost, PhMlc, New York City, came up with

a fine series on Marine "Devil Dogs" (pups trained for battle services) at Guam. Morris A. Lucia, PhM2c, New Orleans, La., sent back some exceptional pix from Guam.

From the Southwest Pacific, other Combat Photogs delivered front page stuff. The invasion of Noemfoor Island off the northwest tip of Dutch New Guinea was covered with the imagination and capability that have made Coast Guard pix admittedly the best that have come back from the war fronts. In this action were James C. W. Lunde, PhM2c, Park Ridge, Ill.; H. R. Watson, PhM2c, Wilmington, Del.; and Oliver T. Goldsmith, PhM3c, San Francisco, Calif. Others coming through from the Southwest Pacific were John F. Heinrichs, PhM2c, Jefferson City, Mo., and Thomas E. Stedelin PhM2c, Walnut Hill, Ill.

Two dramatic sub sinkings were played in the nation's press within the last two weeks and the pix came from the magazines of Coast Guard Combat Photogs who were out there aboard the Coast Guard-manned ships (SPENCER and DUANE) that scored knockouts. Richard A. Suerer, PhM2c, St. Louis, Mo., did a bang-up job of coverage in one of the sinkings. The other was registered dramatically in the lens of an officer aboard a CG-manned DE.

COMBAT CORRESPONDENTS

Combat Correspondent William Haffert's story was used by Admiral Waesche in his anniversary talk on the March of Time radio program. Haffert told how two Coast Guard officers and their boat crews helped turn the tide at one of the crucial points in the battle for Saipan by probing about a lagoon under heavy shell fire until they located a channel through which supplies could be brought into the beachhead. To obtain his story Bill Haffert rode in the assault craft that found the passage, spent six hours ducking mortar shells. Haffert, Sp1c, is from Sea Island City, N. J.

Seth Shepard, who lost his typewriter and camera when his LCI was sunk off Normandy on D-Day, was paid a graphic tribute by a wounded shipmate who said Shepard stood alone on the deck of the sinking vessel snapping pictures until he was forced to leave. The PRO Digest, 5th MD, has a note on Shepard.

Off for the Pacific in a few weeks will go six more correspondents to augment the "pool" operating out of that area. The group will include Stuart Parker, Sp1c(PR), from Seattle PRO; James Aldigo, CPO(PR), from New Orleans; Clifton Williams, Sp1c(PR), from Cleveland; and Franco Lyons, Sp1c(PR), from Norfolk. Don Jordan, Sp1c (PR), who has been serving as a correspondent aboard a Coast Guard-manned transport in the Atlantic, will leave his ship and proceed to the Pacific area at the same time.

1 September, 1944

FIRE PREVENTION WEEK CAMPAIGN

Special note should be made of the week of October 8th which has been designated as National Fire Prevention Week. HQ is preparing a short fact book for use by PRO's. This will be sent to the districts well in advance in order that localized adaptations can be made. A number of national magazines have asked HQ for material. The ball started rolling on this project when Lt. (Jg) J. J. Kenny, Chicago, got the National Safety Council interested. Kenny placed an article and pictures with the magazine. A selection of pictures will be made by HQ chiefly on port security and merchant marine inspection fire prevention and safety features. PRO's may wish to start now preparing factual material for their own districts.

"TARS AND SPARS" DRAWS KUDOS

"TARS AND SPARS" continues to draw both large audiences and warm praise. Letters from showmen attest to the drawing power of the Coast Guard recruiting review. Carter T. Barron, division manager of Loew's Theaters following the Capital run wrote Captain Ellis Reed-Hill, Chief of Public Relations, as follows:

"Your Coast Guard 'TARS AND SPARS' gave us one of the most delightful weeks in the history of the Capitol theatre.

"Here are a few records which you can refer to with pardonable pride for your branch of the service and it's grand troupe of entertainers;

"With but two notable exceptions, the week's business was tops. One of these exceptions was a holiday week with a top-flight name attraction; the other a week which featured a screen personality who, at that time, was possibly the biggest box-office attraction in the country.

"'TARS AND SPARS' played to the largest number of admissions and gross of any attraction, for 29 shows. Sunday admissions, the 14th day of the engagement, was another record, playing to more people than any previous Sunday schedule, regardless of the number of shows. Admissions closing day were within a very few hundred of the admissions opening day, which speaks well for the wholesome entertainment merit of the show.

"We are proud to have had 'TARS AND SPARS' in our theatre, and we appreciate the splendid cooperation received from your office, as well as that from Lt. Cook, the Unit Manager."

Abel Green, editor of VARIETY, one of show world's greatest publications and a notably realistic critic, wrote the Captain:

"Yes, everything that Carter Barron has to say about your excellent 'TARS AND SPARS' is seconded by many."

I. M. Rappaport, president of the Hippodrome-Rappaport Co., Inc. and manager of Baltimore's Hippodrome wrote Captain Reed-Hill as follows:

"We have just concluded the week's engagement of 'TARS AND SPARS' at the Hippodrome Theatre in Baltimore, and I want to take this opportunity of thanking you for the privilege of playing this very fine show here.

"Business was excellent, and to my recollection I do not know of any show in the past thirteen years that was as well received as was 'TARS AND SPARS.' The audience at every performance were most enthusiastic in their applause, and the cooperation of the personnel, Lieut. Cook and every member of the cast, was most extraordinary. It was one of the most well organized units that I have ever seen.

"I again thank you for the pleasure afforded me in having 'TARS AND SPARS' at the Hippodrome Theatre last week."

"TARS AND SPARS" is at Atlantic City after which it will play the following schedule:

Sept. 8-14 at Buffalo, N. Y.; Sept. 15-21 at Detroit, Mich.; Sept. 22-28 at Toledo, Ohio; Sept. 29 - Oct. 5 at Indianapolis; Oct. 6-12 at Louisville, Ky.; Oct. 15-17 at Canton, Ohio; Oct. 20-26 Kansas City, Mo.; Oct. 27 - Nov. 2 at Fort Worth, Texas; Nov. 3-9 at Dallas, Texas; Nov. 10-16 at Houston, Texas; Nov. 17-23 at San Antonio, Texas.

SPAR RECRUITING IDEAS

The SPAR anniversary which is November 23 will be another PRO campaign. It is not too early to start work on national advertising, particularly in magazines. The CG missed seriously on the anniversary due to waiting too long for magazines. PRO's in cities which have big advertising agencies should get under way at once. Almost every city where PRO's are located has agencies handling either local or national copy. Now is the time to start tapping those resources.

MAGAZINE NOTES

Two fiction pieces appeared recently in COLLIER'S with CG angles. One was "Semper Paratus, Ethel Ann" by Jan Fortune (19 August) and the other was "The Amateurs" by Harry Sylvester in the 5 August issue.

COMMANDANT'S LETTER

"Be sure the men out in the field know about this." Those were Captain Reed-Hill's first words the other day after receiving a congratulatory letter from Vice Admiral Waesche. The Commandant, in a letter dated 17 August, 1944, declared:

"I have been much impressed with the remarkable effective work being done by the personnel of the Public Relations force here at Headquarters, in the Districts, and particularly in the theaters of war operations. They are producing results with significant impressions upon public knowledge and opinion as to the activities of the Coast Guard and the gallant service of the armed forces in general.

"The press and radio coverage of the 154th Anniversary by your force while, in itself, a commendable accomplishment, is but a typical example of the splendid day by day work marking the operations of your force throughout the war. My congratulations and appreciation to you and your force."

The letter was the second such expression in recent days from Admiral Waesche. Previously, he had sent letters of congratulation to each of the photographers, artists and writers who participated in the Saipan and Normandy invasion.

Linwood I. Noyes of Ironwood, Mich., President of the American Newspaper Publishers Association wrote:

"It is always a pleasure to work with such a constructive organization as the U. S. Coast Guard. It is not only a good news source but in times like these we are all the more anxious to do everything possible which may further the war effort."

COMBAT PHOTOGRAPHIC NOTES

Eight Combat Photographers covered the invasion of Southern France and delivered to PR a fine assortment of action shots, including beach landings under fire, Coast Guardsmen meeting with the Fighting Frenchmen, Coast Guardsmen talking it over with Nazi prisoners, the wounded coming back.

Combat Photographers who covered the assault upon the Riviera beaches are: Robert F. Sargent, CPhM, of Summit, N. J.; Albert N. Thomson, CPhM, of Barnstable, Mass.; Harold E. Whitwer, CPhM, of Franklin, Ill.; Shelby B. Smith, CPhM, of Mount Ranier, Md.; James R. Rose, Jr., PhM2c, of Forest Hills, N. Y.; and Dale Rooks, PhM3c, of Brooklyn, N. Y. Besides still shots, Sargent, Whitwer and Rose, along with George V. Durenberger, PhM2c, of the Bronx, N. Y. and Patrick N. McKnite, PhM3c, of Norfolk, Va., made and sent

back movie footage. Much of the film, shot by Coast Guard Combat Photographers, appeared in movie houses throughout the country.

From India's sunny clime, Carl F. Schneider, PhMlc, of Pittsburgh, Pa., delivered an excellent coverage of a long voyage by a Coast Guard-manned assault transport. He covered shipboard ports, and even came up with pix of eight-month-old babies and kangaroos on the deck of the transport. Many of Schneider's feature shots were "cinches" for wide spread publication.

Leonard A. Webb, PhM2c, of Webster Groves, Mo., brought back a beautiful batch of convoy shots and "home town" pix from an Atlantic assignment aboard a Coast Guard Combat Cutter.

Meanwhile, out in the Marianas, Coast Guard Combat Photogs were busy "mopping up" on Guam. Following previously received action stuff of fine quality, they returned hundreds of pix of Coast Guard individuals and groups for clearance to the "home town" newspapers. Busy in the Marianas were: Edwin H. Latchan, PhMlc, of Haddonfield, N. J.; Rene J. Prevost, PhMlc, of New York City; Dominick J. Padula, PhM2c, of New Brighton, N. Y.; Morris A. Lucia, PhM2c, of New Orleans, La.; Warren M. Winterbottom, PhM2c, of Drexel Hill, Pa.; and Eugene S. Swierkosz, PhM2c, of Johnson City, N. Y.

Note the following letter from Mr. and Mrs. Frank Soules of a rural address near Frankfort, N. Y.:

"We wish to thank you for the thoughtful, encouraging project you are carrying out for the Coast Guardsmen, those in their charge and for the relatives and friends of each. Sending the recent photographs of local area groups now in the Southwest Pacific, for instance, to their home daily papers puts right into the laps of those interested and concerned here at home just what they want most to know: 'How do our boys look?' 'How are they holding up?' 'Are they succeeding?' 'What are some of the invasions in which they have participated?'

"What a grand surprise for us to have these fine pictures greet us from our newspapers! We were so happy that the photograph ... is so clear. The upper-center, front page position given it in this morning's Utica Daily Press attests to its excellence

"It must be a great satisfaction and give 'quite a kick' to the boys, too, as they learn of the appearance of these pictures for their loved ones and friends back home. So, another salute to the United States Coast Guard, with credit and thanks to your Division, which is so ably carrying on."

An open letter to Morris A. Lucia, PhMlc, on the USS CENTAURUS:

"Dear Lucia:

"Don't know whether you ever get tired of shooting those home town pictures out your way or not. But, just in case you ever should, let us tell you the story of one of your photos and the job it brought to two little boys, 5 and 7.

"Remember that shot you made of Thomas Lenker, Sealc, with the captured flag? Well, we sent it to the West Schuylkill Herald at Tower City, Pa., which published the photo on its front page and then put the picture on display in the window,

"Last week Captain Reed-Hill received a hurriedly written letter from the publisher, Mr. W. K. Knecht.

Explained Mr. Knecht:

"The parents of Thomas called at the office and asked me whether I would give them the photo after we are through with it and I consented, and thereby made a mistake. Today two sons of the subject on the photo, about 5 and 7 years, came to the office and asked me for the photo for their mother, who resides at Orwin, two miles from Tower City. They were very emphatic in declaring that the photo did not belong to the parents, but to the wife and mother of his four sons. I wonder if you can help me out of the predicament and furnish me with another photo, so that I can give one to his parents, and the other to his wife and children ...

"P.S. You might be interested in a touching incident in connection with the visit of the boys to this office. After standing in front of the window and proudly telling all who stopped to look at the picture 'That's my daddy!' The smaller of the boys came back into the office and asked for a chair, which he carried out on the sidewalk below the picture, stood on his toes on the chair and kissed the photo of his dad several times before leaving for home."

"Well, Lucia, you can guess that everybody in the PR office, from Captain Reed-Hill on down, got a heart-warming chuckle out of the letter. The Captain solved the problem by sending everyone in the family a picture. He also wrote a letter to the little boys. Here's part of what he said:

"You have a real reason to be proud of your father -- even more than just the fact that he is your father. You can be proud that he is out there fighting the Japs. He is fighting for you and all the other boys and girls in this country. We in the Coast Guard are proud of him, too, as well as all the other men in the Service who are doing so much to win the war..."

"We know you want to see your father again as soon as you can. Keep playing hard and mind your mother, and, if everything keeps going as fine as it has for our soldiers and sailors, he should be cak home with you before many more months have passed."

"We knew you'd want to know about the incident, Lucia. You and all the other photographers out there keep shooting those home towns. You're making a whale of a lot of people happy, and pretty soon the Coast Guard is going to have lifelong boosters in every country in every state in the Union!"

COMBAT CORRESPONDENTS

Combat Correspondent Tom Winship's timely story on the second invasion of the coast of France was the first account to reach the press. Relating the events prior to establishing a beachhead, he said: "The outstanding characteristic of this warm-up period, something in great contrast to the pre-invasion months in England, is the utter lack of build-up to whatever is brewing." Winship, Splc(PR), Boston, Mass., sent follow-ups containing more than 100 names of Coast Guardsmen. He said of the last operation, which appeared "easier" than earlier landings, "Boat coxswains from this invasion ship landed the first troops in Pampellone Bay on the Riviera to find the beach defended by only rows of underwater pilings, scattered snipers, and wooden guns."

In the Pacific area Combat Correspondents John Cole, CSp(PR), of New York, N. Y., and Herb Baumgartner, Ylc, of Seattle, Wash., filed more than 100 stories each on the Tinian invasion. Despite the bombardment prelude to the invasion of Tinian, Cole said, "There were Japs still very much alive to meet the invaders."

Snipers crouched in the grey-jagged coral reefs. Machine gunners peered out from heavily barricaded dugouts. The beaches were mined."

16 September, 1944

HURRICANE ASSISTANCE

The hurricane which struck the eastern seaboard 14-15 September, 1944, proved an opportunity for fast-moving cooperation on the part of Public Relations Offices and HQ. With weather and storm forecasts coming into HQ, every few minutes, we were able to plot to a fair degree the possible route of the hurricane. Telephonic contact was maintained with PRO's in the 1st, 3rd, 4th, 5th, and 6th Districts as the storm moved northward. A special squad including two photographers, a reporter, and a reporter with film sound recordograph was dispatched to the Norfolk district to assist in that area. Leaves were cancelled in the New England area, and special efforts were made from Boston southward as far as Charleston to give special coverage. All hands turned to and gave an excellent account of themselves.

RADIO NOTES

The first film recorder to be obtained by the Coast Guard is being given test as this goes to press. Machine was rushed to Norfolk at the height of the recent Atlantic seaboard hurricane. This is one of the machines that will be put aboard CG manned transports for descriptions of invasions and interviews with men engaged in them. Sound tracks then are shipped back, recorded on wax, and distributed for radio broadcast.

COAST GUARD ACADEMY CAMPAIGN

A brief work book on the Coast Guard Academy and its annual drive for cadets is being sent to all PRO's. This work book is of a somewhat preliminary nature since the campaign will be a continuing one. It is hoped that more material can be assembled and sent out to PRO's. Radio transcriptions, especially, will be emphasized for future use. PRO's will be kept advised.

COMBAT PHOTO NOTES

A variety of pix spiced releases to the press during the past fortnight. Providing diverse subjects for CG photographers' lenses were Vice Admiral Waesche's visit to the European theater, distribution of GI ballot applications to men in the faraway Aleutians and at sea, Red Cross women coming ashore in Southern France and ... DOGS ... the salty, seafaring pooches of the Coast Guard ... wagging their collective tails for National Dog Week, 17-24 September.

The work of CG Combat Artists, whose graphic depiction of the service's war record has gained widespread attention in the nation's press, is drawing considerable favorable comment at its first public showing in the National Gallery of Art (Mellon) in Washington. Fourteen artists are represented in the display, which went on exhibition 17 September for a two-week showing.

Following the Gallery exhibition, many of the Coast Guard war paintings and drawings will be entered in the Times-Herald's Seventh Annual Outdoor Air Fair, 4-8 October, in President's Park, Washington. In this event, they will compete with art work of other service men and civilians for cash prizes totalling more than \$2,000.

Combat Artists represented in the National Gallery showing are: William Goadby Lawrence, of Red Bank, N. J.; John S. Gretzer, of Council Bluffs, Iowa; John J.

Floherly, Jr., of Port Washington, N. Y.; Ken Riley, of Parsons, Kansas; Michael R. Senich, of New York City; Jack B. Gildersleeve, of Chicago, Ill.; Tore Asplund, of New York City; Norman Millett Thomas, of Portland, Maine; John Floyd Morris, of Long Beach, California; Sander Klein, of New York City; John Burton Norall, of North Platte, Nebraska; Robert V. Tucker, of Chicago, Ill.; H. B. Vestal, of New York City, and Russell S. Dickerson, of Springfield, Illinois.

2 October, 1944

"PACIFIC THEATER" — ALL NAVY SHOW

As part of the 6th War Loan Drive the Navy Department is going to stage a special exhibit in Chicago known as "Pacific Theater." Purpose: to sell bonds and to help the public realize what a tremendous job lies ahead in winning the Pacific phase of the war. Method: exterior exhibits including landing craft, DE, aircraft carrier in mock amphibious operation, exhibit of CG craft; interior exhibits in Navy Armory (first half of building), a theater for demonstrations and special events (rear half of building). Theme: dramatization of the significance and task ahead to win in the Pacific Theater.

EDITORS PRAISE CG PIX

In an effort to obtain reaction to the home town service, Captain Ellis Reed-Hill polled representative papers throughout the nation, sending along letters with the pix requesting comment and whether editors desired continuance on the mailing list. The response was terrific.

Seattle, Washington, Post Intelligencer managing editor:

"We should like to compliment your combat photographers on the quality and composition of the pictures they take. From a newspaperman's viewpoint, your men are doing a really great job, both in their action pictures and in supplying pictures strictly for home town interest."

New York Journal-American backs it up with:

"This is a splendid service ... No other military photo service can compare with that of the Coast Guard so far as pictures of local boys is concerned. My heartiest congratulations to you."

Boston Traveler city editor adds:

"We use a large number of these pictures ... So many in fact that other services yell and scream. Reason: The Coast Guard pictures almost invariably are better copy."

And from the Providence, R. I., Evening Bulletin:

"They're swell ... By all means continue to send us the local stuff ... Congratulations on the best photographic publicity job in the armed forces."

Boston Record-American managing editor:

"We make wide use of them in our papers, and we note the other papers do, too. We know from experience our readers appreciate them ... Hardly a day goes by but we use one or more of the local CG pictures."

Baton Rouge, Louisiana State-Times:

"I want to express the appreciation of the relatives of Coast Guardsmen whose photos you send in. Often they have called me and said: 'I haven't heard from



ROBERT F. GATES, CHIEF PHOTOGRAPHER'S MATE OF WASHINGTON, D. C.
SENT IN THIS PHOTOGRAPH OF AMERICAN TROOPS, MOVING IN AT SAIPAN
ABOARD A COAST GUARD-MANNED LANDING BOAT



CHIEF PHOTOGRAPHER'S MATE, EDWARD SCHERTZER'S
"BOW VIEW OF CAPE CLOUCESTER"

him in such a long time, and it's so wonderful to see his picture in the paper.' It's a good thing, and that sentiment is echoed by the public. Captain Reed-Hill sends his congratulations to all photographers and other PR men assisting in the program."

COMBAT PHOTO NOTES

PR Headquarters Photo Lab crashed into the front page limelight when Coast Guard photographers Dominich Pasquarella, PhdMlc, of Philadelphia and Charles F. Reiche, PhdMlc, of Brooklyn, left their dark rooms to cover the hurricane that raised Cain along the Atlantic Coast. Going out with a rescue craft on September 16, Pasquarella and Reiche sent back a dramatic series of stills and movies of the air-sea rescue of 19 survivors from the ill-fated Coast Guard Cutter JACKSON which with the Cutter BEDLOE went down at the height of the storm's fury September 14, while aiding a torpedoed freighter off Cape Hatteras. The pictures showed the survivors who had drifted 58 hours on life rafts in shark-infested waters being transferred from rescue planes to the rescue boat and first aid being administered to the victims. They made Page One against the competition of war shots on airborne invasion of Holland and General MacArthur on dailies all over the country. Pasquarella and Reiche also made excellent pix of Red Cross relief being administered to villages destroyed by the hurricane. Rex Woods, Sp3c(PR), Arkansas City, Kansas; and Preston Hawks, Sp2c(PR), Clinton, Oklahoma; writers, helped in the rescue and story coverage. Lt. (jg) Hal Launder and Bill McCreedy EMLc, came to HQ with pix and story. Released from here, the story got tremendous coverage.

Out of the Far North came a fine series of shipboard and home town pictures from Coast Guard Combat Photographer Philip Biscuiti, PhdM3c, of Brooklyn, serving aboard a combat cutter on the Greenland Patrol. And around the globe to the Pacific, more fine shots came in from Harry R. Watson, PhdMlc, of Wilmington, Del., covering the invasion of Cape Sansapor, Dutch New Guinea; Robert P. Gates, ChPhdM of Washington, and Ted C. Needham, PhdMlc, of San Francisco, both on an invasion transport in the Southwest Pacific; and Carl F. Schneider, PhdMlc of Pittsburgh, covering the voyage of another transport in the Far Pacific war theater. From Coast Guard manned Destroyer Escorts and Combat Cutters on Atlantic convoy duty came excellent coverage by Coast Guard Combat Photographers Gordon L. Alves, PhdM2c, of Braintree, Mass.; Dale Rooks, PhdM2c, of Brooklyn; Hubbard Phelps, PhdM3c, of New York City; and Jewel P. Word, PhdM2c, of Trenton, N. J.

INSTRUCTIONS

Combat photogs are instructed to inclose captions with negatives and their contact prints when forwarding them to Headquarters. DO NOT SEND THEM UNDER SEPARATE COVER. The correct method, which speeds up preparation for release to newspapers, is to type full caption material with complete identification and home address on each negative preserver and to inclose ONLY ONE NEGATIVE in each preserver. You are instructed to avoid repetition, making pictures of the same subject man over and over again. It is also suggested that in making a series, for instance with a captured flag; that variety be employed in the poses.

14 October, 1944

CHICAGO NAVY SHOW

Exterior exhibits will include CG coxswains manning LCVP's in the amphibious simulated invasions; helicopter, fireboat and port security demonstrations; 83-footers, life rafts, etc. Inside exhibit will tie

in with outside show. Included inside will be models, mobile exhibits, and a model of the Rescue Task Unit at San Diego. Air Sea Rescue will be a big feature of the Chicago Coast Guard show.

COMBAT AND ART PHOTO NOTES

Ken Riley's Painting Wins Grand Prize in Washington's Times-Herald Art Fair

Back from the bloody invasions of Tarawa, Eniwetok and Saipan, Coast Guard Combat Artist Ken Riley set up his canvas and painted, in striking oils, a burial at sea. He called it "For Thine Is The Kingdom."

Entered in the Times-Herald's Seventh Annual Outdoor Art Fair, in Washington, D. C., Riley's splendid canvas literally "stole the show" and was awarded the Grand Prize over formidable competition by leading service and civilian artists. The 25-year-old Kansan had established himself as one of the outstanding young artists of World War II.

For days, throngs gathered before "For Thine Is The Kingdom," captured by its powerful portrayal of the price of warfare. Riley had caught the meaning of sacrifice on his canvas — the figure of a gaunt chaplain reading a burial service over the flag-draped bodies of two heroes. Mothers saw their sons in the group of seamen and soldiers mourning the loss of two comrades. Striking in color and composition, the winning canvas showed ships of an invasion force on the horizon, and the restless sea waiting to receive the dead.

Coast Guardsman Riley, whose home is in Parsons, Kansas, had gone out into the Pacific aboard a Coast Guard-manned invasion transport with a sketch pad under his arm. He was to draw and paint in addition to his other duties as a Coast Guard invader. On shipboard, in the landing barges and on the beaches, he perceived men in rough camaraderie, men fighting, men suffering with wounds, men dying. In his mind, he stored up a wealth of war sidelights; on his pads he sketched them.

Coast Guardsman Riley's sketches of Pacific invasion came back to Washington ahead of him and quickly caught the eye of newspaper and magazine editors. Full page spreads of Riley art appeared in black and white and in rotogravure. He attracted attention with his battle sketches, months before he painted "For Thine Is The Kingdom." His drawings attracted wide approval and interest in a recent Coast Guard Combat Art exhibit in the National Gallery of Art in Washington.

Coast Guard Combat photogs keep on shooting and scoring in the Pacific. Their coverage of that vast, far-flung theatre of war is filled with the exotic names of the South Seas. Coast Guard combat pix are acclaimed as the best of the crop in the war against Japan. They appear with pleasing regularity on the front pages and picture spreads of the daily press; they are in constant demand for magazine illustration; they perpetuate a lasting pictorial history of the Coast Guard's fighting role in World War II.

Coast Guard Combat photogs hit the beaches of Makin and Tarawa in the Gilberts, of Kwajalein, Eniwetok, Namur and Parry Island in the Marshalls, of Saipan, Tinian and Guam in the Marianas in that victorious sweep of the Navy Task Forces through the Pacific. And to the South, Coast Guard Combat photogs shot their dramatic record of the landings and beach battles at Bougainville, Cape Gloucester, the Green Islands, Hollandia, Sarmi, Wakde, Biak, Noemfoor, and Cape Sansapor. They were at bleak Kiska in the Aleutians.

And now they strike again -- their tireless shutters clicking a colorful record of the two most recent conquests of Peleliu and Angaur in the Palau Group of the Carolines and of Morotai in the Halmaheras. These two bloody assaults penetrated to within 515 miles of the Philippines at Peleliu and to within 300 miles of the Philippines to the south at Morotai.

Six Coast Guard Combat photos hit the beaches from Coast Guard-manned invasion transports at Peleliu and Angaur. They were: Morris A. Lucia, Photo 2c, New Orleans; John E. Bickell, Ch. Photo, Buffalo; Seymour Hofstetter, Ch. Photo, Cleveland; Rene J. Prevost, Photo 1c, New York City; Ted C. Needham, Photo 1c, San Francisco; and Robert F. Gates, Ch. Photo, Washington, D. C.

With General MacArthur's forces hitting further South were: Oliver T. Goldsmith, Photo 3c, San Francisco; Harry R. Watson, Photo 2c, Wilmington, Delaware; and James C. W. Lunde, Photo 2c, Park Ridge, Illinois. Their variety of shots included landings under fire, beach scenes, exploding and burning ammunition dumps, wounded invaders, and a strong home town coverage.

The past fortnight brought more Pacific shipboard and beach pix from Eugene Swierkosz, Photo 2c, Johnson City, N. Y.; John F. Heinrichs, Photo 2c, Jefferson City, Mo.; and Robert Kohn, Photo 2c, Chicago, Illinois.

INSTRUCTIONS TO COMBAT PHOTOGRAPHERS

You are instructed -- AND THIS IS IMPORTANT -- to follow more closely directions for the processing of photos:

1. On each negative preserver, give full identification data -- full name, rating, street address, city or town, state. Many omit the street address, and this kills the chances of scores of photos being published in newspapers. Washington, D. C. editors, for example, demand a street address before they use a picture. This is true in all cities.

2. Include only one negative and its contact print in each negative preserver. Some are sending as many as twenty in each preserver. This slows the clearance by a limited staff handling thousands of negatives weekly in PR office. It also leads to confusion of identification and possible errors.

3. Single home town shots, pairs and groups from the same town are best. They are practically a cinch for publication. Large groups of men from many different cities in wide spread sections of the country have less chance of hitting the press. An editor will not make a three or four column group cut just to reproduce one small head of a home town boy.

4. There have been frequent instances of combat photos sending in negatives and prints with no identification or caption data, perhaps, forwarding such material under separate cover. This practice must be stopped. Each negative preserver should have full dope on its picture or written plainly on the outside or on the reverse side of the contact print, preferably on the contact print.

5. When stories are written to be printed with pix, you are instructed, whenever possible, to inclose the stories in the same package with the pix. Also, the negative preserver should be plainly marked "With Story No. 123 by Jones" or whoever the writer may be. The story should be plainly marked "With pix by Smith, Neg. No. 123, etc." This will facilitate getting the story and its illustration cleared in a hurry together.

6. ON EVERY NEGATIVE PRESERVER, type your name, your

ship, the date picture was made and the location (as Peleliu, or North Atlantic, etc.). In this way you will receive credit for the pix you make.

A TIP FOR DISTRICT PRO'S ON AIR-SEA RESCUE

PRO, & ND, came up with an effective job in air-sea rescue recently, when arrangements were made for reporters of the St. Petersburg, Fla. Independent to make a flight in one of the giant PBM 38 Martin Mariners from the St. Petersburg Coast Guard Air Station.

Reporters went aloft with a Coast Guard photographer for demonstration flight out to sea. They observed at first hand how the big PBM and its crew of eight Coast Guard fliers functioned in an air-sea rescue emergency. The PBM's part in safeguarding convoys also was shown to the newsmen.

Result of this flight was an eight column spread with pictures in the September 20 edition of the St. Petersburg Independent. It carried a banner line "Giant Flying Boats From Local Coast Guard Base Protect Shore." The story was a readable feature on air-sea rescue and convoy escort operations.

RADIO AND SPECIAL EVENTS

A special nine-minute, thirty-second electrical transcription of activities in the Coast Guard Fire Fighting School at Ft. McHenry, Maryland, was distributed among some of the Eastern PRO's for use during Fire Prevention Week. The recordings, which were used in these districts as a test of the worth of such special discs, were made by Bob Ellis, C.B.M.(T), radio announcer; Fred Randolph, Ylc, of Baltimore COTP; and Preston Hawks, Sp. 2c, of HQ, on a recordergraph and transferred to wax by Chief Warrant Officer Joseph E. McCormack of the Navy Department. Reports indicate the records were favorably received, and it is planned to have others commemorating special events to be forthcoming from HQ from time to time.

Caesar Romero, EM 2c, appeared as guest on the "First Line" program in Chicago, 12 October, 1944, over CBS. Romero, ex-movie star, recently returned from duty aboard a CG manned transport in the South Pacific and saw action at Saipan and Tinian. Currently he is appearing on an Incentive tour for the Navy Department.

Several calls are in for dance bands on CG ships. These should be comparatively small units of from five to ten pieces, preferably accomplished in ad lib, and composed of men either non-rated or rated as petty officers other than musicians. Reports on such units and names and other data on any other unattached talented musicians in your district should be forwarded to HQ.

"OUR SONS WILL TRIUMPH" - By Lt. Comdr. Jack Dixon

One of the most arresting pieces of publication in the fall season is the picture book "OUR SONS WILL TRIUMPH," which is the picturization of the President's D-Day prayer. Pictures were selected and arranged by Lt. Comdr. Jack Dixon. This book has caused a considerable favorable comment. Thomas Y. Crowell is the publisher. PRO's will be interested in seeing this book.

SHORT TAKES

COLLIER'S Magazine for 21 October, has "Swamp Angels" by Harry Henderson and Sam Shaw. Story covers work of the Grand Cheniere CG Station. This piece had been scheduled in September but was postponed until now.



PHOTOGRAPHER'S MATE, FIRST CLASS, JAMES F. PERINE'S
"JAP MEETS FLAME THROWER"



PHOTOGRAPHER'S MATE, FIRST CLASS, ROBERT P. MAGINE'S
"HYMNS BEFORE BATTLE"

SPAR ANNIVERSARY

Captain Dorothy C. Stratton has requested that the second anniversary of the SPARS on 23 November be observed as a day of rededication to duty and recognition of the seriousness and magnitude of the task which the Coast Guard faces. The SPARS birthday comes on Thanksgiving Day, and special events and publicity should be in the spirit of Thanksgiving. Where facilities are available, SPARS might suitably honor Coast Guardsmen returned from overseas or combat duty with SPAR cooked and served Thanksgiving dinners.

28 October, 1944

COMBAT PHOTOGS

From Peleliu to the Philippines

There they go — the CG Combat Photogs — into the Philippines. When General MacArthur struck at Leyte this week, Coast Guard Combat Photogs were in the landing barges and the tank lighters, their cameras clicking. They were shooting the pictures of beach battle which soon will tell America from the front pages of the nation's press that the Coast Guard landed 'em again.

The Coast Guard Combat Photog, out in the torrid Pacific, leads a rugged life. He endures all of the rigors of invasion, the dangers of battle, the discomforts of shipboard life, the terrific loneliness of being away from home so many months. But he has this compensation — he is covering the biggest story in the history of the world and doing a grand job. He is snapping historic pictures of the events which are shaping the future of the world.

Morris A. Lucia Tossed By A Jap Shell

From a letter by Coast Guard Combat Photog Morris A. Lucia, PR is given a vivid account of a Brush with Death off the flaming beach of Peleliu on D-Day. Lucia wrote in part:

"We could see enemy shells exploding on the beach as our LCT drew nearer. For a few moments the exploding shells took our attention but the firing soon stopped and our conversation (with a bull-dozer driver) continued. He told me that his tractor had been with him in three invasions and if a shell were to hit it, it would have to get him too because he wasn't leaving it. It was at this point that the Hell began.

"The LCT was about 300 yards from the beach, the closest it could get because of the coral. The ramp was let down and the trucks and tractors rolled into the water. I took a picture of this scene — my last and only picture of the day. At that moment a shell hit the after part of the LCT knocking me and the camera to the deck. Since I was standing on the motor part of the tractor, I suppose I fell about seven feet on my back. But I was so surprised then and for the next three hours I didn't feel any pain. As soon as I recovered my senses, I jumped into the water and started wading ashore. Shells were bursting all around us. They came so close at times I had to duck my whole body under water and keep the camera above with my arm. The shells started coming so thick we started back toward the LCT. Two of the vehicle drivers were hit by this time and we could see their bodies in the water. The LCT apparently wasn't hit too badly because it was pulling out for all it was worth. We had no alternative but to head for the beach and jump into fox-holes, if any were to be found.

"We finally got to the beach and for three solid hours I stayed with my head in the sand. A Marine laying

next to me had his back split practically in two by shrapnel. Blood was all over my musette bag and I could hear men praying and crying all around me. I suppose I did my share of both. The firing finally let up. The dead were scattered all over.

"I saw a tractor and its driver both dead on the beach. It could have been the driver of the LCT. I never stopped to find out. I started looking for my cameras. I found my Medalist about 25 yards away, still in one piece, but not usable. My Graphic was 10 yards away and out of commission also. I knew then that I had better get back to the ship while the going was fairly safe. Without a camera I didn't have any business there and I damn sure didn't intend to be a target. I was lucky enough to get back into a Duck that was leaving the beach and we weren't 200 yards from the beach, before Jap mortar fire started falling again. I stayed in an LCVF the remainder of the night."

Next day Coast Guard Combat Photog Lucia had repaired his camera, went back to the beach and started shooting. He sent in 151 negatives on the invasion of Peleliu in the Palaus and some of them were beauties.

Shots From The Pacific

Prestige of the Coast Guard Combat Photogs in the Pacific war theatre continued to mount as their shots of Peleliu, Angaur and Morotai hit front page and picture page play all over the country. Small in numbers, compared to rival services, these shootin' guys are large in production. The home town pix have improved, show more life, reveal the photogs' originality in setting up their subjects. City editors all over the nation from New York City to What Cheer, Iowa, are eating them up.

During the last fortnight, the following CG shutter-men have forwarded excellent batches from all corners of the vast Pacific: Thomas E. Stedelin, Photo2c, of Walnut Hill, Ill.; James C. W. Lunde, Photo2c, of Park Ridge, Ill.; Oliver T. Goldsmith, Photo3c, of San Francisco, Calif.; Charles E. Collins, Photo2c, of Columbus, Ohio; Elmer F. Lankford, Photo2c, of Chicago, Ill.; Robert Kohn, Photo2c, of Chicago; John F. Heinrichs, Photo2c, of Jefferson City, Mo.; Harry R. Watson, Photo2c, of Wilmington, Del.

And from the Atlantic and Mediterranean, Coast Guard Combat Photogs have kept firing along the European and North African beaches and along the vital shipping lanes where pass the convoys, lugging millions of tonnage of supplies for the Battle of Germany. Fine selections of photos from Coast Guard ships on this side of the globe came from: Robert F. Sargent, Photo2c, of Summit, N. J.; Hugh O. Rowlands, Photo2c, of Chicago, Ill.; Robert P. Magine, Photo3c, of Chicago; Harold D. Johnson, Photo3c, of Avenal, Calif.; Richard A. Suever, Photo2c, of St. Louis, Mo.

And from that tough, rough Greenland Patrol Coast Guard Combat Photogs John E. Young, Photo2c, of Bowlegs, Okla., and James E. Lucente, seaman first class, and striker, of Chicago, Ill., sent blue ribbon coverage of exciting events on the "blue nose" front. They also kicked in with a topnotch bunch of home towns.

Cream of the Coast Guard Pix Crop Mounted for Exhibits

Thirty-eight sets of 37 Coast Guard Combat Photos — the cream of the crop — have been mounted by Folmer Graglex and are being distributed throughout the districts. They will be available for exhibit in window displays, art galleries, motion picture lobbies, railroad stations, office buildings and department stores. And the men who are making these pictures on the far

war fronts can be assured that Coast Guard Combat Photos are in demand — steady, persistent demand — by both the press and the exhibitors.

A Suggestion or Two

We on the PR "Typewriter Front" have opportunity to observe — and with a hell of a lot of pride — the ravenous appetite of the nation's editors for "HOME TOWN" pix. Counts and checkups reveal that fully 90 per cent of the "home towns" hit the papers and a large share of these pix go back to the ships in letters from mom or the girl friend.

Keep shooting the "home towns." Shoot every last Coast Guardsman on your ship.

Editors have written in frequently calling for more caption information. List the invasions your "home towners" have been in. Jot down their parents', their wives' and their kids' names. Mention that jump in rating he received last month. Stick in a few interesting anecdotes. All these things build up the Coast Guard and build up your shipmates back in the village.

Those city groups are going over big. And they are grabbing three and four columns. So muster all the boys from Philly, from Brooklyn, from Seattle, from Minneapolis, from Washington, from all the large cities, stand them beside a gun and click the shutter. The city groups are sure fire.

COMBAT CORRESPONDENTS

Combat correspondent coverage of the CG's role in the Philippine invasion should equal that of Saipan, the best and most complete so far. Among the correspondents believed to be aboard Coast Guard units participating in this action, under the command of Admiral Nimitz, are William Haffert, CSp(PR), Herbert Baumgartner, Ylc, Jack Cole CSp(PR) and M. James Aldige, CSp(PR).

Ens. Richard Wilcox, USCGR, formerly LIFE staff writer, is with the CG LST Flotilla under the command of General MacArthur. Assisting Wilcox is Dan Henkin, Spic, formerly with the Army-Navy Journal in Washington, who reached his new post just in time to cover the landing.

HQ PR has already released 150 home town stories sent in by correspondents en route to the Philippine invasion and is clearing its desks for the heavy flow of copy understood to be on its way to Washington.

Correspondent William Haffert, CSp(PR), did a fine job with his coverage of the CG's role in the invasion of Angaur, but had more than his share of troubles doing it. In a letter to the Correspondent Desk, Haffert wrote, ".....Rode in in early wave with amtracks — our CG boats didn't come in until later. Scared to death but fortunately very little resistance. Was first out of tank and went down over my head in surf in a hole. Damn near died of vexation. Bickle (CPhom) and I visited front lines, again taking risks and hoping material obtained would make it worth while. Thwarted again, because when there was action we had to duck on account of shrapnel and in the second place couldn't get any Japs except dead ones and that is too trite to even consider."

HURRICANE REPORTS

A round-up of the hurricane damage and rescue activities off-shore 5ND has been turned in by Lt. (jg) J. H. Launder. The report is so complete and informative that it has been circulated through HQ with

several compliments resulting.

COMDR. WALSH WITH HQ PRO

Commander Quentin Walsh, hero of Cherbourg, is a new staff addition to HQ. Comdr. Walsh will report in two weeks to head up a special program of informational activities directed at the maritime program with special reference to merchant marine inspection. Further details concerning Comdr. Walsh's duties will be forthcoming soon, but it is requested that no PR release be made until further details are sent by HQ. As PRO's know, Comdr. Walsh and a SEABEE lieutenant did heroic work in capturing quite a contingent of Nazis and liberating 50 allied paratroopers. He is scheduled to receive a high Navy decoration. Full details on this matter will be sent forward in due time. No release at present, however.

NEW CG FILMS

Two new CG films are now ready for distribution. They are:

SERVING THE MERCHANT MARINE	3 reels
NORMANDY INVASION	2 reels

The SERVING THE MERCHANT MARINE film was given its world premiere at the 16th annual joint convention of the Propeller Clubs of the U. S. and the American Merchant Marine Conference at the Waldorf-Astoria Hotel, 19 October. The showing was the highlight of the big convention luncheon held in the Grand Ball Room. The luncheon was attended by several hundred delegates representing shippers, shipbuilders, and other maritime interests.

Frank J. Taylor, president of the American Merchant Marine Institute, Inc., gave a glowing endorsement of the film.

Arrangements will be made to have special showings of this film in the various districts with first call given to maritime associations and Propeller Clubs.

NORMANDY INVASION

The two reel job on the part the CG played in the ETO the part the CG played in the ETO. The picture has been praised highly and it will be used on the first showings throughout the country as a companion piece to the merchant marine picture. Both films make an excellent 50-minute CG program.

17-YR-OLD ENLISTMENTS

Personnel Procurement has announced the lowering of educational requirements for 17-yr-old recruits from (2) yrs. of high school to one (1) yr. The high physical requirements will be maintained. No waivers will be allowed.

COMBAT ART

Ken Riley, of Parsons, Kansas, and John Gretzer, of Council Bluffs, Iowa, took 11 paintings and 15 drawings to Boston, where thousands of art lovers in the Hub City viewed them at the annual Boston Herald Book Fair, running four days in Symphony Hall. To point up Coast Guard participation in the show, Riley and Gretzer set up their easels and dashed off several quick sketches for an appreciative audience.

Meanwhile, in New York, the Museum of Modern Art proudly presented an exhibit made up entirely of paintings and sketches by Jacob Lawrence of New York City, noted Negro artist who is an acknowledged master



PHOTOGRAPHER'S MATE, FIRST CLASS, EDWIN H. LATCHAM'S
 "PLASMA FOR THE WOUNDED"
 MADE ON THE BEACH AT ENIWETOK



PHOTOGRAPHER'S MATE, SECOND CLASS, ART GREEN'S
 "OIL SOAKED SURVIVOR"
 PHOTOGRAPH OF A VICTIM OF THE GERMAN BOMBER ATTACK
 ON THE USS LANSDALE IN THE MEDITERRANEAN

in design. Lawrence's next berth is aboard a Coast Guard-manned AP.

11 November, 1944

CHICAGO NAVY WAR BOND SHOW

Final details now being worked out for opening of Show in Chicago 18 Nov. Commandant will attend luncheon on 21st given him by officers...will present medals, citations, etc., that afternoon....be guest of honor at big dinner that night given by Socony-Vacuum who will receive Security Shield of Honor.

23 November is Coast Guard Day at exhibit. Gov. Green of Illinois is among group of distinguished guests. Captain Dorothy Stratton, if plans permit, will head up impressive program. 23 November is SPAR 2nd Birthday and Thanksgiving.

The Coast Guard portion of the entertainment program is being organized, rehearsed and presented in Cleveland as the highlight of the SPAR drive there. A special Service band, conducted by Dick Stabile, CMus, (Brooklyn, N. Y.), and made up of musicians from bands at COTP, Boston, Groton Trasta, Curtis Bay Trasta, Manhattan Beach Trasta, St. Augustine Trasta, and the USCG Academy, is featured. Richard Quine, Sea2c, (Hollywood, Calif.) acts as master of ceremonies, and the show features Cesar Romero, EM 2c, (Hollywood, Calif.), Heilen Pressly, Sealc, (Oakland, Calif.) Lew Ambers, CSP(X), (Brooklyn, N. Y.), and Julius Twaskas, Sealc, (Linden, N. Y.). Commander W. H. "Jack" Dempsey will join the show when it opens at the Chicago Exhibit.

A Coast Guard dog act will be part of stage entertainment. Patrol Dogs will guard Coast Guard exterior exhibit.

Air-Sea Rescue displays and demonstrations will be important feature of Coast Guard at Show. Headed by Lt. Norman Horton and assisted by Arthur Adams, CAOM, both of San Diego Airsta, this promises to be most spectacular part of whole Show. Two CG Helicopters and a JRF will take part in rescue demonstrations and will be used for many stunts around Chicago.

Although original Navy plans did not call for CG participation in the Navy mocklandings to be staged on several Chicago beaches, the Marines requested CG Cox'ns to man the six LCVP's and a number of Coast Guardsmen, all having participated in at least one invasion (some in five) have been made available to the Marines in the event they will be used.

Present plans now have Lt. (jg) Herbert G. Hasse, USCG, in complete charge of all LCVP's. CG Cox'n's will man three Navy Ensigns the other three Guides who conduct tours of LCVP's when moored will be Coast Guardsmen.

Combat artist Russel Dickerson, Sp3c, (PR), (Springfield, Ill.) and Carl Criglow, Phom3c, (Little Rock, Ark.), veteran of Gilberts, Marshalls and Marianas will be in Chicago for the Show. Margie B. Victor, HA2c, USCGR(W), 6ND, will be presented Life Saving Medal by Commandant. First SPAR to be so honored.

COAST GUARD IN PRINT

A number of stories and articles have appeared lately, most of which are through efforts of PR personnel. Some of the pieces include:

NEW YORKER (4 November). Lt. Richard Theobald has another, the sixth in his series on the LST which by now has become famous to NYkr readers.

SEA POWER had three articles of interest in its November (Navy Day) issue; "The Coast Guard lands 'Em" by Lt. Comdr. Blair Walliser (N.Y.); "Across the Channel" is an interesting invasion article by Lt. (jg) Arthur H. Baum of Chicago. An unsigned piece on Cox. Gene Oxley, Normandy veteran, "Luckiest Cox'n" is in the same issue.

LIFE STORY has an article "A Service Girl Plans Her Future" by Ens. Lora Triebert (N.Y.).

LIBERTY has several photos in November 4 issue including the now famous SPAR Merrill, (Portland, Ore.), protecting a crying child. Also a note on SPARS.

COLLIER'S is using a series of articles on the USS MARBLEHEAD which is being illustrated by John J. Floherty, Jr. CPO, (New York), Graphic Unit.

THE RING in December has a piece by Elwood Maunders, Sp2c, (St. Louis) and another by Dick Bernstein, Slc, (Los Angeles, Calif.), columnist for BARRACKS WATCH of San Francisco "COAST GUARDSMEN ARE TOUGH" in the November issue.

READ (November) has "Ladies of the Coast Guard" by Jess Stearn.

READER SCOPE for December has a reprint of an excellent piece which Arthur Tourtellot, former HQ PR staff officer, wrote for the SATURDAY REVIEW OF LITERATURE some time ago. The Article "Afloat on a Book" is interesting and worth while for every PRO.

FAMILY CIRCLE, 17 November, has SPAR color cover.

ADVERTISING AGE, 1 November, has SPAR recruiting story.

THIS WEEK, 8 October, has SPAR anecdote and 19 November will have SPAR salute.

LOOK (recent issue) a "letter to the editor" and pix of SPAR VanDree of HQ.

ADVENTURE MAGAZINE, December, "Tough on the Tiller," CG novelette.

TOWN & COUNTRY, November, pix of CG junior.

OLD MILL GAZETTEIR, October, CG exhibit story.

WOMAN'S DAY, November, SPAR story "Please Pass the Salt."

RADIO NOTES

Captain Frank D. Higbee, USCG, (Claremont, Calif.), recently returned from the South Pacific where he was Commanding Officer of a flotilla of LST's and saw action in the original invasion of the Philippines, taking in General MacArthur's troops, was interviewed on "The March of Time" program, Blue Network, Thursday 9 November. The General Motors Company electrical transcription series, "Victory Is Our Business," will feature a salute to the SPARS during the week of 20 November, 1944. The discs will be spotted on twenty-six stations.

COMBAT PHOTO NOTES

They Score Again in the Philippines

Americans at home saw the liberation assault on the beaches of Leyte Island in dramatic pictures made by Coast Guard Combat Photos and flown back from the Philippines to land on the front pages and the picture pages of newspapers all over the nation.

They did it in the Gilberts -- they did it in the Marshalls -- in the Marianas -- on New Guinea -- in the Palaus -- in the Moluccas. Now again in the Philippines, the Coast Guard Combat Photos went in with cameras clicking to record the stirring pictorial record of the liberation landings.

When General MacArthur's forces and Admiral Halsey's Fleet struck, Coast Guard Combat Photos went into vigorous action, realizing a hope that they had held during the long months of preliminary amphibious actions stretching westward over the Pacific. This was it. They piled into the landing barges and jumped off the ramps of LST's primed to "shoot the works." And that's just what they shot -- peerless coverage of that big A-Day and the stirring days that followed.

From 16 Coast Guard Combat Photos came excellent negatives -- wide in their variety -- action -- color -- all the triumph and grim sorrow of the historic days that brought freedom to the first of the Philippine Islands.

The Combat Photos, from whom pictures of the Philippines have been received, are: Oliver T. Goldsmith, Phom3c, of San Francisco, Calif.; James C. W. Lunde, Phom3c, of Park Ridge, Ill.; Harry R. Watson, Phom2c, of Wilmington, Del.; Rene J. Prevost, Phom1c, of New York City; John E. Bickell, CPhom, of Buffalo, N. Y.; Seymour Hofstetter, CPhom, of Cleveland, Ohio; Dominick J. Padula, Phom2c, of New Brighton, N. Y.; Warren M. Winterbottom, Phom2c, of Drexel Hill, Pa.; Robert M. Warren, Phom3c, of Clarinda, Iowa; Charles Collins, Phom2c, of Columbus, Ohio; Eugene S. Swierkosz, Phom2c, of Johnson City, N. Y.; Ted C. Needham, Phom1c, of San Francisco, Calif.; C. K. Sparks, Phom2c, of Seattle, Wash.; Melvin C. Bennett, Phom2c, of Cathlamet, Wash.; and Edwin H. Latcham, Phom1c, of Haddonfield, N. J.

Standout pix of General MacArthur on the Leyte Beach with staff officers and cheering Filipinos were made by Prevost. From a Coast Guard-manned LST, Goldsmith hit the Leyte beach with the first Navy personnel according to his own CO. The landing shots and beach battle pix were "tops." Lunde made a beach scene with LST's unloading that went three columns on Page One of the New York Herald Tribune. Collins caught four columns in the Washington News with a corking shot of a landing barge going in under fire. Hofstetter mailed the front page of the Chicago Sun with an unusual flag shot. Goldsmith's LST burning from Jap direct hits was good enough to crowd into election-filled papers. These are just a few. Every Combat Photo rang the bell with one or more.

Gildersleeve Sends First Leyte Drawings

Working fast with his sketch book, Coast Guard Combat Artist Jack B. Gildersleeve, of Indianapolis, Ind., sent back a fine series of drawings of the Philippines invasion. They were photographed and sped out to the newspapers.

Dramatic Hurricane Shots

Just ahead of the Philippines releases, PR received and sent out and how they clicked! For a couple days they all but monopolized several New York, Washington and Philly picture pages. These great pix of "Men against the Sea" were made by Coast Guard Lt. (jg) R. H. Larson, on a Coast Guard-manned oil tanker during the mid-September hurricane off the coast of Cuba.

COMBAT CORRESPONDENTS

Correspondents' stories of the Coast Guard's part in

the invasion of the Philippines are giving us the best and most complete coverage of any operation in this war.

Since last week the copy has been pouring into Washington. It has ranged from excellent, overall accounts suitable for national distribution by the Navy to hundreds and hundreds of home town stories, short takes, briefs and color material for radio scripts. The distribution problem has been licked and by the end of this week 3,000 releases will have been mailed out from here.

HQ was immensely pleased with the pains correspondents took to get the names of individual Coast Guardsmen. The local home town coverage that is resulting is amazing. From the largest transport down to the LST's, correspondents have covered almost whole crews single-handed. From Maine to California, newspapers are carrying the headline, "Local Coast Guardsmen in Philippine Invasion." Millions of readers will know that the Coast Guard was there, will remember it because it was a boy from their neighborhood that they read about.

By a lucky chance the first stories reached Washington the night the CG War News Clipper, which is mailed to the editors of 2500 small newspapers, went to press. The whole page was pulled apart and by next morning a Philippine edition was on its way to the printer.

It was one year ago, in October of 1943, that the correspondent corps was organized. Men volunteered from every District, went to sea with their typewriters. Their job was no cinch. Many took a beating while at the same time they were risking their lives to get the stories. Despite the fact that it was a radically new idea the correspondent plan has been a success. A major part of the credit must go to the men in the field.

The men who covered the Philippine invasion for us typify the seagoing reporters who in these last twelve months have put the Coast Guard in newspapers the country over. To Ensign Richard Wilcox, (New York), Jack Cole, CSp(PR), (New York), William Haffert, CSp(PR), (Sea Isle City, N. J.), James Aldige, CSp(PR), (New Orleans, La.), Dan Henkin, Sp1c(PR), (Washington, D. C.), Herbert Baumgartner, Ylc, (Seattle, Wash.), Richard McMillan, Sp3c(PR), (Chicago, Ill.), and Al Berkovitz, Sp3c(PR), a hearty WELL DONE!

SHORT TAKES

Comdr. Q. R. Walsh, USCG, (Denton, Md.) hero of Cherbourg, began duty this week on HQ PR staff as a specialist in Marine Inspection and Maritime matters. He will work closely with the Merchant Marine Council, Division of Merchant Marine Inspection, Merchant Marine Personnel and newly formed Merchant Marine Technical Division. Lt. Comdr. Robert R. Edge, USCGR, (New York), formerly a skipper of an LST in the South Pacific is relieving Lt. Comdr. Blair Walliser, (Chicago, Ill.), as HQ Liaison. N. Y. E. P. Dutton & Co., Inc., 286 4th Avenue, N. Y. (10), has announced "G. I. Joe Literary Award" with \$5,000 for best book MS submitted by a service man or woman of any rank in any branch wounded in action. Get details from publisher.... G. I. editors met in roundup session Astor Hotel, N. Y., Saturday with ALL HANDS, 3 ND, as hosts. More on this later.

25 November, 1944

MOTION PICTURE MAILING LIST

HQ is revising its mailing list for motion picture information. Current revision calls for a breakdown



2330

PHOTOGRAPHER'S MATE, SECOND CLASS, ART GREEN'S
"DEATH AT HIS BATTLE STATION"



PHOTOGRAPHER'S MATE, FIRST CLASS, DON C. HANSON'S
"INVASION ROAD" (CAPE GLOUCESTER)

of following classes of papers and magazines; motion picture trade papers; educational magazines; labor publications; film house organs and maritime publications. PRO's are asked to send in names of publications which they feel should be included on the list. The mailing list will be used for releases from time to time on the CG film program. Please indicate in submitted suggestions whether or not the publications use pictures.

CHICAGO NAVY SHOW

Vice Admiral R. R. Waesche, Capt. Ellis Reed-Hill, Capt. R. W. Dempwolf (DCGO, 9ND, Cleveland) and Comdr. Merle Gulick (Port Security) attended show 21 November. Commandant was guest of honor at officers' luncheon, presented citations and awards, made four radio broadcasts and presented Security Shield Award to Socony-Vacuum Oil Co. at big dinner.

NOTES ON MALE RECRUITING

From November, 1944, issue of SPAR RECRUITER:

"The number of 17-year-old men applying for enlistment has increased considerably. For each one enlisted, a news release is prepared and sent to his home town paper and plans have been made with vocational advisers in Cincinnati high schools for a Coast Guard enlistment story to appear in the next vocational magazine to be distributed to the high schools. The educational limitations of most applicants make enlistment impossible. Also, the percentage of physical rejections is extremely high. It is, however, apparent that publicity material has been widely disseminated as is evidenced by the quantity of applicants for enlistment."

COAST GUARD HISTORY MATERIAL

All personnel returning from active duty abroad are being asked to write their stories. All District offices have been supplied with forms for this purpose and we have received some interesting first hand experiences from both officer and enlisted personnel. Some can be released as news stories. All are being preserved in the Historical Section of Public Relations (formerly part of the Statistical Division) which is engaged in writing a series of historical monographs, some of which will remain classified until after the war. Public Relations officers in the Districts are collecting these accounts and sending them to HQ. In this way Coast Guard personnel are contributing greatly, not only to making Coast Guard history, but also to writing it.

COMBAT PHOTO NOTES

16 Coast Guard Combat Photos in 1945 "U.S. Camera" Annual

"The U. S. at War," annual publication of "U. S. Camera," came out this week. Photos made by nine Coast Guard Combat Photogs -- 16 pix in all -- appeared in this fine roundup of war shots from the battle fronts of the world.

Of the 16 Coast Guard Combat Photos, Ray Platnick, CPhom, of Hempstead, N. Y., topped the list with four pix all made in the invasion of Eniwetok Atoll in the Marshalls. Incidentally, the space devoted to the Marshalls operations is dominated by Coast Guard photos. Platnick's now-famous "Three Marines" (3345), the historic shot of three grimy, exhausted fighting men drinking coffee on their return from Eniwetok's foxholes to their Coast Guard-manned transport, is carried on a two-page spread, one of the few selections gaining this distinction. Platnick's other winners were: "Back from Hell" (3394), a picture

widely used in the nation's press; "The U.S.C.G. Lends a Helping Hand" (3368), and the forceful "Death in a Shell Hole" (3380).

Robert F. Sargent, CPhom, of Summit, N. J., recently returned from the European Theatre, has three photos in the new annual. The space devoted to the Normandy invasion opens up with Sargent's spectacular shot of "Invaders Wading Ashore on D-Day" (2343). This one was made from an LCP. Another of Sargent's is "Ready for Action Off Normandy" (2340), and the third is entitled "Hugging the Beach at Salerno" (2000), a photo showing Coast Guardsmen flat on the sand with an exploding bomb uncomfortably near in the background.

Art Green, Phom2c, of Brooklyn, N. Y., is represented with two photos of the Battle of the Mediterranean -- "Oil Soaked Survivor" (2140) of a sub sinking; and "Death at His Battle Station" (2330).

Don C. Hansen, Phom1c, of Washington, D. C. made two winners at Cape Gloucester, New Britain, one being the famous "LST Loaded With Supplies" (3056), a photo used over and over again by newspaper and magazine and "Invasion Road" (3047). Edward Schertzer, CPhom of Brooklyn, also at Cape Gloucester, scored with a loaded LST nosing into the beach entitled "Bow View of Cape Gloucester" (3077).

Other Coast Guard Combat Photos having pix in the annual are: Edwin H. Latham, Phom1c, of Haddonfield, N. J., "Plasma for the Wounded" (2829), made in the Marshalls; Robert P. Magine, Phom1c, of Chicago, Ill., "Hymns before Battle" (3460); James F. Perine, Phom1c, of Seattle, Wash., "Jap Meets Flame Thrower" (3339), made on Engebi; and Robert H. Gries, CPhom, San Francisco, Calif., "Bougainville Wounded" (3124).

Coast Guard Photos Praised at Still Picture Pool Conference

High merit of Coast Guard combat photos was emphasized by representatives of the picture services at a War Still Picture Pool Conference attended by Captain Reed-Hill and Lieut. Comdr. Dixon in New York City this week. Among those stressing the worth of our pix were Al Raesch, of AP Photos, Bob Dorman of Acme Photos, Arthur Levy of International News Photos, and Bill Churchill, Life Photo representative.

Particular emphasis was placed on the Coast Guard war feature pix, which continually are winning Page One space on newspapers all over the country. All agreed that Coast Guard "home towns" are a tremendous builder of morale and worthy of high praise in that they give recognition to hard-working, hard-fighting enlisted men on ships and beachheads.

The recent Coast Guard release of photos made on a Coast Guard manned tanker battling a hurricane off Cuba came in for special commendation. The true value of these "Men Against the Sea" photos was the presence of men fighting the sea. It was pointed out that storm pictures without men battling the elements lack punch and are rarely used.

Coast Guard Photos in White House Show

Thirty selected Coast Guard Combat and War Feature Photos are on exhibit in the annual White House Photo Show. From all corners of the world, these carefully chosen shots represent the outstanding contributions of many Coast Guard Photographers. They are among the cream of our crop.

Following the historic landings in the Central Philippines, so ably covered by dramatic Coast Guard combat photos, there was a lull in the so-called hot action shots. These lulls separate the big events and they provide Coast Guard "home town" photos with their chances to land in newspapers all over the country.

There is no lull in "home town" production by Coast Guard Combat Photographers and there is no break in the steady flow of these pix from PH's mailing section. They are rolling out by the thousands and, by the thousands, they are appearing in the daily press and frequently in Sunday rotogravure.

COMBAT CORRESPONDENTS

New Correspondents now on their way to assignments in the Pacific Theater: Sidney L. Cullen, CSp(PR), of Boston and formerly a reporter on the Rockland, Maine, Courier-Gazette; Don Morgan, Ylc, recently attached to DPRO, 11 ND; and Thomas Warren, Sp3c(PR), who in civilian life was A.P. Bureau Manager in Albuquerque, New Mexico.

Recent Placements: Jack Cole's story about a dog and a wounded soldier on a Coast Guard LST is headed for the "Reader's Digest." Eric Wessborg's humorous piece about a ship's burglar appears in the December issue of "Music Today."

RADIO AND SPECIAL EVENTS

CG on the Air

Highlighting the radio salutes to the SPARS anniversary were the "Spotlight Bands" program, played for CG personnel in Cleveland and "Double or Nothing" program from the SPAR barracks in Washington. Lt. Comdr. Evana R. Meyer, recently returned from Hawaii, was interviewed on WINX, Washington, on 24 November.

"Vox Pop" in its broadcast from the Chicago Navy Exhibit, gave considerable play to the CG and highlighted the broadcast with a pickup from the CG helicopter there. This was heard over CBS on 20 November.

The personnel of the entertainment portion of the CG show at the Navy Exhibit came in for a very heavy schedule of radio appearances, both in Cleveland where the group appeared on behalf of a SPAR recruiting campaign and in the Windy City.

Vice Admiral R. R. Waesche was aired from the Navy Exhibit as he presented Gene Oxley, BM2c, with the Silver Star.

CHASE Band Returns

The band from the USS SAMUEL CHASE has been returned to this country to participate in the 6th War Bond Drive. After being welcomed back with a spot on the "March of Time" program (16 Nov.) the band proceeded to Cleveland, its home station, and immediately took up action in the drive. This band, an unauthorized group was detached from Cleveland to relieve the original CHASE band last January. The original group currently is featured in "Tars and Spars" on the West Coast. The recently returned band served their regular battle stations in European invasions and, in its spare time, entertained armed forces of the Allied nations at various ports, even flying to Rome to stage a show for the American Army Air Forces.

BEACHHEAD TO BERLIN

BEACHHEAD TO BERLIN is the new two-reel technicolor Coast Guard motion picture of the Normandy invasion. Footage was shot by combat cameramen and edited into a moving tribute by Warner Brothers. Credits read, "Produced by Warner Brothers in cooperation with and photographed by the U. S. Coast Guard." This Service short is one of the finest films to come out of the war. Previews were held in New York and Washington 6 December (exactly six months after D-day). Returns are not in from N. Y. but the Washington reviewers are overboard for the film.

"The Coast Guard has really done itself a job."
WASH. POST

"See it by all means!"
WASH. HERALD

"... one of the war's most dramatic documents."
WASH. STAR

A special work book has been prepared for use by PRO's. It is suggested if the DCGO approves that a work book be sent to each recruiting office and such COTPs and commanding officers of TR units as will prove helpful in promoting the film. We should give the film every possible boost.

The New York review was a somewhat gala affair. Captain R. J. Mauerman, skipper of an attack transport in the invasion; Comdr. Q. R. Walsh, C. O. of a recon party at Cherbourg; Gene Oxley, Cox., beachhead hero and winner of the Silver Star; Comdr. "Jack" Dempsey, Comdr. W. G. Hodgson, Manhattan Beach, and Rear Admiral L. C. Farwell 3ND, were present and were introduced. Oxley did a top-flight job of describing his experience and both Capt. Mauerman and Comdr. Walsh paid tribute to the skill of the cameramen.

Chief David Ruley who photographed most of the film was introduced and spoke briefly. Lt. (jg) A. G. Bailey, USCG, and Danny Collins, Sp1c, who assisted in the photography were also introduced. Other cameramen who assisted were absent on assignment.

Captain Witherspoon, 3ND chaplain, paid a fine tribute to the picture and will use it in his coast-to-coast drive for Navy chaplains.

Leading newspaper, trade paper and magazine critics were present at the preview and at the cocktail party given by Warner Bros. at the Astor.

CHICAGO NAVY SHOW

The Navy Pier 6th War Bond Show sponsored by the Navy Department and the Treasury War Finance Committee closed 3 December with a record-breaking crowd. HQ is gratified at the excellent job done by the Coast Guard exhibit unit. Everyone deserves great credit. Comdr. P. G. Petterson, CO of the Chicago CG Base, supported the exhibit and did a standout job both for the Service and for the Navy. Lieut. (jg) J. J. Kenny, USCGR, Chicago PRO, was most helpful and deserves praise for his job. Lieut. Frank Canker, USCGR, CG officer in charge of the exhibit, has been praised by all hands with special kudos from Rear Admiral Clark Woodward, USN (Ret.), and Comdr. Sam Singer, general manager. Lieut. Norman Horton, USCG, (San Diego Airsta), in charge of the helicopter, aviation and air-sea rescue phases of the show had his hands full and did a swell job. Lieut. Willy C. Necker, USCGR, (Curtis Bay, Md.), in charge of the dog exhibit, and his crew deserve praise for one of the most interesting shows Chicago has seen. The helicopters literally



PHOTOGRAPHER'S MATE, FIRST CLASS, CARL F. SCHNEIDER'S
 PHOTO OF A GROUP OF POLISH CHILDREN BEING REMOVED
 FROM THE INDIA WAR ZONE ABOARD A COAST GUARD-MANNED TRANSPORT



PHOTOGRAPHER'S MATE, FIRST CLASS, JOHN E. YOUNG'S PRIZE WINNING PHOTO
 OF THE GERMAN TRAWLER TRAPPED IN GREENLAND ICE
 WAS ADJUDGED BY THE NAVY INSTITUTE OF PHOTOGRAPHY EXHIBITION
 "AMONG THE BEST 100 PICTURES OF THE WAR"

stole the show in the air-sea rescue demonstrations and obtained a large share of publicity attention. The stage entertainment from the CG occupied more stage time than that of any other bureau of the naval services. Every person who assisted in the CG exhibit has earned the praise of the CG from the Commandant on down. Everyone at HQ feels that the job done by officers and enlisted personnel reflects great credit on the Service.

COMBAT ART NOTES

From battle-torn Leyte Island this week came a letter typed "during a lull between air raids" by Combat Artist John Floyd Morris, Sp3c(PR), of Long Beach, Calif., one of the CG artists who participated in the Philippines campaign.

Morris temporarily is stationed with the Army headquarters of General MacArthur.

"I am living in a really quaint little village with the rest of the war correspondents," the 24-year-old CGsman wrote, "and have joined some of my fellow artists, Paul Sample (Life Magazine), Barse Miller (California water-colorist with the Army), Pierson (Yank) and others..."

"All the leading news syndicates have their representatives here, and the Japs are keeping us under our quarters much of the time. Right now it is raining heavily and I am huddled under the only secure part of my studio with my typewriter, while puddles are spreading across the floor. My man Godfrey, who is a lame Filipino boy, is resting under the table with my precious water colors in his lap. He keeps my studio clean, cooks and is the world's best servant — I wish we could have him in the Coast Guard.

"At this time I am gathering sketches to rush to you for Christmas use if it is not too late. I shall include some good water colors which can be used for that purpose or human interest later. The Filipinos are grand people and are heart-breakingly grateful to the Americans. The Japs were barbarous to them and propaganda cannot exaggerate the extent to which they went..."

"Godfrey is having typing lessons on my machine so that he can have a government job with the post office. His brother used to cook for General MacArthur in Manila and brought me over some delicious concoction last evening during an air raid."

Three oils crammed with Philippine action were received a few days later from Ralph DeBurgos, Sealc, of Silver Spring, Md. The Shanghai-born artist, now a naturalized American, who once lived in Japan for seven years with his father, a silk merchant, previously had turned out a still life oil. He's one of the several artists who have set up their easels on LST's.

WITH THE COMBAT PHOTOGRAPHERS

Down from Greenland

Coast Guard Combat Photographers with the Greenland Patrol have supplied PR in past weeks with a remarkable collection of pix of life and action of Coast Guard Combat Cutters and their hardy crews up in the Blue Nose Belt of the Arctic. Working in frigid weather and frequently in heavy storms, Coast Guard Combat Photographers John E. Young, PhMlc, of Bowlegs, Okla., and Boston, Mass., and James F. Lucente, Sealc, and striker, of Chicago, Ill., have produced arresting photos of the picturesque North and the rugged Coast Guardsmen who are fighting the enemy up in that frozen front.

From the Pacific

Coast Guard Combat Photographer Carl F. Schneider, PhMlc, of Pittsburgh, Pa., returns from a round trip to India with an exceptional group of feature pix. His set of a group of Polish orphan children being removed from the India war zone aboard a Coast Guard manned troop transport caught hold with editors and received prominent play. The NEW YORK TIMES used these pix in a large layout on p. 1 of Sect. 2, a fine position in THE TIMES. Other New Yorks and Washingtons gave them big play and picture services spread them over the country.

From the Atlantic

The good coverage extended through the Atlantic front, where Coast Guard Combat Cutters and Coast Guard-manned troop transports continue feeding the Allied front for the Battle of Germany.

COMBAT CORRESPONDENT NOTES

Changes in Lineup

Lieut. Comdr. Joseph A. Mutrie, USCGR, has been designated by the Commandant as Coast Guard Public Relations Officer for the Pacific theater of operations. Comdr. Mutrie, who did an outstanding job in a similar capacity for the Normandy invasion as PRO officer assigned to SHAEF in London, left Washington two weeks ago for points west. He is attached to Navy PRO HQ, CINCPAC, where he will handle clearance of Coast Guard photos and copy, and take charge of cameramen and writers in the Pacific. All men should contact Comdr. Mutrie immediately, telling him your situation and anything else which might be helpful concerning Public Relations, U. S. Coast Guard, LAND, Fleet Post Office, San Francisco, Calif.

RADIO AND SPECIAL EVENTS

"Everything for the Boys" program, NBCm 1930-2000 EWT, did an overseas pickup 26 November, with a Coast Guardsman talking from the South Pacific with the SPAR who replaced him on the West Coast.... "We the People," CBS, used a Coast Guardsman as one of two Alaskan vets on 3 December, being interviewed about that country. Other man was an Army sergeant.

17-YEAR-OLD RECRUITING

A new recruiting poster, drawn by Robert E. Lee, who drew "Don't be a Spare ... be a SPAR" will be ready for distribution around 1 January. From a professional point of view this promises to be one of the best posters produced in World War II. It is the intention of HQ to start an intensive mail campaign for high school students — this not only for 17-year-old recruits but also for the Academy. An attractive full-color announcement for the competitive examinations will be mailed around 1 January. A comic strip book on the Academy is in process and a new Academy information Bulletin in color is planned.

23 December, 1944

"BEACHHEAD TO BERLIN" PROMOTION

PR continues cooperation with Warners on BEACHHEAD TO BERLIN. Warner Brothers sends this note:

"Incidentally, I can tell you sincerely and honestly that BEACHHEAD TO BERLIN has received finer trade reviews and more recognition from the newspapers than any other short in the last ten years. When such papers as the New York Post, New York Times, PM, devote an entire column to a short subject, that is something to brag about."

RADIO AND SPECIAL EVENTS

TARS AND SPARS, the Coast Guard musical revue, has been booked for the Paramount Theatre, Portland, Oregon, from 15 thru 21 January, 1945, and the Palomar Theatre, Seattle, Washington, from 22 thru 28 January. On completion of its northwestern tour, the unit will return to Hollywood, California.

COMBAT PHOTO NOTES

The Greenland Story Hits the Front Pages

All over the nation last week, the Coast Guard's dramatic victory over German forces landed in the "leads" on the front pages in a striking display of pictures and stories. The fine job of recording The Greenland Story in photos was turned in by Coast Guard Combat Photographers John E. Young, of Boston, Mass., and James E. Lucente, of Chicago, Ill.

It was a ripping knockout punch that the U. S. Coast Guard dealt to the Nazis up in the Arctic. Four Combat Cutters teamed together over a period of ten weeks from mid-July to early October to:

- (1) Capture a new German armed trawler after cornering it in the ice pack and firing salvos over its bow. All hands were taken as prisoners of war.
- (2) Force the scuttling of another armed trawler after a spectacular 70 mile chase through the twisting breaks in the ice floes. Three boatloads of "Jerries" were taken as prisoners of war.
- (3) Find a third German shiplocked and abandoned in the ice, yielding a considerable quantity of supplies and valuable equipment.
- (4) Knock out two Nazi radio-weather stations, hidden at remote points of Greenland to provide the Reich with weather data of priceless value to the defense of the enemy homeland.
- (5) Fight off the attack of a Nazi bomber.
- (6) Capture 60 Germans, some of them meteorologists and other naval officers and enlisted men.

Combat Photog Young was "in there" with camera and bulbs, hiking 15 miles over the ice to snap "the kill" of one Nazi station and catching the German prisoners which fell to the Cutter NORTHLAND after the enemy trawler had lost its wild chase through the ice pack and been destroyed by its crew before they surrendered. Thirty-three of Young's pictures were released to the nation's press and picture services. To say they "went over big" is putting it mildly. Again Coast Guard Combat Photographers have told the nation in great pictures of the fighting role of the U. S. Coast Guard in this war.

Supplementing Young's work, Coast Guard Combat Photographer Albert Ray Kreitz, of St. Louis, Mo., provided a fine set of pictures from his ship the cutter EASTWIND and Jewel Word, from Boston, made good shots of the captured German trawler EXTERNSTEINE which was sailed to Boston by a Coast Guard prize crew of 28 officers and men.

In addition to the general release of 33 pictures, this division released hundreds of home town photos of crew members of the NORTHLAND and EASTWIND who participated in the victory of the Germans in Greenland. These "home towns" were eagerly grabbed up by city editors who were quick to recognize the news value attached to the hardy Coast Guardsmen who battled the frigid weather and storms of the Arctic to score

a signal triumph over the enemy.

Two Outstanding CG Photos cited by U. S. Camera

Two Coast Guard Combat Photos are accorded special distinction in U. S. Camera's issue for December by being included in a feature, "1944's People." The pictures -- ten in all -- are described as "the year's great pictures are devoted to men at war."

The Coast Guard photos are printed on the first page of the feature captions: "The Quick" and "The Dead." The former shot, showing a helping hand reaching out to aid a wounded fighting man on a litter being hoisted up over the side of a Coast Guard-manned invasion transport, was made by Coast Guard Combat Photographer Ray Platnick in the Marshalls invasion. The latter picture, made by Coast Guard Combat Photographer Art Green in the Mediterranean, shows the mangled body of a young Coast Guardsman crumpled over his battle station. These two remarkable shots share Page One with a picture of Stalin, Roosevelt, and Churchill at Teheran and one of Generals Eisenhower and Mark Clark in Italy.

COMBAT CORRESPONDENT'S NOTES

Ensign Richard Wilcox, who has turned in some excellent magazine articles from the Pacific, was back for two weeks. He is also headed for Comdr. Nutrie's pool of writers and photographers.

8 January, 1945

REORGANIZATION OF POSTER SET-UP

HQ want all PRO's to bring samples of locally prepared and printed CG posters to the PRO Conference in Washington. Under Lt. (jg) John Wisinsky (White Plains) and W. O. Jack Williams (HQ), steps have been taken to simplify the CG poster situation. Due to space problems at the Graphic Unit, all recruiting posters on hand are being shipped to Recruiting offices. Silk screens will be kept at White Plains and will be reprinted upon request to HQ. Litho and letter press will be sent out in total at the start of a campaign and, unless money is raised for re-printing, no additional posters will be forthcoming. The CG has the facilities for silkscreen reproduction. Litho and letter press must be purchased on the outside.

RADIO AND SPECIAL EVENTS

An electrical transcription featuring interviews with two Coast Guardsmen from Normandy invasion, was made at the Norfolk, Virginia, premiere of "Beachhead to Berlin." Disc runs 15 minutes. It was played over WSAP, Portsmouth, Virginia, and WOH, Newport News, Virginia, in conjunction with ballyhoo campaign on the flicker. Cleveland DPRO prepared a 15-minute script featuring an interview by a SPAR with Daniel Brodhead, Cox., from Normandy, for ballyhoo of picture throughout the District. Similar script was prepared on same man for recruiting 17-year-olds.

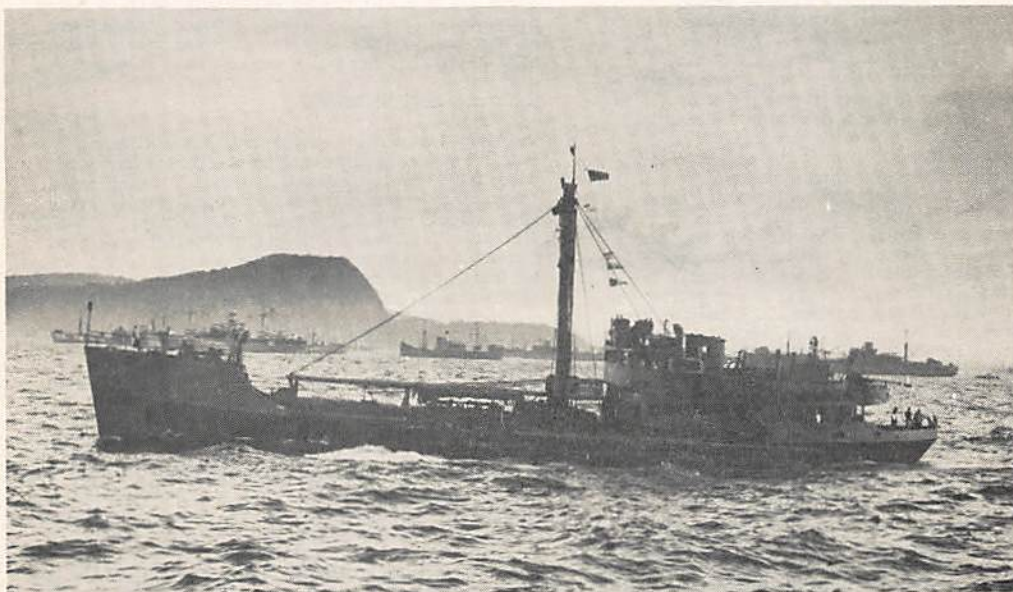
COMBAT PHOTO AND ART NOTES

Feature Photo Series Click with the Press - A Great Job Done in Fog, Another on War Dogs

A Coast Guard-manned troop transport poked into an East Coast harbor and found it filled with Ghost Ships smothered in pea-soup fog. It was the culmination of another routine, but ever-exciting passage from Europe -- a passage threatened by undersea raids and by storm, marked by all the drama of man's navigation of the seas in wartime. Coast Guard Combat Photographer Robert Dixon of Boston, Mass., brought



ROBERT KOHN'S PHOTOGRAPH OF PRIMITIVE PHILIPPINE OUTRIGGER CANOES
WELCOMING COAST GUARD-MANNED PATROL FRIGATE 15 MILES OFF THE COAST OF LEYTE



COMBAT PHOTOGRAPHER ROBERT KOHN'S PHOTO OF A COAST GUARD-MANNED
ARMY FREIGHT AND SUPPLY SHIP CALLED AN "ISLAND HOPPER"

his camera into action and delivered a striking series of foggy weather shots, which this week was released to the nation's press. Marked with originality, this series showed a picture of the ship's anchor secured over the foam thrown up by the transport's stem. It showed signalmen tense at their job as the fog closed down on the ship. It showed the fog whistle's steamy blast. There were ships faintly discernible, like apparitions through the thick mist. One shot showed such a ghost ship eerily framed in the transport's porthole. The final shot was of the skipper silhouetted on the bridge, directing the maneuvering of the transport into its fog-hung berth. Journey's end.

Down in the reef-strewn South Seas, Coast Guard Combat Photographer Robert Kohn of Chicago, Illinois, saw a convoy of Army FS ships making up to deliver cargoes to fighting forces "up front." He shot a series on these sturdy, hard-working "Island Hoppers" and sent it along. Out to the nation's press it will go and it is sure-fire to catch the editors' eyes.

The New York Times Praises Coast Guard Pix

In the bookreview section of the Sunday New York Times, the 1945 U. S. CAMERA ANNUAL was reviewed with especial emphasis on the quality of Coast Guard Combat Photos, sixteen of which appeared in the annual. The Times reproduced two Coast Guard photos of the four illustrating its review. And here is what the article stated of the work of our "anonymous photographers:"

"Some of the finest pictures were taken by anonymous photographers of the Coast Guard. Who can forget the face of the Marine coming over the side of a ship which bears the title: 'Back from Hell, Eniwetok?' The face is glazed with fatigue and sweat and a three-day growth of beard, and a strange hand is helping to lift his body over the rail but the fighting spirit in the eyes is strong and steady. Or the picture called 'Battle Station' showing a dead sailor (Coast Guardsman) hanging over the edge of a gun mount, his body caught in a clutter of twisted pipe."

The past fortnight has been a busy one for the Art Section, what with the wealth of sketches, water colors, and oils being received at HQ from Combat Artists in the Pacific and Atlantic ... From John Floyd Morris, Sp(PR)3c, of Long Beach, California, came pen and ink and pencil sketches and water colors rendered at Leyte. They included scenes of action, unloading, Philippine natives, a Red Cross recreation room, wreckage wrought by a tornado and a native chapel ... Sherman A. Groenke, Prtr. 2c, of Racine, Wisconsin, sent several water colors and pencil sketches done aboard CG-manned LST's and ashore among the people of the Philippines... From the CG-manned invasion transport on which he is serving, R. W. Saar, Cox., of Cleveland, turned out water colors and an oil depicting Pacific activities... No less warmly received were pen and ink and water color drawings from Max Dorothy, Sp(PR)3c, of Los Angeles ... A busy artist was John M. Norment, Phom2c, of Chicago, whose charcoal and pencil sketches from a CG-manned DE in the Atlantic found a warm and welcome reception... Ralph De Burgos, Slc, who once lived in Japan, but calls Silver Springs, Md., his home now, added to last weeks shipment with an additional batch of pen and ink and pencil sketches from his CG-manned LST at Leyte ... Caro Z. Antreasian, Slc, of Indianapolis, portrayed life on an LST and on the beach of the Pacific in water colors ... While from Norman H. Thomas, CSp(PR), of Portland, Me., came ink and carbon pencil drawings made on an aircraft carrier ... With all these fine examples of work coming in for HQ's use, several samples of CG Combat Art went out on exhibit for the edification of residents of the nation's

capital ... Completely filling the two large show windows of the Chesapeake and Potomac Telephone Co. office fronting on "F" Street, N. W., are 14 examples of the work of six combat artists done in four different media... On display are pieces by H. B. Vestal, CSp(PR), of New York City; Ken Riley, Sp(PR)2c, of Parsons, Kansas; John S. Gretzer, Sp(PR)2c, of Council Bluffs, Iowa; John J. Floherty, CSp(PR), of Port Washington, N. Y.; Jack B. Gildersleeve, Sp(PR)2c, of Indianapolis, and Joseph Di Gemma, Sp(PR)2c, of New York City.

23 January, 1945

ICEBREAKER "MACKINAW" IN NEWS REELS

Current issues of newsreels feature spectacular story of the icebreaker MACKINAW and companion ships bringing out four War Shipping Administration vessels from Duluth-Superior area through the Great Lakes and Soo. This is the latest which any vessels have ever been brought through the straits. This expedition was covered thoroughly by PR through the joint efforts of Lieut. (jg) B. R. Benjamin (9ND Cleveland) and Lieut. (jg) J. J. Kenny (9ND Chicago). Extensive coverage included national and regional pictures, news, magazine and newsreel coverage. The handling of this whole matter was a standout job, made easier by the excellent cooperation of CO's of ship and shore units.

Three of the newsreel sheets have already been received indicating use of MACKINAW footage: UNIVERSAL, Vol. 10-365, "ICE-BREAKER 'MACKINAW' --- Great Lakes --- The Coast Guard's new \$10,000,000 ice crusher MACKINAW bites a path through 10-inch ice, leading a convoy to Chicago of three new cargo vessels destined for ocean duty." PARAMOUNT NEWS, Issue #42, "WEATHER REPORT! ---.....Scenes of winter that make history at Duluth as a new icebreaker smashes a channel for ocean-going war cargo ships clear through to Chicago -- and delivery the year around!" MOVIE TONE NEWS, Vol. 27 #41, "COAST GUARD ON THE JOB --- 1. Ice-breaker Clears the Way --- The MACKINAW smashes open trail through the Great Lakes for three cargo transports. 2. Sea Rescue by Helicopter --- Coast Guard demonstrates method of saving aviators forced down in open sea *** Exclusive." At press time sheets from NEWS OF THE DAY and PATHE had not been received.

RADIO AND SPECIAL EVENTS

Two new CG shows are slated for inauguration in Baltimore, Md. One featuring the Curtis Bay Yard dance band with a dramatic interlude. CGmen doing the acting -- scheduled for Wednesday nights over WFER, Mutual outlet, beginning 24 January, 2130-2200. The other features the Curtis Bay Training Station concert band -- Friday mornings over WBAL, NBC outlet, beginning 26 January, 1030-1100. Lieut. B. L. Clark and Ted Randolph, Sp1c, made the arrangements.

COMBAT PHOTO NOTES

Don't Shoot Until You See the Whites of Their Eyes

Too many "home town" negatives are coming through with the subjects eyes squinty, half-closed, looking down, deeply shadowed or completely shut as if in deep slumber. This is particularly bad in cases where the Coast Guardsman is pictured at his battle station. These inferior negatives must be weeded out and discarded, thereby becoming total losses for distribution to newspapers. No editor will print a picture with the subject's eyes closed. To remedy this, pose your men so that they are not facing a glaring sun. Warn them to open their eyes and look up. Be sure they are not squinting when you snap the shutter. In

other words, "Don't shoot until you see the whites of their eyes."

Now and Then You Find a "Natural" ---

While it is general practice to make only one exposure of each "home town" subject, there are cases when the Combat Photog should make several poses. These "naturals" must be recognized by the photographer. For example, if you run across a pair of Coast Guard twins, shoot several poses so that this office will be able to make a choice for release. Individuals with extra-ordinary facial characteristics may be worth more than one shot -- perhaps one at battle stations and another closeup head shot.

Watch the Backgrounds

There have been some photos from the Pacific, showing men at battle stations with inappropriate backgrounds, which obviously were made with the ship in port. Buildings or docks were visible. In making such pictures in port, it would be well to take them on the other side of the ship facing seaward.

COMBAT CORRESPONDENTS NOTES

Things seem to be shaping up nicely in the Pacific thanks to our lively and much strengthened PRO staff out there. Writes Sid Cullen, CSP. (Boston), "The cooperation between Navy and Coast Guard out here is amazing. They bend over backwards to give us a hand, loan us small boats for runs to ships on buoys and furnish us with Marine combat gear for men going out. No man leaves for duty out beyond until he is fully equipped for such duty, a little job which I attend to in spare moments."

Recent Placements

Paul Marsh, CSP, (Cleveland), has a story, "What's Happened to the Story Book Eskimo?" running in the New York Mirror Sunday Magazine Section on 11 February.

3 February, 1945

CG SCORES IN NEWSREELS

Current newsreels have the first films in on the Philippine Invasion. First motion pictures to come in were from Coast Guard and followed shortly by Army, but the makeup days fell in such a way that the reels used both Army and CG stuff in same edition for composite story. Footage sent in by following combat cameramen: Woodrow W. DeFord, CPhom (New York, N. Y.); John E. Bickel, CPhom (Buffalo, N. Y.); Rene J. Prevost, Phomlc, (New York, N. Y.).

Luzon footage marks another placement of CG footage in the reels in which the Service has been scoring heavily lately. Other recent stories include Norfolk Fire by Gustave Wartell, Phomlc (New Rochelle, N. Y.), 5ND PR staff. Wartell is now at sea.

COAST GUARD YARD - SOS

The Coast Guard YARD, Curtis Bay, Md., wishes to increase its number of civilian employees from 3,000 to 4,000. This applies to all types of shipyard workers and laborers. This YARD is the only shipyard operated by the CG. It builds and repairs Navy, Coast Guard, and Allied Nations ships.

At present, the CG may not directly recruit employees in any city except Baltimore. Direct recruiting there must be approved by the WMC, Civil Service and the OWI. However, the CG may publicize the YARD throughout the U. S. without clearance as long as direct recruiting is not involved.

HQ has sent W. W. Wilson, Sp(PR)2c, (St. Augustine TraSta) to the YARD as PR representative. He will feed stories direct to Baltimore papers, radio, etc. National stories will be sent to PRO's for placement; magazine material to the New York magazine section.

MERCHANT MARINE PRESS ACTIVE

Merchant Marine journals have been active in use of CG material. WATERWAYS JOURNAL, current issue, has 13 different items about the Service... SOUTHERN MARINE REVIEW has a lead story of CG and AMERICAN MARINE ENGINEER cover has pic of new CG vessel, the PHOENIX... DIESEL PROGRESS for January has double truck spread with text and pix on CG icebreakers, WIND class and the MACKINAW.. Interesting feature worked up by HQ. on survival experience of merchant seamen from torpedoed LIBERTY ship in Far Eastern waters. Story broken down regionally and placed as feature story in several big papers... Arrival of SS WILLIAM B. OGDEN in Baltimore gave opportunity for feature with interesting twist. Through efforts of CG personnel in Far East, particularly of Lt. Comdr. H. J. Kelly, USCGR (Brooklyn, N. Y.), the ship was salvaged after having been given up for lost by maritime experts after ship had gone aground on a sand bar. Lt. Burt Clark, COTP Baltimore, worked with CG Merchant Marine office and WSA people and arranged an interesting "welcome" for ship resulting in BALTIMORE SUN feature.

RADIO AND SPECIAL EVENTS

On the Nets ... Fred Griffen, Slc, did a guest spot on the "Let Yourself Go" program from New York, being interviewed on his experiences in African and European invasions by Milton Berle. Former theatrical performer, Griffen is a wounded vet ...

"Tars and Spars" switched from recruiting to international goodwill for one week when it crossed the border to Vancouver, 29 January through 3 February. On completion of this week, unit returns to States, playing Yakima, Spokane, and other west coast cities.

COMBAT PHOTO AND ART NOTES

Luzon - Another Great Job

From invasion transports and LST's, Coast Guard Combat Photographers hit the Luzon beaches with the first waves and their shutters clicked out an A-No. 1 pictorial record of the eventful amphibious landings and the beach battle of January 9. There were hot moments for these cameramen as the great American armada approached and entered Lingayen Gulf and Jap mortar and machine gun fire was thick in spots when they struck the beaches in landing boats.

The assortments of pictures coming back from Luzon were exceptional in variety and quality. The pictures caught many phases of the operation from the Task Force moving in to the jubilant welcome of the Filipinos. Shots showed the troops debarking, the landing barges rushing through the surf, the invaders wading ashore, the LST's unloading, troops fighting their way inland, the wounded coming out and the natives either in sorrow over lost relatives or happy in their release from Jap bonds. There were fine flak shots -- pictures of ships under air attack.

Response by the nation's press was terrific. Coast Guard combat photos carried the story of Luzon to the nation's homes. The New York Times featured Coast Guard pictures. The Christian Science Monitor used them on Page One on two successive days. They were widely used in New York, Philadelphia, Washington, and other cities from coast to coast through generous releases by the picture services.



PHOTOGRAPHER'S MATE, FIRST CLASS, TED C. NEEDHAM'S
"THROUGH FIRE AND WATER TO LUZON"



PHOTOGRAPHER'S MATE, FIRST CLASS, RENE J. PREVOST'S
"FREE FROM THE SHACKLES"
SHOWS THE JUBILANT FILIPINOS WELCOMING A COAST GUARDSMAN
ONE OF THE FIRST AMERICANS TO LAND ON LUZON JANUARY 9, 1945

Space forbids mention of a large number of outstanding pictures. It is best to say that the photos returned swiftly by nine Coast Guard Combat Photogs up to the time of this writing were topnotch — another sweeping achievement in picture making by the cameramen who scored in the Gilberts, the Marshalls, New Guinea, the Marianas, the Palaus, and Leyte in the Philippines. These photogs are: Ted C. Needham, Phomlc, (San Francisco, Calif.); James C. Burke, CPhom, (Buffalo, N. Y.); John E. Bickel, CPhom (Buffalo, N. Y.); Dominick J. Padula, Phom2c, (New Brighton, N. C.); Warren M. Winterbottom, Phom2c, (Drexel Hill, Pa.); Rene J. Prevost, Phomlc, (New York City); Melvin C. Bennett, Phom2c, (Cathlamet, Wash.); Edwin H. Latham, Phomlc, (Haddonfield, N.J.); James L. Loneragan, Phom3c, (New London, Conn.). Earlier, at Mindoro, Charles E. Collins, Phom2c, of Columbus, Ohio, made some fine off shore battle pictures, the first back from that action.

Send in the Soldiers

Combat Photogs on troop transports are instructed to assemble city and state groups of soldiers and to provide, with them, full identification. Here is a new opportunity to stress the Coast Guard's war activity. It is okay to mix Coast Guardsmen in these soldier groups if they are from the same home city. Otherwise, send along the soldiers without Coast Guardsmen. A recent series from a transport on the Atlantic revealed the value of these shots. The series covered some fifty cities with soldier groups ranging from three to a dozen. Several Combat Photogs, assigned to troop transports, have been short on production. Here is a chance for them to turn out sure-fire G. I. Joe groups. These men are also instructed to send in feature series on various phases of shipboard life.

Security in All Photos Up to Headquarters

It has come to the attention of HQ that, in some instances, negatives have been withheld on the ships because they were considered there ineligible for release because of security reasons. The matter of security in ALL photographs is up to Headquarters, and every negative, whatever the subject, should be forwarded. They can be classified as "confidential" or "secret" if the ship authorities deem it advisable or necessary. On arrival here, they will be sent through proper Navy channels to determine whether or not they shall be released to the press. It should be borne in mind that some photos, while not released now because of security, may later be released and will be valuable in the historical record of the Coast Guard after the war.

General Instructions

All Combat Photogs are instructed to carry out the following instructions as to procedure: (1) Write the last name of the subject, or subjects, on the back of each contact print. This is a necessary move to eliminate errors in identification. Complete caption material, as in the past, is to be typed on the negative preserver. (2) In caption material, include the subject's school and school paper, college and college paper, former place of employment and its house organ. This is to increase outlets for home town pictures. (3) Send in more outstanding heads — in particular, studies of wounded men and heads of men going into battle.

CORRECTION

Through an error, the last NEWSLETTER gave a wrong credit to the remarkable photo on Salerno's beach showing four fighting men hugging the sand while an

enemy bomb exploded close behind them. This picture was made by Coast Guard Combat Photographer Robert F. Sargent, CPhom, of Summit, N. J. It has been widely selected as one of the best combat pictures of the war.

Wasted Time and Film

A certain Combat Photog, on a troop transport in the Pacific, recently sent in a group of 22 negatives which were worthless. They were of shipboard life and some included WAC's. However, there was not a single person identified in any of the photos. With proper identification of Coast Guardsmen and WAC's, they would have been released and, undebated, would have been widely used. This is a case of wasted time and wasted film.

Combat Art from Luzon

Water colors and pen-and-ink sketches from four Coast Guard Combat Artists were received from the ships that participated in the assault of Luzon. Immediately, general releases were made to the nation's press.

Coast Guard Combat Artist Norman M. Thomas, CSp(PR), (Portland, Me.), delivered some excellent water colors and drawings of the beachhead battle, one outstanding drawing depicting a death struggle with knives between an American soldier and a Jap in a rice field. Others were studies of fighting men and of the wounded. From Artist Jack B. Gildersleeve, Sp(PR)2c, (Buffalo, N. Y.), and formerly Indianapolis, came sketches from the beachhead.

Artist Robert W. Daley, Halc, (San Bernardino, Calif.), painted water colors on life on a Coast Guard-manned invasion transport moving toward Luzon and of liberated Filipinos jubilantly welcoming their deliverers. Artist Richard W. Saar, Cox., of Cleveland, came through with oils and a drawing, picturing a night raid of the Lingayen Gulf beach and a sailor drowning during the assault.

Artist William Goadby Lawrence, CBM, of Red Bank, N.J., sent in several small oils of top quality and Artist Jacob A. Lawrence, Sp(PR)3c, (Brooklyn, N. Y.), painted some fine water colors of life aboard ship.

These paintings and sketches have proved popular with newspapers and magazines. Coast Guard Combat Art has won a top place in the art of this war in exhibitions. It is adding a valuable part of the record of the Coast Guard on fronts all over the globe.

COMBAT CORRESPONDENT'S NOTES

Luzon Landing

HQ got excellent coverage on Lingayen Gulf from John Cole, CSp(PR), (New York City); Charles MacMillan, Slc, (Chicago), both of the "Cavalier"; Herb Baumgartner, Yc, (Seattle, Wash.), of the "Cambria"; and Cliff Williams, Sp(PR)lc, (Cleveland), of the "Wood", and Dan Henkin, Sp(PR)lc, (Washington, D. C.), of an LST Flotilla. Your copy arrived on January 23.

Cole was wounded in the right hand by shrapnel from a mortar burst as he stepped ashore, but courageously stayed on the job — turning in a new and novel twist on how war looks to the wounded — a swell story. It lead off, "The wounded don't cry — but they do some very peculiar things." MacMillan stuck along with him to get some top notch copy on storming the beach and visiting the natives.

Placements

Ensign Dick Wilcox's "COXSAIN TAYLOR" is being

considered by the New York Times Magazine... "AMERICAN GOODBYE," a peach of a 3000-word feature on an LST flotilla sailing down the Mississippi River, is at CORONET for an editorial peek... Cole's story of a Filipino steward's return to Luzon, "RETURN OF THE NATIVE," appeared in full on page seven in the New York Herald-Tribune Sunday edition of 21 January...

Copy Desk Procedure

In case you're in a quandary as to what happens to your copy after it leaves your hands, here is a partial answer: First it is screened for wire possibilities, either for general or regional release. Acceptable or not for wires, it is sent to the home-town newspapers. Then it is eyed for feature syndicates and released to Coast Guard publications. Finally it is viewed for release to house organs and other media of that nature. It will help us if you always try to get your stories illustrated in advance and keyed carefully to photos.

MM FILM FIELD EXPANDING

Ted R. Gamble, War Finance Committee Chairman of Treasury, has just given a report of 16 mm use in the 6th War Loan Drive, which indicates the tremendous expansion of the 16 mm film field. Gamble reported that the Treasury circulated more than 11,000 prints which were used in 7,000 showings before a total of 23,500,000 people. Numbered among the Treasury prints was NORMANDY INVASION, which many of the field supervisors said was the most popular film shown. CG has been asked to make another film for the 7th War Loan Drive.

17 February, 1945

17-YEAR-OLD RECRUITING NOTES

PRO's generally have been doing a good job assisting in the current drive for CG 17-year-old recruits, according to reports from Recruiting and the clips which have been coming to PR HQ.

PRO, 11ND, reports a well rounded program for recruiting. Seale J. J. Baker's report forwarded by Lieut. Walter Kane indicates a well considered and intensive treatment of the subject including 470 radio spots. Newspaper placements, special appearances, magazine stuff and window displays help supplement what appears to be an effective program... An interesting story comes in from 13ND (W. O. Herb Ralby). A third generation Coast Guardsman was sworn into the Service by his father, a chief warrant... Lieut. (jg) J. J. Kenny placed an interesting piece in STUDENT LIFE, official publication of the National Education Assn., Washington, D. C., called "Back from the War" by Gerald Haddon, former 15-year-old Coast Guardsman, a Normandy vet. Article had big plug for education... Kenny also sent interesting pix of SPARS handing out stationery to group of 17-year-olds. Caption plugged idea that CG is encouraging lads to write home often. Very human photo and may be idea for other PRO's... Lieut. (jg) B. R. Benjamin and Lieut. (jg) Wm. L. Bartlett are using combat veterans to tell potential recruits about the Service... Interesting front page section feature PHILA. RECORD "Coast Guard is 'Back Home'" showing 17-year-olds reading inscription on stone marking burial ground of American prisoners of war of the Revolution (Washington Square, Phila.). Pertinent paragraph:

"A historian if given the task of choosing appropriate site for the Coast Guard's Philadelphia headquarters, might well have picked the very spot it occupies now. For the Coast Guard — the nation's oldest naval service — is situated on the city's oldest square, a whole century more ancient than Independence Sq., its

more illustrious neighbor.... And speaking of neighbors: only three blocks away, at 3rd and Walnut, stood the home of Alexander Hamilton at the time he was organizing the Coast Guard, in the fall of 1790." Ens. B. M. Schmidt, Acting PRO (11ND) has turned out an excellent sponsored newspaper advertising idea. A 17-yr-old ad in two sizes was matted. Two hundred proofs of these ads were sent to District newspapers requesting cooperation. Within 10 days 26 mats for the large size ad, 10 for the small and 30 for both — making a total of 96 mats were requested by newspapers. ... Lieut. Comdr. Dixon, HQ, set series 17-year-old pix at Manhattan Beach. Under plan every 17-year-old going through will be photographed and pix sent to home towns. In most cases these men will be photographed with returned combat vets from own localities, giving a combination photo with good news value. ... N. Y. is doing good job on 17-year-olds. Lieut. Comdr. Walton Butterfield's plan for high school assemblies mentioned in previous communication. Lieut. Comdr. Bob Edge working excellent tieups with BEACHHEAD TO BERLIN. Included in program was special boardside which Edge is mailing to all Recruiting Offices; he has already sent letter to Recruiters... These notes are not inclusive of all efforts by PRO's, but indicate some of the ways of cooperation is being extended.

COMBAT PHOTO AND ART NOTES

Coast Guard Photo Inspires Editorial

A picture made by Coast Guard Combat Photographer Jown E. Bickel of Buffalo, N. Y., on the Luzon beach-head stirred The Boston Herald to print a glowing editorial of the Coast Guard's versatile and far-flung role in the war. The editorial read:

"Among the photographs of American landings on Luzon is one which shows scores of happy Filipinos running to greet the first American to land on the beaches. He is not a Marine, a soldier, an M. P., a Sea-Bee, or a Blue Jacket. He is a Coast Guardsman.

"Folks are prone to think of 'Coast Guard' as meaning coast guard. Patrolling the home shore is but an iota of their multifarious duties, which carry them over the seven seas and to all invaded lands. They are no more limited to coast guarding than the Signal Corps man is to the wig-wagging of signals from a hilltop.

"At the outbreak of this war, when the Navy began planning beach landings, the necessity was at once recognized for men of experience in taking small craft through rough seas and surf. This was a Coast Guard specialty, and few others, except fishermen, were masters of the art. CG's who were immediately organized for such missions included many of the old timers in the coastal life saving stations, some of whom had been in the service nearly 20 years.

"The Coast Guard had had prominent part in all troop landings, both in Europe and in the Pacific. At Normandy, for example, the CG 'Match Box Fleet' of 83 footers rescued more than 1100 men from damaged or sunken craft, while other Coast Guardsmen were operating the various landing vessels. A Coast Guard song well expressed the spirit: 'How many coasts does the Coast Guard guard? — How many coasts have you got?'"

Luzon Sketches by Norman Thomas Widely Used

Sketching on the Luzon battle beach, Coast Guard Combat Artist Norman M. Thomas, of Portland, Me., produced some of the best art of the war. Three weeks after that historic landing, his pictures were reproduced in rotogravure and black-and-white all over the country.

Notable play was given Thomas' work in a roto double truck in the Sunday WASHINGTON STAR, in THE INDIANAPOLIS STAR, on THE BINGHAMTON (N.Y.) editorial page and in a King's Features release, to mention only a few.

Artist Thomas captured the brutality and grimness of war in his Luzon sketches as few artists have done. The high caliber of this type of work cannot be achieved by copying photographs. It must be the expression of the artist's own conception of battle conveyed to his sketch pad from direct observation. Artist Thomas made pictures which photographers could not make — in particular, his powerful death struggle, hand-to-hand and knife-to-knife between a Yankee and a Jap in Luzon's rice fields. His picture of a dead soldier on the beach, "Beachhead Secure," portrays grimly the terrible price of victory.

"Big Three" CG Combat Art Exhibits Open 1945 Showings

First three big shows of CG Combat Art this year are being held in widely separated cities — Seattle, Miami and Boston.

Thirty original Ken Riley drawings were shipped cross-country to Seattle for special exhibition by the Seattle Art Society 10 January through 4 February. It was a sort of personal triumph for the Parsons, Kansas, artist, who was performing seaman chores at the Seattle Base before his talent was discovered and put to use back in 1943. Riley, now Sp(PR)2c, worked at the DCGO and had some material published in the Seattle newspapers before he shipped out for the invasions of Tarawa, Eniwetok and Saipan. Citizens remembered him — and called for the exhibition.

Wrote the 13ND PRO. "The Ken Riley art exhibit was a big success. Quite a few of the personnel in the district office could or did not get out to see it and have requested that we put the drawings on display some place in the office. So with Captain Zeusler's approval, we are having another exhibition here right in the building for about a week or so."

Meanwhile, down in Miami, Fla., more than 3,500 miles away, a general CG art exhibition was being arranged for a joint Army-Navy-Coast Guard display at the All Florida Agricultural and Industrial Exposition, 19 February through 3 March.

Completing the Big Three art exhibitions, selected pieces by Jacob Lawrence, Sp(PR)3c, Brooklyn, were en route to Boston, Mass., for a showing with three other modern American artists at the Institute of Modern Art on Newbury Street during March.

COMBAT CORRESPONDENTS' NOTES

If you AKA boys come across an AK or an AP without a correspondent, why not do a stock home town release for them? Some of you have been covering everything from a tanker to an FP in spare time, but there are others who have not. If a ship has been through several invasions, has crossed the Equator a number of times, or has logged off an unusually large number of miles, it's a natural for home town. Cole did a story like this that pulled more interest than many an action-packed yarn.

Placements

Elwood Mauder's story, "Unhappy Hero" which ran in the February issue of the Coast Guard Magazine runs in THIS WEEK magazine the end of the month... The WASHINGTON POST recently ran a two column page one story on six district men who were aboard one of our transports which was bombed on the way into Luzon...

All of the best Luzon shorts, previously released to the wires, were sent to PRO's for radio programs and the service publications.

Suggestion to PRO's

When you get that next home town story about her boy in action overseas, CALL MOM. Do the city desk's job before the story ever gets to the man with the green eyeshade. It works. THE WASHINGTON POST ran that story on the Luzon air raid because FR dug up the local angles as well. HQ will continue to service newspapers on overseas copy in district but NOT in cities where DPRO's and their sub-units are located. Rewrite, playing up the local angles. You can do a better job in your own backyard than HQ.

In this connection correspondents again are cautioned to make sure the next of kin are mentioned with complete address, so the District Public Relations Offices can tie up your copy with an at-home interview.

Remember our FR work — stories and pictures — all add up to helping build morale of our men and their families. We must never forget this.

RADIO AND SPECIAL EVENTS

Lieut. Matthew Cantillon, awarded the Silver Star for heroic action in the South Pacific, will be featured on "The First Line" program, over CBS from Chicago, from 2200-2230 EWT, on 22 February, 1945. CG personnel in all districts should be advised.

MERCHANT SEAMAN PRAISES COAST GUARD

One of the finest tributes the Service has received in many a day came from a merchant seaman who wrote his thanks to the NEW YORK TIMES which used his letter on its editorial page. The letter follows:

"To the Editor of the New York Times;

"I am a merchant seaman and I want to praise the United States Coast Guard. Like many people, I thought the Coast Guard patrolled our beaches and harbors. Even after I joined the merchant marine I didn't know the extent of their duties, but now I've found out.

"Recently I was on a Liberty ship approaching Leyte Island, when our convoy was attacked by Japanese torpedo bombers. They got us twice and I grabbed a life-jacket and jumped overboard. I was plenty scared, as the ships were still firing at the Japanese planes around us.

"In a few minutes a ship about as big as a destroyer pulled up near me and a sailor leaned through the rail and tossed a line to me. It was a convoy escort ship, and though I was naked when pulled aboard, a sailor gave me dungarees. Another gave me a shirt and another gave me shoes and cigarettes. An officer asked if I was hurt. I said no.

"I learned I was on a Coast Guard frigate. Almost two hundred of my shipmates and soldiers were brought aboard. From the deck I watched a damage party of Coast Guardsmen go aboard our sinking ship to see if it could be saved. They brought back our little black terrier, which we had forgotten.

"The Japanese attacked just then. I never saw so many planes. The Coast Guard boys didn't seem worried. They coolly started firing, and the whole deck was smoke and flashes of fire. A Japanese plane went down in a trail of smoke. The rest disappeared and we started for Leyte.

"That night I was looking for a place to sleep and a Coast Guard seaman told me to take his bunk. During the night I got up and I saw the same seaman sleeping on the hard deck. A lot of our men were jittery and sat on deck all night. I was homesick, too. At 3 o'clock in the morning the cook brought a tray of hot rolls and jam. Then he put out coffee. He said if we weren't going to sleep we might as well eat. I didn't feel homesick after that.

"We finally arrived in San Pedro Bay, and while we were waiting to get off, some Coast Guardsmen passed out packages of cigarettes they had bought with their own money.

"I went ashore in a barge. Though I had been aboard that Coast Guard frigate only twenty-four hours, I felt I was leaving a bunch of old pals. I've seen the Coast Guard fight the Japanese, and I'll never forget them for the wonderful treatment our survivors received.

FRANK ROMAN, A.B."

NEW YORK HARBOR FIRE COVERAGE

One of the biggest N. Y. Harbor stories since explosion of the USS TURNER occurred recently when two ships collided and ensuing explosion cost 17 lives and numerous casualties. Lieut. Comdr. Butterfield sends in following report:

"1. The undersigned (Butterfield) would like to call Headquarters' attention to the excellent work of the personnel of the 3ND PR Office in connection with the subject story. In the absence of the District Public Relations Officer, the entire staff functioned with notable smoothness and comprehension, with the immediate and hearty cooperation of other units, notably Lieutenant Fowler, Operations Officer of the Port Security Command and his assistant Lieutenant Schmeltzer, Commander Erickson and his staff at Floyd Bennett Field, and Ensign Collins aboard the CG tug MOHEGAN.

"2. Our office was advised of the explosion and fire by Navy Public Relations at 0630 and within an hour all arrangements for photographs and spot news were completed. By 1530, 54 prints had been distributed to wire services and morning papers and by 1700, approximately 350 telephone calls from news and wire services had received immediate attention, all hands on duty manning all telephone extensions.

"3. This is probably the biggest story since the TURNER explosion and Coast Guard pictures were used on Page One and back pages of the News and Mirror and large layouts in the Times, Tribune, Post, Telegram and PM. Many city desks called in to thank us for the pictures and the cooperation in rushing them, as well as complimenting Chief Foley, Glespen, Kollin and enlisted Spars on their helpfulness and courtesy in supplying last-minute information. Warrant Officer Forsythe had to get out wet prints in most cases.

"4. The undersigned feels very gratified at this concrete evidence of smooth and effective operation of the entire staff in his absence."

FLOOD PREPAREDNESS

Heavy snowfall during winter weeks indicates probability of heavy floods in certain sections this spring. Certain districts have already taken steps to prepare for coverage. Following districts are lined up for coverage: 1ND, 2ND (Cleveland), 3ND (St. Louis) and Pittsburgh Section Office. Pictures and story plans have come into HQ from these Districts. HQ recommends close collaboration with District Operations personnel

in anticipating needs and securing necessary cooperation and assistance. It is hoped that both facilities and transportation can be made available to PR Personnel providing such assistance does not interfere with rescue work and thereby possibly endanger life.

5 March, 1945

COMBAT PHOTO AND ART NOTES

Coast Guard on Another Coast -- This Time, Iwo Jima

Tarawa, Eniwetok, Saipan, Peleliu, Salerno, Normandy, Luzon. Add Iwo Jima to this list of names written in blood and reflecting the valor of American arms.

Again at Iwo Jima, as in earlier amphibious landings and beachhead battles, the Coast Guard did its part and the Coast Guard Combat Photogs clicked the stills and ground out the film record of another historic landing.

From Iwo Jima, tiny volcanic island fortress which the Japs defended with fanatical fury, the Combat Photogs sent back some of the outstanding pictures of the landings in the hell-fire that erupted at the base of Mount Suribachi. On the date of this writing, Coast Guard Combat Photos hit the pages of the New York Times, page one of the Herald-Tribune, the Daily Mirror, PM and other leading dailies throughout the country. Who made these particular shots is still unknown at HQ.

Among the earliest releases of Iwo Jima pictures were five clips from movie film. They were distributed by the Navy and four of the five were from footage made by Coast Guard Combat Photographer Patrick N. McKnite, PhOMc, (Superior, Wisconsin). He was "in there" from an invasion transport.

Quickly followed a run of stills made by Joseph M. Campbell, CPhOM, (Frankfort, Mich.); Robert M. Warren, PhOM3c (Adel, Iowa); William Everly, CPhOM, (Philadelphia, Pa.); John Ferguson, PhOM2c, (Dorchester, Mass.); John W. Papsun, PhOM3c, (Birmingham, Mich.); Seth Shepard, PhOM2c (Pasadena, Calif.); Paul M. Queenan, PhOM2c, (Brookline, Mass.); and Vernon E. Brown, PhOM2c (Burlington, Iowa). These were the first to arrive; others are on the way.

Dope Sheets Essential with All Movie Film

Combat Photogs making movie film are instructed to inclose complete dope sheets with every can. BE SURE THAT EACH CAN HAS ATTACHED ITS COMPLETE DOPE SHEET. This is imperative for the swift and intelligent processing of this film for release. In case of 16 mm packs, the dope sheets should be taped securely to each pack. Make sure that these dope sheets are firmly attached so that there can be no mistakes. Every can of undeveloped film should be lettered plainly and keyed to its own dope sheet.

Less than two weeks ago after the thrust into Iwo Jima, Coast Guard Combat Art was in the newspaper offices of the nation. John J. Floherty, CSp(PR), (New York City), and Wm. G. Lawrence, CBM, (Red Bank, N. J.), sent in fine black and white drawings of the operation in the Volcano Islands. Within a few hours, the drawings had been copied and were distributed for publication. Again, as at Leyte and Luzon, the Coast Guard Combat Artist led the way and gave the public the first drawings of the historic action.

COMBAT CORRESPONDENT'S NOTES

Iwo Copy Arrived in Record Time

Stories by Stuart L. Parker, CSp(PR), Victor Heyden,

RMlc, Dick Klenhard, Sp(PR)2c, Martin Burke, Y2c, and Frank Farrell, Sp(PR)2c, (about 190 stories to 742 sources) arrived in record time for distribution by HQ. Copy was flown here by a special photographic plane. Stories written the 19th were received by the 26th. The first batch of stories were processed and out of HQ two hours after they arrived, and appeared in some newspapers the next morning.

Particularly noteworthy was the fact that most of the home town stories were keyed to pictures and were distributed that way. Never before has there been such complete coordination between copy and art. Clippings already were coming in as this was written.

Remember you face terrific competition now...you should have seen the raft of stuff filed from Iwo by civilian correspondents. You are not supposed to compete with them in the sense of scoring a beat, but in digging up facts they don't have the time to investigate, or angles that they may have overlooked. A Marine Corps correspondent, for example, scored a UP release on a story concerning the wreckage on the beach at Iwo. It was a fresh angle written D plus 4, day and was worth a 1,000-word play in major newspapers. (It was picked up at CINCPAC for UP release). You have the same opportunity!

Personnel Notes

Commander Jack Dempsey, accompanied by Ensign Richard Wilcox (formerly of LIFE magazine) are in San Francisco and en route to the Pacific area by way of Honolulu...a series of magazine articles have been lined up and Wilcox expects to click with many wire and feature stories.

Assigned to special collateral duty as correspondents in the Pacific are Al Collatti, RM2c, (USS CENTAURUS AK-17); Russell James, SpM3c, (LST-765), and Stephen E. McCaulum, RM3c, (FS-198).

Paul Marsh's story on "Sam Johnstone's Ghost," a real life mystery thriller out of Alaska, with a Coast Guard rescue party slant, has been placed in "American Weekly" for publication in about six weeks.

RADIO AND SPECIAL EVENTS

Several rolls of home town interviews, made by Harvey Twyman, RM3c, aboard a CG manned transport in the South Pacific, have been received at HQ. Interviews are being re-recorded and will be distributed for use on radio stations in the respective home towns of the invaders. Twyman also did some exceptionally fine descriptive pieces, at various South Pacific bases and off-shore during the Iwo Jima invasion. These were played for network representatives in Washington.

CORONET story teller, Blue Network, 2155-2200, EWT, will tell the story of Gene Oxley, RM2c, and his work during the Normandy invasion on its program of Friday 9 March. CG personnel in your district should be notified wherever practical. Program originates in Chicago.

KRSC, Seattle, did a daily news pickup from the DCGO, Alaska Building, 12 through 16 February, with AP news roundup; 13 ND notice to mariners; recruiting plugs; emergency announcements to mariners; emergency weather information, and entertainment for service people.

The 11 ND has a new series of 15-minute programs, 1815-1830, over KMTR twice a week featuring Harry Fields, USCGR, pianist, who brings on a guest star each week. Among those to date, are Herb Jeffries, former Duke Ellington vocalist; Joan Staff and Dorothy Dandridge, songstresses.

Ensign John Miller, stationed in the Pacific, was interviewed by Dick Haymes, Helen Forest, and Ed "Archie" Gardner on the "Everything for the Boys" program, 20 February, over NBC.

Veree Teasdale had Harold Anderson, SoMlc, as guest on her "CBS Open House" program from Hollywood on 12 February. Anderson threw in a pitch for 17-year old recruiting.

Bands

Bill Schallen, CMus (Reading, Pa.) for more than two years conductor of the popular Curtis Bay TraSta dance band, has transferred to the USS GENERAL GREELY, aboard which he will organize another dance unit to play aboard ship and at overseas ports.

COMMANDER WALSH WINS NAVY CROSS

Citation has been received from COMNAVEU (Stark) that Commander Q. R. Walsh has been awarded the Navy Cross for heroism at Cherbourg. Details of presentation and story in work. No publicity, please, until HQ gives the green light. Commander Walsh is the fifth officer to win this decoration which ranks next to the Congressional Medal of Honor. Other officers to win the Navy Cross are Commander Maurice D. Jester, USCG(Ret.); Captain Jas. A. Hirshfield, USCG; Lt. Warren C. Bell, USCGR; and Lt. (jg) Raymond J. Evans, USCG.

19 March, 1945

RADIO AND SPECIAL EVENTS

PR Casualty

Harvey Twyman, RM3c, recordgraph operator and announcer serving aboard a Coast Guard manned transport, was wounded in action at the invasion of Iwo Jima. After having the wound attended he returned to his duties of describing the invasion.

Bands

Clare Grundman, CMus, (East Cleveland, Ohio), presently engaged in conducting a survey of all musicians for HQ, has completed the Eastern part of the country and shoves off this week for Cleveland, St. Louis, Seattle, San Francisco, and Long Beach.

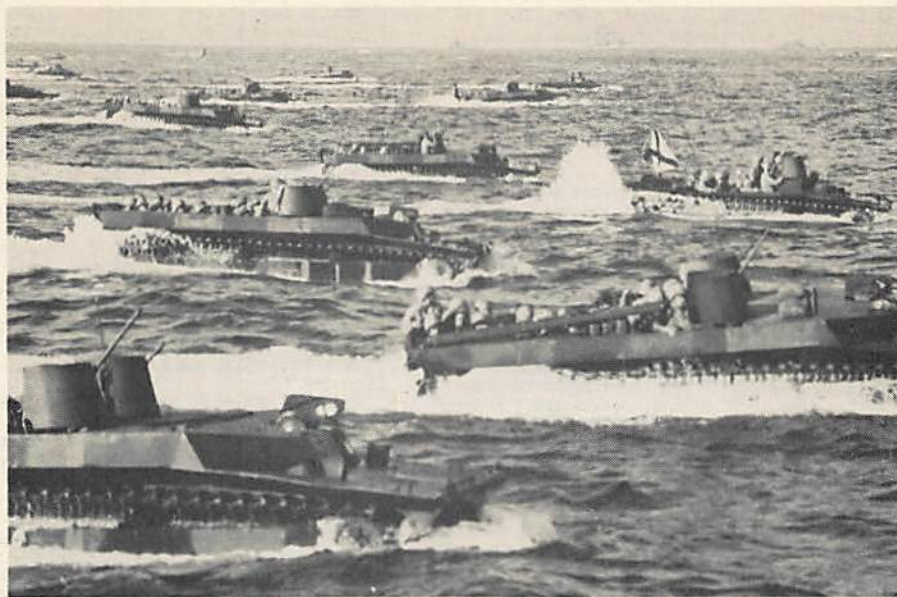
Radio

Pacific theatre very active in radio, with several programs to the States featuring Coast Guardsmen. On 1 March William G. Lawrence, CEM, world famous as an artist, was interviewed over the Mutual Broadcasting System from Guam, following his return from the invasion on Iwo Jima. He compared that invasion with that of Salerno last year.

Harvey Twyman, RM3c, (Council Bluffs, Iowa) did several descriptions of the Iwo Jima invasion on a recordgraph machine he carried with him aboard a CG manned transport and on landing boats. Report from Guam has it that only nine minutes of this type of broadcast was sent to the States on this operation and of the nine, six minutes were Twyman's recordings. Jack Hooley, who heads the radio pool at Guam, is said to have advised CG representative that Twyman's piece was the best film broadcast from there, as well as the first film used.

Iwo Jima Brings New Laurels for CG Combat Photographers

Out of the Hell-fire of Iwo Jima came some of the most spectacular photos of the war and many of the best were



CHIEF PHOTOGRAPHER'S MATE JOSEPH M. CAMPBELL'S
SHOT OF AMTRACS AT IWO JIMA



PHOTOGRAPHER'S MATE JOHN W. PAPSUN'S
"THE FLAG OVER THE CRATES OF MOUNT SURIBACHI"

clicked by Coast Guard Combat Photogs. The Marines call Iwo "the bitterest battle in their history" and this fact emphasizes the difficulties and hazards under which the Coast Guard boat crews, beach parties and combat photogs carried out their duties in the operation against the pin-point volcanic island less than 750 miles from Tokyo.

The American public followed the Iwo Jima invasion with heightened interest. When the photos came into the newspapers, first by radiophoto and later in releases from HQ, there was a rush to the newsstands. Everyone talked of Iwo Jima and the dramatic pictures that emerged from its embattled beaches.

Coast Guard coverage was "tops." This service had a dozen Combat Photogs "in there" from LSTs and transports and the variety and completeness of the negatives and movie film was exceptional. Home town coverage of Coast Guardsmen in the operation supplemented the general releases.

Joseph M. Campbell, chief photographer's mate, of Frankfort, Mich., delivered some great pictures. His shots of amtracs churning into the beach under Mount Suribachi, of Marines digging in under heavy fire, of wounded men on the beach, of Jap prisoners, of sea burial, were widely used by newspapers from coast to coast.

One of the outstanding shots -- the flag over the crater of Mount Suribachi with a line of LSTs along the beach below -- was the work of John W. Papsun, photographer's mate third class, of Birmingham, Mich. Papsun's photo of a Marine battery firing against Jap positions was "front page" all over the nation.

Chief Wilmer R. Everly, of Philadelphia, Pa., gave excellent all-around coverage, scoring widely with a shot captioned "Baptism at the Gates of Hell."

Paul M. Queenan, photographer's mate second class, of Brookline, Mass., came up with a top shot of LSTs unloading at the height of the fighting. It was one of many fine shots by Queenan.

Robert M. Warren, photographer's mate third class, of Adel, Ia., won a big play with a striking picture of a wounded Marine being transferred by Coast Guardsmen off the flaming beachhead. Highly commendable series from Iwo also were made by Seth Shepard, photographer's mate second class, of Pasadena, Calif.; Vernon E. Brown, Jr., photographer's mate second class, of Burlington, Ia.; and Reford R. Gravell, photographer's mate second class, of Winfield, Kansas.

Charles W. Bossert, photographer's mate second class, of Long Beach, Calif., reported his still and movie cameras as "casualties" of the D-Day fighting. His equipment shot out of action, Bossert turned writer and sent back stories of the Iwo battle. In a letter, he told of his experiences. It is quoted here, in part:

"Then all hell broke loose, and for two hours the Japs seemed to be throwing everything they had our way. Mortars throw a large, high, slow moving shell, which, when landing explodes with terrific force. One of these monsters picked my recently vacated shell hole and I suffered my first casualty of the morning -- my Eastman.

"... I discarded all extra equipment and dug a little hole right beside me for my movie camera and my exposed film. By this time, shells were dropping every thirty seconds or so. We hugged the ground trying to make ourselves as small as possible.

"Then it hit -- about five or ten yards ahead of us

and a little to the right. The shock felt like some huge force had struck you every place at the same instant. It was minutes before any of us could move. When I finally looked up, my movie camera was lying right beside my head with a large jagged hole directly through the center and the film was all full of holes but I am intact.

"So that is why I am enclosing some very poor news stories hoping that one of the writers can make something out of them and thus all would not be lost."

Bossert, in spite of his tough luck, delivered some very good stills of the action on Iwo.

Watch "Left to Right" Identification

Some good "home towns" have been wasted because the photog neglected to provide clear, positive, "left to right" identification. The usual newspaper style must be followed in all such groups. Start with the front row, left to right, and continue to the rear. One fine city group from Luzon was returned by newspapers because this identification method had not been followed. Enough cannot be said about the importance of careful, errorless identification. This is particularly true in sending in undeveloped roll film with accompanying dope sheets. If an exposure is a blank, be sure to specify its number as such. If this is not done, the entire roll can be fouled up.

With the Combat Artists at Iwo Jima

Coast Guard Artists took their trained eyes and skillful fingers into the Hell's Acre which was Iwo Jima and, after helping unload men and supplies for the assault, filled their sketch-books with drawings reflecting a part of the misery and glory they witnessed and felt there.

Both William Goadby Lawrence, CBM, of Red Bank, N. J. and John J. Floherty, CSp(PR), of Port Washington, N.Y. caught the drama of wave upon wave of landing boats hitting the shell-scarred beaches under ferocious shelling from well-concealed Jap gun emplacements in the hills.

Norman Thomas, CSp(PR), of Portland, Me., also took part in the actual landings, but he set his pen to capturing part of the anguish and horror still upon the faces of wounded hastily evacuated from the Iwo battleground.

These drawings arrived in the States along with the first photographs and stories, and claimed a large share of attention in the Nation's press.

Thomas Sketches CALLAWAY Wounded

Norman Thomas also was aboard the USS CALLAWAY when that veteran transport was hit by Jap bombs in the invasion of Luzon. Sketches he rushed to the States revealed a part of the horror which followed. Describing one scene he witnessed, Thomas declared:

"...The air is filled with screams of wounded and dying men. The smell of burned flesh fills the nostrils; the eyes smart from thick smoke. The chaplain administers the rites to the dying..."

CG IN ALL IWO JIMA NEWSREELS

CG has scored handsomely in first newsreels from Iwo Jima. Pat McKnite of Superior, Wis., got the first motion pictures of shore fighting on Iwo. Officer messenger brought back footage taken D-2, D-1 and D-Day and McKnite was well represented in all. His film quality was absolutely topflight. Newsreel

editors called Capt. Reed-Hill to compliment the CG on such fine quality. The Captain sent congratulations to McKnite via the CO of the ship to which he was attached. The footage on Iwo was held until Marine footage got to the U.S., but the CG was first with the shore stuff and the quality was outstanding. At this writing, movie footage is still arriving and among it material from Merrill P. Allen, PhM2c, of Spencer, Neb.; John C. Ferguson, PhM2c, of Dorchester, Mass., and Edward G. Donovan, PhM2c, of Newton Highlands, Mass. Another movie man, Charles W. Bossert, PhM2c, of Long Beach, Calif., lost his equipment when Japs shelled his beach position. His only salvage, a 150-foot roll tucked away in his pocket.

COMBAT CORRESPONDENTS NOTES

Iwo Coverage was Tops

Though it is still too early to give a complete round-up of how and where Coast Guard eye witness stories hit in the States, it is a cinch that correspondent's Iwo copy was far better in both quality and quantity than ever before. Under miserable conditions Stuart L. Parker, CSp(PR), (Fort Wayne, Ind.), Seth Shepard, PhM2c, (Pasadena, Calif.), Victor Heyden, BMLc, (Los Angeles, Calif.), Martin Burke, Y2c, (New Orleans, La.), Dick Klenhard, Sp(PR)3c, (Los Angeles, Calif.), Thomas Warren, Sp(PR)3c, (Albuquerque, N. M.), and Bryce Walton, SK2c, (Los Angeles, Calif.), turned in a beautiful performance. At Guam they were well backed-up by Lt. Comdr. Mutrie (Boston), Nat Sperber, CSp(PR), (Boston), and Jerry McCann, Sp(PR)lc, (Boston) who pushed staff on the wires, rewrote copy, and sold material to radio network representatives.

Iwo stories that hit home: Parker's series of short, overall stories, all with an unusual twist, ran five days running in his old paper, the INDIANAPOLIS STAR; and his piece about the wounded Marine brothers was distributed by the United Press. His original stories of men from the larger cities received nice play as they always do. Warren's story, "Fighting Father Finds Fighting Son," written with restraint and a swell Brete Harte ending, same in just a day after a letter from the Navy Captain's letter to his wife was printed in the Washington papers. Warren's version was run just the same with byline in the TIMES-HERALD on the following day. Walton, landing with the Marines as a LEATHERNECK correspondent, turned in a lively job, "No Breathing Space in Hell." Burke's "Open House," a hard hitting story about Marines coming back aboard his beached LST for a breather after days of grim fighting, got a terrific ride from Guam. Both INS and AP picked it up. He played up a new angle, laying off the blood and guts stuff, which has been almost overworked.

Another AP release from CINCPAC was Comdr. Mutrie's interview on flying over Iwo Jima during the height of the battle. It was well distributed in cities other than his hometown.

Other men who did some good writing in spare moments were: Seth Shepard, PhM2c, (Pasadena, Calif.), Bruce Nett, PhM3c, (Madison, N. J.), Charles Bossert, PhMlc, (Long Beach, Calif.) and artist Norman Thomas, CSp(PR), (Portland, Me.).

NEW CLIP PICTURE SHEET

The CG will have another picture publication in work shortly. By the time this issue of PRN is in the Districts, Lt. Comdr. Bob Edge, HQ Liaison, N. Y., will have first issues of "Action Shots From Your Fighting Coast Guard," a picture news sheet. This publication will go to ad agencies and other interested picture users. Comdr. Edge will send each PRO one of the first copies off the press. This publication

added to FRONTLINE PHOTO NEWS and THIS WEEK IN THE COAST GUARD, 9ND (Cleveland) will give the Service excellent representation.

OHIO-MISS. RIVER VALLEY FLOODS

CG personnel and cooperating agencies were mobilized in the recent floods which struck the upper Ohio and Miss. valleys. DPRO's Lieut. (Jg) B. R. Benjamin, 9ND (Cleveland), Lieut. (Jg) W. L. Bartlett, 9ND (St. Louis), and Section PRO Bennett Asquith, Sp(PR)lc, (Pittsburgh), have had their hands full. Staffs were on heavy schedules. Some of the flood pix and reports from the district hit national wires and picture circuits. Foresight on District Coast Guard Officers and their staffs ameliorated the danger to life and property. HQ sent out two photographers to St. Louis — Dominick L. Pasquarella, PhMlc, (Philadelphia, Pa.) and Art Green, PhMlc, (Bronx, N. Y.). Charles W. Wicks, CPhM, (San Francisco, Calif.) flew out to the flood areas for some motion picture coverage. Benjamin, Bartlett and Asquith are filing complete reports on flood activities.

COAST GUARD IN PRINT

The Service is clicking well in print these days. Feb. FOREIGN SERVICE V.F.W. national magazine has a double page spread with illustrations on the CG by Capt. Ellis Reed-Hill, Chief of PR...Feb. CORONET reprints a number of CG pix from Lieut. Comdr. Jack Dixon's book OUR SONS WILL TRIUMPH together with text which was the President's D-Day prayer...March ARGOSY has color cover painting by Fredeick D. Blakeslee, Cox., (El Monte, Calif.) and a double page spread on CG training ship THE DANMARK; one page is in color and the other in b&w...Up coming material also promising. Charles Woodbury collaborates with Lieut. Matthew Cantillon, Silver Star winner, in "I Am a Beachmaster" for THE AMERICAN, forthcoming, probably May issue...MADEMOISELLE has double page SPAR spread. GLAMOUR has single page and COLLIER'S a double page spread on SPARS (April 21 Issue)...BUSINESS WEEK (Jan. 20) featured MACKINAW on cover and excellent story. The MACKINAW has been clicking heavily in all media...W. O. Herb Ralby, has proved that Merchant Marine Inspection work can be made both interesting and newsworthy. One of his staffers, Bob Twiss, Sp(PR)lc, wrote a piece which was given full page play with photos and color border in the Portland SUNDAY OREGONIAN 25 Feb. This story is being photostated for other PRO's...Excellent air-sea rescue story in German in the 11 March STAATS-ZEITUNG HEROLD, N. Y. Full page plus with pictures...The Safety at Sea Conference held at HQ has been given excellent play in the daily and marine press. MARINE PROGRESS for Feb. has a double page spread with pix. MARINE NEWS for Feb. has excellent coverage...POPULAR MECHANICS for March piece on MACKINAW with plenty of photos.

31 March, 1945

COMBAT PHOTO NOTES

Marine Corps PR Director Boosts Coast Guard Photo

Brig. Gen. Robert L. Denig, Director, Division of Public Relations, U. S. Marine Corps, regards the Coast Guard Combat Photo captioned: "Coffee for the Conquerors of Eniwetok," our World War Picture No. 2." In a recent letter, he gave that opinion — rating the fine Marshall Islands shot of three grimy, exhausted Marines second only to the recent photo of the flag raising on Mount Suribachi on Iwo Jima.

While Back Home

HQ was getting the most out of the combat art pouring in. While one show was closing in Florida, John

Floyd Morris, Sp(PR)3c, (Laguna Beach, Calif.), moved on with an all-CG exhibition from Boston to Providence, R. I. Large crowds of Bostonians witnessed the showing the Jordan Marsh Department Store in the Hub City. After Providence, Morris, only recently returned from the Pacific, is to take the show to other New England cities.

When the CG-manned transport on which Jacob Lawrence, Sp(PR)3c, (Brooklyn, N. Y.), is serving docked in Boston, the well known Negro artist made a personal appearance at the Institute of Modern Art, where his work currently is on exhibit.

Jack Keeler, Sp(PR)3c, (Everett, Wash.), leaves 29 March for Seattle, Wash., where he will appear with 27 of his drawings and water colors at the Nelson Department Store, beginning the first week in April. Keeler once attended the Cornish Art School, Seattle; was stationed at Tacoma Base, 30 miles south of the city, for some months.

Another showing of CG combat art and photos is set for New York 3-4 April at the Navy's Branch Magazine and Book Section, Room 1604, 500 Fifth Avenue.

CG FILM NOTES

Treasury to Use "STORY OF A TRANSPORT"

Five hundred prints of "STORY OF A TRANSPORT," the CG motion picture coverage of the WAKEFIELD, will be distributed by the Treasury Department as a feature of the Seventh War Loan Drive. Copies of the film, which will be placed with 16 mm libraries throughout the country, have CG-made trailer plugging war bonds. Film dramatically links the ship's past as the luxury liner MANHATTAN with her current war service of moving troops to the war zones.

CG Collaborates on Iwo Film

Lt. (jg) Lothar Wolff, in charge of the CG Motion Picture Unit, is in Hollywood, collaborating with Navy and Marine officers in preparation of a color film on Iwo Jima. CG footage was taken by Patrick E. McKnite, PhM1c, (Superior, Wisc.); John C. Ferguson, PhM2c, (Dorchester, Mass.); Merrill P. Allen, PhM2c, (Spencer, Neb.); Edward G. Donovan, PhM2c, (Newton Highlands, Mass.), and Gilbert J. DeStefano, PhM1c, (Brooklyn).

COMBAT CORRESPONDENT'S NOTES

From the copy that comes across the desk in HQ., and from the clippings which are returned, the following points now seem pertinent:

1. Write no over-all stories of more than 750 words. In that way they are short enough for possible wire use, and just the right length for all CG publications, with the exception of the CG MAGAZINE.
2. Write longer stories only if intended for CG MAGAZINE or some national publication. If you do write for a national, make it 2500 to 4500 words, slanted in the style of a particular magazine and earmark it for the publication intended. Send it along as rapidly as if it were news...that is important!
3. Write less stock stories and more original ones, with a regional slant. Stock stories will do only for the smaller newspapers. The larger sheets will accept only very lively, localized copy. It means more work, but that is the only way we can break into tight space. Clippings from Stuart Parker, CSp(PR), (Indianapolis), bear out this point.
4. Sidelight stories, especially with a humorous

twist, are readily used by all wire services. (five from Luzon made the wires after they reached HQ).

5. Stories do not necessarily have to report action. Elwood Maunder, Sp(PR)3c, (Minneapolis), did local series on ship's bakers that was 4.0...and one of his yarns made THIS WEEK magazine. (circulation 6,000,000).

6. Don't necessarily limit your copy to Coast Guard, but be sure to spot CG in your story. (Bylines often are knocked off by the newspapers).

7. If your ship has veterans of a number of invasions — say from six on up — they are worth a good yarn, regardless of the next operation. Get them to compare notes on which was toughest, how many miles they have travelled, how many times across equator, how many times under attack, how many troops they carried or evacuated. It will be sure to click.

8. Consider tips passed along in these newsletters as assignments. Some of you may be on the spot at the right time to fill them. Thumb through recent files. Have you attempted to answer those requests?

Navy Using "Enlisted Correspondents"

Perhaps, you have met some of them by this time, the Navy's new corps of "enlisted correspondents." The Navy's Washington desk expects to process 10,000 stories a week. We average about 150 originals a week.

The Coast Guard does not intend, nor wish, to over emphasize its role in the various theatres of war. However, it is determined to get its proportionate share. There are a whale of a lot of people who still think the CG's wartime functions are confined to the beach.

Headquarters Needs...

We have an urgent demand for articles for religious publications. If you can anticipate special events in the various faiths, it may provide a good lead, or a good, salty story on your chaplain. Dick Klenhard, Sp(PR)3c, (Los Angeles), described how a priest went ashore at Iwo in Church vestments made of camouflaged material; and it was given national Catholic press release. Stuart Parker, CSp(PR), did one on a Marine reading his service edition Bible in an Iwo foxhole. It was picked up by UP. Cliff Williams, Sp(PR)1c, (Cleveland), turned in a good think piece for THE CHRISTIAN ADVOCATE...John Cole, CSp(PR), (New York), did a feature on Yom Kippur last year. It arrived too late to be timely then but has been accepted for publication in the national Jewish Veteran this fall.

RADIO AND SPECIAL EVENTS

TARS AND SPARS, the recruiting unit, has officially disbanded. The orchestra, part of which formerly served under Captain Roger C. Heimer on the USS SAMUEL CHASE, has been assigned to Captain Heimer's new ship, the USS ADMIRAL MAYO, as has Russell Lewis, SM2c, (Buffalo, N. Y.), dancer in the show, also a veteran of the CHASE. Gower Champion, Sp(PR)3c, (Los Angeles, Calif.), featured dancer in TARS AND SPARS, also has been detached and after serving two weeks in 12 ND in DPRO, will proceed to the 14 ND for assignment to Lt. Comdr. Joseph Mutrie's staff of combat correspondents. The three tumblers, formerly featured with the 11 ND Band and for the last six months with the CG show, are being assigned to the USS JOSEPH T. DICEMAN, as is Victor Mature, CBM, (Louisville, Ky.). Several of the SPARS in the unit also have been detached and are being assigned to various DGO's. The remaining members of the cast report to Columbia Pictures Studios on 8 April

to audition for parts in that company's picture version of TARS AND SPARS.

CG IN PRINT

"Traffic Cops of Invasion," a byline story by Lieut. Matthew P. Cantillon, will be in the May AMERICAN, hitting the stands 4 April. The CG officer, now on loan to Navy's Industrial Incentive Division, served as beachmaster during nine Pacific invasions...Ice-breaker yarns continue to get a big play. THE PILOT, publication of the National Maritime Union, is the latest to give this activity a spread...Coca Cola's current "friendship" ads are featuring a SPAR and Coast Guardsman battling the breeze with a French sailor. Ad, which will appear in 1,200 newspapers, was arranged by St. Louis PR office...TRUE COMICS, dealing with the exploits of Coast Guardsmen in action, is getting a national audience through the Sunday supplements. Art and continuity are by Joe Simon, Philo (Syracuse, N. Y.), and Milt Gross, Sp(PR)3c, (New York City)... May ADVENTURE has color cover painting by Frederick Blakeslee, Slc, (T). Shows CG man at battle station...Lieut. Sloan Wilson's "It's Quiet in Guadal Now," with accompanying art, received widespread attention. Norfolk PR office localized copy and received excellent play.

14 April, 1945

COMBAT CORRESPONDENTS' NOTES

Okinawa Arrives in Record Time

First copy from Okinawa arrived on 6 April. Most of the material was written en route to and during pre D-Day assaults on this most recent American attack in Japan home waters -- Geruma and Tokashiki Shima in the Ryukyu Islands. Though the landings were apparently quiet the boys came through with some lively copy covering beachhead trivia and the Easter Sunday angle. D-Day copy is coming in at this writing.

Among the correspondents who went ashore during preliminary operations were: Al Berkovitz, Sp2c, (Kewanee, Wis.); Don Morgan, Ylc, (Los Angeles); Richard Klenhard, Sp2c, (Los Angeles); Edward Frankel, Sp1c, (Bronx, N. Y.); Victor Heyden, BMLc, (Los Angeles) and Bryce Walton, SK2c, (Los Angeles).

Berkovitz's short, snappy piece about his IST got a general Navy release on 7 April. With everything going like clockwork on an unopposed beach he turned to telling of Polly the parrot, and Jocko, the monkey, who were unusually cranky that day, of the cook who had troubles with his lemon meringue pie and who later nicked his finger on the meat slicer. The story was a pleasant relief from the routine landing accounts. Frankel wrote a good overall story which went to the 5th Naval District PRO. Walton's story on the Jap suicide boats -- one of the first to be released -- was picked up by INS at Guam. Morgan wrote five or six short sidelight stories that should click. In addition to hundreds of home town stories filed by correspondents we received a number of good religious pieces which were sent to the Navy Chaplain's Division where they were given wide distribution.

Here are some assignments when you are in a position to cover them;

1. Queries from two additional sources for thumbnail sketches and brief account of personal experiences of our combat correspondents.

2. Check your interviewers for pre-war defense plant connections, or for immediate relatives working there. The same applies to public utilities. We can place these stories in house organs with circulation. This,

also, is a specific request from district PRO's.

3. HQ is in urgent need of publicity on aids to navigation. The CG has installed some 6,000 buoys and other markers outside continental limits since start of war. Check at advance bases on what goes on this.

4. Look over your sailing lists for lads from Port Clinton, Ohio, (and get them to gather up others from Ottawa County, Ohio) and do a home town with pix immediately. Mark it for the PORT CLINTON HERALD. This is a special request to Captain Ellis Reed-Hill from the editor, who says many of the boys in that area are in the Coast Guard. (Incidentally, he thinks the CLIPPER is great. "The boys really know their stuff.")

5. Check previous issues of PR letter and see how many assignments you have overlooked. We still need stories along lines suggested.

DEMPSEY'S GREAT PACIFIC JOB

Commander Jack Dempsey, touring forward bases in the Central and Southwest Pacific, continues to receive enthusiastic and morale-soaring receptions at each stopping point. The following letter from Lt. Comdr. Joseph A. Mutrie (HQ PR Liaison), written prior to Dempsey's participation in the Okinawa invasion, reports;

"Jack Dempsey is doing his usual terrific job, is the most popular man in the theater and actually requested a chance to participate in the coming operation. I don't think Jack will ever realize what his visits have meant to the Iwo Jima wounded who are quartered in hospitals here. He is a great guy to work with and I hate to see him go. A high-ranking Naval officer stated that Dempsey's participation in the operation will probably account for a slaughter of an additional 5,000 Japs by our boys. I'll forward a report later on Jack's visit."

CG IN PRINT

COLLIER'S 14 April issue carries "The G. I. Dog Comes Home," by Grace & Knickerbacker Davis, on mustering out of canine corps. CG dogs at Curtis Bay, Md., are pictured, illustrating methods of removing warlike tendencies from fido fighters... February EDUCATIONAL SCREEN plugged CG with four pages of pix, including center spread and cover. Showed CG on all fronts, together with pix of combat photos...The national Sunday magazine supplement, PARADE, ran five-page pix story, "Dress Rehearsal for the Pacific," featuring shakedown cruise of the CG-manned transport THEENIM, arranged by Lt. (jg) Hal Launders before his assignment overseas...March issue of MARINE NEWS carried "Combat Transport Vessels Are Turbine-Electric Driven," illustrated with CG photos placed by Pittsburgh Section. Ad (Fathometer) in same issue had CG plug on ice patrol... April MECHANIX ILLUSTRATED has an aids to navigation feature, "The Lights That Never Fail." Story is illustrated with color pix.

CG FEATURED IN FUNNIES

Bell Syndicate, distributors of the CG's TRUE COMICS feature, report the strip is getting a circulation of 2,410,660, blanketing the country from Peoria to Puerto Rico, Savannah to San Diego.

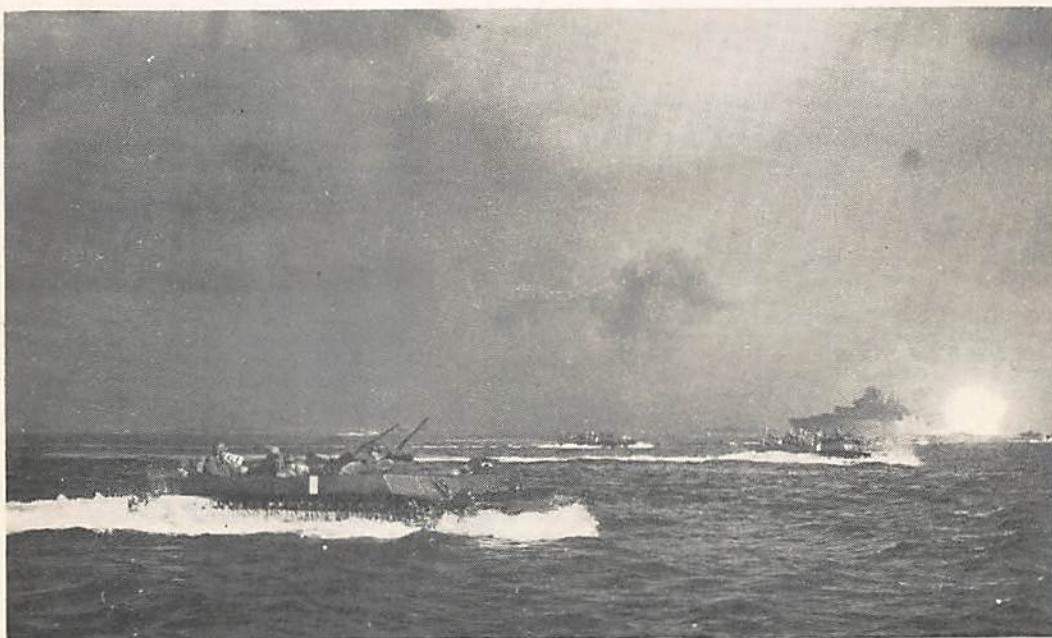
COMBAT PHOTO NEWS

The Ryukus Are Covered

More than a score of CG Combat Photographers were



LEO LONERGAN CHIEF PHOTOGRAPHER'S MATE NOTES ON THIS PHOTO
 "CHILDREN OF OKINAWA, WEARING KIMONO-TYPE GARMENTS,
 REGISTER BEWILDERMENT AT THE CONSIDERATE TREATMENT
 BY AMERICAN FORCES OCCUPYING THE RYUKYU ISLAND ONLY 325 MILES FROM JAPAN"



PAUL M. QUEENAN, PHOTOGRAPHER'S MATE, SECOND CLASS,
 TOOK THIS PHOTO OF AMTRACS FROM A
 COAST GUARD MANNED LST SURGE TOWARD THE BEACH AT OKINAWA

there — on transports and LSTs — when the 1,000 U.S. Task Force crashed into the Ryukus. Their still cameras were clicking and their movie cameras whirring to contribute in the usual CG fashion to the news picture coverage of this new operation less than 350 miles from the Japanese mainland.

First photos back to Washington were not as spectacular as those returned from Cape Gloucester, the Marshalls, Saipan, Leyte and Iwo Jima, but that is understandable in view of the light resistance that met the assault forces on the beaches. CG photographers were with the first ships to stab into the Keramas, six days before the major storming of Okinawa. CG shots were wirephotoed from Guam soon after the first beachheads were secure. One picture, showing the Stars and Stripes being raised, won major play, including a Page One position in the NEW YORK TIMES.

Home town coverage in the new operation was excellent. Hundreds of photos of CG men participating in the assaults were rushed out from HQ to let the home town folk know that Jim or Joe was "in there" carrying the fight deep into Jap home waters.

At this writing, it is impossible to determine all of the CG Combat Photographers who covered Okinawa. A few days will clear up the picture. At the moment, the following lensmen were reported in some phase of the operation:

Robert M. Warren, PhoM3c, (Adel, Ia.); John W. Papsun, PhoM3c, (Birmingham, Mich.); Paul M. Queenan, PhoM2c, (Brookline, Mass.); Vernon E. Brown, Jr., PhoM2c, (Burlington, Ia.); Melvin C. Bennett, PhoM2c, (Cathlamet, Wash.); Charles K. Sparks, PhoM2c, (Seattle, Wash.); Jack Lewis, Sealc, (Cleveland, Ohio); Charles E. Collins, PhoM2c, (Columbus, Ohio); Harold A. Barclay, PhoM2c, (Sault Ste. Marie, Mich.); Wilmer R. Everly, CPhoM, (Philadelphia, Pa.); Leo Lonergan, CPhoM, (New London, Conn.); Dana Wallace, Jr., PhoM3c, (Hollis, N. Y.); Joseph M. Campbell, CPhoM, (Frankfort, Mich.); Reford R. Gravell, PhoM2c, (Winfield, Kan.); Charles W. Bossert, PhoM2c, (Long Beach, Calif.); Robert Sabo, PhoMlc, (Cleveland, Ohio); Bryce E. Starling, PhoM2c, (Shamrock, Fla.); Seth Shepard, PhoM2c, (Pasadena, Calif.); Harold E. Whitwer, CPhoM, (Baltimore, Md.); Pat McKnite, PhoMlc, (Superior, Wis.); Gustave Wartell, PhoMlc, (Riverdale, N. Y.); Gilbert J. DeStefano, PhoMlc, (Brooklyn, N. Y.); Robert W. Fell, PhoM3c, (Detroit, Mich.).

Street Addresses are "Must"

Most Combat Photos are following instructions by including the street addresses of home town subjects. However, there are a few who continue to disregard these instructions by sending in pix of individuals and city groups without street addresses. They are wasting time and film. Newspapers in the larger cities — 100,000 and above — will NOT use home town photos without street addresses. It is your job to provide them.

To cite a case — recently a group photo was sent to the Philadelphia papers, through error, without street addresses. It was a good picture of seven Philadelphia CG men. One Philadelphia paper telephoned HQ requesting the information. It was provided after some digging in jackets. The photographer, making the shot, could have obtained the seven street addresses in five minutes, and they would have been accurate without question. By his omission, time was wasted here and two long distance calls were necessary.

Hereafter, STREET ADDRESSES MUST BE PROVIDED in the cases of all home town photos of individuals and groups. This is a MUST.

COMBAT ART NOTES

Traveling Exhibits in Full Sway

First reports from Seattle indicate an enthusiastic response to the show set up by Jack Keeler, Sp(PR)3c, (Everett, Wash.). Keeler arrived 2 April and before noon crowds were gathering around the CG display of 27 drawings and water colors in Nelson Dept. Store. The show will move on to Everett and perhaps to other 13ND cities before Keeler returns to HQ.

Two traveling CG combat art exhibitions are moving through New England, with John Floyd Morris, Sp(PR)3c, (Laguna Beach, Calif.) making appearances in Springfield and Worcester, Mass., and Portland, Me., while Russell Dickerson, Sp(PR)3c, (Springfield, Ill.) is accompanying another show through other cities in the area.

Bruno Figallo, Sp(PR)3c, (Washington, D. C.), veteran of the invasion of Sicily, Makin, Kwajalein and Eniwetok, will make personal appearances with a show in Detroit, opening in about a week.

Arrangements are also under way for an exhibition in San Francisco of the works of Robert W. Daley, Halc, (San Bernardino, Calif.), who has just returned from duty on a CG-manned transport in the Pacific. The exhibit is to be featured by a local department store at the same time the International Peace Conference is in session in the Golden Gate city.

In Washington, D. C., an exhibition of water colors and drawings by six CG artists has just closed at the National Cathedral School.

Variety Marks Art Work From Pacific

Scenes ranging from the Iwo Jima invasion to the comparatively peaceful life of the natives on Leyte are included in latest shipments of combat art to arrive at HQ.

Contributors include Sherman Groenke, Prtr2c, (Racine, Wis.), with an assortment of water colors; William G. Lawrence, CSp(PR), (Red Bank, N.J.), and Robert J. Tucker, Sp(PR)2c, (Chicago), oils and water colors from Iwo Jima; Warren F. Praetorius, Sealc, (Gloversville, N.Y.), sketches of shipboard life, and Ralph de Burgos, Sp(PR)3c, (Silver Spring, Md.), oils, water colors and drawings reflecting native life on Leyte.

RADIO & SPECIAL EVENTS

Broadcasting over NBC from Guam on 2 April, following the Okinawa invasion, Robert McCormick concluded his spot with a CG item, thus, "I was interested to see that, as part of the Coast Guard's record-breaking contribution to the Okinawa landing, they also furnished Commander Jack Dempsey, the former heavyweight boxing champion. I went on a tour of hospitals here with Dempsey the day before he left. The wounded were very impressed; but Dempsey was even more impressed by the men. As he came up to one bed, a young man with a cast from his neck to his hips, squared off against the Champ, as though to fight. Dempsey looked over at me, and there was a look of respect and utter amazement...along with humor...that anyone so banged up, could have so much fire left. Now he's seeing men under circumstances where that fire really pays off."

28 April, 1945

DE SKIPPER PRAISES PR

All PR personnel will be interested in the following

letter received by Captain Reed-Hill from the commanding officer of a DE:

"Many of us have watched the growth of Coast Guard Publicity and Public Relations in the past two years. The excellence of photography, drawing, paintings, stories, and articles and their wide publicity should be the finest foundations for the future progress of the Coast Guard.

"We in the field are constantly and happily surprised by the amazing amount of good publicity — especially when we remember the lean years before the war.

"The morale value of the 'home town' picture is very high, particularly in convoy duty, which is often unpleasant, routine, and unexciting. The men get a big kick from being 'shot' and from seeing the picture appear in familiar papers.

"The overall excellence of Public Relations indicates the competent method of a closely knit organization under first class management, with a bunch of fireballs as assistants and subordinates. The officers and men of the (DE) join me in sending you and the PR staff our congratulations and many thanks for an unusually fine job."

COMBAT CORRESPONDENTS' NOTES

Blanket Coverage at Okinawa

With one of the biggest contingents of CG writers and cameramen going ashore in the Ryukyu landing, HQ desk has been snowed under with stories covering everything from slit trenches episodes (McCain) and stolen horses to Jap suicides and anthropological treatises on caves. Lacking the usual beachhead action to report on, our men used great ingenuity all the way through.

Congratulations

All hands who went into Iwo Jima in the capacity of cameramen and writers were given a big pat on the back by Fleet Admiral Chester Nimitz for their excellent coverage. A copy of the Admiral's letter of congratulation, sent to Lt. Comdr. Joseph A. Mutrie, CG Liaison officer at Guam, was filed in each man's jacket.

COMBAT PHOTO NOTES

Liberated Americans' Photos Rushed to Press and Families

Liberated from Nazi prison camps by the Russian armies surging across Germany, a large group of American soldiers were homebound on a CG-manned Atlantic troop transport. The Combat Photog aboard was quick to spot a great "Home Town" picture prospect. He started shooting the liberated GI Joes and rushed the negatives to HQ when the ship reached port.

The PR mill started grinding without delay and within 24 hours the prisoner photos began hitting the mails. They were forwarded, by air mail in distant cases, to more than 200 newspapers all over the country. Extra prints went along to the families of the freed soldiers.

So swiftly was distribution completed that there is little doubt but that the photos arrived in many homes before the soldiers had been cleared for leaves. It is easy to imagine the good cheer stimulated by this distribution. The plan stemmed from the CG Combat Photogs recognizing an excellent "home town" photo prospect and his prompt action in making the shots.

Photogs in Okinawa in Force

To the 23 CG Combat Photogs, listed in participating in the Ryukyu invasion in the last PRN, are added half a dozen more names of cameramen taking part in the coverage of the Okinawa operations. From LSTs and transports, they hit the beaches of the Jap stronghold deep in the enemy inner defense waters and came out with thorough coverage of the action. Equally excellent was the "home town" production for the Okinawa campaign.

The additional CG lensmen at Okinawa are: Charles J. Wehrle, PholM2c, (Philadelphia, Pa.); Earl J. Martin, PholM3c, (Harrell, Ark.); Erwin McKulick, PholM3c, (Garfield, N. J.); Charles C. Davis, Jr., PholM3c, (Cincinnati, O.); Victor Condiotty, PholM3c, (Seattle, Wash.); Christian H. Grube, Jr. PholM3c, (Bergenfield, N. J.).

And the output of Okinawa negatives was "upped" considerably by second and third batches from the 23 photogs listed in this letter two weeks ago.

CG Provides Flag for Historic Raising in Ryukyus

On display in the window of the Chesapeake & Potomac Telephone Co. (F Street near 14th) in Washington is the first American flag to be raised in the Ryukyus. Photos of this historic incident, taking place about 350 miles from Japan, accompany the flag. The photos were made on Geruma Shima by a Combat Photog Gilbert J. DeStefano, (Brooklyn, N. Y.), six days before the landings at Okinawa. There is also a card signed by the men who raised the flag, testifying that it is the first to be unfurled over the inner Japanese insular possessions.

Of particular interest to the CG is this flag because it was provided by CG Lieut. John H. Judge, skipper of an LST in the Geruma Shima operation. The ensign was given to the Commander of Company A, 1st Infantry Battalion of the 77th Division, by Lieutenant Judge and later returned to the skipper who forwarded it to HQ.

"Home Town" Output Reaches New Peak

From both oceans, the CG's "home town" output has reached a new peak and the distribution of these important photos from HQ continues to roll into higher figures.

Not only has the quantity production been skyrocketing but the quality of the photos has shown marked improvement. With other services making a bid for home town space in newspapers, CG photogs must preserve their position as "tops" in this field by making original shots with action and pictorial appeal. Watch your backgrounds. They will give a "home town" boy a three column play, where a straight portrait shot is lucky to appear in a half column measure.

"Home Town" Photos to Ships Called "Shot in the Arm"

From the CG of a CG-manned Army Freight Supply Ship, far out in the Pacific, comes high commendation for the PR Division's new program of sending prints of crew members back to the ship for distribution. He wrote in part:

"If this is a new HQ policy, it is certainly worthy of high praise, for it offers a good sized 'shot in the arm' to the morale of sea-going personnel in far-off combat areas where monotony and boredom are most always present. The men have a chance to see themselves now and to send these fine enlargements to their folks at home. The morale-building value of this

procedure and the resulting amusement that men derive in comparing their pictures with those of their shipmates is indeed well worth the effort."

From a CG-manned troop transport in the Atlantic comes this letter:

"It is believed that this idea of forwarding prints to the ship for cognizance of the commanding officer, the photographic officer and the ship's photographer, and for further distribution to the crew members themselves is an excellent idea, and it is hoped that it can be continued in the future."

COMBAT ART NOTES

Okinawa Art Work Arrives

From embattled Okinawa last fortnight came the first drawings and sketches by CG combat artists. Max Dorothy, Sp(PR)3c, (Los Angeles), submitted a series of sketches showing Army medics and Navy and CG corpsmen treating wounded on the beach of Aka Shima, one of the Ryukyus. His other work included a water color of a DE en route to the landings.

William Goadby Lawrence, CBM, (Red Bank, N. J.), came through with another batch of topnotch pieces, showing, among other things, LCS rocket ships launching the Okinawa attack, fighting men rigging tents and bedding down for their first night on the beach and LVTs moving in to the beach escorted by CG-manned LCVs.

Meanwhile, background "color" material arrived from Ralph DeBurgos, Sp(PR)3c, (Silver Spring, Md.), on Leyte. His pen and ink drawings showed Filipino laborers digging the streets of Tacloban, the Santo Ninos Church of Liberation, the post office, general store, native houses, a makeshift movie theater and native women washing clothes.

Gildersleeve Turns Writer; 4.0!

"Finding his sketch pad inadequate to record all his experiences as he advances with American fighting forces in the Pacific, Coast Guard Combat Artist Jack B. Gildersleeve, (Buffalo, N. Y.), has turned to writing a personal history of several of the campaigns."

That's the lead on a three-column play in the Buffalo, N. Y., COURIER EXPRESS 4 March, featuring a lengthy story written by the home town artist, Sp(PR)3c, during the invasion of Leyte. One of Gildersleeve's excellent pen and ink sketches appeared with the article.

RADIO AND SPECIAL EVENTS

Recruiting of Voluntary Port Security Force TR's in Florida acclaimed a success with the nod going to radio for most of the credit. Out of fairness to other media, however, newspapers received top vote for the results obtained in Philadelphia, though radio did figure successfully in the campaign. DFRs working with regional directors on this.

The bars have been lifted on the V-E Day transcription, made in St. Louis last October. It is now clear for airing on the day of the European victory, but unfortunately, there are no additional pressings available. Under no circumstances should these transcriptions be aired BEFORE V-E Day!

The CG is working hand-in-hand with the Treasury Department in lining up the 7th war Bond Drive. The band from the USS LEONARD WOOD, recently detached after participating in nine major invasions, reports to Chicago on 7 May, 1945. Although its definite

itinerary for the 7th Bond Drive has not yet been announced, it is expected it will work in Illinois, Ohio, New York and, perhaps, Pennsylvania. More on this later.

An entertainment unit is being organized in 1 ND for use by the War Finance Committee in New England. Cesar Romero, CBM, (Hollywood, Calif.), will head this detail, which will include a band, singers, and returned combat men. Cesar Romero, CBM, currently winding up an assignment in 13 ND for the Navy Incentive Division, working out of Portland and Seattle.

The 11 ND Band proved a big success afloat, according to information received at HQ from the CO of the ship to which the band was assigned. In his letter, Captain George C. Carlstedt writes: "The band has been of inestimable value in helping to entertain our passengers and crew, and we regret that their tenure is not permanent. They have performed splendidly under trying and adverse conditions and have done a 'bang-up job' all around. We utilize them as stretcher-bearers at General Quarters, and I do not believe any group in the ship's company has been as interested in their tasks as these men. In order to become further a part of our organization, they have volunteered to stand watches and we are utilizing them as bridge walkers, a job which they are doing very satisfactorily. I know we will all regret their leaving, and we look forward to having them or a similar band assigned to this vessel on a future cruise. If it is at all possible, I would appreciate it if you could arrange to have another organized official band assigned to the next cruise."

CG IN PRINT

Ensign Richard Wilcox, (New York City), hit SEA POWER with two features resulting from his Pacific tour. "The Harbor Stretchers" was in the March issue, while "Higbee in the Amphibs" is set for May...Spending a day with Movie Star Carole Landis netted Lieut. Matthew P. Cantillon (Shaker Heights, Ohio), a double spread pix layout in May MOVIE LIFE, as well as a day with Landis...Pix show the invasion veteran and actress on shopping expedition...ARGOSY's March cover was prepared by Frederick Blakeslee, SLC, (T), (New York City)...Lead editorial in PHOTOPLAY for April, titled "Movies at Sea," resulted from shake-down cruise aboard GENERAL RICHARDSON...Cover of May TRUE ROMANCES features drawing of man and woman, the former sporting a CG uniform...The digest-size MAGAZINE OF CAMBRIDGE, for March, contains "For 154 Years, Always Ready," four-page sketch of CG history, emphasizing the current war role...SPARS are getting a big play with the magazines, the articles featuring current activities, romance and post-war prospects for jobs. They include: MADAMOISELLE, April, double spread on Washington SPAR barracks; ROMANCE, March, "Sweetheart of a SPAR" by Marguerite Jacobs; INDEPENDENT WOMAN, April, "SPARS Plan Post-War Jobs;" BRIDE'S MAGAZINE, May, full page on SPAR bride; SATURDAY EVENING POST, 17 March, SPAR character in short story, "The Gay Desperado," WHAT'S NEW IN HOME ECONOMICS, April, feature on SPAR cooks and bakers; COLLIER'S, 21 April, "When the Girls Come Home" by Ruth Carson, New York SPARS Post-War Training Course on how to cook, budget, bake, sew, and look pretty...CSP Paul Marsh's, (Cleveland, Ohio) fiction story "Sam Johnston's Ghost" is running in AMERICAN WEEKLY, May 20 issue.

DFR MEMORIAL SERVICES

With sermon, song and prayer, CG men at shore stations throughout the nation paid reverent tribute to the memory of President Roosevelt.

First memorial service was held in Boston on the evening

of the Commander-in-Chief's death, when a TR muster to receive the CG Security Shield of Honor was turned into an occasion of sorrow. All Boston papers sent photos to cover the occasion. On 15 April, 700 CG officers and men assembled in Boston's New England Mutual Hall for services. Commodore W. N. Derby, DCGO, gave the principal eulogy.

In New York, CG participation in memorial services extended over a four-day period. A CG quartet made nine appearances at radio broadcasts, churches, and public gatherings. Prayers and sermons were held at services at all stations, including Manhattan Beach Trasta, where 1,500 CG men and SPARS paid tribute.

9 ND, (Cleveland), collaborated with DPROs of other services in arranging services 15 April. The joint memorial was attended by 5,000 service personnel and 3,000 civilians.

Newspapers at Norfolk were notified of CG services in 5 ND and given a statement issued by Commodore G. T. Finlay, DCGO. Two-thousand attended rites in the Norfolk USO auditorium.

7 ND PRO covered two Miami services. One, open to the public, was addressed by Circuit Judge G. E. Holt, a lieutenant in the TRs and commanding officer of the Miami VPSF. Other service was for all military personnel. 7 ND pix of Sunday services arrived air mail Monday as first of all Districts to get Sunday stuff to HQ.

San Francisco CG men assembled in Solemn tribute for three services in the Bay area. At the Government Island Station, 3,000 heard Captain E. V. Blake read the eulogy. The CG Air Station at South San Francisco held services in the shadow of a PEM, and at the Receiving Station, SPARS and CG men gave their last salute during the playing of Taps.

Divine services honoring the late President also were held for CG men in Seattle, where Capt. F. A. Zeusler, 13 ND DCGO, read the eulogy.

Coincident with the Hyde Park rites 14 April, services also were held on many floating units. Pix arrived at HQ showing the crew of a cutter in the North Atlantic mustered on the fantail for prayer and eulogy.

CG FILM NOTES

"Beachhead to Berlin" Get G. I. Screening

"Beachhead to Berlin," the CG's authentic, exciting account of the prelude to the Normandy invasion and the securing of the beachheads, is receiving world distribution through the Army Service Forces' G. I. Movie weekly series.

A letter from Major Orton H. Hicks, director of the distribution division, Army Service Forces, reports the "very excellent" film will be seen by from 2,000,000 to 4,000,000 Army troops around the world.

The picture, filmed by CG combat photogs and released by Warner Brothers, currently is being screened in movie houses throughout the nation.

FLOOD COVERAGE

9 ND Inundates Press

Working out of the St. Louis PR office, CG writer-photog teams obtained excellent coverage of the flood which swept along the Ohio and Mississippi rivers. William Severin, QMlc, (Cedar Falls, Iowa), and Lawrence Webb, PhM3c, (St. Louis), journeyed to

Louisville, where they broke stories and pix to AP, via the COURIER-JOURNAL. Bob Bicket, Sp(FR)2c, (Parragut, Iowa), before transfer to 14 ND; and Lawrence Neagle, PhMlc, (Bismarck, N. D.), operated at Evansville. William Scott, SCLc, (Guthrie, Okla.), and Talmage Jones, Sp(PS)lc, (Oklahoma City, Okla.) covered the New Madrid-Bird's Point spillway area with excellent results. CG aircraft, assigned to flood duty, got wide play. When the helicopter arrived on the scene, Dominick Pasquarella, PhMlc, (Philadelphia), and Art Green, PhMlc, (Brooklyn), from HQ got good shots at New Madrid for Acme.

12 May, 1945

VE-DAY

As this is written it is too early to give a round up of VE-Day activities of PROs, but preliminary information indicated that extensive plans were carried out making use of the VE-Day transcription and localized radio appearances of ETO vets. The 4ND issued an interesting release with "first shot fired and first prisoners — by CG" as the kickoff.

With the delayed take on VE-Day HQ took the celebration in its stride. Washington stations played the record and press material was furnished the Navy in plenty of time for background purposes.

CG motion picture cameramen covered some of New York City's VE-Day celebration for inclusion in forthcoming film project. Localized pix were made at Naval Hospital of combat vets reading Washington papers.

Ted Randolph, Ylc, Baltimore, planted photo of Comdr. V. E. Day of Twin Falls, Idaho, and son, VE-Day, Jr.; picked up and wirephotoed. On 9 May HQ held special religious services at the National Theater with chaplains of all faiths participating. SPAR Photographer, Ruth Heeler, PhM2c, (Melbourne, Fla.), picked up some shots of SPARS at the Barracks whose husbands are serving in the European theater. THIS WEEK IN THE COAST GUARD, Victory-in-Europe edition issued by 9ND (Cleve.) was displayed on HQ main bulletin board as soon as the news came through from AP. The Alexandria, Va., Rotary Club sent and SOS for a SPAR and a Coast Guardsman for an all-service program. Chief John Garrett and SPAR Virginia Dunn were assigned to represent the CG; Mrs. Carl Spaatz, wife of the AAF General was guest of honor.

Lt. Comdr. Walton Butterfield sent following report on VE-Day in New York:

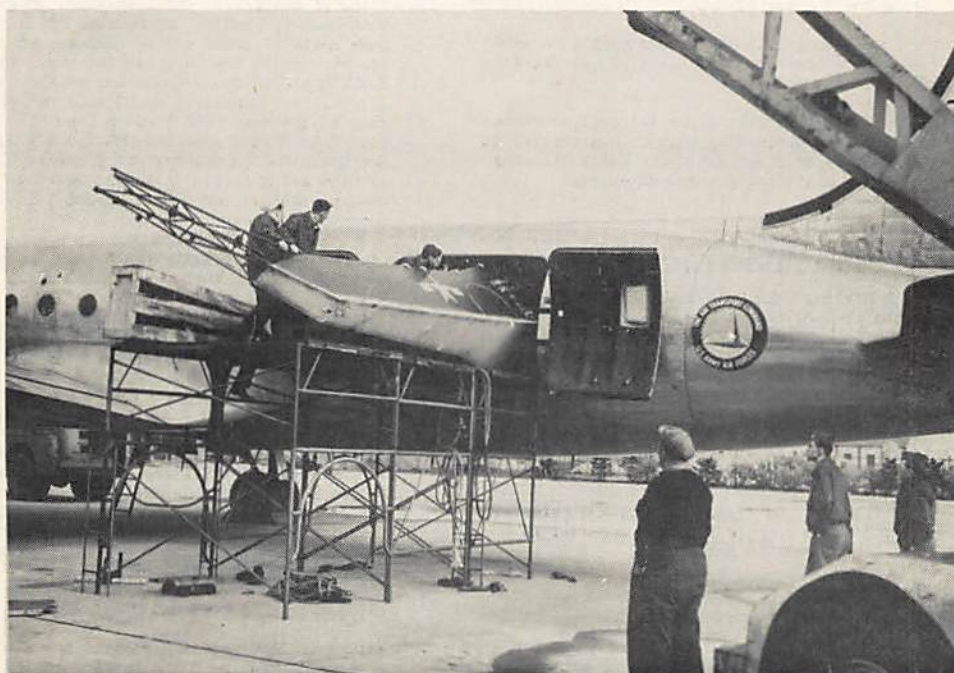
"Stations WNEW, WQXR, WNYC, WIBX, WAGE, WHAM and WBBN broadcast our VE-Day platter this date, with indications that at least four of them will re-broadcast it within the next 40 hours. Five other stations in the district will broadcast it as soon as platters can be delivered to them. Manhattan Beach Training Station held brief mid-day services in recognition of the President's official statement. Photographs of the premature festivities in Lower New York the morning of May 7 were made available to the press. The Manhattan Beach Training Station Band and the Port Security Command Glee Club have prominent spots in Mayor LaGuardia's mammoth Central Park celebration 1700 to 2000 May 9."

HELICOPTER RESCUE OF CANADIAN AIRMEN

Rescue of 11 Canadian airmen in the wilds of Canada's rugged Labrador by CG helicopter is resulting in plenty of coverage. CG 3ND worked on release timed with release by Army Transport Command and gained swell space in NY papers and a break on the AP wires. Additional pix released this week. A roundup feature



PHOTOGRAPHER'S MATE, FIRST CLASS, MICHAEL STEHNEY PHOTOGRAPHS
THE COAST GUARD HELICOPTER LANDING ON RESCUE MISSION
TO SAVE 11 CANADIAN FLIERS FROM GOOSE BAY CRASH



THIS PHOTOGRAPHER'S MATE, FIRST CLASS, MICHAEL STEHNEY PHOTO SHOWS
HELICOPTER UNLOADED FROM AIR TRANSPORT COMMAND PLANE
AFTER EFFECTING THE GOOSE BAY RESCUE

story is in preparation on helicopters and should make excellent feature material particularly in district where helicopter training is under way. Pix will come along too.

For benefit of those reading PRN who have not heard here is story: Canadian RCAF Canso crashed in rugged area of Labrador halfway between Goose Bay and Mingan. RCAF tried to effect rescue with ski-equipped Norseman plane and got two men out but second plane crashed. SOS'd Air-Sea Rescue and Comdr. Arthur Hesford, CO Brooklyn Airsta, organized rescue crew and had CG helicopter dismantled and flown to Goose Bay via ATC C-54. CG crew under Lt. Comdr. Alvin Fisher (Brooklyn, N. Y.) reassembled and prepared for rescue. Lt. August Kleisch, USCG, (Cincinnati, O.), helicopter pilot, using rescue camp 35 miles from crash made shuttle trips and effected rescue. Helicopter flown to Goose Bay, dismantled and returned to Floyd Bennett Field, N. Y. Comdr. Hesford sent Michael Stehney, Photo, (Chicago, Ill.), to photograph operations for both Air-Sea Rescue report and for PR. Some motion pictures also were taken.

More details on this sensational rescue will be included in the story to all PROs. CG, 3ND, got Lt. Kleisch on WE THE PEOPLE Sunday night, 6 May, six hours after he flew in from Goose Bay.

Photographer Stehney shot the helicopter bringing our the Canadian fliers one by one in 11 shuttle hops, and made shots of the crude lean-to camp which the stranded men had put together in the rugged, snow-covered bushlands. He also made the picture story complete with shots of the Coast Guard crew packing the helicopter in the ATC plane and reassembling it at Goose Bay.

The photos were prepared for general release of the dramatic incident and for home town distribution to the home communities of Coast Guardsmen participating in the mission.

COMBAT PHOTO NOTES

Home town Pix Click With Families

A little known phase of HQ PR activity is bringing joy to the hearts of hundreds of parents and close friends of Coast Guard, Army, Navy and Marine Corps personnel whose pictures are being made by CG combat photographers.

It's the distribution of prints of these photographs to the families. Requests and letters of thanks pour into HQ.

"I wish to thank you most heartily for your kindness," wrote a Staten Island, N. Y., mother, "and must compliment and salute the Coast Guard for the fine pictures they take, as well as for all their other fine accomplishments in the line of their duties..."

Wrote an Indianapolis mother: "...As my boy has been in service 17 months and never had a leave, I'm sure you realize how much it will mean to me having this 6 x 10 picture..."

Other comments along the same line: "...It sure was a wonderful surprise because I haven't seen him for some time..." (a Philadelphia mother): "...This picture will be treasured by me...I am a lonely (Staten Island) father living alone, waiting for his return..."

Penned a Chinese-American father: "This picture will be kept by me forever. It is a very valuable present of your. Words fail to express my hearty thanks..."

A Squantum, Mass., mother quoted her son, a Coast Guard lieutenant (jg) on duty in the Pacific, as writing her: "Don't you think it was nice of the Coast Guard to go to so much trouble securing pictures of the men and a little story to send back home to local newspapers?"

"I do," she stated. "This means more to the men at the fronts and the people back home than one might generally imagine...But then isn't your motto Semper Paratus? And evidently you are applying it to every field in your Service...More power to the Coast Guard in all its activities."

A Bridgeport, Conn., mother summed up the matter in these words: "...And now when I show these pictures to my friends and tell them the story connected with it, the consensus of opinion is that 'It sure was swell of the Coast Guard to go to all that trouble to make one mother happy.' I don't think it could happen in any country but ours."

COMBAT ART NOTES

Coast Guard combat art exhibitions hit a new peak in interest this week as new shows opened in New York City and Detroit to supplement those under way in New England, San Francisco and the State of Washington. A third new display is expected to open shortly in Philadelphia.

Joseph P. di Gemma, Sp(PR)2c, (Brooklyn, N. Y.), who was just returned from a round-the-world transport trip which included the China-Burma-India theater, departed HQ for a one-man show at the New York Museum of Science and Industry, where he was employed before the war. Approximately fifty of his paintings and drawings will be on exhibit, and the effervescent, violin-playing artist will work on other pieces at the museum while the show is going on.

Residents of Detroit will get a look at some four dozen CG combat art pieces in the Woodward Avenue windows of the J. L. Hudson Co. An exhibit at Cranbrook School, Detroit, is slated to follow.

Roland G. Ullman, Cox., (Philadelphia), who spent 18 months on an IST in the Pacific, departed HQ for Philadelphia where a large department store display is being set up featuring eight or ten of his own pieces along with the works of other CG artists.

The combat art show headed by Jack Keeler, Sp(PR)3c, moved on from Seattle, Wash., to his home town of Everett, 50 miles away. Next week the display will be featured at a department store in Spokane, Wash., in conjunction with an Air-Sea Rescue exhibit and a SPAR recruiting unit. The fast-moving show will open in Portland, Ore., 12 May.

Delegate-crowded San Francisco is the scene of a first-time showing of the combat art work of Robert W. Daley, Sp(PR)3c, of that city, who has just returned to the States from a Pacific tour.

In New England, Russell Dickerson, Sp(PR)3c, (Springfield, Ill.) head a representative exhibit in Boston, while John Floyd Morris, Sp(PR)3c, (Laguna Beach, Calif.) is appearing with a show in Providence, R. I.

Wrote the art critic of the PROVIDENCE SUNDAY JOURNAL:

"The exhibition of water colors by combat artists of the U. S. Coast Guard...includes more non-illustrative art and more happy compromises with illustration than is usually the case.

"Among the water colors which are not out definitely to

tell a story are several land and seascapes by Russell Dickerson. One of his papers is a simple quay-side composition done in Normandy, with only a trace of war in it.

"Other works have plenty of martial aspect but are important on their own as art rather than as illustration. One such is a view of a harbor by Garo Antreasian, Sp(PR)3c, (Indianapolis, Ind.). Roland Ullman has contributed a study of the stern of a dry-docked landing craft, which, while it does tell a story, has placed its main interest in the forms involved.

"Several papers by Sherman Groenke, Prtr2c, (Racine, Wisc.), rate very high as water colors, regardless of whether the emphasis is on the subject matter or not, and there are a couple of drawings in this class, too.

"The show is, on the whole, one of the best views of service art to visit Providence since the war began."

COMBAT CORRESPONDENTS NOTES

"Ernie's Last 24 Hours" -- by Walton

"I watched a battered Army jeep return with the body of Ernie Pyle, bringing him back 500 yards from the forward area. The Ie Shima terrain is smooth here, rolling and green. Looking much like the Indiana farm land where he was born might look in the Spring, with fields of wheat blowing slightly in a warm wind ... 'I looked to my left,' said Major Pratt (who was sharing Ernie's last foxhole), 'Ernie looked at me and smiled.' He raised up slightly and said: 'Are you all right?' There had been a slight break in firing. Just as Ernie asked his question, a renewed burst got him... I walked toward the beach, pausing at the temporary burial ground. There were other dead there. He looked just like the others, under a line of dark green ponchos. In death Ernie was lying among the common trudging foot soldiers—the Brave Men—he had glorified in life," wrote Combat Correspondent Bryce Walton, Sp(PR)3c, (Los Angeles), aboard his LST at Ie Shima on the day of the beloved war correspondent's death.

"USO Wave For Me" -- by Parker

SEATTLE TIMES gave two columns to an Iwo story on Stuart Parker, CSp(PR), (Indianapolis, Ind.), based on a letter he wrote his friends in 13ND FR office. Said Parker: "The next time I go on an invasion the USO wave will be fine for me. Combat Artist Tucker and I contrived in our ignorance, to go ashore about an hour after H-Hour with a boatload of Marines. It turned out that this was the first and only wave — and a one boat wave at that — headed for a beach at the extreme north end of the landing area where no landings had been made and where none were intended to be made." Telling of his foxhole's eye view of Iwo, Parker wrote, "We jumped into a big hole and found five Marines lying there. One guy was reading a Bible out loud — wouldn't have believed it if I didn't see it there and in several other holes I visited that day. And everyone of them obviously scared to death... In the course of my pre-war newspaper days, I have seen lots of people die violently. But I never saw anyone quite so dead as the guys lying on Iwo Jima."

RADIO AND SPECIAL EVENTS

Robert McCormick, in his NBC broadcast from Guam, 15 April, related a CG story of a Jap suicide trooper climbing aboard a CG manned ship, lying in wait in

the darkened hold then cutting loose with a machine gun, killing one man and wounding a Coast Guardsman.

MERCHANT MARINE SECTION

MARINE ENGINEER, monthly journal of Marine Engineers Beneficial Assn., carried HQ story on post-war international sea safety conference, April issue. Ted Randolph, Ylc, of Baltimore PRO, placed HQ story on CG marine inspection work in 23 April Baltimore SUN. Aluminum lifeboat story continues to get play, Science Service releasing it (same service used fibrous glass story last week), and MARINE PROGRESS running it, with pic, in April issue.

A story on the CG's new 40' fireboats, assigned to duty in the Pacific, was released last week, with pix, to marine publications; another story on CG enforcement of Oil Pollution Act in U. S. harbors went to same media. To yachting and motorboat mags went a story on amendment of wartime motorboat regulations. Story taken from new official CG pamphlet title "Suggestions Concerning Tank Vessel Operation During Wartime," a summary of the experiences of 6,000 American tankermen attacked by submarine, sent to principal dailies, and marine papers. An abstract of Adm. Wessche's address before the Maritime Law Association, New York, on May 4, sent to NY papers, and a follow-up, with pix, to marine publications.

CG IN PRINT

The POPULAR PUBLICATIONS series has been giving a heavy representation to SPAR material. Recent placements include novel based on CG background by Peggy Gaddis; personality piece by Ens. Priscilla Cranston; separate articles on women at war for various issues by Lt. (jg) Dorothy Gillam, Ens. Rosalie Sandoz, Lt. (jg) John Tighe, Lt. (jg) Dorothy Stewart, Ens. Nancy Sanford, Ellen Melton, Sea2c, and collaborative piece by Lt. Margaret Moon and Virginia Linden, Y3c. "To a Coast Guard Girl" a poem, "For Victory" by Lt. Virginia P. Herring, and two short stories and a novel with SPAR backgrounds round out the POPULAR PUBLICATIONS series.

FAMILY CIRCLE for 2 August has accepted a color-cover tied in with CG anniversary. CHARM accepted "For Thine is the Kingdom" by a combat correspondent. PITTSBURGH COURIER is using some pieces by James Boyd, QM2c, (Boston, Mass.), on Negro-white relations aboard ship. THIS WEEK has accepted piece on AP 11b to be tailored for the publication. Lt. (jg) Wm. Bartlett sent a staff man down the river with last group of Russian tugs built in St. Louis, Writer Otto Brenner, Sp(PR)1c, (St. Louis, Mo.) did piece with pix for YACHTING. Background on this operation will be furnished PROs for future use and library files.

EDITOR AND PUBLISHER in recent issue paid fine tribute to Coast Guard's policy of sending to men overseas photos and news stories which appeared in their home town papers.

PAGEANT for June-July issue has CG representation, including lead pic, in "picture pageant" entitled "Ring Around America." THE STORY OF A TRANSPORT is being given a good ride by 16 mm magazines including front cover pix on May FILM NEWS, lead pic in HOME MOVIES and excellent representation in FILM WORLD and other magazines.

MOTION PICTURE NOTES

THE STORY OF A TRANSPORT prints have been shipped to all PROs and prints are now in the hands of the Treasury 7th War Bond distributors. The Treasury Department has informed HQ that the picture is so

popular that an additional 150 prints are being ordered for the war loan drive.

TO THE SHORES OF IWO JIMA, two reel technicolor film will be released nationally June 6th through War Activities Committee theatrically. This picture is a combined operation of Navy, Marine Corps and Coast Guard and all Services bear equal credit on the credit card. A memo has already gone forward to all PROs asking them to cooperate with Navy and Marine Corps field PROs.

CG GETS LAST WORD IN U-BOAT WAR

A CG officer had an answer for the arrogant attitude of one Nazi U-boat commander who surrendered his craft to American forces last week off Portsmouth, N. H. The NEW YORK TIMES of 20 May, reporting CG participation in the acceptance of surrender of the Nazi U-234, said:

One incident highlighted the spectacle of the Germans debarking from the Coast Guard patrol craft Argo, which brought them up from their undersea craft for the last time.

As the U-boat commander, Kapitänleutnant Johann Henrich Fehler, 35....prepared to leave the ship, he protested to Lieut. Charles Winslow, USCG, of West Southport, Maine, the treatment he had received while aboard the small vessel.

Lieutenant Winslow had heard that the Nazi officer had been complaining below decks and asked him what troubled him. Fehler, tall, round-faced person, talked rapidly in German, saying that he and his men had been forced to sit with their hands folded across their chests. He shouted;

"Your men treated me like gangsters."

An interpreter relayed the words to Lieutenant Winslow, a short, square-set Yankee. The American officers' eyes flashed as he snapped:

"That's what you are!"

Then with a wave of his hand toward the gangway which had no meaning but one, he curtly commanded "Get off!"

The New York HERALD TRIBUNE quoted Lieutenant Winslow's parting remark as:

"Get the hell off my ship!"

RADIO & SPECIAL EVENTS

CG hit the networks twice on Saturday 19 May. Comdr. Jack Dempsey, (New Rochelle, N. Y.), appeared as guest on "Report to the Nation," CBS, in the early afternoon, recounting experiences in the South Pacific and the Okinawa invasion. "Tin Pan Alley of the Air," over NBC from Chicago, saluted SPAR Helen Gregory later in the afternoon.

Home town film recording continue to flow into HQ from the South Pacific. Harvey Twyman, Sp(PR)2c, (Council Bluffs, Ia.); Preston Hawks, Sp(PR)2c, (Clinton, Oklahoma); and Michael Spatz, Ylc, (Louisville, Ky.), are doing most of the interviewing. Dave Hoss, Sp(PR)1c, (Portland, Oregon), interviewed SPARS in duty in the Pacific for home town use. These were forwarded to HQ on discs and sent directly to the field. Comdr. Dempsey conducted interviews en route to Okinawa. These run longer than the usual but it is felt they will prove useful because of the value of Comdr. Dempsey's presence. Another "extra long" interview spot is one made by Hawks with several big

league baseball players on tour in the South Pacific. This is being auditioned for network possibilities before distribution to DPROs.

COMBAT CORRESPONDENTS' NOTES

With a temporary lull in Pacific action, CG writers have settled down to feature work and with considerable success. A feature on a "character" or a CG-man who had done an outstanding job out there still goes over. Frank Farrell, Sp(PR)3c, (Boston), did a 2000 word piece on his commanding officer; Lieut. Robert Leary. Leary is a well-known yachtsman and traveler, who, at one time, was first mate on the YANKEE. His story ran a full column in the Sunday Section of the BOSTON POST. Metropolitan Sunday papers will always take a well-written feature yarn on a local man.

From one of the thousands of tiny islands where our men are stationed, Ens. Wilcox, (Greenwich, Conn.), wrote a "think" piece which was accepted by THIS WEEK Magazine. Dick is now in New York writing the magazine stories he had worked out with editors before leaving for the Pacific with Comdr. Jack Dempsey.

Don Morgan, Ylc, (Los Angeles), did a swell piece, "Lovely Things, Landing Boats," which, with cartoons, should land in a newspaper magazine supplement.

Liberation in Europe

Don Jordan, Sp(PR)1c, (New York), did a bang up job of coverage on the repatriated American PW's his ship just brought home from France. He did an interesting feature on their three years' imprisonment and their feelings upon arriving in the States. He had hundreds of names, broken down by states and cities. At this writing, it is too early to determine results but they should be good. This story is still fresh at home.

COMBAT PHOTO NOTES

Coast Guard "Home Town" Distribution Hits Peak

Production and distribution of CG "home town" photos soared to a new peak during the latter part of April and in early May. Pictures of 330 different CG-men on ships and at bases all over the world were processed and mailed on 3 May, an average day for this period. The total number of prints mailed on this date was 1,040. They went to 332 different newspapers, some of the smaller papers receiving one print and the Chicago papers receiving 16.

On this basis, weekly totals would be 1980 different CG-men and a total of 6,240 prints. Monthly figures, if this rate is maintained, would reach more than 8,000 CG-men and more than 25,000 prints, each print representing a potential publication outlet.

From a modest experimental beginning, the CG home town section has built up this heavy distribution. Today, you will find a picture of a CG-man in almost any newspaper of size in the country. Frequently, they appear in layouts as large as full pages. Sometimes, the photo appeals to the editor and moves him to plaster it two or three columns on Page One.

The home town negative files at HQ PR now hold approximately 70,000 different subjects, of which approximately 67,000 are enlisted men and 3,000 are officers.

The Negatives Roll in from West Pacific

While CG combat action has eased since the invasion

of the Ryukyus, the output of home town and general release negatives has remained high.

9 June, 1945

And from Greenland Patrol came a good series made by Albert R. Kreitz, PhM2c, (St. Louis, Mo.). From a CG-manned troop transport in the Atlantic, a striking set of returning liberated American prisoners-of-war pics was received and quickly mailed to home town papers. Another good set of shots made on the Atlantic came in from Carleton C. Patterson, PhM3c, (Birmingham, Mich.).

Commendation from Binghamton, N. Y.

From the Managing Editor of The Binghamton (N.Y.) Press comes a letter which pays high commendation for the quality of CG Combat Photographs:

"For a long time I have wondered about the Coast Guard's secret in getting such beautiful prints. Nothing like them has ever come into my office. I fully realize that you have a great choice from which to make your selections and that probably the light on the coast and on the sea is better than most places, but the uniformity is what amazes me."

More Outlets for CG Photos

A new book for navigators, "Coasts, Waves, and Weather," by Professor John Q. Stewart, of the Princeton University Observatory, contains no less than 21 photos...Every issue of the Naval Institute Proceedings contains CG photographs...The May, 1945, issue carries 10.

Combat Art Pours In

From the beaches of Ie Shima last week came an interesting collection of pen and ink drawings and water colors turned out by Max Dorothy, Sp(PR)3c, (Los Angeles), who made the invasion in an LST.

A series of general shipboard sketches came from the drawing boards of Herman Vestal, CSp(PR), (New York City), aboard an FS, and Arthur B. Thurnan, EM2c, (Tel), (also of New York City), aboard an attack transport.

Kenneth Miller, Prtr3c, (Wauseen, Ohio), made a trip aboard one of the many CG buoy tenders which are so vital to shipping in the Pacific and turned out several water colors depicting life aboard the work vessel...While on another ship in the Pacific, Robert J. Tucker, Sp(PR)2c, (Chicago), turned his talents to making pencil portraits of his shipmates in characteristic poses.

Back from 21 months in the Pacific and the invasions of the Marshalls, Saipan, Angaur, Leyte and Luzon came Richard W. Saar, Cox., (Cleveland), with a portfolio of water colors and oils. Saar, who has been serving aboard an attack transport, will be busy at HQ awhile finishing up the sketches which he started on Philippine invasion beaches.

Meanwhile, combat art exhibits continued in full sway, attracting thousands of persons in the widely separated regions in which they are now on tour. Almost all tied in with the 7th War Loan. John Floyd Morris, Sp(PR)3c, (Laguna Beach, Calif.), returned to Boston from Springfield, Mass., and Portland and Bangor, Me., to open an "On to Tokyo" show at R. H. White's Department Store. At the same time Russell Dickerson, Sp(PR)3c, (Springfield, Ill.), moved his exhibit from Providence, R. I., to New Bedford, Mass., and on to Worcester, Mass., opening in the latter city at the start of the war loan drive.

PR-PRESS CO-OP PAYS DIVIDENDS

A highwater mark in cooperation between service public relations and the civilian press was reached 25 May with the return from Europe of the CG-manned USS WAKEFIELD bearing 6,000 GI's home. A reflection of this teamwork was apparent in the thorough "Page One play" given the photos and story in Boston where the huge transport docked. Before many of the troops were off the vessel, first afternoon editions of 'Hub papers were on the streets with first afternoon edition

COMBAT PHOTO NOTES

Boosting Pacific Personnel Morale

Arriving at HQ from duty aboard the CG-manned LST which he took part in the Iwo Jima and Okinawa invasions, CG Combat Artist John J. Floherty, CSp(PR), (Port Washington, N. Y.), provided another poignant reminder of the value of home town photos and clips, but this is Floherty's story, so let him tell it:

"We had already been at Iwo," said the nationally known magazine illustrator, "and Okinawa was still ahead, when the ship's mail arrived. One of the crew members, a kid of about 19, slowly opened a letter from his mother. Her letters had been on the weepy side before but one look at this boy's face this time was enough to know the tone of the letters had changed."

"He jumped up waving the letter and a clipping it contained. The clipping was a reproduction from his home town paper of a photo CG Combat Photographer Will Everly had taken some time back. 'Lookit this,' he shouted. 'My picture was in the papers.'

"The boy's morale hadn't been too high. He was a lonely sort, although he had gotten along well with the other boys. From that moment on, though, there was a decided change in him. There was a decided change in his mail from home too. It reflected his own happier mood."

"I'd say that 60 per cent of the crew aboard our LST eventually received clipping of pictures and stories of themselves. They became aware that they weren't thousands of miles from home, with nobody caring much about them. Somebody did care."

"That was obvious from the rapid upbeat of our crew's efficiency after the first batch of home towns arrived. We were always a good ship but we were only slightly less than terrific when those clips came in."

"The fellows who didn't receive clips in the first batch came around to ask when did we think their photos would appear in their home town papers. It was so obvious how much they wanted that."

"The absolute payoff came when HQ sent down 6x10 prints taken aboard the ship. I'd never seen fellows so grateful. They came around when they were off watch, showing off their 6x10's, sticking their clippings under your nose. Any one of those clippings or prints was worth a \$500 check to those fellows out there at the time."

"There was a bit of humor in it too. It's funny to listen to a couple of pretty hard boys — from South Boston and Brooklyn, say, discussing the highlighting of 'their pictures' and criticising the other fellows'. One fellow criticised another's mustache. It didn't look just right in a picture, he said, with a connoisseur's serious look on his face."

Well, there it is. There can be no better reason for shooting those hometowns.

"Around the World with Jack Dempsey"

The hundreds of pix showing Comdr. Jack Dempsey with CG men in the Pacific were rounded off with a roto release highlighting the "Manassa Mauler's" trip around the world. Photos, made by Robert Sabo, PhM1c, (Cleveland), who accompanied the fighter on his tour showed Comdr. Dempsey in various activities at Okinawa; Guam; Melbourne, Australia; Ceylon, India; Cairo, Egypt, and other points.

"Beavered Beauties of the South Pacific"

To the roto this week went a fine series of headshots entitled, "What the Well-Foliaged Coast Guardsman is Wearing." The photos, illustrating several popular types of beards, were made by Chief Photographer's Mate Everly.

Action Shots Continue 4.0

Outstanding among the many excellent action shots received at HQ recently were: (1) Photo by Charles E. Collins, PhM2c, (Columbus, Ohio) showing a chaplain conducting divine services at a makeshift altar on Ie Shima with the smoke of battle rising in background and (2) a spectacular view, snapped by Erwin McKulick, PhM3c, (Garfield, N. J.), of a vessel aflame after being struck by a Jap kamikaze plane.

COMBAT ART NOTES

More Okinawa Art Work Arrives

Several aspects of the battle for Okinawa, toughest yet in the Pacific, are depicted in a series of drawings just received from Garo Z. Antreasian, Sp(PR)3c, (Indianapolis). Moving in aboard an LST, Antreasian caught with his pencil the fury of a Jap air attack on the huge landing force standing off the island. His other sketches included various landing and unloading scenes.

Operations in the Philippines are the subject of drawings and water colors received from Arthur B. Thurman, EM2c(Tel), (New York City). Meanwhile, another Manhattan artist, Herman B. Vestal, CSp(PR), contributed a series of water colors and drawings depicting life on Guam and aboard a CG-manned transport and a tanker.

RADIO AND SPECIAL EVENTS

Copy Still Hitting Hard

A story which went all over the country this week was Stuart Parker's, CSp(PR), (Indianapolis) piece on the attack transport that received a shipment of WAVE-SPAR slacks from the States. Many of the crew had to wear these "roomy" togs for lack of anything else. Both AP and UP distributed it with art of their own...Navy Dept. released a story from Ketchikan about a doctor who did a remote control first aid job on a stricken fisherman five hundred miles off shore through the help of a CG radioman. AP picked it up...Ed Frenkel's, Sp(PR)1c, (New York City) buoy tender article is running in Maritime trade magazines after making a number of metropolitan papers...Frankel also did a nice job on the FS 255 incident. It was full of names and will be released next week...Another "short" which has been getting wide play via AP is a Ralph Johnston, MM2c, (St. Paul) yarn about some CG men who were fishing for Jap souvenirs off Okinawa. They came up with a case of canned G.I. corned beef hash...OWI, who received all CG stories on Negroes in the Service, has been doing a fine piece of work in gaining recognition for

these men. To date all CG copy is getting big by-lined spreads in the colored press...Eric Wessbourg, one of the first CG writers to go to the Pacific, has had a great series of stories on a San Francisco Bay lighthouse...

Clif Williams, Sp(PR)1c, (Cleveland), turned in a useful account of the CG 83 footer fleet and its new work in the Pacific.

It went to the Army-Navy Journal and all CG publications...William Pearsall, Sp(PR)2c, (New York City), recently assigned to the USS WAKEFIELD, gave a fine helping hand to the overall releases covering the first European veterans to return to the States with the CG. His home towners were excellent...First copy from Mort Horowitz, Sp(PR)3c, (New York City) arrived this week. "Flying Dutchman" was good...Others who have turned in material recently are: John McCain, EM1c, (Wahat, N. C.); Ed Seidl, Sp(PR)1c, (St. Paul); Dick Kolb, Sp(PR)3c, (Poughkeepsie, N. Y.); Donald Jordan, Sp(PR)1c, (Cleveland); Joe Pinna, Sp(PR)3c, (Hulbert, N. Y.); and Harold Turner, Y2c, (Jacksonville, Fla.).

Feature Writing

After painting an excellent "Burial at Sea" piece when his ship, the USS CALLAWAY, was hit going into Lingayen Gulf, Combat Artist Norman Thomas, (Portland, Me.) wrote a descriptive story on this tragic moment. The feature has been placed in FACT DIGEST...Don Morgan's lightly written eye-witness on Okinawa, "LCVP's, Lovely Things" is at MOTOR BOATING pending decision. He also did a story, "The LCI—The Flyspeck on a Beachhead." It is now in New York for placement... "The Boat" by Ens. Dick Wilcox runs in THIS WEEK, June 24.

MOTION PIX NOTES

Two Film Clicks with Critics

The technicolor documentary film, "To the Shores of Iwo Jima," made by cameramen of the Navy, CG and Marine Corps, received critical acclaim from newspapermen through the nation. The film was shown at previews for drama and movie critics prior to national release 7 June.

"Beachhead" Established; "Normandy" Secure

"Beachhead to Berlin" and "Normandy Invasion," the CG films recording the assault on Europe, continue their wide-spread popularity.

"Normandy," which had an audience of 20 million while a feature of the Sixth War Loan Drive, is being held over by the Treasury Department into the Seventh drive for additional screenings, along with the new CG film "Story of a Transport."

CG IN PRINT

THIS WEEK 20 May carried "Poor Mrs. Williams," short story by Seaman Betty Fry, only woman contributor to the special G. I. edition...Short story on a former Indian princess now in SPARS featured in JULY THRILLING LOVE (Standard Publications)...Pix of SPAR in barracks canteen hit POST EXCHANGE, May issue...Comdr. Jack Dempsey's Pacific tour is topic for yarn by Marine Staff Sgt. Jack A. Gertz in sports mag, THE RING, for July. Titled "Dempsey a Hit on Tour," story's subhead says "CG commander meets with great reception —exhibits fighting spirit at Okinawa." Same issue carries pix of CG Alaskan-based trophy winners in Northwest Service Command Boxing Tournament...Lt. Richard J. Goggin, USCGR, is the author of a full-

page poem in June ESQUIRE. The poem is illustrated by a Marine combat artist. Unfortunately one would not know the author is in the CG unless he looked in the finely printed editorial note in the front of the magazine. It is hoped that efforts will be made both by authors and publishers to identify adequately the service affiliation of CG authors...

PRO MEMOS

New Fact Book

A complete list of all CG men who have been decorated during World War II is being prepared by HQ and will be forwarded to PROs shortly.

Broken down by states and listing 362 decorated men, the booklet gives home addresses, and briefs on each citation accompanying the awards. A monthly supplemental list will be supplied. Awards cover the Medal of Honor, Navy Cross, Distinguished Service Medal, Legion of Merit, Silver Star, Distinguished Flying Cross, Navy & Marine Corps Medal, Bronze Star, and Air Medal.

The booklet is designed for use as background for stories, in the preparation of speeches wherein localized distinguished CG men would be helpful, and as a reference.

23 June, 1945

COMBAT PHOTO NOTES

The MENGES Lives Again

The MENGES has taken to the sea again and the nation's press took to the MENGES' photos and stories with no less avidity. The photos and story of how the CG-manned Destroyer Escort was torpedoed in the Mediterranean in May, 1944; had been withheld for security reasons. But the delay paid off in results.

The nation's press agreed that the "grafting" of the bow of the MENGES to the stern of the USS HOLDER, another torpedoed DE in drydock for repairs, was a "miracle of maritime surgery."

In NY the NEWS and the MIRROR used a page for the MENGES photos. The WASHINGTON DAILY NEWS gave a page to the series. The BALTIMORE SUN used three of the photos in its role with an eight-column over-all spread. Chicago, which was well represented among the MENGES crew, featured photos of its hometown boys along with the general release shots.

Routing of News Stories and Photos

The following reply from Chief, Public Relations, to the C.O. of a unit afloat should be of interest to all units in the theatre:

"1. Referring to your letter of 31 May, which in turn referred to Pacific Fleet letters 12L-45 and 10L-45, please be advised that all Coast Guard photographic material exposed in areas under the jurisdiction of CINCPAC-CINCPAC is forwarded via that officer.

2. Coast Guard Public Relations material is separated, cleared and receives excellent and quick delivery via Navy-Air Transportation to this office.

3. A Coast Guard officer is assigned to CINCPAC Advanced Headquarters for special duty censoring Coast Guard material.

4. Headquarters is pleased to have received your letter and to note your interest in speedy delivery of Public Relations matter.

5. If any of your photographs or motion picture films are exposed under the jurisdiction of COMSOPAC, this material may be cleared by the Army authority and forwarded direct to Headquarters or per directives of the Commander Seventh Fleet."

ELLIS REED-HILL
By direction

COMBAT CORRESPONDENTS NOTES

During the past month writers in the field have shown originality in the choice of subject matter, and it has paid off. A listing of some of our recent stories and their markets bears out this point.

The NEW ORLEANS TIMES-PICAYUNE ran two of Jim Aldige's, CSP(PR) (New Orleans) latest yarns; one about the Coast Guardsman who is related to the famous pirate, Jean LaFitte; the other on the little two-year old Filipino who is the most ardent movie goer in the Philippines today. Jim also did an excellent piece on CG Commander Ayesa slugged "The Long Road Back." It goes out general release with a series of pictures...James Bolton, EMLC (New York) went into beachhead clothes fashion among the amphibious forces. It went to his former boss, the advertising director of Macy's for placement...Alpheus Bruton, Y2C, (Alaska PRO) went Jack London on us in an Alaska animal thriller called "Bear Facts." The story is in New York for what should be an easy placement...From Okinawa Victor Heyden, EMLC, (Los Angeles), picked up three humorous beach incidents which turned into good Clipper or wire shorts...Mac Millan's, Sp(PR)3C, (Chicago), "Sailor's-Eye View of the U.S.A." went to the Chicago papers...New York Magazine section thinks Don Morgan's LCT feature is one of the best they have handled...YANK Pacific Edition on 27 April gave another big spread to an Evan Wylie, CSP(PR), (New York) story. Title: "Dusty Junction."

Words from Editors

"May I compliment you and your staff of combat correspondents on the COAST GUARD WAR NEWS CLIPPER. It is a clip sheet full of interesting accounts from the various war fronts. I particularly like the stories bylined Martin Burke, who seems to know his stuff when it comes to handling interesting yarns."...Walter Krupp, Editor, Port Clinton (Ohio) HERALD.

CG IN PRINT

DENTAL SURVEY, molar mag, ran pix and short plug for SPAR dental hygienists in June issue..."SPARS Open Salty Canteen," article and pix, hit June POST EXCHANGE...THIS WEEK has accepted a humorous piece on flood relief in Arkansas by William R. Scott, SCLC, (Gunther, Okla.). Scheduled for 15 July...Coming up in MADEMOISELLE, July, is article with pix of SPAR in Merchant Marine Hearing Units...2 August FAMILY CIRCLE's cover will plug CG Anniversary..."When We Came Home," by Lt. Robert N. Aylin, (St. Louis, Mo.), set for October PIC. Piece is based on interview with liberated American prisoners who were brought home aboard CG-manned transport. Also, using full-page kodachrome and several black and whites with story...October THRILLING LOVE (Standard Magazines) will feature a SPAR cover...McCALL's Washington News Letter section for July will contain a paragraph on 17-year-old recruiting..."Role of Women in Postwar United States," by Captain Dorothy Stratton, USCGR(W), is slated for September appearance in INDEPENDENT WOMAN...MADEMOISELLE has logged a feature on a Spar who formerly was a turtle-trapper for October issue...Tom Winship, CSP(PR), (Boston, Mass.), wrote a D-Day anniversary tribute to the First Infantry Division for North American Newspaper Alliance which got a good play. Piece, which had a SAMUEL CHASE tie-

in, was syndicated nationally...NAVAL INSTITUTE PROCEEDINGS has accepted a story on CG-manned Army FS fleet by Lt. (jg) Everett Spencer, Jr., (Springfield, Mass.)...INLAND SEAS, quarterly bulletin of the Great Lakes Historical Society, April issue, contains pix and features on icebreaker MACKINAW, plus photos of Lakes navigational aids...EDITOR AND PUBLISHER, 9 June, carried favorable account of CG cooperation with civilian press in coverage of WAKEFIELD's arrival from Europe with 6000 veteran GIs...

COMBAT ART NOTES

Fast Start for St. Louis Show

The biggest CG combat art show yet—185 water colors, drawings and oils, with personal appearances by John Floyd Morris, Sp(PR)3c, (Laguna Beach, Calif.), and Richard Saar, Cox., (Cleveland)—got off to a fast start at the Famous-Barr Co. in St. Louis, 15 June.

St. Louis newspapers carried reproductions of several of the pieces, pix of Morris and Saar and plugs for the show in the department store's ads. The two artists are autographing serigraphic reproductions of their work for purchasers of E Bonds of \$100 or larger. Missouri War Finance Committee is sponsoring the show, which runs through 30 June.

After St. Louis, the exhibition is to move on to Cleveland and Chicago, opening in the latter city in connection with CG Anniversary Week.

RADIO AND SPECIAL EVENTS

Another batch of home town recordings has been made from recordograph films received from the South Pacific. Interviews were handled by Harvey Twyman, Sp(PR)2c, (Council Bluffs, Ia.); Michael Spatz, Ylc, (Louisville, Ky.); and Preston Hawks, Sp(PR)1c, (Clinton, Okla.). Among those interviewed was Lieut. (jg) Robert Larson, (Neenah, Wisc.), who made the hurricane photographs aboard the tanker to which he is attached, in the Atlantic last October. The photos, which received heavy newspaper play, are given the spotlight in the interview.

CG BLAZE STORY HITS PHILLY PRESS

Release of story on last summer's fire aboard a munitions ship at Philadelphia received P-1 play in all local papers and was picked up the wires 1 June. In tribute to CG explosive loading detail, Philadelphia RECORD wrote:

"Longshoremen realized a catastrophe was almost certain as they saw smoke and flames pouring from the ship. Some fled in panic. As they ran, they met Coast Guard fire fighters hurrying forward to try to save the ship. Several of the Coast Guardsmen were knocked down, one suffering a brain concussion.

"But the Coast Guardsmen fought back both fear and panic. They clambered aboard the blazing ship and dropped into the blazing hold. They had been trained to do just the job they were doing and they fought the flames with chemicals. In three-quarters of an hour, the fire was brought under control and disaster averted. There were casualties — several of them. Coast Guardsmen were overcome by smoke and badly burned. But they had won their heroic battle."

Follow-up story featured departure of 125 CG-men for Europe, where they will supervise munitions loading aboard ships bound for Pacific.

7 July, 1945

CG ANNIVERSARY

Observance of the CG's 155 anniversary 4 August is expected to be the most extensive in the history of the Service.

With tributes ranging from posters to proclamations, car cards to billboards, and radio salutes to editorials, news and feature stories, the nation will become aware of the CG's traditional peacetime activities, as well as wartime operations.

COMBAT CORRESPONDENTS NOTES

When the ADMIRAL H. T. MAYO pulled into Boston with hundreds of American prisoners of war, a Coast Guard writer had as good a story as any of the soldiers. Lemax Study, Sp(PR)1c, (St. Louis), in a 24 hour flying trip to Paris, saw his mother for the first time in eight years. She had been released from prison camp only a month before. Study wrote a moving piece of his Paris trip. It certainly should go...James Bolton, EMlc, (New York) has been turning his hand to poetry lately. Some of them went to YANK and ESQUIRE this week...Joe Pinna, Sp(PR)2c, (Buffalo, N.Y.) wrote some nice copy on his shipmates, pegged on the fact that his newly-commissioned transport was the first to round the World on its maiden voyage...Working out of Guam, Al King, Sp(PR)2c, (Holyoke, Mass.) has been writing a great volume of clean home town copy. His piece on Lieut. Frank Cankar, (Chicago) CG Censor assigned to CINCPAC, ran in the Chicago dailies...NAVY NEWS, a new West Coast publication, is giving big space to combat correspondent stories. Their last issue ran eight by-line pieces...Based on his experiences in hospitals all over the Pacific, John Cole, CSp(PR), (New York) has written a 3,000 word magazine story "Poor Man's Purple Heart," which is in New York for placement...The Navy passed for the first time a story on the USCGC SPENCER in the Pacific. Lieut. Stanton, (Baltimore, Md.) PIO aboard the SPENCER, did a piece that was released to Baltimore papers and CG publications...Evan Wylie, CSp(PR), (New York), now working out of Saipan, again had the lead story in YANK New York Edition, with a 3-page spread, "Ordeal at Okinawa."

CG IN PRINT

AMERICAN Magazine has accepted a photograph of Admiral Wessche for inclusion in its "Interesting People" section. Pix is tentatively set for August issue..."Time to Believe," by Ensign Richard Wilcox (New York City) was in 24 June THIS WEEK...July BOY'S LIFE contained pix of CG helicopter...A CG yarn, "Sailor, Take Warning," came out as love literature in July ROMANCE..."Lady of the Lighthouse," featuring the CG's only lighthouse keeping lady, was played up in magazine sections throughout the country including N.Y. Sunday MIRROR. The keeper, Mrs. Fanny May Salter, is on duty at Turkey Point, near Baltimore, Md...Before shoving off for sea, Victor Mature, CEM, (Louisville, Ky) was the subject for a two page photo layout by Jay Scott of "Candidly Hollywood." Mature was shown lolling with the lovelies at a Reno rendezvous...Piece by Alpheus Bruton, Y2c, (Hawley, Texas) on a couple of bear mascots at his Alaskan station, has been accepted by SATURDAY EVENING POST for "back of the book" feature. Publication date not set.

RADIO AND SPECIAL EVENTS

17Nd has three regular programs over KTKN, Ketchikan, including a daily newscast by Norbert O'Connor, CMus, (Brooklyn, N.Y.) and is preparing a fourth show for presentation, based on the "Happy Hour" idea, built



PHOTOGRAPHER'S MATE, SECOND CLASS, REUFORD R. GRAVELL SHOWS
A PHILIPPINE WARRIOR OF THE 8TH U. S. MARINE REGIMENTAL COMBAT TEAM
ESCORTING JAP CIVILIAN FIELD HANDS BACK TO WORK IN IHEYA ISLAND



PHOTOGRAPHER'S MATE, SECOND CLASS, HAROLD A. BARCLAY'S PHOTO
"MARINES SWARM ASHORE AT IHEYA SHIMA"

around a CG band. Also assigning a man to Juneau to establish CG on the radio station there.

COMBAT ARTICLES

Five New Combat Art Exhibits Open

The largest show on tour - 185 drawings and water colors shepherded by Combat Artists John Floyd Morris, Sp(PR)3c, (Laguna Beach, Calif.), and Richard Saar, Cox., (Cleveland) - moved from St. Louis to Cleveland. The exhibit will be swelled to more than 200 pieces with the addition of 20 already placed in the latter city and will be seen at the Cleveland Museum of Art, Halle Bros. Co. gallery, Cleveland, and M.O'Neill Co. Department Store in Akron. Saar made a "home town" radio appearance over Station WTAM, Cleveland, prior to the show opening.

COMBAT ART NOTES

New Material Flows In

From Okinawa came an outstanding selection of pencil and pen sketches, water colors and charcoal and ink drawing by Herman B. "Pete" Vestal, CSp(PR), (New York City). A portfolio of portraits and drawings of activities on a CG-manned PF was the contribution of Warren Praetorius, Sealc, (Gloversville, N. Y.).

Max Dorothy, Sp(PR)3c, (Los Angeles) turned in a series of drawings, representing life on an LST in the Pacific, to illustrate stories by Richard Kolb, Jr., Sp(PR)3c, (Poughkeepsie, N. Y.). From Scott Johnson, GM2c, (Berkeley, Calif.) came drawings made on a CG-manned transport.

MERCHANT MARINE SECTION

At the request of SHIPS, monthly magazine published by the Shipbuilders' Council of America, for a story showing the heroism of a ship, this section prepared one on the USS ARTHUR MIDDLETON, which was aground off Amchitka Island, Aleutians, for 80 days in the winter of 1942. Navy gave clearance on details which previously had been restricted.

21 July, 1945

COMBAT CORRESPONDENTS NOTES

Hot Invasion Is No Requisite for Good Copy

CG writers scattered all over the world have proved in the past two weeks that they can produce legitimate news and feature stories without the help of beachhead environs. From advance bases, Alaska, troop transports and amphibious craft, correspondents are hitting their stride with material at hand.

CG IN PRINT

Lead story in THIS WEEK, 15 July, is a humorous yarn by William R. Scott, SCLc, (Guthrie, Okla.), titled "My Life with a Jeep." Piece narrates Scott's jeep-happy experiences while covering Spring floods... ARGOSY for August contains "The Loneliest Job in the World," by John Scott Douglas. Job is lighthouse keeping in remote regions of Alaska...A sketch on SPAR hospital apprentices hit War and the Woman Department of POPULAR LOVE, July issue...AMERICAN LEGION has accepted a piece by Commander Jack Dempsey (with Ensign Richard Wilcox), (New York City), for October...Coming up in PARADE, 19 August, is a feature on a discharged SPAR returning to college under G.I. Bill of Rights... MADEMOISELLE has scheduled pix and story on Eileen Van Dree Mole, PhM2c, (Los Angeles, Calif.), for November issue... "Score Three—the ARC," by John Cole,

CSp(PR), (New York City), has been accepted by RED CROSS MAGAZINE. Set for September...Full page ads featuring a sketch of a CG icebreaker and a CG plug was used by Westinghouse in three top business mags: July BUSINESS WEEK, July MODERN INDUSTRY, and June U. S. NEWS...Adventures 17-year-olds are the target for current recruiting, with ads appearing in FIGHTING WESTERN, LEADING WESTERN, DIME WESTERN, FAMOUS FANTASTIC MYSTERIES, PRIVATE DETECTIVE, and others...Combat Correspondent Bryce Walton, Sp(PR)2c, (Los Angeles), who is assigned to LEATHERNECK's Pacific Edition, had two good features in 1 May issue of Marine mag, "D-day on Iwo Jima" and "Emerging Literati," the latter chronicling reading habits aboard a CG-manned transport. Pix illustrating pieces were by Reford Gravell, PhM2c, (Winfield, Kansas)...Both stories are good examples in how to handle non-CG material.

COMBAT PHOTO NOTES

Iheya Shima Invasion Shots Move

On the night of 16 July Fleet Admiral Chester Nimitz announced the capture of Iheya Shima, a tiny island 25 miles northwest of Okinawa and the 17th island in the Okinawa group seized by our forces. On the morning of 17 July HQ had cleared and processed 11 invasion scenes and by afternoon they were on their way to editors nationally. Hardly had work ended on the general release when the captioning and mailing crew started putting the Iheya Shima home towns through the mill. At this moment Iheya Shimas are still No. 1 in the home town caption department. CG Combat Photos Harold A. Barclay, PhM2c, (Sault Ste. Marie); Vernon E. Brown, PhM2c, (Burlington, Ia.); and Reford R. Gravell, PhM2c, (Winfield, Kansas) were the men behind the invasion cameras in the first releases.

Letter to HQ's Photo Desk

From the Skipper of a CG-manned LST in the Pacific:

"It is an undeniable fact that the subject photographs have a tremendous morale-building value, both to the personnel involved, and to their families at home. Evidence of the efficiency with which CG combat photographers are covering the war here in the Pacific is clearly shown judging from the very large number of clippings from home town newspapers which are sent to officers and men aboard this vessel, and of the enthusiasm with which they are received."

SPAR RECRUITING

SPAR recruiting has dropped off considerably in the past two months while, at the same time, discharges have been increasing. A series of local newspaper articles and radio spots emphasizing the need of girls with yeoman and storekeeper experience might help stimulate interest. Items suggesting the post-war benefits under the GI Bill of Rights should be stressed. Also, a redistribution of SPAR posters is advised.

GRAPHIC UNIT

Graphic Unit, White Plains, N. Y., has been reorganized. Headed by David Karner, CPTr, (Plainfield, N. J.), its complement has been cut from 21 to 13 men, with effort being made to include CG-men who are experts in printing, layout, or silkscreen reproduction. All men admitted to the Unit must have had extensive sea duty.

Unit personnel will have every opportunity to learn graphics. Trips through large printing and engraving plants, advertising agencies, metropolitan newspapers, etc., will be made. Type-setting and engraving will be learned first hand in the Navy section. A large



ITS' ONE UP FOR PATERNAL PRIDE, AS PHOTOGRAPHER'S MATE, SECOND CLASS, JAMES L. LONERGAN, USCGR, TELLS HIS FATHER, CHIEF PHOTOGRAPHER'S MATE THOMAS L. LONERGAN, OF NEW LONDON, CONN., ALSO OF THE COAST GUARD HOW HE "SHOT 'EM" ON BORNEO



"COAST GUARDSMEN LAND AUSSIES IN BALIKPAPAN INVASION"
THIS IS THE BALIKPAPAN INVASION SCENE SNAPPED BY COAST GUARD COMBAT PHOTOGRAPHER JAMES L. LONERGAN AS HIS OWN PICTURE WAS TAKEN BY A FELLOW COAST GUARD PHOTOGRAPHER, GERALD C. ANKER, FROM AN ADJOINING LCVP

New York advertising agency will criticize and offer suggestions on all posters produced at the Unit.

Facilities of the Unit are open to all DPIOs. Plans call for production of a variety of posters in small lots. However, money is available only for Recruiting, Port Security, and War Bonds. Other posters must be obtained through the Printing and Duplicating Division. Silkscreen posters can be produced at from 5 to 8 cents each. Other than silkscreen can be ordered through GPO. However, all posters must be ordered through PID, HQ.

CG HA SKYSCRAPER CRASH HERO

Heroic action of Donald Molony, HA2c, in succoring the dead and dying following the crash of an Army bomber into the Empire State Building 28 July, has been acclaimed by the press, radio, newsreels and television.

Alertness of the New York PIO staff and Personnel Office resulted in bringing the nation's attention to the daring deeds of the 17-year-old Detroit hospital apprentice.

Molony, strolling in the vicinity of the Manhattan skyscraper, heard the roar of the bomber, witnessed the crash, the blinding explosion, and saw the burst of white flame mushrooming from the 79th floor. Dashing into a nearby drugstore, he crammed a suitcase with morphine, hypos, needles, first aid kits, ointments and distilled water, and rushed to the building. He was first on the scene with first aid equipment.

Molony ministered to agonized victims in two elevators, which had plunged 80 floors to the sub-basement. He then ran up 79 flights of stairs to aid other wounded. The youthful CG man gave merciful injections of morphine to the critically injured, applied compresses on battered limbs, and spread ointment on the painfully burned. In all, Molony was credited with saving at least a dozen lives.

Local papers and wire services gave the story of Molony an excellent play. The N.Y. NEWS termed it "a story of courage and presence of mind taking its place with any of this war."

The following day, Molony appeared on a television show and later related his experience on CBS' "We the People." He also was filmed by the newsreels.

In Washington this week, Molony appeared on the "Navy Hour" network show 31 July, at a civic club luncheon 1 August, CG Party at the Stage Door Canteen 2 August, CG Night at the baseball game 3 August, and on the radio show "SPARS on Parade" 4 August. Next week, Molony will spend three days in his home town, Detroit, on temporary duty with the DPIO.

CG Cameramen First on Scene

First motion picture cameramen on the scene of the bizarre accident at the Empire State Building were members of Lt. Lothar Wolff's crew at the N. Y. MFU. Photographing a 100-foot drama of death and destruction, the CG men obtained excellent coverage, which was turned over to the newsreels. Taking part in the filming were Lt. (jg) A. Bailey, (Mountain View, N.J.); Charles Wicks, CPhM, (San Francisco, Calif.); Edward Barrett, PhM1c, (Morris Plains, N. J.), and Edward Gallagher, PhM3c, (Evanston, Ill.).

CG still photogs, who were first on the scene, were Phillip Biscuti, PhM2c, (Brooklyn) and Richard D. McCarthy, Y2c. Both turned in excellent jobs, photographing Molony in action, as well as general disaster stuff.

COMBAT PHOTO NOTES

CG Combat Photogs Snap Aussies at Balikpapan

Three CG combat photographers landed with the Aussies in the invasion of Balikpapan on oil-rich Borneo and came up not only with a fine batch of negatives but also an account of near-death at the hands of Jap snipers when two of them ventured inland.

First to reach HQ were pix by Gerald C. Anker, PhM3c, (Los Angeles) and James L. Loneragan, PhM3c, (Poquonock Bridge, Conn.), who landed with the first assault wave. Their pix were snatched up eagerly by newspaper editors, who had scant photo coverage of the several Borneo landings.

Anker and Loneragan landed on LCVs only a few feet apart - and came up with an unusual photo series. As Loneragan stood erect in the stern of his craft to shoot, the smoke covered rubble of beachhead and Aussies pouring ashore, Anker got a picture of the entire scene - his fellow lensman included. The shot Loneragan was getting also was good, and a close scrutiny of the two pix showed they were both taken at the same instant. It was a fine "behind-the-scenes" picture story of how CG combat photogs get their pix.

Close on the air trail of the Anker-Loneragan pix came a batch of excellent negatives from James T. Seright, PhM3c, (Ottawa, Kan.).

"The landing was made unopposed except for slight mortar fire which raked the beach at short intervals," Anker wrote.

"Loneragan and I decided to have a first hand look at the front lines which at that time were already some two miles inland. We stopped an Australian soldier and asked him for directions which he gladly gave us. He told us to follow the trail for about a half mile and then cut through the ravine on the right. One of us must have been wrong - either we went through the wrong ravine or else he gave us a bum steer - because we ended up in the middle of the Jap Lines with some three hundred Japs around us.

"The funny part about the whole thing was that we didn't see any Japs and we didn't know we were in the middle of their lines until later in the afternoon when a few snipers started taking pot shots at us. I'll get back to my story and tell about that a little later on.

"Passing through the ravine and still within the Jap lines we crossed over three ridges and ended up on a high peak overlooking the valley where we could watch the infantry and artillery working. The Japs must have taken us for some of their own men; because no man in his right mind would ever do such a thing. It's a wonder we didn't get shot in the back while watching the show from our grandstand seats.

"A few minutes later we started down into the valley to meet the troops and that was quite a project. The hillside was mined and the trail was so slippery and muddy that we had to beat our own trail through the brush. I slipped once and fell on all fours in the mud - Graphic, movie camera and all went down.

"Finally we reached the troops but nothing much was going on so we decided to head back, but this time we went through our own lines just to be different. We were told about a cave which contained three dead Japs, so we set our course and found it to be near the ravine where we just had been. (We still didn't know about the Japs being there.) We entered the cave which went back 400 feet or so but no dead Japs

were to be found. We later learned they weren't as dead as they should have been, for they escaped into the ravine after the Aussies had presumably worked the cave over.

"We retired from the cave after looking things over and stood out in front when all of a sudden all hell broke loose on us. Four sniper shots landed less than three feet from where we were standing. Before you could say Jack Robinson, we were well on our way for cover around on the side of the cave. Just at that time an Aussie patrol received the report from advance scouts and were already on the top ridge overlooking the ravine. They hollered at us to get the hell out of there and fast because they were going to give the place a bloody go. (Now this was the first time we knew of the Japs being in the ravine). I saw an opening and ran like hell around the side of the hill and leaped over a stream 15 feet wide without losing a step. No doubt I set a new world record for the hundred yard dash. I peeked around the hill and there was Lonergan still hiding behind the cave. I motioned to him to clear out, but he was afraid to run for it out in the open, because he knew that the Japs were well aware of the fact that there were two of us there, and you know Jim makes a rather nice target. The Aussies hollered at him again, so he decided to make a break for it.

"Instead of heading for where I was, he decided to go up the side of the hill and meet the Aussies. It was rather a steep climb, but you should have seen that kid go. Luck was with him, because he found out from one of the Aussies that he had just traveled through a mine field. Jim finally maneuvered down to where I was and we both showed definite signs of nervousness, so we decided to clear out and let the Aussies finish up with their job.

"Back to the LST we went and lay prone in our sacks until morning. Our ship was to hit the beach on D-Day, but due to the confusion on the beach and the bad surf, it was unable to go in until D-plus three. Some of the fellows went along the beach to hunt souvenirs and in all my born days I've never seen such a wild collection of junk. One fellow brought back a Singer Sewing Machine. Another fellow brought back a collection of Jap phonograph records with which he tortured us most of the night."

RADIO & SPECIAL EVENTS

The "Meet the Coast Guard" program over WNEW, 1600-1630 EWT, 5 August, broadcast locally in New York and recorded for rebroadcast by AFPS, will feature Captain John S. Baylis, (Jamaica, L.I., N.Y.), CO of Manhattan Beach Trasta, and the band from that station. Following week the "Sealanders" band will be featured in the absence of the Ellis Island RecSta band, regular musical attraction on the series.

The seven-piece CG band originally assigned to duty in the forward area, South Pacific, for morale work, now stationed in the Philippines, has grown to fifteen pieces and is doing consistently good work, playing Army and Navy hospitals, hospital ships, Red Cross activities, Philippine civilian fiestas, aboard large and small Navy and CG-manned Army and Navy vessels, at recreation centers, plus a radio show for AFPS. A letter received at HQ from Henrietta Gravuer, Area K Recreation Supervisor for the American Red Cross, reads in part: "Commander Stober and his U. S. Coast Guard Cutters entertained at some of our Red Cross clubs in this area. They contribute to a great extent in keeping up the morale of the armed forces."

1 September, 1945

DEMOBILIZATION NOTES

The biggest story the CG has as far as the parents of men and women in the Service are concerned is "When does Johnny (or Suzy) come Home?" HQ has asked PIOs to arrange special photo and writer teams to cover the separation centers. Work is starting slowly, but already results are showing up that indicate Demobilization as an important news source. Strong coverage has been given by Lt. Elmer Cook in 4 ND with excellent placements in Philadelphia papers and good stuff routed to home towns...Lt. John Stengel, 17 ND, Ketchikan, wired 13 ND on the first draft of discharges from Alaska to Seattle and asked for coverage...HQ will cooperate as closely as possible with Demobilization in relaying information and suggestions which will be helpful to the Districts.

COMBAT PHOTO NOTES

CG Grabs "Victory" Space

Before the streets were cleaned of ticker tape and celebrants were rid of hangers, HQ had released to wire services several outstanding Pacific combat pix showing CG's role in bringing victory...Home town shots continued to stream from HQ, playing up angle that "local Coast Guardsman helped lick Japs"...One such group shot ran three columns in the WASHINGTON NEWS and others were equally well received, showing that editors are still eager for pix of local boys who had a hand in winning the war.

Off With the Wartime Gray

Reconversion to peacetime activities should provide substance for feature pix in the districts. Such pix as a photo in the New York Herald-Tribune 29 August showing the wartime gray on the funnel of a merchant vessel being replaced by bands of yellow and blue at the Todd Shipyard docks in Brooklyn.

PIOs should come up with a number of ideas for pix along this line.

COMBAT ART NOTES

Combat Art Program in Full Swing

Jap surrender found the CG combat art program in full swing, with exhibitions under way in numerous cities in the States and artists scattered throughout the Pacific making a permanent historical record of Service activities in the concluding phases of the war.

From Honolulu came an interesting series of pen and brush sketches showing how Pearl Harbor greeted the surrender news. They were made by Ernest C. Whitworth, EM2c, (Cleveland).

At the same time Jacob Lawrence, Sp(PR)3c, (Brooklyn), noted Negro artist, submitted another batch of his unique water colors giving his interpretation of life aboard a CG-manned troop transport.

COAST GUARD PILOTS' POSSIBILITIES

The CG Pilots on the Coasts and in the river areas have done a great wartime job. HQ is preparing a general release and will get some pictures for national use. It is suggested that this possibility be followed up in the Districts, particularly, 1, 4, 5, 8, and 9 ND. HQ will send its material out shortly William Scott of the 9 ND (St. Louis) office, author of the recent big spread in THIS WEEK on jeeps, has



AMONG THE FIRST TO LAND ON JAP SOIL AT YOKOSUKA NAVY BASE 20 MILES FROM TOKYO, WERE THESE COAST GUARD COMBAT PHOTOGRAPHERS AND CORRESPONDENTS IN THE GROUP AT THE LEFT FOREGROUND ARE: COAST GUARD CHIEF SPECIALIST PAUL MARSH OF LORRAINE, O. (BACK TO CAMERA); COAST GUARDSMAN GILBERT DE STEFANO, PHOTOGRAPHER'S MATE, FIRST CLASS, OF BROOKLYN, N. Y.; COAST GUARDSMAN HARVEY TWYMAN, SPECIALIST SECOND CLASS, OF COUNCIL BLUFFS, IA. (BACK TO CAMERA); AND COAST GUARDSMAN HARMON LOUGHER, PHOTOGRAPHER'S MATE, THIRD CLASS, OF BERKELEY, CALIFORNIA (PHOTO BY JOHN W. PAPSUN, PHOTOGRAPHER'S MATE, THIRD CLASS)



THIS CROWD OF CURIOUS JAPS CAME TO THEIR THEATRE DISTRICT IN TOKYO TO ATTEND A MATINEE, BUT THEY FOUND SOMETHING MORE ATTRACTIVE. IT WAS A COAST GUARD JEEP. THEY CROWDED ABOUT THE JEEP, INSPECTING IT AND THE COAST GUARDSMAN HARVEY TWYMAN SP(PR) 1/c WHO WAS TAKING THE PICTURES

an excellent story "The Coast Guard River Pilots" in the July WATERWAYS Magazine. Picture possibilities on this story are excellent. It is suggested that PIOs mentioned check with the pilots and arrange to have a writer and photographer go along on a trip and cover via pix and copy...Paramount Pictures will begin shooting a feature SWAMP FIRE in 8 ND in October based on Delta Pilots' adventures.

MOTION PICTURE DIGEST #3

The third issue of the Motion Picture Digest has been distributed in 16 mm. editions to all PIOs. The subjects in this issue include:

FS Ships (Leyte); War Dogs (Guam); Life Boat Tests at CG Airsta (Brooklyn); Air-Sea Life Boat Tests (San Francisco); Air-Sea Glider Boat Tests (Key West); CG B-24 (Guam); Educators Visit Manhattan Beach Trasta (Brooklyn); USCG CAMPBELL (Pacific); Coast Guardsmen Train in Blimp Operation (Lakehurst); CG Weather Stations for Air Transport (Paris, France); MACKINAW as Training Ship (Great Lakes); MONTICELLO to be CG Ship (N. Y. Harbor); CG Hero at Manhattan — Empire State Bldg. Crash (N.Y.).

22 September, 1945

COMMODORE REED-HILL RECEIVES PRESIDENT'S THANKS-CONGRATULATIONS

Commodore Ellis Reed-Hill, Chief, Public Information Division, recently was called to the White House by President Truman and there, along with the public relations chiefs of the Army, Navy and Marine Corps, was congratulated upon the excellent war-time job done under their direction. The President thanked each of the officers for the part his unit had played in keeping the public aware of the activities of their individual services.

COMBAT PHOTO NOTES

Coast Guard in Japan

Among the first CG photographers to land in Japan were John W. Papeun, PhM2c, (Birmingham, Mich.); Gilbert J. De Stefano, PhM1c, (Brooklyn) and Harvey Tryman, Sp(PR)1c, (Council Bluffs, Iowa). The CG lensmen moved into Tokyo several days before occupation troops arrived. They scored with several wirephotos, and other pix released from HQ won wide play. Photos included shots of Hirohito returning from his appearance before the Diet in a big black limousine, two Jap submarines flying black flags of surrender alongside a transport, a mass of blank Jap faces peering into a photogs' jeep and several scenes snapped at the big base at Yokosuka, about 20 miles from Tokyo. Scores of home towns of Coast Guardsmen landing in Japan were also used.

COAST GUARD IN PRINT

Deeds of Coast Guardsmen throughout the world, as well as the varied activities of SPARS, were chronicled in national magazines and trade publications the first half of September in articles written by men and women of the service.

Even in far-off Bombay, India, the Coast Guard received widespread notice when the ILLUSTRATED WEEKLY OF INDIA carried a photograph of SPAR Eileen VanDree Mole, PhM2c, as the magazine's August 26 cover girl with the identifying underline, "U.S. Coast Guard SPAR." A copy of the cover page was forwarded to HQ by the Merchant Marine Detail as Bombay. A letter accompanying the cover page explained that the magazine is read throughout India by all Europeans and upper class Indians.

Current issues of POPULAR LOVE magazine carry sketches on the SPAR galley in San Francisco and Lt. (jg) Agnes L. Bixby, while THRILLING LOVE magazine has a sketch concerning Lt. (jg) Beulah Kent in its "Women at War" department. An article about SPAR pharmacist's mates and another entitled "SPARS Know Their Lamb Chops," both written by Lt. (jg) Hale, appeared in August issues of trade publications. Lt. Hale also wrote the short story "4.0 Means Perfect" which appeared in the September issue of the Coast Guard Magazine.

PIC for October carries an article "The Veteran Comes Home" which is a series of brief interviews with soldiers returning from the ETO aboard the Coast Guard manned transport USS GENERAL W. H. GORDON. Lt. (jg) Robert N. Aylin wrote the article which is illustrated with a full page color photo showing men relaxing on the GORDON's sun deck.

A really unique true story about Coast Guard Lt. John (Tuck) Preston by Lt. Coit Hendley, Jr., USCGR, appeared in THIS WEEK magazine, September 16, under the title "Human Bomb." TRUE COMICS also featured an adventure of Lt. Matthew Cantillon which took place in the course of the Biak Island assault.

In the fiction field ADVENTURE magazine for October carries "Combined Operations" by John Scott Douglas, a story on light house tenders in the North Pacific.

FLORIDA NEWSPAPER NEWS for August had an article on the Coast Guard's combat cameramen prepared by Clem Brossier, PIO in the 7ND. Work of Temporary Reservists in patrolling the Detroit River is related in "Minute Men of the River" in the summer issue of the Detroit Trust Company Quarterly.

Other national magazines which in recent weeks have featured stories and pictures of Coast Guard personnel include PARADE, MADEMOISELLE, FACTS and MATRIX. The latter is the official publication of Theta Sigma Phi, women's honorary journalistic sorority.

"BEACHHEAD ON THE WIND," the inside story of securing a beachhead in the Aleutians told by Carl Jonas, RM2c, is receiving high praise from the metropolitan reviewers. TIME MAGAZINE devoted two columns to the book and New York papers, THE CHICAGO SUN and many other papers are all outspoken in praise of Jonas and his writing. Published by Little, Brown & Co. "Beachhead on the Wind" was released to the public 12 September. Jonas spent many months on the USS ARTHUR MIDDLETON and his story centers around what he saw, heard and learned while aboard her.

A forthcoming issue of American Magazine will carry an article written by Ensign Richard Wilcox and Commander Jack Dempsey concerning a recent trip they made to various Coast Guard ships and bases.

The striking cover on the 22 September SATURDAY EVENING POST painted by Steve Dohanos is a composite of two lighthouses — lighthouse is the West Quoddy Light while the Lighthouse keeper is pruning the grass at Sakatay Light, Nantucket.

One of the most impressive documents to come to HQ attention recently is the commemorative program of the USCG in connection with the awarding of Security Shields of Honor to the USCG Auxiliary Flotillas, 3rd Division of the 4ND, held at Ocean City, N.J., 15 September. The program is a handsome 9" by 12" coated stock magazine type publication with individual and still photos of CG personnel of the various flotillas. More than 5,000 persons saw the parade and 2,000 saw the presentation ceremonies. Eleven additional ceremonies in the District are in preparation all of which,



WARRANT PHOTOGRAPHER JACK JANUARY'S "TORPEDO JUNCTION"



PHOTOGRAPHER'S MATE, FIRST CLASS, JAMES C. W. LUNDE'S
 PHOTO OF THE LST-18 UNLOADING AT LEYTE
 WAS ADJUDGED ONE OF THE 100 BEST PICTURES OF WAR"
 BY THE NAVY INSTITUTE OF PHOTOGRAPHY

will have great public relations value to the Service.

CG HELPS FIGHT KAISER SHIPYARD FIRE

Because of the assistance given Northwest newsmen in covering the Coast Guard angles of the recent \$3,000,000 fire at the Kaiser shipyards in Portland, Oregon, Coast Guardsmen and the service's participation in fighting the fire received widespread publicity in papers of that area. One of the outstanding incidents given a big play was an account of how five Guardsmen swam to a burning ship to make fast lines so that the vessel could be towed into the stream away from the burning docks.

Demobilization stories and pictures gathered at the 13ND separation center are requiring much of the attention of the Seattle PIO staff.

17 October, 1945

COAST GUARD MEMORIAL

By now most CG personnel have heard about the plans for a World War II memorial to be erected in honor of the men and women who served in World War II. The memorial is a three-figure bronze in monumental size showing two Coast Guardsmen helping a wounded comrade. The group is being modeled for casting in bronze by Coast Guard Combat Artist Chief Norman Thomas. The group is based on a combat sketch Chief Thomas made in the South Pacific.

A special memorial drive committee composed of Rear Admiral E. H. Smith, 3 ND DCGO; Commodore James A. Hirschfield, DCGO 9 ND, (Cleveland); and Captain L. H. Morine, Chief of Military Morale, HQ. Plans are under way whereby every member of the CG will be given an opportunity to contribute. It is hoped that contributions will be based on the greatest possible number of participating contributors rather than on amount from any one person. Present plans call for \$1.00 per person. Total to be raised from the statutory group is, at least, \$20,000.

The main group will be situated on properly fitted base and in well landscaped ground in New York as near the original site of the founding of the Service as possible. Mayor LaGuardia had indicated a great interest as have Robert Moses, park commissioner and his colleagues. Final decision on exact location has not been made, but plans of the Park Commission look very favorable indeed.

Reproductions of the statuary will be located at the Academy, New London, Connecticut, and at a west coast seaport city. Thus, the memorial will cover both coasts and the Academy.

CG HONORS PRESS, RADIO & NEWSREELS

The CG said "well done" to national representatives of press, radio, and the newsreels in special ceremonies held at the National Press Club on 4 October. Commodore Ellis Reed-Hill, USCG, Chief of CG Public Information, presented certificates of appreciation to each of the five national newsreels, each of the press associations, each of the still picture services, and each of the Washington daily newspapers. A special certificate was given EDITOR & PUBLISHER on behalf of American newspapers during National Newspaper Week, October 1-8.

COAST GUARD STAMP

One of the highest honors yet awarded to the Coast Guard is the new three-cent stamp, showing LCI's in action, with "U.S. Coast Guard" in boldface lettering below. The stamp is in honor of the Coast

Guard's gallant service in World War II, and will be put on first sale 10 November, at the New York City site of Alexander Hamilton's speech recommending the establishment of the Coast Guard. The stamp was designed by Ken Riley, combat artist.

PERSONNEL CHANGES

Public Information continues cooperating with the Commandant's directives to expedite demobilization of its personnel, both in HQ and the Field.

KUDOS TO THE CG

Press Associations, newsreels and photographers all have extended hearty thanks to the Division of Public Information for the Certificates of Appreciations presented. Typical of the kind of letters received is the following from W.K. Hutchison, Chief, INS, Washington Bureau:

"On behalf of International News-Service, I extend our sincere appreciation of the recognition given our news service by the Coast Guard at the recent get-together. It has been a pleasure as well as a public duty to cooperate with your organization throughout the war.

"My personal appreciation for the photographs."

COMBAT PHOTO NOTES

Navy Institute of Photography Exhibition

Demonstrating that all-around excellence pays are the results of the Coast Guard's photographic representation at Captain Steichen's Navy Institute of Photography exhibition and showing of motion picture footage. The Coast Guard's winning stills are these, which are numbered "Among the 100 Best Pictures of the War:"

Jack January's Warrant Photographer, (St. Louis, Mo.), "Torpedo Junction," which is the three British seamen on the life raft. Picture No. 1532.

Also his shot of the SPENCER sinking the Nazi sub, showing the cutters deck in the foreground. No. 1517.

William J. Forsythe's Warrant Photographer, (Washington, D. C.), famous one of the ammunition ship exploding off Sicily. No. 1917.

Art Green, Phd1lc, (New York, N.Y.), also had two: The "—But You Don't Have to Come Back" shot of the boy on the MENGES (#2330) and the one of the oil-coated survivor of the LANSDALE. No. 2140.

Edward Schertzer, CPHd1c, (Brooklyn, N. Y.), was in with his of Coast Guardsmen and Marines leaving an LCI for the invasion of Cape Gloucester, New Britain. No. 3047.

Don Hansen, Phd1lc, (Washington, D. C.), had the shot of the crammed deck of the LST heading towards Cape Gloucester. No. 3056.

Raphael Platnick, CPHd1c, (Roosevelt, N.Y.), had two: "Coffee for the Conquerors of Eniwetok" (#3345), and the one of the Coast Guardsman's hand reaching down to pull aboard the litter of the Marine coming back from Eniwetok. No. 3368.

James C. W. Lunde, Phd1lc, (Park Ridge, Ill.), was in with his of LST's 18 and 202 unloading on Leyte. No. 3544.

Robert Sargent, CPHd1c, (Summit, N. J.), made it with the shot of the three men flat on the beach of Salerno, as bombs rain around them. No. 2000.



PHOTOGRAPHER'S MATE, THIRD CLASS, ROBERT MARTIN'S STUDY OF FACES OF MARINES
HEADING FOR ASSAULT ON OKINAWA WAS ANOTHER PRIZE WINNER



CHIEF PHOTOGRAPHER'S MATE ROBERT SARGENT MADE THIS SHOT OF
THREE MEN ON THE BEACH AT SALERNO
ADJUDGED BY NAVY INSTITUTE OF PHOTOGRAPHY
AMONG THE BEST 100 PICTURES OF THE WAR

John E. Young, Phomlc, (Boston, Mass.), had a Greenland shot in -- the dramatic one made looking up at the German trawler caught in the ice floes. No. 2961.

Robert Martin's Phomlc, (Edwardsville, Pa.), study of faces of Marines heading in for the assault on Okinawa was also chosen. NO. 4424.

As to the motion picture winners, John Folk, Warrant Photographer, (Atlanta, Ga.) was applauded for his footage on the ammunition ship exploding off Sicily, Paul McKnite, Phomlc, (Superior, Wisc.), for his outstanding coverage of Iwo Jima, and Lt. C. F. Dixon (native of Cape Cod, Mass.), for material on the Sub-Arctic Air-Sea Rescue trials and studies of soldiers crossing on the WAKEFIELD. Lt. (Jg) A. Bailey, (Mountain View, N. J.), won on his showing of the attack on a Nazi sub by a cutter, in Sept., 1942. H. E. Whitner, CPhom (Franklin, Ill.), made a good job of the Normandy invasion, and of maneuvers for that of Southern France. He also took some good material aboard the CHASE loaded with troops bound for England. W. W. DeFord, CPhom, (New York City), won on his footage of the landing on Luzon. G. DeStefano, Phomlc, (Brooklyn, N. Y.), also took some excellent material on the Normandy invasion, and of battle stations aboard a CG-manned LST in the Pacific.

Navy for Air, John L. Sullivan, said:

"We honor tonight the Navy, Marine Corps and Coast Guard combat photographers who fought with their cameras rather than their guns.

"These men faced the Kamikazes with the fleet that came to stay--and did stay--off Okinawa...They climbed Bloody Nose Ridge at Peleliu with the Marines... They hit the beaches at Tarawa and Iwo Jima with the Coast Guard...They took their pictures realizing that they could not fight back, but knowing full well that their role was important in the conduct of the war, and in providing a record which would help sustain the peace...The American photographer has been and will continue to be in the vanguard of those who strive to make freedom of information an accomplished fact throughout the world."

MONITOR Calls CG Photos Unique

Recent issues of PIN have contained glowing letters of praise for CG photography from the New York MIRROR, the Chicago SUN and the Milwaukee JOURNAL. This week a letter came in the the CHRISTIAN SCIENCE MONITOR:

"We have received with great gratification the Certificate of Appreciation, presented us through you from the United States Coast Guard. We feel the gratitude ought to be the other way around because your material, especially your photographs, have been of outstanding value to us and to many other papers during these years.

"I must repeat the comment we have sent you before-- that your picture work reached heights of artistry and alertness which seems to us unique in the entire war experience."

COMBAT PHOTO NOTES

The Victory issue of U. S. CAMERA (1946) chose the following Coast Guard photos to complete its photographic Journal of World War II:

Picture No. 2649 -- "Marines Fall on Saipan Beachhead," by Edwin Latcham, CPhom, of Haddonfield, N. J. (Page 40, U. S. CAMERA, 1946) #4788 -- Art Green's shot of returning troops aboard the QUEEN ELIZABETH. (Page 48).

#2528 -- In the section on Asia's Children, Ted Needham's (discharged; from San Francisco) crying child in the Marianas concentration camp. (Page 70).

#3946 -- "G.I. Chauffeur on Saipan," by Bob Gates, (civilian now; lives in Washington), on pages 106-107.

#2932 -- Seymour Hofstetter's (CPhom, of Cleveland) of the Angaur landing, on 124-5.

#3920 -- James C. Burke, who was discharged in October (home town, Buffalo, N. Y.), was in with his "Burial at Sea, Off Luzon," taken on board the CALLAWAY, (Pages 140-41).

#3863 -- Ted Needham had another: "Mac Arthur at Lingayen Gulf," which is on pages 144-5.

#4061 -- Robert Warren (discharged in September; from Adel, Iowa) had the dramatic "Wounded Marine, Iwo," beside which a full-column caption gives much credit to Coast Guard handling of wounded off Iwo Jima. These are on pages 176-7.

#4098 -- The very popular "Unloading of supplies on Iwo," by Paul Queenan (discharged Oct. '45; from Brookline, Mass.) was used, with a credit line naming Paul. Pages 186-7.

#4125 -- Queenan has another: the loaded amtrac leaving for the Iwo assault, on page 196.

#3502 -- John E. Young's Greenland shot of the captured Nazis being brought to the EASTWIND was reproduced on pages 202-3, with a full-column resume of the Greenland story. John E. is a Phomlc, from Boston.

#4718 -- Gerald Anker (Phomlc; Los Angeles) has the shot of James Loneragan (Phomlc; New London) photographing the Aussies' landing on Balikpapan, with a credit line. Pages 244-5.

#4424 -- "Fighting Faces," the Marines heading into Okinawa, brought Earl J. Martin into the book. He's discharged; from Harrell, Arkansas; the picture is on page 247.

#4774 -- The powerful portrait of the Jap surrender envoys descending from the plane at Manila (made by James Seright; discharged, of Ottawa, Kansas) was cut to show only the one putting. It's on page 354.

The series of photos of Weather Patrol released after secrecy was lifted, are still receiving good play. The Cincinnati ENQUIRER, the Boston HERALD, and the Akron, Ohio BEACON used them in their photo sections. The BEACON also added the pix on the cutter STORIS' escape from a Greenland harbor after being trapped by the sudden appearance of an iceberg, titling the combination "U. S. Coast Guard Reconverts."

The CENTRAL PRESS ran four shots headed "Air Sea Rescue Come to Lakes," showing the Traverse City, Mich, station from the air, and general views of activities.

Coast Guard photography again received plaudits for having the "best of anything they'd run across," plus the accompanying publicity, in the use of some of our photos for Victory Bond full page ads. Some of the photos chosen are:

#2889 -- The shot of three bodies flag-draped for burial at sea. "These Gave Their Lives," by Rene Prevost (now discharged; of Wash. D. C.).

#2330 -- The boy killed at his battle station on the MENGES. "But You Don't Have to Come Back," by Art Green (of New York, also discharged and now working for Acme Newspictures).

#4788 -- Another of Art Green's: the returning troops on the QUEEN ELIZABETH.

These were used in papers all over the country. Warren Chamberlain, lent by the N. Y. HERALD TRIBUNE to the Treasury Department for this Bond drive, chose the pictures, and his opinion is the one quoted above.

RURAL GRAVURE, one of the syndicated "magazine sections," gave front page spotting to three shots of the WAKEFIELD bringing home-coming GI's into Boston, and titled it "Thanksgiving Day."

The new ones are getting a big play, too. Carleton Patterson's (PhoM3c; of Birmingham, Michigan) of the CG patrol boat inspecting a Jap fishing boat in mid-Pacific has been widely used. The Baltimore SUN gave it a half-page roto.

APPENDIX B

EDITORIAL OPINION OF COAST GUARD PUBLIC RELATIONS ESPECIALLY OF THE COAST GUARD PICTURE COVERAGE

A tree is judged by its fruit. The editorial opinions here quoted from the press of the nation and from letters written by editors and news and picture handlers provide a composite appraisal of what the Coast Guard Public Information Division accomplished in their program of activities during World War II.

Early in the World War II, there appeared in the BOSTON POST an editorial about the Coast Guard which includes this sentence:

"Since the war started the Coast Guard has doggedly kept on the job, but its work has not been given the publicity it so richly deserves."

The more recent editorials quoted below will show that in large measure this deficiency has been corrected through a more adequate public information service.

On June 28, 1942, an editorial in the JOURNAL of Lansing, Michigan, appeared with the title "Old but Unsung U. S. Service." Referring to the Coast Guard as the most unsung of the nation's armed forces, the author continues as follows:

"This unannounced and unheralded fighting outfit, long the silent partner behind many of our country's greatest feats, boasts a reputation of achievement unrivaled for daring and genuine accomplishment.

"Few Americans realize that the Coast Guard is this nation's oldest naval service, its origin dating back to the dim days of 1790.

"Gradually America is becoming aware of this plucky service and the invaluable work it is doing."

This editorial indicates that the Coast Guard has been neglected in the press, and that the new public relations activities are gradually getting results.

On May 22, 1943, Aubrey A. Graves, Managing Editor, THE WASHINGTON DAILY NEWS, wrote in a letter:

"Some of the most spectacular photos of the war have come to us from your branch of the service, and we have made good use of them. The particular pictures about which you wrote struck us as unusually dramatic. We sincerely hope you keep them coming to us."

An editorial which praises the work of the "U. S. Coast Guard in the War," appeared on June 4, 1943, in the ADVERTISER of Montgomery, Alabama. With reference to Coast Guard service, the author states:

"There aren't many public relations officers on their crew rosters or war correspondents on their passenger lists."

True, in a measure, at that time, the news coverage provided by the Coast Guard was not so inadequate by the time of V-J day in 1945.

In a letter of June 4, 1943, Victor Johnson of the Rotogravure Department, BOSTON SUNDAY HERALD, wrote Lt. Dixon as follows:

"Many thanks for all the fine photos which you have been sending us. We are a little cramped for space most of the time, but I intend to use your material whenever possible."

On June 4, 1943, Ulrich Calvosa, Associate Editor of COLLIER'S wrote:

"I want you to know how happy I was to see the break that the Coast Guard got on the submarine series. These are by far the best pictures of the exploits in the submarine campaign."

On September 8, 1943, Walter W. Cunningham, Weekly Magazine Editor of the CHRISTIAN SCIENCE MONITOR wrote in a letter:

"The Coast Guard has produced excellent material and has met the Monitor's standards in every way. May I add a word of appreciation for the courtesy shown by your subordinate officers, by the Public Relations Department, and by Coxswain Samaba himself in the desire to produce the kind of material we have been after."

When a Marine detachment got into trouble and had to be evacuated from Guadalcanal, Doug Munro, a Coast Guard signalman, was killed as the Marines were getting into his landing craft. Doug's dying words were "Did they get off?" This story is told by "Old Sarge" in his feature "This Man's War" in LIBERTY magazine for November 20, 1943. A few paragraphs from the column throw considerable light on popular misconceptions regarding the Coast Guard. Old Sarge says:

"I've told you about Doug Munro because my dander's up about a letter I've just received from Coast Guardsman T.O.T., stationed at Port O'Connor, Texas.

"Why is it," he asks, "that other branches of the service call us bathtub sailors? Why is it that the majority of the civilian people look down on the Coast Guard?"

"Ignorance is the answer, buddy. Ignorance and scuttlebutt. There used to be a rumor that Coast Guardsmen never served outside the continental United States. Ask Doug Munro about that one."

The Public Information Program of the Coast Guard in World War II was designed to correct these popular misconceptions.

On February 4, 1944, Chester Gibbon, feature editor of the SEATTLE TIMES wrote to the Chief, Public Relations Division as follows:

"Please accept our thanks for the set of excellent sketches on the Tarawa battle by Ken Riley and the prompt attention your office gave to our request for them.

"We at the Times had the pleasure of getting to know Riley quite well while he was stationed at Seattle and we held him and his work in high esteem. I am proud to have been the first editor to recognize the possibilities in his Coast Guard sketches and I devoted several pages in our Rotogravure and Magazine sections to his early drawings.

"Our staff artists, commenting on Riley's Tarawa sketches, remarked that his work makes the attempts of other combat artists in other branches of the service look like something done by high school kids.

"I should appreciate anything more you receive from him."

When answering the above-quoted letter on 15 February, 1944, Captain Ellis Reed-Hill stated:

"It was a pleasure to receive your letter of appreciation of Coast Guard Combat Artist Ken Riley's

work. His work is well thought of here at Headquarters, also, and shows a real talent.

"Your interest in him and the Service is appreciated and when more of his work is available you will be remembered."

On February 29, 1944, R. Keeler of the Book Editorial Department of P. F. Collier & Sons wrote:

"We are most grateful for the photographs which you have sent us in the past few months. The Coast Guard photographs are excellent and will prove a great addition to our book."

On March 9, 1944, Brice Rae, Assistant Managing Editor of THE NEW YORK TIMES wrote Captain Ellis-Reed Hill as follows:

"Your letter of March 8th has just reached me. It was certainly a mistake for the Associated Press Wirephoto to appear in the early edition of Friday, March 3rd without credit to the United States Coast Guard. However, the error was caught after the City Edition and in the Late City Edition, and subsequent postscript editions, the picture appeared properly as per the enclosed.

"I have brought this case to the attention of the picture desk and the night side pleaded guilty and offered as mitigation the fact that they corrected it. We, however, are aiming at correctness in the first edition rather than in the later editions.

"On the question of yesterday's picture, where mention was not made in the underlines that the transport was manned by Coast Guard personnel, may I say that this fact should properly have been in the caption, and we are aiming at that in the future.

"Please do not hesitate to bring up any shortcomings we may be guilty of in the future. We are glad to do what we can to cut down mistakes. Incidentally, I think the Coast Guard pictures are excellent — you seem to have some live wires behind the cameras in distant parts of the world."

In a letter of March 17, 1944, J. E. Chappell of THE BIRMINGHAM NEWS wrote the Chief of Public Relations Division:

"Many thanks for your letter of March 13th and especially for the fine photographs enclosed. I can assure you it was a pleasure to us to be able to say good things about the splendid service of the Coast Guard."

An editorial which appeared in the DETROIT FREE PRESS soon after the sinking of the cutter LEOPOLD in March of 1944 contains an eloquent paragraph which indicates the continuing need for dissemination of Coast Guard information.

"It is of record that even the President has omitted due mention of this arm. Usually the armed forces are 'the Army, the Navy and the Marines.' The Coast Guard is under the Navy in wartime, but is a self-contained unit of special functions and prides itself on history. In wartime the Coast Guard not only guards the coast. It ranges the world over. It does convoy duty. It conducts anti-submarine patrols. It landed the Marines at Tulagi, Guadalcanal and assisted at Tarawa and Makin. It was on hand at North Africa and brought the first troops into Sicily."

On May 18, 1944, George C. Adams, Art Director of the War Finance Division of the Treasury Department, wrote to Lt. Dixon:

"Attached are any number of uses we have put your fine pictures to. The wealth of material your files produced has made life very easy.

"It occurred to me that perhaps you would like to slap a few of these on your walls along with the hundreds of others. The photographs I am sending are only a small part of the uses we have put them to and most every Department in the War Finance Division has published them. Can't thank you enough for your cooperation."

On pages 78 and 79 of NEWSWEEK for August 7, 1944, there appears a long editorial entitled "Front-Page Coast Guard" which gives high praise to the personnel and activities of the Public Information Division. With the editorial there are two official Coast Guard photos, entitled "When the Marines Land: Coast Guard Correspondents tell the story in pictures" and "Death in the surf: a grim vignette of war by Coast Guard artist Riley." Most of the editorial is quoted here for the record:

"The Coast Guard felt that it had a new story to tell. Almost overnight its unsung, glamorous tradition of combating smugglers vanished as Coast Guardsmen went to war against submarines offshore and in distant convoy lanes, manned guns on transports, steered in the first invasion barges, and landed supplies under withering fire. 'There's no use saving all this stuff for the history books,' Captain Ellis Reed-Hill, veteran press-relations officer, concluded. Instead of long wordy handouts, he decided to tell the story chiefly by pictures.

"As his first step, Reed-Hill brought Jack Dixon (then an enlisted man, now a lieutenant commander) to Washington. Dixon had been the cameraman behind the publicist Steve Hannagan's cheesecake glorification of Florida beaches. Loaded with flash bulbs, film, and a camera, he went off the Atlantic Coast where U-boats were sinking Allied ships at the rate of four a day. His dramatic pictures of battles with submarines, sinkings, and rescues hit front pages everywhere.

"Today, Reed-Hill directs nearly 100 combat correspondents scattered over the seven seas and nearly all totting cameras. Mostly they are former newspaper, commercial, and amateur photographers, ex-reporters, artists, and eager-to-learn tyros — all culled from the ranks. They were aboard transports, landing craft, and cutters. They ride with the first assault waves. Their shots of landing operations in the Marshalls and Marianas, at Tarawa and Saipan, in Sicily, Italy, and France, popped up on newspapers and picture supplements with the first dispatches. Nearly 50 Coast Guard correspondents are in the Pacific; 18 were at the Normandy landings.

"Art and the Sea: The kinship of art and the sea proved a boon to Reed-Hill. He found among Coast Guard ranks such talent as Jacob Lawrence, young Negro whose Harlem scenes are familiar to New York Galleryites; John S. Gretzer, 23-year-old Iowan, who has studied under Thomas Hart Benton; William Goadby Lawrence, marine artist of Red Bank N. J.; Norman M. Thomas of Portland, Maine; John Floyd Morris, a Californian whose water colors of Naval activities hang in the Honolulu Academy of Arts; and Ken Riley, 24-year old Kansan, whose Saipan sketches on exhibit at the National Press Club in Washington last week, are considered among the best pictures of Pacific combat.

"But the nation's editors prize Coast Guard publicity for its home town flavor. Within a fortnight after Normandy and Saipan, many a paper received a picture of a local Coast Guardsman along with a story

of his part in the action. The stories are compiled at Washington by Even Wylie, formerly of NEWSWEEK, from caption material plus accounts by Army, Navy, and newspaper correspondents. Coast Guard correspondents often ride ashore to gather names and addresses, out-flying Ernie Pyle.

"But home folk and servicemen like such stories. Editors send grateful letters to Reed Hill. A Guardsman on a transport, spotting a home town picture and story in a paper, wrote: 'These are the greatest morale builders.....this writer (has observed) in a year and a half at sea.' And Dixon, who constantly emphasizes the local angle, observes: 'It doesn't take much to make a hero out of a guy in his own neighborhood.'"

In EDITOR & PUBLISHER for August 19, 1944, there appeared a two-and-a-half column editorial on "Newsmen Active In Coast Guard Photo Branch News Sense Valuable, Says Officer . . . Technical Angle Easily Taught" by Jack Price.

"Although the U. S. Coast Guard is celebrating its 154th anniversary, its photographic section was only born after the outbreak of the war. Starting from scratch with barely a corporal's guard, the photographic staff has grown to about 100 competent cameramen.

"The growth of the photo section may not appear great when compared to other branches of the service, but it has produced one of the finest pictorial coverages of the war. Unlike other branches of the service, the Coast Guard does not maintain any special school for photography.

"Under the direction of Captain Reed-Hill and his assistant, Lt. Comdr. Jack Dixon, the photographic section has been built into one of the most efficient of its kind. Although many of the Coast Guard photographers have been former newscamermen, others have had to make the grade the hard way.

"In explaining how the system works, Comdr. Dixon, a former newspaper photographer who has worked for most of the Boston newspapers, points out that time was the essential factor in obtaining a competent crew of photographers.

"He says the Coast Guard did not wish to lose valuable time in training men who needed no training in photography. The men who were former news photographers were given their indoctrination courses and sent out to the various fronts without any special schooling in the art of photography. In the opinion of the commanding officers, a man who was schooled in newspaper work in civilian life and who wanted to take up photography was a splendid applicant.

"Because most of the photographic work was of a news type, the development of personnel depended upon the individuals past news experience. Some of the best men on his staff, says Comdr. Dixon, were former newspaper reporters and editors. When capable cameramen were needed in a hurry there was no time for special training, so newsmen were given cameras and, with the instructions they could glean from the ex-professionals in operation of the camera, they were rushed to the front.

"Comdr. Dixon believes that the newspaperman knows what makes a good picture, and with his training in news work whether as reporter or editor he will produce the best results after he had mastered the simple routine of camera operation. He further believes that the actual operation of the camera is more or less a technical problem which is not diffi-

cult to master. That his convictions have been more than amply sustained by the results, is born out by the fact that some of the best invasion photos made recently were taken by former reporters and editors.

"The Coast Guard photographic section is somewhat similar to a large newspaper organization. Regardless of where a Coast Guard cameraman is sent he keeps in contact with Comdr. Dixon, who takes a personal interest in his welfare. The photographers feel free to bring their problems to him and he in turn feels it is his duty to help the individual.

"The Speed Graphic is practically the standard camera for all Coast Guard photographers. There are some other types of cameras used but they are very few. Photographers try to process their films if facilities are available but generally the work is done in the home laboratory. Some of the Coast Guard ships have small darkrooms where small quantities of films are developed and printed.

"The comparatively small main laboratory is manned by a staff which operates in three shifts. The demand for Coast Guard photos has grown to unprecedented size and the type of pictures made by Coast Guard cameramen has become extremely popular. Although the unit as a whole is a seagoing outfit, Coast Guard photographers have done yeoman service on land. They have covered landings along with their confreres of the Navy, Marine and the Army.

"A few of the former newspaper cameramen who are now shooting pictures for the Coast Guard are Bill Forsythe, former AP staffer; Scott Wigle, of the DETROIT TIMES, who took the first invasion photo published here; Jack January, formerly of the ST. LOUIS POST DISPATCH, who made the famous U-boat battle photos from the Coast Guard Cutter SPENCER; John Gerard, also of the POST DISPATCH; Ray Platnick formerly of PM, who made pictorial history with his Pacific Island invasion shots; Arthur Green, formerly with Acme, who was credited with some rare explosion and rescue photos at sea, and Bob Gates, formerly with the WASHINGTON TIMES HERALD.

"Captain Reed-Hill, the veteran press-relations officer also takes a keen interest in the individuals. He knows every man of the photographic staff and has made a study of his background and possibilities. He shifts the photographers around like chessmen, allowing each to perform according to his assignment and capabilities. Like the seasoned city editor, he knows which man is best fitted for some special task and when the job is done he is first to congratulate him. It works wonders for their morale, he states.

"As a feature in connection with the commemoration of the 154th anniversary, the Coast Guard staged an exhibition at the National Press Club on the best combat art and photographs. The display was viewed by a special committee of the Press Club and special commendation was made for the best pictures. Vice-Admiral Waesche, Coast Guard commandant, inspected the exhibition and sent congratulatory messages to the men whose work was outstanding.

"Incidentally, the exhibition was strictly a display of personal accomplishments of Coast Guard members and in no manner was it either a contest or a competition with the similar type work produced by other branches of the armed services."

On September 1, 1944, James P. Nolan, City Editor of the ASBURY PARK PRESS wrote as follows to the Public Relations Division:

"By all means please continue to send the pic-

tures of home town boys in the Coast Guard. We have used every one released to us and have made some in copies for families.

"The pictures are by far the best that have come out of the military service. I am sure they have an excellent effect on the families of the men from this area."

On September 1, 1944, Kathryn Austriss of the PITTSBURGH POST-GAZETTE wrote these words:

"We have been receiving pictures of Coast Guardsmen regularly, and have been using them from time to time on our service page. .

"We would appreciate it if you would continue to send them to us, as we have used every picture sent to us to date. We get few publicity releases from Coast Guard training centers, and are therefore very glad to receive photos taken in combat zones."

On September 2, 1944, James G. Crossley, Managing Editor of THE COLUMBUS CITIZEN, wrote these words:

"...thanks for sending the pictures, we have used every one you've sent, and keep them coming."

An undated letter (received September 2nd) from John W. Kenspon, Military Page Editor of the NEWARK EVENING NEWS, contains these words:

"We do want you to continue sending us photographs, particularly where they cover those in service from Essex County and elsewhere in and around Newark."

"Let me take this opportunity to compliment USCG Combat Photographers for the especially fine workmanship they have been showing. Is it possible that one of these cameramen may be from this area — and that a story might be built around him and some of the action pictures he's produced?"

In a letter of praise for the Coast Guard dated September 2, 1944, Cliff Carroll, Picture Editor of the NEW YORK JOURNAL* has this to say:

"I have wanted to write to you for some time to tell you that the pictures of local Coast Guardsmen are used frequently in the Journal-American."

"This is a splendid service and I certainly do wish to continue to receive them."

"We have used scores of the pictures. Relatives of the service men tell us how grateful they are for us publishing them."

"We feel that they have created good will for the paper."

"No other military photo service can compare with that of the Coast Guard as far as pictures of local boys is concerned."

"My heartiest congratulations to you."

In a letter (received September 4th) George E. Clapp, Managing Editor, wrote these words:

"The NEW LONDON DAY, New London, Conn., uses these 'home town' pictures continually — not all that are sent, since some offer little more than a picture of a local man, posed against no particularly interest-

*See also a comment quoted below in this list as of December 7, 1944, by John F. Cullen of the NEW YORK JOURNAL AMERICAN.

ing background, but practically all of those showing local men in more active circumstances. We would like to continue receiving them."

In a letter of September 4, 1944, Anne Longman, Editor Servicemen's department of the NEBRASKA STATE JOURNAL of Lincoln states:

"We have appreciated the coast guard pictures sent to our office and have almost without exception used those which included Nebraska Boys."

A concise note (received September 4, 1944) from Arthur Curtis Johnson, Picture Editor of the EVENING BULLETIN of Providence, R. I., makes reference to Coast Guard pictures in these words:

"They're swell — by all means continue to send us the local stuff — we use at least 85 per cent of it. Congratulations on the best photographic publicity job in the armed forces."

Ray Kierman, City Editor for THE BOSTON TRAVELER, commented in a letter received at Coast Guard Headquarters on September 4, 1944:

"We use a large number of these pictures, run of paper and on our picture page. So many in fact that other services yell and scream. Reason: the coast guard pictures almost invariably are better copy. We will continue to use a fair percentage of those sent in."

A note mailed September 5, 1944, from THE LAKEWOOD POST of Lakewood, Ohio, contains this terse comment:

"Most assuredly do appreciate pictures and use them regularly."

On September 5, 1944, George R. Smith, City Editor of THE ROCK ISLAND ANGUS wrote the Commandant as follows:

"The Angus is anxious to obtain more of the combat pictures of 'home town' coast guardsmen."

"...we have used all that applied to our circulation territory."

In a letter of September 6, 1944, John H. Tranter, Managing Editor of the BUFFALO COURIER EXPRESS wrote to the Commandant:

"...we use practically all of the Coast Guard pictures of 'home town' boys that are submitted to us and shall be glad to receive more whenever you have them."

The opinion and policy of the Worcester papers is indicated in a letter dated September 6, 1944, by W. H. Williams, Managing Editor:

"...we use your pictures of Coast Guardsmen almost invariably in our newspapers and when we receive two pictures of the same subject, we use one in the paper and forward the other to the boys parents, if they are local."

"We wish to continue to receive your photographs."

On September 6, 1944, John A. Bishop, Asst. Editor of the RECORD AMERICAN of Boston 6, Mass, wrote these words in a letter:

"I would like to advised that hardly a day goes by but what we use one or more of the local Coast Guard pictures, that are sent to us."

Paul Busselle, City Editor of THE TACOMA TIMES, wrote as follows in a letter dated September 7, 1944:

"We are happy at all times to receive photographs of home town boys serving in any branch of the service of the U. S.

"I might say that the few combat photos sent by your branch of the service to the Times have been unusually good and made good reproduction. Some photos received from other branches of the service were not of such a nature that reproduction for newspaper publication was not 'so hot.'

"A suggestion might be that more background material might be sent along with photos if such is available."

In a letter of September 7, 1944, Burl C. Hagadone, publisher of THE COVER D'ALENE PRESS of Idaho states that:

"The Cover D'Alene Press will use all pictures which are sent to us of home town boys, who are now in the Coast Guard."

A red pencil note (mailed September 8, 1944) signed "Oak Leaves Oak Park, Ill." provides this evidence about Coast Guard pictures:

"Keep them coming Good stuff."

On September 8, 1944, E. T. Stone, Managing Editor, the Seattle POST-INTELLIGENCER, wrote the Chief of Public Relations Division as follows:

"We have been glad to receive from the Coast Guard the pictures of men from our area in the combat areas and hope you will continue this service to us.

"We would like to compliment your combat photographers on the quality and composition of the pictures they take. From a newspaperman's viewpoint your men are doing a really great job, both in their action pictures and in supplying pictures strictly for home town interest."

A typed note mailed September 11, 1944, from PALM BEACH POST and TIMES of West Palm Beach contains these statements with reference to Coast Guard pictures:

"We use all we can get. Please keep them coming."

Francis T. Ahearn, Acting Editor of the HARTFORD TIMES, wrote a letter September 12, 1944, in which he said:

"...the Coast Guard combat pictures which you have been sending to this office are excellent and we do wish to continue to receive them. We use then every time they picture a local boy."

On September 12, 1944, Win Brooks, Managing Editor of THE AMERICAN of Boston, wrote:

"We certainly do wish a continuance of pictures of home town boys in action with the Coast Guard. We make wide use of them in our papers and we note that other papers do too. We know from experience that readers appreciate them."

On September 12, 1944, Clarence Roberts, Managing Editor of THE ATTLEBORO DAILY SUN commented as follows:

"We hope the Coast Guard combat pictures of 'home town' boys are continued. We only hope the Coast Guard gets as much response out of them as we do. Publication of these photos brings immediate response from boys' families and friends."

With reference to the Coast Guard home town program, a note (received September 14, 1944) from THE ENTERPRISE of Ponchatoula, La., gives this comment:

"Mighty fine idea -- families and citizens both enjoy and appreciate it."

On September 16, 1944, W. R. Walton, Managing Editor of the SOUTH BEND TRIBUNE wrote as follows:

"... we use every picture of a local boy that we can lay our hands on and we hope you will keep them coming."

A note received September 19, 1944, contains this comment by George G. Crawford, Managing Editor of the WAUKEGAN (ILL.) NEWS-SUN:

"We have published all of the pictures and news items sent to us about Lake county men serving in the Coast Guard."

Not all comments coming in from editors to the Public Information Division are loud praise. Some editors say frankly what is wrong with the pictures and stories they receive. Usually these critical comments have been highly constructive. For example, Esther C. Christensen, Service Editor of THE RACINE JOURNAL TIMES, wrote these words in a letter dated September 21, 1944:

"Today we received an 8 x 10 glossy print captioned 'Local Coast Guard officer serves in North Atlantic' and posed in the group was Robert Wadewitz. We do not use group pictures unless it is some special action type; not merely a posed photograph. We do not think the picture is typical of Bob and therefore do not want to make a cut of him alone. If by any chance one of your photographers can get a good action picture of him, preferably a good sized one, we will be glad to use it. We have noticed that your pictures as a rule, are exceptionally good; especially those coming out of the Pacific area, we've really had some beauties from you. Keep the Wadewitz picture in mind."

From the Chicago office of HIDE AND LEATHER AND SHOES of the Hide and Leather Publishing Company, John K. Minnock, Editor, wrote in a letter as follows on September 29, 1944.

"The above publication has just issued a special number on the important part that leather is playing in the war. It is a 165-page edition, with many pictures and articles, including one about the Coast Guard. We devoted four pages to your branch of the service."

"Frankly, without the splendid cooperation of the Coast Guard, it is doubtful if we could have had such an excellent edition. The reason is that your branch of the service was so prompt, that we used the material submitted by the Coast Guard as a sample for the other services to follow. In less than 24 hours after we made the request for material, your specialist James Watkins (Chicago Coast Guard Office) personally brought the data to our office. His selection of material for our needs was EXCELLENT. It was exactly what we needed. It was more than that, it was what we needed all along the line from all the various services."

"Then came a request for photos. Again he was in the office the following day with pictures that suited our needs. May I say, we are grateful to the Coast Guard for the most efficient service in getting this issue out. You were not only days, but weeks ahead of the rest. You are to be congratulated on the men who are serving in your public relations branch. I formerly served with the United Press in New York. I have had plenty of contact with public

relations. I must take my hat off to you men of the Coast Guard."

On November 16, 1944, C. R. Ketrige of THE STAR-COURIER of Kewanee, Illinois, wrote these words:

"We want to express our appreciation to you and your staff for the very good stories and pictures of Kewanee Coast Guardsmen which you have furnished us. We have used all of them and have had many compliments upon them from the family and friends of the subjects involved."

In a letter of December 5, 1944, Pete S. Conover, Chief, Copy Desk, Office of War Information in New York City, wrote as follows about overseas news pictures:

"Permit a weary caption editor to compliment your staff on the very readable, literate and interesting captions that accompany your picture output. They're usually a little too colorful for the story style we use, but of all the material we get from both armed forces and commercial services, they're the most fascinating to read and the easiest to adapt to our needs. Enough so, in fact, that I have on several occasions, since taking over this desk, staged a first class personal war in order to let particularly outstanding examples go through nearly in tact."

In a letter dated December 7, 1944, John F. Cullen, Sunday Department of one of the leading New York dailies, the JOURNAL AMERICAN*, wrote these words:

"Your pictures must have been good -- that's why they were so often chosen for publication over other service offerings -- therefore your far-flung lens lads, your developers, printers and your editors are deserving of warm praise."

"It will interest you to know that the Pictorial Review Sections (Tabloid) of all Hearst Sunday papers (December 10th) will have three pages of Coast Guard pictures submitted by you."

On February 8, 1945, Sam Bornstein, Editor of the BOSTON SUNDAY ADVERTISER wrote to Lt. Comdr. Jack Dixon about a current full page cover:

"I though you might be interested in getting a proof of our magazine cover this week -- the Coast Guard picture you sent me."

"If you ever have any pictures you think I can use, shoot them along."

On March 6, 1945, Paul H. Hubbard, Metropolitan Editor of the CHICAGO TRIBUNE wrote to Lt. (jg) James J. Kenney of the Coast Guard as follows:

"We have been getting a lot of pictures with some real pull -- I think they call it Oomph in the movies."

THE DETROIT NEWS PICTORIAL for March 18, 1945, published this fine tribute to Coast Guard photographers between two Coast Guard combat photos:

"It will never be decided who won the war, the infantry, the Air Force, etc. But a great many competent judges have already made up their minds that the photographic laurels go to the Coast Guard."

*See also a comment quoted above in this list as of September 2, 1944, by Cliff Carroll of the NEW YORK JOURNAL AMERICAN.

It's photographers even put pictorial glamor into routine supply unloading at Emirau Island, shown above."

Lieutenant Colonel Russel F. Oakes, Chief, Office of Technical Information, Army Service Forces in Washington, D. C., wrote to Captain Reed-Hill on March 26, 1945, as follows:

"Mr. William Lockyer of the Public Relations Department, Association of American Railroads, has been kind enough to show to me a set of forty-nine (49) glossy photographs which your office furnished him."

"We have reviewed these photographs with a great deal of interest and enthusiasm. They constitute one of the very finest collections of Transportation Corps pictures we have come across."

"If it is not too much of an imposition, may we ask that you furnish us with a set of prints duplicating that you have given to the AAR. I assure you that they will be of considerable service and value to the Chief of transportation, Army Service Forces."

"I am sure that I need not make a point of the fact that we shall appreciate these photographs but I do want to impress upon you our eagerness and willingness to reciprocate your kindness at any time you feel that we can be of service to you."

Editors and officers in other military services often sent in letters of commendation for individual reporters and photographers. For example, Colonel John Potts, USMC, wrote on March 27, 1945, to Captain Reed-Hill on behalf of THE LEATHERNECK as follows:

"It is a real pleasure to us to report on the work of Reford Gravel, Pho M 2/c and Bryce Walton, Sp 2/c, who are assigned to THE LEATHERNECK -- PACIFIC EDITION."

"Both of these men have given an excellent account of themselves in connection with the Iwo Jima operation, while en route and during the assault itself."

"The stories of Walton have been well written, the subject interesting, and the coverage thorough. The photographs of Gravel have been uniformly excellent in quality, composition and subject matter."

"The volume of material that we have received from these men indicates that they have been working every minute, and the quality of their work certainly is a credit to the Coast Guard."

"We are mighty glad to have them aboard and hope that they can continue to work with our organization. Their coverage is a real asset in our attempt to portray the Pacific theater."

On April 23, 1945, Chaplain W. L. Byrne, S. C. wrote to one of the Coast Guard Public Relations offices:

"While aboard the LST-760 and again on LST-762 motion pictures were taken of the Mass which I said for the troops as we were en route to Iwo Jima. May I request that the reels be sent to the publicity headquarters for our Religious Society, as well as any other photographs that were made of the services. The Address is as follows:

The Rev. J. O'Loughlen, S.C.
Selesians of St. John Bosco
140 Main Street
New Rochelle, N. Y.

"I thank you for your kindness and cooperation, submitting at the same time my appreciation of the work done by your Coast Guard representatives who took a place second to none in their efficiency and preparedness, of which I am proud as a former Coast Guard Chaplain."

On May 7, 1945, regarding the visit of a combat photographer to an LST in the Pacific, Edgar du Prey wrote as follows:

"1. I wish to convey for myself and for the officers and crew of the LST-20 our expressions of deep appreciation for the permission Mr. Jorgensen gave to Carl Schneider, PHM, 1/c to come aboard the LST-20 to take official photographs of the men in their daily routines aboard ship and of the officers and the ship itself. Schneider spent the entire day in the pursuit of these pictures and the results were most gratifying to me.

"2. LST-20, commissioned in May 1943, has participated in six major landing invasions and innumerable transport operations preliminary or subsequent to beaching on enemy held territories. It is then with a feeling of pride as well as gratification that we welcome the attention given us by the public relations correspondent attached to your unit.

"3. Such publicity as may result from the photographs taken of and on board LST-20 is we feel justified and well deserved. Speaking as commanding officer of this unit I can readily notice the favorable reaction that the prospective publicity has made on all hands."

Mrs. Lawson Egerton, a mother of a Coast Guardsman of 12 Morehouse Place, Summit, New Jersey, wrote a letter on May 23, 1945, which contained these words:

"I am writing to express my very best 'thank you's' to who ever was responsible for sending me last week, two prints of the picture of my son, taken on board a European-bound troop ship, which I had asked for. Two copies were more than I had bargained for -- and I am most appreciative. Since I had been able to give so little information to identify the picture -- I had hardly dared hope for a copy at all. I should like to thank the person who took it, as well as the one who sent it. Keep up this good work -- it's a wonderful lift to a mother's spirit -- since one of the least expected pleasures would be to see a red-head's happy grin -- from a troop ship! Incidentally, this is the best, most natural picture of George I have ever seen. So thank you again for taking the picture -- for the copies I have (I sent him one) and for your promptness."

On July 11, 1945, Mary Blaicher, Service News Editor of THE WEST ORANGE CHRONICLE wrote to the Public Information Division:

"Thank you very much for the picture you sent us of Coast Guardsman Howard R. Jacke, Cl/c, of 22 Yale Terrace, West Orange. It will appear in our issue of July 19.

"We certainly appreciate the splendid picture and information you sent us, and hope you will send us news of other West Orange men from time to time."

On August 13, 1945, Mildred R. Auty, a wife of a Coast Guardsman of 7363 State Road, Philadelphia, wrote Commodore Ellis Reed-Hill as follows:

"I received a picture of my husband, William Auty aboard a Coast Guard cutter, this morning and I would like to thank you sincerely for it. We have not seen my husband for 17 months and it was sure nice to see such a grand picture. Our little girl Joyce, 2 years

old who was only a tiny baby the last time Bill saw her, said 'Mommie, is that my Daddy?' And so Sir you've made us both very happy and I would like to thank you again for your kindness."

On August 28, 1945, S. R. Bob, Chief Pharmacist's Mate, wrote to Commodore Ellis Reed-Hill as follows:

"I have just been informed by my mother that she received a photograph taken by a Coast Guard photographer after my return from the South Pacific. As the only male member of 4 in the armed services in the Coast Guard I wish to voice my appreciation of this gesture. It did more to make my family feel our branch of the service had an interest and a personal one in their son and brother. The Coast Guard also informed my family of a radio program concerning myself on a local station. All I can say at this time is that public relations has been doing an outstanding job and this job repeated thousands of times over has eased the burden of not only our families, but every member of the service. Thank you for your interest and consideration for not only myself and family, but every other Coast Guardsman (sic.) and his own?"

On August 31, 1945, Mrs. Mary Holler, a mother of a Coast Guardsman of 8529 102nd Street, Richmond Hill 16, New York, wrote to Commodore Reed-Hill as follows:

"It sure was a great pleasure for Mr. Holler and myself to receive the pictures of our son Howard.

"At this time we wish to thank you for your thought in sending them.

"We are proud of what the Coast Guard have done in this war, and glad one of our boys picked this branch of the service."

On September 5, 1945, Mrs. Francis M. Pritchard, a mother of a Coast Guardsman of 6212 Chestnut Street, Philadelphia, Penna., wrote to Commodore Reed-Hill:

"It was such a grand surprise to receive the pictures of my son Paul Murray Pritchard QM1/c whom we have not seen since last Christmas. After four years at sea, etc."

The EDITOR AND PUBLISHER for June 9, 1945, contained another glowing tribute to the public relations work of the Coast Guard. In an editorial entitled "Coast Guard Aids Press on Transport Story," we find the following detailed account of a press job which involved "combined operations" by civilian and military news coverage. The text is as follows:

"Boston, June 6 -- A highwater mark in cooperation between service public relations and the civilian press was reached recently with the return from Europe of 6,000 soldiers on the Coast Guard manned USS WAKEFIELD. Before many of the troops were off the vessel, the first afternoon editions of Boston papers were on the street with the news.

"Late Thursday, May 24, Coast Guard Public Relations in Boston notified newspapers that an important story was to break. Would they have photographers and reporters on hand at Constitution Base at 5 a.m. the next morning? It was suggested that women writers be included for the 'female slant.'"

"Soon after the newsmen and women gathered before dawn the next day, they were put aboard a Coast Guard vessel and left Boston Harbor Patrol Base to meet the WAKEFIELD. In the meantime, two Coast Guard planes and a Navy blimp carrying movie and still Coast Guard cameramen sped out 'to shoot' the vessel as the ship neared its home port."

"The writers were not able to board the WAKEFIELD but were put alongside and escorted the vessel into port. In this way they held long-distance interviews with the joyous veterans, who tossed notes and foreign paper-money with scribbles to the reporters.

"Long before the ship tied up, the Coast Guard planes and their photographers put back for Salem, some 35 miles north of Boston. At the Air Station there a helicopter was waiting to rush films to the Coast Guard photo lab where 8 x 10 glossy prints were made. Waiting at the lab were representatives of the Boston papers.

"When the WAKEFIELD docked, mimeographed stories of the homecoming were made available by Public Relations for immediate release. In addition, lists of names of local men aboard and certain highlights were given the reporters.

"When the returning soldiers stepped from the gangplank of the transport, they read their own story and saw their own pictures."

Jack Price of EDITOR AND PUBLISHER, wrote these words in the issue of September 1, 1945:

"The photographic department of the U. S. Coast Guard in Washington, D. C., has done an extraordinary job during the war, considering how few men they had on the staff and the limited facilities used. The staff rose from a corporal's guard to about 200. This number included the inside operators.

"The Headquarters plant of the photo section is not larger than the plant of an average city newspaper. The main room is a combination studio and projection room and is fitted with several banks of fluorescent tubes and other types of lighting. Adjoining this room is one used for camera repairs, copying, and supplies. A small chemical mixing room which is also used for drying negatives and prints is also connected to the main studio. The office is open and in reality a part of the combination studio and projection room since there are no partitions dividing it apart.

"There are only two printing and one developing rooms. The developing room is about 8 x 10 feet in size and fitted with a six-foot slate tank, work benches and an auxiliary enlarging camera, which was used in emergencies. Incidentally this room is also used for color prints and separation, and in an emergency is used for copying. An individual water-cooler keeps the water at desired temperature but the room is not air conditioned.

"Both printing rooms are about 12 x 15 in size. The heavy printing work is done in the room which is fitted with an 8 x 10 Saltzman enlarger. There are also five 4 x 5 Omega table model enlargers, lined up on one side of the room. A twelve-foot slate tank is set in the center of the room and a five-foot compartment built in the center of the tank for hypo. The other printing room of same size is fitted with several Omega 4 x 5 enlargers, three contact printers and several enlargers for 35 mm films. The tanks which are placed along two sides of the walls are stainless steel and kept spotless.

"The plant is located on the main floor at the Coast Guard building at 13th St. and Pennsylvania Avenue. The staff operates in three shifts but only a dozen workers remain on a single shift. Of these there are 12 Spars who do every type of work required from copying, enlarging, drying to operating the projectors and taking pictures as local assignments. This plant is also the school for the Spars and Coast Guard photographers who have been selected for special

photographic training. The plant averages 2,500 prints daily. Since most of the films are developed in the field, few films are processed there.

"The photographic section comes under the direction of Commodore Reed-Hill who is a picture enthusiast. The responsibility of supervising the staff and assignments falls on the shoulders of Lt. Comdr. Jack Dixon, a former newspaper photographer. The laboratories are supervised by Lt. (jg) Everett F. Mashburn, who as a ph/a was the first photographer on the Coast Guard staff. He joined that branch of the service in 1934. He, too, was a news photographer hailing from Atlanta Ga. Of the 200 members of the photo staff about 15% were former working newspaper cameramen and they formed the cadre upon which the present staff was built. It has been the policy of the department to employ news photography as the basis of all photographic coverages and the high degree of news pictures produced attest to the excellent system used by the Coast Guard. Considering the vast amount of work turned out by the small organization, we believe it is fair to offer our own commendations for a job well done."

On September 7, 1945, Commodore Ellis Reed-Hill wrote Jack Price of the EDITOR AND PUBLISHER, 1475 Broadway, New York City, as follows:

"Your article 'Praise for the Coast Guard' in the September 1 issue of EDITOR AND PUBLISHER was greatly appreciated by all members of our Division.

"Such plaudits from unbiased writers, along with the hundreds of letters of appreciation and complimentary notes received at Headquarters, reassure our small crew that the tremendous task undertaken by this Division has not gone unnoticed. We have sought to portray, in the best possible manner, the role of the individual Coast Guardsman and, at the same time, provide the nation's press with high class action photographs.

"Thank you for the tribute you have paid to Coast Guard photographers."

This letter is also significant here because it is a clear statement by the Chief, Public Information Division, of the Coast Guard emphasis on human values and quality standards in the wartime program of public information.

In a letter dated September 7, 1945, Sid Mautner, Photo Editor of THE CHICAGO SUN, wrote as follows:

"I have been meaning several times to write you regarding the photographic coverage and copy furnished to THE CHICAGO SUN by the Coast Guard.

"It is, by far, the best and most consistent picture coverage of any of the service branches. Being myself responsible for coverage and copy, I can certainly recognize a job that is expertly done by master craftsmen — and yours is such a job.

"I want to compliment you on doing such a masterful operation."

The cordial relations established by the Chief, Public Information Division, with the press of the nation are reflected in these words found in a letter from James G. Stahlman, president of the NASHVILLE BANNER on the occasion of the Chief's promotion to commodore:

"Please let me congratulate you on the broad stripe, so well deserved, too long deferred.

"If ever you head in this direction, be sure to let me know. It will be a pleasure to see you again."

On September 29, 1945, H. F. Cattel of the New York MIRROR wrote in a letter:

"I want to take the opportunity to say that the Coast Guard press and foto coverage was the best of all the services. I have especially called to the attention of Public Relations officers of other services the magnificent foto coverage of the Coast Guard. It certainly merits the highest praise. The result, in my column, was that the Coast Guard rated more space than any other service, although I tried to be fair to all. But when the others failed me with fotos, the Coast Guard stuff was always there to be used — and of the right quality for use."

On October 29, 1945, Edwin D. Canham, Editor, THE CHRISTIAN SCIENCE MONITOR of Boston wrote in a letter:

".....your material, especially your photographs, have been of outstanding value to us and to many other papers during these years."

"I must repeat the comment we have sent you before — that your picture work reached heights of artistry and alertness which seems to us unique in the entire war experience."

On October 30, 1945, the mother of a Coast Guardsman wrote as follows:

"Someone in your department has been precious enough to send us an enlargement of a picture that was taken of our son Jim (Coast Guardsman Francis J. Glockner S2/c) who is aboard the USS ADARANDA off the coast of Leyte in the Philippines."

"Words are inadequate to express our deep delight in the picture and our appreciation of such thoughtfulness. The picture is a marvelous work of photography and so exactly like our Jim."

"If it was this person's desire to bring us cheer in our loneliness for Jim, he or she succeeded in a big way. From full hearts Mr. Glockner and I say Thank You!"

This lady's address is Mrs. Frank J. Glockner, 5383 Irvington Place, Los Angeles 42, California.

In a letter dated October 31, 1945, Andrew J. May of Harris and Ewing Photographic News Service of Washington 4, D. C., wrote these words:

"Never in my many years in the news picture field, and they go back further than I care to admit, have I ever received more or finer cooperation than from your public relations division. In addition, the pictures you released were of excellent technical quality and the subject matter was more than one could desire."

"I am confident I express the sentiments of the managers of the other news picture syndicates in Washington when I say my hat's off to you as chief, Lieutenant Commander Dixon, and your other associates, for a job well done."

An editorial in the Louisville COURIER JOURNAL (Dec. 28, 1945) and another in the MINING JOURNAL (Dec. 31, 1945) of Marquette, Michigan, contain the following paragraph (the latter probably based on the former) in praise of public relations personnel of the Coast Guard:

"The esprit de corps of this branch of the service was excellent, and it's public relations personnel were so alert to their opportunities that the many exploits of Coast Guardsmen the world around never went unrecorded. It was a joke among service men in press

assignments that the world believed Sicily had fallen exclusively to Coast Guard stalwarts, so skillfully planned had been the coverage of their share of the assault. Two of the top stories of the Normandy landings, written by Ernest Hemingway for COLLIER'S and A. J. Liebling for THE NEW YORKER, dealt with ships manned by the Coast Guard."

In 1945 certificates of appreciation from the Coast Guard Public Information Division were sent to a number of institutions, agencies, organizations, and corporations for their cooperation and help generally in securing public recognition for the Coast Guard. These certificates provoked many warm letters of thanks and reciprocal appreciation.

An annual of selected American Pictures of distinction titled U. S. CAMERA is published each year by the U. S. Camera Publishing Corporation of 420 Lexington Avenue, New York 17, N. Y. The Coast Guard was represented in this volume in 1944, 1945, and 1946. The volume contained seventeen Coast Guard pictures.

The following letter by the Director of the Coast Guard Public Information Division indicates the purpose and practice of sending photographs of personnel back to their ship as a means of building morale of men in battle zones:

UNITED STATES COAST GUARD
Washington 25, D. C.

Address reply to
THE COMBANDANT (CPR)
Refer to file: CG-045

To: Commanding Officer

Subj: CG photographs; forwarding of

1. Inclosed are photographs of personnel aboard your ship, copies of which have been distributed for publication in the nation's press.

2. HQ recognizes the morale-building value of combat and "home town" photographs, both to the personnel involved and to their families at home. You are aware, no doubt, of the large number of clippings from home town newspapers which are sent to officers and men aboard your ship and of the enthusiasm with which they are received. With the same idea in mind, the inclosed photographs are forwarded with the suggestion that they be posted on the ship's bulletin board or given to the personnel involved.

3. CG combat photographers are covering the war on all sea and beach fronts and making pictures which are a credit to the Service. These pictures are acquainting the public with the fighting role of the CG in the war.

4. Whenever possible, HQ will send you additional combat and home town photographs which are made by CG photographers assigned to your ship.

ELLIS REED-HILL
By direction

Incl
Photographs

A letter in reply from G. A. Raphaelian, commanding officer on LST-68 (Fleet Post Office, San Francisco) dated 28 July, 1945, gives evidence of the typical manner in which such photographs were received by officers and men afloat. The paragraphs are quoted below:

"This is to acknowledge receipt of photographs of personnel aboard this vessel.

"The photographs were eagerly received by the respective men and with much enthusiasm.

"On behalf of all personnel this command wishes to express its thanks for the photographs."

Another reply stresses the value of such photographs in building morale. On October 15, 1945, R. E. Andrews, Jr. commanding officer of LST-766 in the Pacific wrote as follows:

"Such photographs have been received by this command and distributed to personnel.

"The receipt of such photographs and news items are certainly a help to morale on board, and fully appreciated by all on board."

Quoted from an unsigned double-page spread on combat correspondents and photographers in the ARMY AND NAVY BULLETIN, March 2, 1946:

"In any final evaluation of the wartime achievements of the Divisions of Public Relations, the work of two units -- Coast Guard Combat Photographers and Marine Corps Combat Correspondents -- must be rated as outstanding. Although representing the two smallest branches of the services, they put their pictures and stories on the front pages of newspapers and magazines throughout the country. Without condemning Army and Navy Public Relations, editors were unanimous in their selection of the Coast Guard and Marine Corps publicity set-ups as tops. To the men behind these organizations, should go much of the credit for these unanimous selections.

"Commodore Ellis Reed-Hill, in charge of Coast Guard Public Relations, decided early in the war that the Coast Guard had a story to tell and was given full support by the Coast Guard Commandant. One of his first decisions was that pictures told stories much better than did long, wordy handouts, so he chose Jack Dixon, then an enlisted man with 20 years' news photography experience and now a Lt. Comdr., to head his photographic section.

"Under Reed-Hill's guidance and Dixon's expert supervision, 150 photographers were selected, indoctrinated, and sent out to join Coast Guard units scattered around the world. You could find them on transports, cutters and landing craft. They rode in the first assault waves at Tarawa, Saipan, Sicily, France, Iwo Jima and Okinawa. The first radio photo from the armed forces on D-day at Normandy was a close-up to troops nearing the beach, shot by one of 18 Coast Guard photographers covering the landings. Invariably, wherever there was action, Reed-Hill's men were on the job, turning out first rate pictures which consistently popped up on the news pages and picture supplements with the first battle dispatches.

"Behind the anonymous 'U. S. Coast Guard Photo' credit lines seen on thousands of pictures were countless stories of the men who shot them. To tell them all would fill volumes, but a few will serve to illustrate their bravery, ingenuity and persistence.

"For two weeks after D-day at Normandy the whereabouts of Seth Shepard, former Chicago Daily News photographer, were unknown, but later he turned up to tell how he laid in a shallow foxhole in a German mine field under heavy fire for 12 hours and finally escaped without a scratch.

"To Jack January, formerly of the St. Louis Post

Dispatch, went the honor of getting the war's most outstanding pictures of United States Ships destroying a German submarine. January snapped 20 quick shots which made Page 1 across the nation. (See story below).

"And so the stories go, belying the incredible fact that not a single Coast Guard photographer was killed in action. A number were wounded, but the only man killed died from injuries received when he fell from a truck while on Christmas leave in Tokyo.

"Because time was important in distributing news pictures, Coast Guard laboratory technicians in this country deserve a great deal of credit for the front page spreads given many Coast Guard releases. Utilizing mass production techniques, they turned out thousands of prints weekly, but sought perfection in every one.

"As one critic so aptly put it, 'The Coast Guard did with pictures what Ernie Pyle did with words, portraying war not so much as a struggle between armies but as men from Podunk, Middletown, Milwaukee and St. Louis saw it.'"

This fine editorial (quoted above) from the ARMY AND NAVY BULLETIN gave rise to a plan for encouraging Coast Guardsmen to develop their interest in amateur photography. The Commodore's letter which is quoted below in full explains the plan for utilizing the amateur interests of Coast Guardsmen in photography as a means of extending and maintaining photographic coverage of Coast Guard affairs in spite of the depletion by discharges of the personnel complement in photography:

"During the course of the war Coast Guard photographers have won many favorable comments. For example, to quote an article from pages 8-9 of March 2, 1946, ARMY AND NAVY BULLETIN, 'In any final evaluation of the wartime achievements of the Divisions of Public Relations, the work of two units -- Coast Guard Combat Photographers and Marine Corps Combat Correspondents -- must be rated as outstanding. Although representing the two smallest branches of the services, they put their pictures and stories on the front pages of newspapers and magazines throughout the country.'

"Since many of our photographers are now returning to civilian life, there arises a need to continue the high grade performance of our photographic personnel.

"In this connection it is planned to encourage interest among the many Coast Guard amateur photographers by making cameras available to them through our Ship's Service Stores. I believe there is a promising and readily-reached market for your cameras in our seagoing and shore units.

"Will you please send me as soon as possible, details of arrangements you believe would be necessary to display your products to best advantage, including types of your literature available, instructions for amateur photographers, descriptions of camera models, films, the amount of discount allowed servicemen, and other pertinent information."

As a conclusion to this sketch of editorial opinion, two general editorials in praise of the Coast Guard (not Public Information Division) are quoted. These two editorials from leading newspapers show that the Coast Guard has at least won recognition somewhat commensurate with the significant usefulness of this arm of service to the nation.

In the NEW YORK TIMES for March 30, 1945, an editorial on "Four-Star Promotions" reads as follows:

"To many a civilian the amount of gold braid worn on the sleeve or the stars on the shoulder of ranking officers of the Army, Navy and Marines means little. To a man in the service they mean a great deal. For many years the Marines have stuttered privately under the disadvantage of inferior rank accorded their regimental division and corps officers, as compared with Army and Navy officers holding post of comparable responsibility. It was not until this war that any Marine ever wore three stars. The same applies in somewhat lesser measure to the Coast Guard. In any inter-service conference the Marine or Coast Guard representative can expect to be out-ranked by his counterpart in the Army or Navy.

"The nomination of Lieut. Gen. A. A. Vandegrift, Commandant of the Marine Corps, to be a full General, and of Vice Admiral Russell R. Waesche, Commandant of the Coast Guard, to be a four-star Admiral, would seem to be a delayed recognition of the great wartime growth of both organizations and of the vital part the men of each have played in the Pacific war. It should help allay the feeling in both branches that they are looked upon by the Navy somewhat as stepchildren who should be seen but not heard. Although the Marines have been in existence since 1775 and General Vandegrift is their eighteenth Commandant, he will be the first to hold active four-star rank. His predecessor, Gen. Thomas Holcomb, was not elevated to that rank until he retired as Commandant. General Holcomb had created a precedent in 1942 when he donned three stars, the first Marine officer to have that distinction.

"For the boss-men of the world's finest fighting corps, 470,000 Marines, and the greatest organization or landing-craft experts ever assembled, 169,000 Coast Guardsmen, the new ranks of General Vandegrift and Admiral Waesche would seem well deserved."

Likewise, an editorial in the BALTIMORE SUN for March 31 on "Deserved Recognition" indicates that the Coast Guard and Coast Guard personnel are at least secure in the high regard of the nation that they serve. The unsigned editorial reads as follows:

"It is a fitting tribute to two fighting services that the Commandant of the Marines and of the Coast Guard have at last been raised to four-star rank. With the promotion of Lieut. Gen. A. A. Vandegrift to full general and Vice Admiral Russell R. Waesche to full admiral these two branches of the Navy have finally been granted a recognition that they have long deserved and fully earned.

"Although the Marines have been in existence since 1775 their top officers have found themselves consistently outranked by representatives of the Army and Navy in inter-service conferences. The Marines never had an officer above the rank of Major General until 1942 when General Thomas Holcomb was given three stars. General Holcomb was made a full general when he retired. But not until now has a Marine on active service held the full four-star rank.

"This discrimination has long rankled among Marines, who, with some reason, consider their service the world's finest fighting corps. Coast Guardsmen have also been inclined to consider themselves, although to a lesser extent, stepchildren of the Navy.

"In this conflict both services have fought in larger numbers and farther afield, though no more heroically, than ever before. There are now nearly half a million Marines in the corps which has been

performing so magnificently in the Pacific. There are 169,000 Coast Guardsmen contributing to the success of amphibious landings in remote corners of the world."

Now dedicated to the continuation of the designated peacetime functions, the Coast Guard will continue to perform her work in keeping with the best American traditions, and it may be expected that the Coast Guard as a whole will continue to deserve the confidence of all the nation.

The evidence presented above shows that the press of the nation has become aware of the role of the Coast Guard in our national life and of the quality of work done by the Coast Guard Public Information Division.

In February, 1946, the Division entered a national competition. Saturday evening, March 30th, at a presentation banquet at the Statler Hotel in Washington, the panel of judges of the American Public Relations Association announced that the Coast Guard Public Information Division entry was selected as representing one of the most meritorious public relations performances in 1945, and that "the United States Coast Guard is entitled to receive an award in the field of Government."

The Coast Guard entry in the national competition consisted of the Report of the Public Information Division (a copy of which is attached) along with some twenty exhibits of work done by various persons and District during the year. In the official notification to the Division, the Chairman, Committee of Awards, wrote as follows: "Sincerest congratulations on your distinguished attainment. You can be proud indeed, since the entries were numerous, the competition was of the highest order and the judges were 100 per cent thorough."

The award is a silver anvil (signifying the anvil of public opinion) mounted on a walnut pedestal. This national recognition for the Public Information Division is a fitting culmination for the role it has played in gaining nation-wide recognition for the Coast Guard as a whole.

Now that the war is over and retrenchment is the national watchword, the Coast Guard is in danger of suffering unwise curtailments to some of its vital and nationally significant functions. One of the best evidences of the effectiveness of Coast Guard Public Information program during the war in the fact that today the press of the nation is ready to "go to bat" for the continuance of essential Coast Guard services in spite of the general trend toward rigid reductions in budgets and the national policy of economy on all fronts. A single example of editorial opinion in the New York Times, on April 25, 1946, is an echo of the general regard in which the Coast Guard is now held throughout the nation:

THE COAST GUARD

To the hundreds of fisher folk and other boatmen along the shore miles of this district the knowledge of a fully manned Coast Guard, watching at stations from Manasquan to Shinnecock Light and on up to Mystic, was a source of deep comfort; and at times too numerous to compile a very real source of salvation. With these stations now reduced by the questionable cut of Coast Guard personnel and budget, these men feel a genuine anxiety and they are rightfully complaining.

The Coast Guard has too many urgent duties for the 19,000 enlisted personnel allotted to them during a season of retrenchment. They are still manning Navy transports, frigates and their own harbor craft; and the traditional ice patrol is back on the long Atlantic reaches where, come early summer, skippers

in the steamer lanes no longer, as they did many years ago, have the sustained dread of the sudden cold, wet wind at night and the looming of great bergs or dangerous floes moving down from the Northland. Additional duties are mapped out for them - the weather patrols at sea, already a full-fledged service without which the airliners could not proceed so safely - and this activity will expand as ocean air travel develops.

A pinchpenny budget is not deserved by the Coast Guard. Through its long history it has earned its salt in peace. In the war it was second to no armed service in valiant performance.

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One of the first men to start the shooting aboard the SPENCER was Jack January, a Chief Boatswain's Mate. But instead of a machine gun or a cannon he had a camera. January, who was a photographer for a St. Louis, Missouri, newspaper, before enlisting, was assigned to the SPENCER to make photographs of the war.

"I was standing on the quarter deck talking to Chief Boatswain's Mate Charlie Lockett of Philadelphia," January said in describing the pictures he had taken on April 17, 1943. "Three of my cameras were lying on the deck, for I had hoped to get some shots if any Nazis stuck their noses out. Frankly, I'd been pretty skeptical about ever seeing a sub. Maybe it's because I'm from Missouri. On many occasions we had seen oil slicks after dropping depth charges, but no submarines or debris was ever seen.

"Then it happened. Charlie just finished saying something or other about how war can be pretty dull - when he began tugging at my arm.

"'Jack,' he blurted, 'Jack! Isn't that a submarine coming up out there?'

"I jerked around to see Charlie pointing at a spot about a mile off our port quarter. A long, dark object seemed to be squeezing itself out of the water.

"While I grabbed for my camera, our 'skipper,' Commander Harold S. Berdine, turned to a gunner's mate on the wing of the bridge and said quietly: 'Well, son, here's what you've been waiting for. Give 'em hell.'

"The gunner's 20 millimeter cannon began throwing shells and I began 'shooting' film from every angle I could think of. Our crew was yelling like a college cheering section. I closed my eyes once and thought I was back at St. Louis, covering a Cardinal-Dodger baseball game.

"Suddenly, Nazi heads began to appear at the conning tower of the sub and the first men out swarmed toward the U-boat's three deck guns. By that time our machine guns and cannons were on the beam, and they knocked off Germans like so many clay pigeons.

"We didn't know if the Nazis would try to use their torpedoes, so we kept pouring shells and slugs into the long iron fish, while the SPENCER charged in, preparing to ram the huge submarine.

"The Huns had enough, however, and began jumping overboard, throwing up their hands and shouting 'Halp! Halp!' As a result, it was decided not to ram the sub.

"Seconds after the 'cease firing' order had been given, we began picking up the survivors. Some came aboard the SPENCER, and others were dragged in by the

Coast Guard cutter DUANE, which also had been shelling the U-boat.

"When asked what they'd like to eat, the crew as well as officers stated: 'just bread and jelly.' But one man took a generous helping of corned beef and cabbage and all soon followed suit. We eventually learned that only four of the entire group could not speak English."

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APPENDIX C

NATIONAL CONFERENCE OF COAST GUARD PUBLIC RELATIONS OFFICERS U. S. COAST GUARD HEADQUARTERS

Room 2020 - 16-17 January, 1945

FIRST DAY

(16 January, 1945)

(Note: Time schedule is an indication of order of discussions. No attempt is made to limit or expand discussions arbitrarily).

- 0900 - WELCOME - COAST GUARD PUBLIC RELATIONS POLICIES - Captain Ellis Reed-Hill, Chief, Public Relations Division - Remarks and round-up discussion.
- 0930 - PHOTOGRAPHIC AND COMBAT ART PROBLEMS - Lieut. Comdr. J. J. Dixon (HQ), panel chairman.
PHOTOGRAPHIC LABORATORY PROBLEM - Lieut. (Jg) E. F. Mashburn (HQ), panel chairman.
- 1115 - THE COAST GUARD IN 1945 - Vice Admiral R. R. Waesche, Commandant.
- 1130 - Lieut. Comdr. M. E. Gulick, Acting Chief, Port Security Division.
- 1200 - NOON RECESS
- 1400 - PROBLEMS OF PERSONNEL AND ADMINISTRATION - Lieut. (Jg) E. R. Spencer (HQ), panel chairman.
COMBAT CORRESPONDENTS - Lieut. (Jg) E. R. Spencer and William A. Haffert, CPhom (HQ), panel co-chairman.
EDITORIAL AND SYNDICATE PROBLEMS - Lieut. Robert Munroe (7ND) and Lieut. (Jg) B. R. Benjamin (9ND, Cleveland), panel co-chairman.
NATIONAL MAGAZINE PLACEMENT - Lieut. Comdr. Robert Edge (HQ Liaison - New York), panel chairman.

SECOND DAY

(17 January, 1945)

- 0900 - RADIO AND SPECIAL EVENTS - Ensign Jack Egan, panel chairman; Lieut. (Jg) J. H. Launders (5ND), panel co-chairman.
- 0945 - AWARDS AND DECORATIONS - Commodore Norman B. Hall, President Coast Guard Board of Awards.
EXHIBITS AND GRAPHICS - W. O. Jack Williams (HQ), panel chairman.
MOTION PICTURES - Lieut. (Jg) Lothar Wolff (Coast Guard Motion Picture Unit, New York), panel chairman.
- 1130 - FACT BOOKS - James Ragsdale, Sp (PR)lc (HQ).

SPECIAL PROBLEMS

- 1400 - MERCHANT MARINE INSPECTION AND MERCHANT MARINE COUNCIL - Commander Q. R. Walsh (HQ), panel chairman.
SPAR PUBLICITY - Captain Dorothy C. Stratton, Director, USCG Women's Reserve; Lieut. Comdr.

Hazel R. Reavis (HQ), panel chairman.

COAST GUARD RECRUITING - Lieut. Comdr. Harry Wilkison (HQ), and Lieut. Virginia P. Herring (HQ), panel co-chairmen.

COAST GUARD HISTORICAL MATERIALS - Lieut. Comdr. F. R. Eldridge (HQ), panel chairman.

CIVIL READJUSTMENT AND MILITARY MORALE PROBLEMS - Commander James S. Hunt, Chief Military Morale Division, and Lieut. Comdr. William Helvestine (HQ), panel co-chairmen.

THIRD DAY

(18 January, 1945)

Reserved for individual conferences and interviews with Headquarters' personnel.

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SUMMARY

The following notes are "reminders," rather than complete notes, on the conference. These notes are prepared for the use of PRO's.

FIRST DAY -
16 January, 1945

0900 -

CAPTAIN ELLIS REED-HILL - Coast Guard Public Relations Policies

Captain Reed-Hill outlined briefly the general problems of PRO's in the forthcoming year stressing the following points:

1. Competition with the Navy will be acute since that Department is mobilizing hundreds of photographers for overseas duty, particularly for duty with amphibious forces. Navy will also use a great deal of "home town" stuff in a fashion similar to that found effective by the Coast Guard.
2. A few months ago Navy was abandoning the use of 16 mm. color film for movies, but with the success of THE FIGHTING LADY, color feature, steps are being taken to expand the use of color even to the extent of using 16 mm. color on gun units. Captain Reed-Hill points out that the CG had never quit using color, as shown by the film BEACHHEAD TO BERLIN.
3. Captain Reed-Hill warned PRO's that they could expect the 4 January memo from the Chief Personnel Officer to hit both their writing and photographic personnel. This memo provides for a rotation of enlisted personnel, and PR is expected to cooperate to the utmost.
4. Secretary Forrestal is very public relations minded, and he expects that the PR personnel of all the naval services will do a good job - a good job particularly for the future of the Navy.

VICE ADMIRAL R. R. WAESCHE, Commandant

The Commandant spoke to the conference and commended the work of the division. He indicated the importance of Coast Guard publicity to the families, relatives, and friends of men in the Service. Of particular interest for attention, the Commandant pointed out, is the work of the Merchant Marine Inspection Division. He indicated how PR could be helpful in pointing up a better understanding both within and without the Service.

LT. COLDR. J. J. DIXON - Photographic and Combat Art Problems

Lt. Comdr. Dixon called attention to the displays of art and photography in the exhibit room and made numerous points both in his principal remarks and in answering discussion questions. These points, in the photo panel, include:

1. Both cameramen and writers are urgently needed overseas in combat areas.
2. We have more photographers afloat than that of any other rate -- 101 afloat and overseas and 84 ashore. Boston has made the heaviest contribution and New Orleans second.
3. Present practice, put into effect long before Personnel's rotation plan, is to ship men out and give combat duty men, coming in from the Pacific, relief through duty in HQ. and in the Districts.
4. CG pictures are being planted effectively in both newspapers and magazines.
5. Merchant Marine Hearing Units and Merchant Marine Inspection offer good opportunities for pictures.
6. Districts having Air Stations will find them fruitful territory. A new publicity memo on Air Stations should be helpful.
7. Training station interest has dropped considerably with increased emphasis and interest by editors on combat stuff.
8. The 17-year old recruiting drive offers both opportunities and problems -- these lads can be glamorized to make the Service attractive to this group. In Manhattan Beach it can be shown that old timers are giving the kids a helping hand.
9. HQ. has had very good luck in the placement of picture layouts in roto, Sunday, and picture pages. The "10 best," "Taxis from Hell" are examples.
10. PR men should not be buried with other rates, and, conversely, we should all look around for good PR material serving in other rates. Results are the things which count.
11. Lt. Robert Munroe (7ND) said that 7ND editors considered CG combat stuff "tops," and he could get letter so stating. Captain Reed-Hill indicated that any such letters from editors would be appreciated.
12. A discussion was held on the sending of home town pix to PRO's. It was the consensus that such pix could often be placed more effectively by PRO's than by mailing, and examples were cited. After considerable discussion, it was developed that PRO's in key cities, with close and intimate contact with the newspapers might improve the coverage (due to the tremendous intake of mail) while cities away from PRO's should continue receiving pix directly from HQ. The PRO's indicated that they would like to know when pix come to them exactly what distribution has already been made.
13. It was pointed out that receipt of a packet of pix does not mean that all these were published.
14. Captain Reed-Hill brought up a discussion of dating pix as to time of release. On feature layout, it was suggested that "Feature release - previously released," might be helpful.
15. In further discussion of home town pix, PRO's

said they could make copy negatives and increase the servicing of pix in proper trade and circulation territories.

16. Use of "Local Boy" stamp on envelope is helpful as localized and psychological aid in editorial consideration and placement.

17. A discussion of non-war publicity elicited the fact that many editors are interested in "off-war" topics. Example: "Sentinels of the Sea," full page in a Florida Sunday sheet on aids to navigation. This story has been sent to all PRO's. The story of the MACKINAW, new CG ice-breaker, both in its trial runs and in recent trip through lakes as spearhead of War Shipping Administration convoy from Superior. PRO's were advised to look at excellent scrap book of clips and pix prepared by Lt. (jg) B. R. Benjamin (9 ND, Cleveland) and Lt. (jg) J. J. Kenny (9 ND, Chicago Base).

18. SPARS, in many cases, have worked out very well, and the PRO's were encouraged to make use of them as strikers and photographers.

19. Lt. Scott Wilson (8 ND) and Lt. (jg) J. H. Launder (5 ND) pointed out that it would be helpful in the field if one good photographer could be left in the District as an instructor-photographer to train new people.

20. In the discussion of mobilizing new camera talent, Captain A. C. Marts, Chief of the USCG Temporary Reserve Division, was called into the meeting and consulted. Captain Marts said that TR's can be used as photographers. PRO's were encouraged to make use of TR units, even where the units have been placed on inactive status. At least, photographic talent can be obtained through special assignment. This suggestion met with general enthusiasm, particularly, in large districts.

LT. (jg) E. F. MASBURN - Photographic Laboratory Programs

Mr. Masburn spoke on procurement problems, and he later prepared an extensive memorandum on his remarks which was distributed to all PRO's.

COMDR. M. A. GULICK, Assistant Chief, Port Security

Comdr. Gulick spoke on the activities of Port Security in 1945. He has incorporated his remarks in a brief memorandum which is being furnished with this summary.

1400 -

LT. COLDR H. W. GREEN

Lt. Comdr. Green is Public Relations Officer for Admiral Jonas Ingram, CINCLANT. He spoke briefly commending the CG for its excellent job and outlined some of his plans for the Atlantic Fleet with emphasis on the training program in Florida. He promised thorough cooperation and a direct line of communication from points of pix or story origin to the CG. He said that we could count on Admiral Ingram, who is very PR-minded.

LT. (jg) E. R. SPENCER - Personnel and Administrative Problems

It was pointed out that most of the personnel problems under consideration were matters for individual conference with each of the PRO's, but certain basic points were made to cover whole field:

1. The rotation plan was discussed, and a promise

made to bring in good men in exchange for those leaving the Districts.

2. The specialist complement for the field was outlined, and it was stressed that every effort toward fairness in allocating the ratings would be made — we now have 64 ratings afloat and 25 ashore.

3. Specialist ratings for special talent can be made if they are really contributing to the FR program usefully and constructively such as radio actors and other types of talent.

4. Lt. Melvin Venter (12 ND) pointed out that some of the personnel arriving in San Francisco for overseas assignment did not have all their papers, shots, dog tags, etc. It was brought out in the discussion that a recent directive from HQ requires all enlistees to be in constant readiness for overseas transfer. HQ promised to check every man out properly, and the PHOs were asked to cooperate on all assignments from their Districts.

5. Several PHOs suggested that in some cases a key is absolutely essential to the success of the program. Captain Reed-Hill said that the assignment of men would be subject to special consideration in very exceptional cases, but PHOs should not ask for an exception unless the man represented a critical key.

6. A discussion of financing District magazines indicated the fact that finances are a real problem inasmuch as advertising is forbidden in official papers. Born H. W. Ralby (13 ND) said that Recruiting provided funds for a special District recruiting publication, and Lt. Venter said that a business organization made a substantial contribution for 12 ND paper. There was division of opinion as to whether or not aid could be obtained from Military Morale or Welfare. In some cases, Welfare will be helpful while in others they will make no contributions for magazines.

7. Lt. Walter Kane (11 ND) mentioned STANBY as an example of IR-sponsored project. Lt. Louis Bremer (1 ND) said that Welfare is now helping out with PATROL.

William A. Hartwig, CPO - FR COMBAT CORRESPONDENTS outlined the general set-up of combat correspondents and for the guidance of the PHOs who will be sending out additional correspondents pointed out certain needs.

1. Lighter and better written copy will be necessary and an improved and increased volume is required.

2. Stories can be given a better ride in the Districts. The PHOs made a suggestion here or there that the stories be sent to the PHOs for placement. Captain Reed-Hill pointed out in this discussion that by lines for correspondents are providing a real morale builder. This is especially true of men who write stories as collateral or extra duty over and beyond their regular jobs.

4. Suggestions were invited as to ways and means that both HQ combat desk and the men overseas can improve their output.

ENGLISH RICHARD WILCOX

Mr. Wilcox was introduced by Captain Reed-Hill as a

former associate editor of LIFE and now a correspondent for the Coast Guard. He has just returned from the Philippines and the South Pacific.

1. He related some of his experiences in the overseas combat areas and stressed two principal possibilities for stories:

1. Merchant Marine Hearing Units are doing a great job. One merchant skipper had said the good work of the CG in these offices had enabled him to make three extra round trips due to time saved.

2. The little buoy tenders are doing an excellent job in the islands of the Pacific. This is known very well and deserves some recognition.

LT. ROBERT LUNNHOE AND LT. (JG) B. R. BENJAMIN - Editorial and Syndicate Problems

In this panel all types of syndicates and feature service material were presented and displayed for the information of PHOs. Some of the points of this session were:

1. An exchange of releases among Districts is helpful. That works in one District might give another DPMO an idea.

2. Do all PHOs send in clippings? Mr. Lunnoe showed the form in which his are sent in — classified as to subject matter, passed on old releases (to save paper) and stapled in one thick batch.

3. "Off-main" stories are useful and several examples were cited.

4. PHOs are sure-fire. All PHOs should do more of them. Editors set them up in one, two, and three liners; and they make good fill-ins for make-up. A good chance to get in CG plugs.

5. The Western Newspaper Union is a good outlet if we can crack it consistently.

6. The feature services are interested in short stuff with a national or universal appeal. Personality stuff is o.k. If the person has not been written up much, especially an important man doing a job in an important but unsung or unrecognized manner.

7. Post-war stories also have an appeal.

8. Air-Sea Rescue stuff is hot copy now.

9. It was suggested that war correspondents often travel on CG vessels and do not realize that they are on CG ships. It was suggested that Captain Reed-Hill call attention of skipper to the fact that correspondents are glad to give the CG a break and do stories if the matter is brought to their attention.

10. In this connection, it was pointed out that 14 ND can help in having correspondents routed to CG ships. It was suggested that HQ write to Murrie, Cankar, and Hodge.

LT. COMMANDER ROBERT EDGE (HQ. Liaison) - National Magazine Placement and

LT. MARY LYNE (HQ. Liaison) - Magazine Section

Mr. Edge explained the general set-up whereby contacts are made with editors and publishers with CG stories and art. Mr. Edge said he felt that the Magazine Section could do a better job for the PHOs than they had at the Districts would call on them more frequently.

1. Miss Lyne suggested the desirability of checking with the Magazine Section on all placements of material so that one office would have a complete status picture of all CG magazine efforts.

2. The matter of increased attention to combat art as magazine possibilities was discussed, and it developed that Floherty, Lawrence, and Thomas all have some new stuff on the way in from the Pacific which New York can count on for placement.

3. Discussion of art led to a discussion of art exhibitions, and various PRO's asked for exhibits:

7 ND wants one 7 February, 1945

9 ND (Cleveland) - 3 March, 1945 (for Sportsman's Show)

13 ND has a Ken Riley exhibit and will use one on Jack Keeler, who is from 13 ND

9 ND (Chicago Base) wants a show for either the museum or big department store

4. The Navy is training more than 1000 Coast Guardsmen as deep sea divers, and there may be a magazine piece here.

5. Lt. Comdr. Edge explained a project for a picture supplement similar to 4 ND's FRONTLINE NEWS and THIS WEEK IN THE CG (9 ND, Cleveland) which will be underwritten, published, and distributed by Folmer-Grafflex. The Company wants exclusive "franchise" on New York City, however. Miss Schmidt (4 ND) said some of her copies went into New York, but when Lt. Comdr. Edge's sheet begins, she can curtail her New York copies. She indicated she had been getting a remarkable response.

6. Lt. Comdr. Edge said that he could perhaps have two runs -- one for the advertising agencies and one for the CG ships. Lt. (jg) Benjamin said that there had been a substantial demand for pix from his sheet which is strictly in-service. He supplies pix by sending copies of the paper instead of photos.

7. Captain Reed-Hill developed remarks on getting prints to the ships and said that we must make some provision for the ships in this connection, it was suggested that the ship designate the number of prints to be made for it when the negatives are sent into HQ.

Adjourned at 1630.

SECOND DAY -
17 January, 1945

0900 -

COMMODORE NORMAN B. HALL - Awards and Decorations

As president of the Board of Awards, Commodore Hall appeared to outline the policy governing the plans and operations of the Board.

1. The Security Shield of Honor, originated and used by Port Security, has been very successful and has reflected great credit on the Coast Guard.

2. PRO's were urged to be cautious in cases of unusual injury or those involving posthumous awards.

3. "Hokum" should not be resorted to for the sake of headlines; awards' publicity should be simple, straight forward, and dignified.

4. A proposed policy letter was discussed; such a letter would outline the desire of the Service to bring recognition to worthy cases. The PRO's felt that such a letter would be better coming from HQ.

than would private conversations on awards between PRO's and the DCGO's.

5. Lt. Venter complained that some of the Security Shields of Honor had been badly shipped. He suggested mailing tubes for packing.

6. Lt. Wilson was asked to check on the Houston fire in which Coast Guard fireboat crews did an exceptional job and saved an important war petroleum facility.

7. The amphibious patch is distinctive, and Lt. Wilson suggested that it should be permitted for returned combat amphibious men for a few days after reporting to their home Districts. The consensus on this point was that such wearing could be done only if the District officials did not take disciplinary action.

ENSIGN J. W. EGAN (HQ) and LT. (jg) J. H. LAUNDERS (5 ND) - Radio and Special Events

This discussion began at 0900, but was interrupted to permit Com. Hall to speak and was resumed when the above discussion was completed.

A demonstration and explanation of the Recordograph, film recording machine, was given by a representative from the manufacturer.

1. PRO's were asked to watch their Districts for talent and personalities worthy of network shows.

2. Copies of all scripts should come to HQ for record purposes. HQ get ideas from District scripts which can be passed on.

3. When the PRO's mimeograph scripts, they should send each of the other PRO's copies and indicate to HQ that such has been done.

4. PR personnel are forbidden to write, produce, or present radio shows. We should watch mentioning PR personnel in scripts -- the Navy (in Washington) is quite vigilant in this matter.

5. When possible, HQ will advise Districts of the coming to their areas of personalities who might be useful in their programs.

6. Captain Reed-Hill mentioned that the Army sends combat correspondent copy to radio stations for home town use as well as to newspapers. Perhaps, both HQ and the Field should consider this practice.

7. In special events all PRO's have found that it pays well to cooperate with both Treasury and Navy on all programs.

8. PRO's complained that they did not receive HQ work books sufficiently in advance of the day or week to be plugged. HQ said that every effort would be made to speed delivery of material.

CAPTAIN GEORGE CAMPBELL - Acting Director, Navy Public Relations

Captain Campbell spoke to the PRO's and outlined the new Navy directive on PR. This is being sent to all PRO's. It is a restricted document. He also said that the Navy is organizing a very substantial force of photographers for home town and local pix. He said he felt that the Coast Guard had done the best job in the Service of paying deserving tribute to the common man and that the Navy was so impressed by the Coast Guard PR success and technique it was going to try the same thing.

W. O. JACK WILLIAMS (HQ) - Exhibits and Graphics

1. In rounding out exhibit fundamentals, the following items were pointed out as "musts;":

- a. Study the space available.
- b. Plan one central theme -- do not "junk" up the thing and confuse the audience.
- c. Show action if possible -- such as a moving globe, etc.
- d. Make sure you have the personnel which can handle the exhibit properly.
- e. Make certain you have or can obtain suitable display equipment. This is not always as easy as it appears.

2. In the discussion, Lt. Comdr. Edge suggested that David Karner, Prtr. 2c, (3 ND), had advised that with a reasonable expenditure for tools and equipment, he could save the Service money through central designing and preparation.

3. The discussion on Karner's plan elicited considerable difference of opinion as to the value of exhibits. Most PRO's seemed to feel that exhibits are a "necessary evil" and that we are being "jockeyed into" providing exhibits whether we want to or not. Since we must have them, all seemed to think it desirable for HQ. to entertain consideration of Karner's plan. Karner did an excellent job on the Chicago show which brought great credit to the Coast Guard.

4. In discussing Graphics, W.O. Williams said that it would be the policy of HQ. to utilize the Graphic Unit for silk-screen posters only, and this type would be for educational and in-service posters. Posters for public or out-of-service appeals will be printed or lithographed. An appeal was made for better design and preparation of posters which are to reach the public since they must compete with the best that the advertising world has to offer.

1400 -

LT. LOTHAR WOLFF (CG Motion Picture Unit) -
Coast Guard Motion Pictures

1. An explanation was given of the work of the Unit with particular reference to the indexed library which is not only useful now but will be of tremendous historical value.

2. Current pictures include one in prospect on the Great Lakes, a trailer for the Temporary Reserve, and subjects for the Army-Navy Screen Magazine, and a picture on the WAKEFIELD.

3. PRO's were urged to make greater use of films in their offices for school distribution.

4. Lt. (jg) Kenny (9 ND, Chicago Base) has turned in the first of 1945's motion picture reports. He said that checking through the school board he had been able to obtain heavy distribution.

CAPTAIN DOROTHY C. STRATTON (Director, USCGR(W) and
LT. COMDR. HAZEL REAVIS - SPAR Public Relations

1. Captain Stratton spoke about new requirements for SPARS and said that recruiting would be reopened, virtually, as strongly as it had been prior to the SPAR second anniversary. Captain Stratton indicated that SPARS are not coming in rapidly enough to fill replacements, and the present status will require recruiters to operate on a "full steam ahead" program.

2. Lt. Comdr. Reavis indicated in her remarks that

Captain Stratton's announcement would require considerable stimulation in the field over and above what the PRO's had planned.

3. Radio technicians are being used and are making excellent records. It was suggested that where Districts have these experts they can be well publicized.

4. Alaska is now being surveyed for SPAR needs.

5. In the discussion of home town publicity for the SPARS going overseas, all PRO's indicated to Lt. Venter that he (from 12 ND) should send negatives for pix to the Districts from which girls come. These pix are to be held until Districts are notified of girls' arrival. If a SPAR has been selected from one District, but lives in another, the District from which she was selected, presumably, will be sent the negative; and it is to service the other District.

6. HQ. will notify PRO's by dispatch on arrival in 14 ND so release can be made.

LT. COMDR. HARRY WILKISON and LT. VIRGINIA P. HERRING
(HQ) - Coast Guard Recruiting

1. Lt. Comdr. Wilkison discussed the need for 17-year olds and said that 4,000 would be needed by the end of March.

2. Academy applications must roll in soon, and it is imperative that we get under way on the Academy drive.

3. Lt. (jg) Lothar Wolff suggested the possibility of a 17-year old recruiting trailer.

4. Lt. Herring discussed, primarily, the need for SPARS and way and means of reaching the new quotas.

5. There will be no rates except in unusual cases.

6. It was suggested that TR's could be helpful, but Lt. Herring pointed out that such a plan had not been looked upon with favor by HQ.

7. The effort to interest women in the Coast Guard will be difficult since most of the eligible girls who are planning to join the women's military service have already come in. Lt. Herring indicated a desire to have the benefit of any suggestions or ideas from the Districts which would be useful to pass on to Recruiters. Adjourned at 1630.

THIRD DAY -
18 January, 1945

0900 -

COMDR. Q. R. WALSH (HQ.) - Merchant Marine Inspection
and Merchant Marine Council

1. By the end of the war the U.S. will have the largest Merchant Marine afloat, and this fact poses a great many complicated problems.

2. We should publicize the CG in relation to the maritime industry and should use our efforts in promoting the philosophy of a substantial and strong Merchant Marine.

3. The preparation of articles for the shipping and maritime magazines and newspapers requires careful thought with reference to the CG and its relation to the maritime industry.

4. Many of the inspectors are opposed to publicity, but they should be tapped for stories and made to

feel that they are making an important contribution to the war effort and are as much a part of the CG as the sea-going combat men.

5. The matter of discipline by the Hearing Units should not be played up -- play them down.
6. Do not be afraid to give a good work to War Shipping, the Navy, Army or any other service when the occasion so warrants.
7. Avoid any controversy over the functions of the CG in relation to the maritime industry.
8. The CG life saving and safety at sea functions can be stressed usefully to overall advantage of the Service.
9. Local pilot groups often make colorful publicity.

LT. COMDR. FRANK R. ELDRIDGE (HQ.) - Coast Guard
Historical Materials

Following the discussion of this topic, Lt. Comdr. Eldridge indicated that he would provide a memorandum, a copy of which is attached with this summary.

LT. COMDR. WILLIAM HELVESTINE (HQ.) - Military Morale
and Civil Readjustment

1. Unauthorized bands are under the jurisdiction of Military Morale, and authorized bands are under that of PR.
2. The problem of prominent athletes has been somewhat troublesome. Lt. Comdr. Helvestine read the Navy circular letter and the CG letter of explanation. The policy is clear and can be found in these documents, i.e., Personnel Bulletin No. 74-44, dated 9 May, 1944.
3. An outline of civil readjustment plans was given with special attention devoted to the intake and replacement centers at Alameda and Manhattan Beach.

JAMES RAGSDALE, Sp(PR)lc (HQ.) - Fact Books

1. An explanation of the Fact Book program was given with the following in work:
2. "Safety at Sea" and "Aids to Navigation" have just been completed and will be mailed shortly.
3. It was suggested that the Fact Book contain a list of photo numbers which can be considered as illustrative.
4. Fact Books should be well indexed also.

MISCELLANEOUS

A short time was spent in rounding up items and asking questions about any topic that occurred to the PRO's.

1. It was suggested that the Public Relations Newsletter contain more "helpful hints" or "success stories" from the Districts that other Districts can use.
2. Lt. (jg) Launder and Lt. (jg) Benjamin reported that their newsletters, which are quite similar in character, were very helpful in building good will in the Districts for PR and had eased the situation of cooperation.
3. Captain Reed-Hill suggested that, perhaps, the Commanding Officers of ships receive the PRN by special mailing.

4. Bos'n Ralby (13 ND) said that Training had received NORMANDY INVASION and SERVING THE MERCHANT MARINE which should have gone to PRO. It was made clear that these films are definitely public information films and should be used as such. CG units should see the films, but the primary outlets are public bodies.

5. Captain Reed-Hill said he did not care if Training had physical custody as long as it is understood that PRO has jurisdiction, policy, and distribution control.

6. PRO's were encouraged to exchange letters, releases, pictures, scripts, and ideas more freely in the future than they have in the past. Inter-district meetings will be useful where practical.

The above summary was prepared from notes taken at the Conference. This summary is, primarily, a reminder of what happened, and whatever sins of omission have been committed in preparing this memo are the responsibility of the compiler and chairman of the conference. It is hoped that this document will prove helpful. It should be regarded as restricted.

Adjourned at 1100.

/s/ Arch A. Mercy
Lt. Comdr., USCGR
Chairman of PR Conference

PORT SECURITY

Summary of remarks by Lieut. Comdr. M. E. Gulick, Acting Chief, Port Security Division, at Public Relations conference 17 January, 1945.

I appreciate the opportunity to meet with the Public Relations officers and to express Port Security's appreciation for the splendid job you have done for us in the past months. I know it is difficult to make a Hanley fireboat glamorous when you must compete with B-29's, invasions, etc., but you have brought Port Security to the attention of the public, for which we thank you.

Some of the problems facing Port Security during the coming year that may be of interest, and in some cases of concern to you in your respective districts are as follows:

The change in emphasis on port security activities; There will be a further curtailment in the use of regular personnel for port security duties, with more and more of the work being assigned to the Temporary Reserves. In the near future it is expected that port security duties in all ports in the 9th Cleveland District will be turned over to the Temporary Reserves, and in such ports as Jacksonville and Savannah in the 6th where explosives loading has discontinued. Discontinuance of port security in other ports and changes in regulations will be determined by the trend of the war, but it is the policy of HQ to make changes as quickly as war conditions make possible. The fireboats left at ports where port security activities have been discontinued will remain until such time as they and/or the personnel manning them are needed in the combat zones.

Thus far the change in emphasis of port security activities has made possible a reduction from 1200 officers and 40,000 enlisted personnel to 750 officers and 20,000 enlisted personnel. In 1945 it is expected that further decreases will be shown because of curtailment and the greater use of Temporary Reserves.

And speaking of Temporary Reserves, all of you

should be complimented for the way you are arranging the ceremonies for those Temporary Reserve units being placed on an inactive status. As you all fully realize, the treatment accorded is important to the Coast Guard, and the manner in which you are handling it reflects credit on the service.

In the supervision of the loading of explosives and dangerous cargoes, we have had an unbelievable increase in the last year, with the greatest increase shown in the last quarter of last year, and continuing upward trend as we enter 1945. With this large increase and with the Coast Guard now taking on the supervision of Navy loadings in addition to the Army loadings more officers and men have been assigned to this work. The supervision of explosives handling has developed into one of the major responsibilities of the Coast Guard, and the importance of this work should not be overlooked despite the fact that the secrecy surrounding it makes it impossible to give it any publicity.

One of the problems that is always with us is oil pollution, and we have now launched an educational program in which we have the cooperation of industry, and any assistance that you can give us in this problem will be much appreciated. Public Relations is now preparing a bulletin for the tanker industry which will be placed on each tanker as it enters our ports, and as quickly as this is finished a similar poster will be prepared for the dry cargo ships. Oil pollution is a serious menace to our ports, and your help is earnestly solicited.

We have noted in recent months an increase in the number of fires, and while CG details have extinguished them before serious damage has been done, we are watching this trend most closely. Preliminary studies would indicate that carelessness and complacency are directly responsible, and we believe it must be constantly driven home to all that there should be no let-up in fire prevention matters while such great burdens are being placed on our ports. Any assistance that you can give us along these lines will be helpful in maintaining the splendid record we have written.

I appreciate the opportunity of meeting with you, and wish to thank you for the help you have given us in our port security program.

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INFORMATION ON COAST GUARD HISTORICAL MATERIALS Prepared by Lt. Comdr. Frank Eldridge

1. The Coast Guard has been collecting materials from which its participation in World War II may be written. These materials are necessarily from a variety of sources such as the War Diaries from the Districts and floating units, the stories from combat correspondents, and the personal accounts of officers and men returning from overseas. We are building up a file of all important laws, regulations, directives, etc. Some of the Districts are writing their own histories which will form a valuable contribution. Histories of the special activities such as beach patrol, aviation, temporary reserve, including volunteer port security and the auxiliary written on a district level, will also contribute. Important statistical material from Coast Guard and other sources will supplement the narrative.

2. As a second step in the history writing project, these materials are being brought together in a series of monographs, a number of which have already been prepared. Recently several of these have been processed and include "Coast Guard at War - Introduction I," "Coast Guard at War - Marine Inspection XIII," and

"Coast Guard at War - Assistance XIV." Copies of these confidential monographs are being sent to each District Public Relations Officer. Others are in process, copies of which will be sent to District Public Relations Officers. Eventually monographs dealing with the Coast Guard's participation in the war in all the special fields will be prepared. These will cover activities of the Coast Guard in such far flung places as Greenland, Alaska, Southwest Pacific, the Mediterranean, Normandy, and Western Pacific. They will also embrace Coast Guard functions closer at home, including ice breaking on the Great Lakes, Aids to Navigation, Port Security, Coastal Pickets, Intelligence, Communications, etc. A monograph is now being prepared, for example, on the Women's Reserve. The story of the Atlantic convoy escort and of the transport service will be written up. Presumably, as the war lengthens, more than one monograph will be prepared on each of these subjects.

3. The District Public Relations Officers can be of great assistance to the history writing project by getting personal accounts from all returning Coast Guard personnel who have a story to tell. Forms for this purpose (copy attached) were sent to all District Coast Guard officers on April 6, 1944, and may be duplicated in the Districts or a new supply will be sent by Headquarters (PR) on request.

4. Any material of historical value which may come to the attention of District Public Relations Officers and has a bearing on the Coast Guard's participation in this war, should be sent to Headquarters (Historical Section). This may be either in manuscript or printed form. All of it will be grist for the historical mill and will help in getting a complete picture of the Coast Guard's actual contribution in winning the war.

UNITED STATES COAST GUARD

QUESTIONS TO BE ANSWERED

BY PERSONNEL

RETURNING FROM ACTIVE DUTY ABROAD

The following questions are designed to supplement the more formal reports contained in War Diaries which are submitted periodically by all Coast Guard Units. The purpose is to provide the "History of the Coast Guard in World War II" which is being written with factual first hand accounts of important events and happenings.

1. Name _____ Title _____
2. Unit while abroad _____
3. Period abroad From _____ To _____
4. Give a brief description of the general duties in which the unit to which you were detailed was engaged, such as "Convoy Escort", "Operation of Transport", "Landing Operation", "Construction of Facilities", etc.
5. Give as detailed an account as you wish of any action in which you were personally engaged, giving names of other if desirable, and include an incidents which may prove of interest to general readers of a history or of a popular book on the Coast Guard participation in World War II.
6. Give any anecdotes or accounts which may add human interest or color to such a book. (Use separate sheets if necessary).

APPENDIX D

27 November, 1934

MEMORANDUM FOR CAPTAIN ALGER

Subject: MASHBURN, Everett F. (106-002) Y.lc.;
assignment to photographic duty

Reference: (a) Memorandum, Public Relations Officer
27 November, 1934, to Chief, Personnel
Section (051-73).

1. For some time I have advocated the assignment of a competent man to duty, either in the Commandant's Office or in the office of the Public Relations Officer, for the purpose of establishing a photographic file which will be of some value to the Coast Guard. At present, the few pictures available are stereotyped, in many cases obsolete, and in no case are they current or useful.

2. It is recommended that a competent man be given the opportunity of starting along the east coast and taking photographs at each unit of the Coast Guard and beginning a photographic file at Headquarters which would be of value, for example, he would photograph a vessel of the Coast Guard in more than one position so that in case Headquarters is called upon to furnish several news agencies with photographs of this vessel, a different view would be available for each of them. We have missed many opportunities of allowing the public to see the types of equipment used by the Coast Guard, and for which they have provided funds. In my estimation the man best qualified for such duty would be Mashburn, who has, according to the records, attempted to obtain wide experience for the past several years. He has devoted much spare time and initiative in furthering his own knowledge in this work.

3. Available information indicated that he could be assigned to a review course at Bolling Field for a month or so, and then begin his work in building up the necessary photographic library.

4. It is understood that no additional equipment would be necessary for him to begin this work, with the exception of necessary films and developing material.

5. It is not believed that an immediate replacement would be necessary should Mashburn be transferred, however, a yeoman of lower rating might be brought here temporarily in the event recruiting slows up routine work.

W. B. SCHEIBEL
Assistant Chief, Personnel Section

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