

ORAL HISTORY COLLECTION: UNIVERSITY OF NORTH TEXAS INTERVIEWEE DONOR
AGREEMENT

THIS AGREEMENT is made as of this 28 day of April 2004, between NORMAN MAILER, (referred to below as Interviewee), and the UNIVERSITY OF NORTH TEXAS (referred to below as University) relating to an interview in transcript form entitled An Interview with NORMAN MAILER, dated August 25, 2004, and various dates, and the recording tape from which said transcript was prepared (both of which are collectively referred to below as the Interview).

In consideration of the following mutual promises and agreements of the parties hereto, it is agreed as follows:

1. University's Grant. The University hereby irrevocably grants, assigns, and transfers to the Interviewee all rights to said Interview. These rights include: (1) All legal title and literary property rights which the Interviewee has or may be deemed to have in said Interview, and (2) all right, title, and interest in copyright which the Interviewee has or may be deemed to have in said Interview, and (3) more particularly, the exclusive rights of reproduction, distribution, preparation or derivative works, public performance, and display.
2. Warranty. The University represents that it is co-author of the Interview with full power and authority to make this assignment to the Interviewee and will do nothing to that will in any way interfere with the full enjoyment by others of the rights conferred by this Agreement.
3. Editing. It is agreed that between the parties hereto that both the University and the Interviewee shall have the right and privilege of editing the Interview transcript. Interviewee will have final approval of the edited transcript.
4. Interviewee's Provision. Of the four items resulting from this interview (audio tape and three hardbound copies of the transcript) the Interviewee shall provide the University two hard-bound copies of the edited transcript at the time of print completion. The two hard-bound copies of the transcript are assigned to the University Oral History Program and University Archives to be used for research and educational purposes. Interviewer will provide Interviewee with copies of all audio tape(s).
5. Restrictions on Use. To the extent this provision is allowed by State law, the University will not release the tape or transcript of the Interview until the following restrictions are met:
A - open. The University's copy of all audio tape(s) and copies of any draft transcripts preceding the final edited transcript will be retained only for archival purposes and be available only to the librarian and/or archive staff. Only the two copies of the edited transcripts will be available to scholars or students.
6. Restrictions on Reproduction. The University will not allow its copies of the interview to be reproduced outside the understood guidelines of Fair Use, without the written permission of the Interviewee or the Interviewee's estate.
7. Alternative Dispute Resolution. Chapter 2260 of the Texas Government Code establishes a dispute resolution process for contracts involving goods, services and certain projects. If Chapter 2260 applies to this Agreement, the parties must use the statutory dispute resolution process to attempt to resolve disputes arising under this Agreement.

IN WITNESS WHEREOF, the parties hereto have executed this instrument the 28th day of April, 2004.

Interviewee

Norman Mailer
By 28 April 2004

UNIVERSITY OF NORTH TEXAS

PROVOST & VPAA OFFICE

SEP 01 2004

UNIVERSITY of NORTH TEXAS

Oral History

April 13, 2005

Norman Mailer
627 Commercial Street
Provincetown MA 02657

Dear Mr. Mailer:

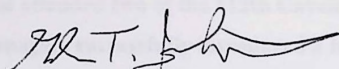
I wanted to take this opportunity to thank you for participating in our 112th Cavalry oral history program. Your time is important and I'm appreciative of the effort you have put forth on behalf of this project. I'm sure that your comments concerning your experiences on Luzon during the war will be of great interest to many researchers.

As is the case with all of the men I have interviewed, as I find things in my research that I believe may be of interest to you, I will forward them on. Such is the case with the attached resolution. The resolution for a "112th Cavalry Day" in Texas, on January 17, 2006, is one of the byproducts of the research project I am currently leading with six high school students. We drafted the attached resolution and forwarded to our local state representative. She, in turn, has introduced into the Texas legislature. I will keep you informed of its progress.

Again, thank you for participating in our project. It may be of interest to you that several of my high school students chose you as their topic of research this Spring. I've thoroughly enjoyed watching the DVD *Mailer on Mailer* as part of my son's research for his English class. Contrary to my "Baby Boomer" beliefs, there may be hope for "Generation X!"

I wish you well, and remain ready to help you in any way I can concerning the 112th Cavalry.

Rarin' To Go!



Glenn T. Johnston
Oral History Program
University of North Texas

UNIVERSITY of NORTH TEXAS

Oral History

March 7, 2006

Norman Mailer
627 Commercial Street
Provincetown, MA
02657

Dear Mr. Mailer:

Based on your association with the 112th Cavalry, I am forwarding the enclosed document for your evaluation. A history of the 112th Cavalry Regiment during World War II, this work is unique in that it was in large part researched and written by six Texas teenagers. Working in their free time as part of an experimental program in history education co-sponsored by the University of North Texas Oral History Program, the Texas Military Forces Museum, and the 112th Cavalry Veterans Association, each student spent in excess of 350 hours researching and writing this document.

This experiment in education, dubbed "History Without Borders," is dedicated to the proposition that America's teenagers can perform valuable research in history when properly trained, supplied, and led. As part of this one year investigation into the 112th Cavalry, the teenagers analyzed over 5,000 pages of primary source materials gathered from sites such as the National Archives (College Park, MD), the Naval Historical Center (Washington, D.C.), the U.S. Army Center for Military History (Museums Division, Combat Art Collection), the Texas Military Forces Museum (Austin, TX) and the Oral History Collection of the University of North Texas (Denton, TX). In addition, the teenagers interviewed 112th veterans, traveled to museums and reenactments (National Museum of the Pacific War (Fredericksburg, TX), and attended two of the 112th Cavalry's reunions. As part of their experience, the six teenagers successfully introduced a bill into the Texas Legislature creating a "112th Cavalry Day," and created the enclosed draft final report.

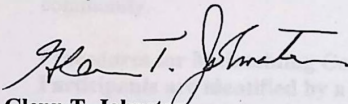
As principal investigator and founder of "History Without Borders," it is my responsibility to gather evidence concerning the effects of the program on its participants as well as its audience. I founded "History Without Borders" as a vehicle by which I could study

teenagers "doing" history. By running the program outside of school, constraints normally associated with the formal education system were removed. The teenagers were given an authentic mission and performed tasks in support of that mission not as high school students, but as teenage historians. This draft final report is the product of their labor.

You are receiving a draft copy of the report because prior to publication the final report will be heavily edited for grammar, style, and format. The same way a film is cut and edited prior to release, this draft report will be modified. Portions of it will end up on the cutting room floor. As such, the published report will no longer be an accurate reflection of the teenagers' work. This draft copy, however, is faithful to the students' abilities—warts and all. How successful the teenagers were in accomplishing their mission of writing a history of the 112th Cavalry will be determined by experts like you. Their success will not be measured by a grade, but, instead, by evaluations of their work by people who have a stake in seeing the history of our nation enriched by original contributions to the community.

We request that you read *We Ain't No Heroes*, and then fill out the attached written interview. In addition, please sign and date the enclosed "Informed Consent Form—Adult" required by our university research office. Please enclose both the written interview and the executed informed consent form in the enclosed self-addressed, postage paid envelope and mail it by May 12, 2006 to our office. Regardless of whether you choose to participate or not, you may keep the enclosed draft final report. If you have any questions, I can be reached at the contact phone numbers below. Once again—thank you! I look forward to receiving your comments.

Sincerely,



Glenn T. Johnston
Principal Investigator, History Without Borders
(940) 565 2549 (Office)
(817) 442 8170 (Home)
gjohnston05@verizon.net (e-mail)

University of North Texas Institutional Review Board

Informed Consent Form (Adult)

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose and benefits of the study and how it will be conducted.

Title of Study: History Without Borders (Phase II)

Principal Investigator: Glenn T. Johnston, a graduate student in the University of North Texas (UNT) Department of Teacher Education and Administration, College of Education.

Purpose of the Study: You are being asked to participate in a research study which involves participating in a written interview. During the interview, you will be asked to reflect on the experience of reading *We Ain't No Heroes: The 112th Cavalry in World War II*, the "History Without Borders" project that researched the 112th Cavalry, Texas National Guard, during the 2004-2005 school year.

Study Procedures: You will be asked to participate in a written interview that will take about one hour of your time. The interview will take place at a location that is most comfortable for you. The interview will be recorded on the attached question form. **If you believe you have opinions that are not solicited by the written interview, feel free to attach them to the form or write them on the blank reverse of the form.**

Foreseeable Risks: No foreseeable risks are involved in this study.

Benefits to the Subjects or Others: This study is not expected to be of any direct benefit to you; however it will serve to document your experience as a reader in your own words. Participants' reflections are the major data source used by Glenn T. Johnston in his dissertation concerning the effects of the "History Without Borders" project on its participants and the community.

Procedures for Maintaining Confidentiality of Research Records:

Participants are identified by a code number on all research documents. Participants' consent forms containing their names will not be identified with the coded number assigned to the participant. As a result, there is no tie between the individual's name and their code number. Participant consent forms will be kept in a key-controlled storage container at the University of North Texas, separate from all other project data. Oral interviews are recorded using audio devices but not video in order to protect the identity of the participants. Participants are notified when any of the activities are recorded. Once the interview has been completed, it is transcribed into a document by the principal investigator. The only people with access to the tapes or written responses are the principal investigator and his faculty advisor. All recordings are identified only by the participant's code number and will be destroyed once the study's final report is published. **Research reports will not identify individuals by either code number or name; instead, a pseudonym will be used.**

Questions about the Study: If you have any questions about the study, you may contact Glenn T. Johnston at telephone number (817) 442-8170, or Dr. Jim Laney, UNT Department of Teacher Education and Administration, at telephone number (940) 565-2602.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

Research Participants' Rights: Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Glenn T. Johnston has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You have been told you will receive a copy of this form.

Printed Name of Participant

Signature of Participant

Date

For the Principal Investigator or Designee:

I certify that I have reviewed the contents of this form with the participant signing above. I have explained the possible benefits and the potential risks and/or discomforts of the study. It is my opinion that the participant understood the explanation.

Signature of Principal Investigator or Designee

Date

APPROVED BY THE UNT IRB
FROM 1/31/06
IG 1/30/07

The attached documents reflect the efforts of six teenagers engaged in an out-of-school informal education program that lasted one year. All of the teenagers were volunteers and none of the students received educational credit for their efforts. Each of the volunteers had a high level of literacy and a GPA of 3.5 or higher. Drawn from a single high school in Texas, all of the participants were juniors and knew one another from school. Prior to participating in the program, the students' knowledge of World War II was minimal, their knowledge of the Southwest Pacific Theater non-existent, as was their knowledge of the U.S. Cavalry.

The working hypothesis of this project was that an out-of-school, community-based, informal education program could provide teenagers with the hands-on experiences necessary for their development as practitioners within the discipline of history. In other words, in order to make learning history meaningful, one should engage students as historians. While public school history programs provide a curriculum sometimes described as being a mile wide and an inch deep, this project offered teenagers the opportunity to study a topic an inch wide and a mile deep within the discipline of history. With its foundations in situated constructivist learning, the project sought to take up Etienne Wenger's challenge (2004) to invite students into one's discipline in order to practice that discipline, and, if so motivated, allow students to become recognized experts within a community of practice before age eighteen.

Mat 12

Please answer the following questions and mail by **April 30, 2006.**
(If you prefer, you can e-mail your responses to: gtj0002@unt.edu)

How important is this document to you as a 112th Cavalry veteran?

What is your opinion concerning the value of such a project to its participants and to the community at large?

To what extent do you believe the oral history quotations in the final report make it more interesting?

What did the report capture that you remember from the 112th?

If you were a teenager, would this type of project interest you? Why?

Which part(s) of the final report did you like best? Why?

Were there any errors, omissions, or inaccuracies that caught your eye? How would you improve this book? If there were a part—or parts—you would cut out, what would they be? (Please be specific)

Other comments you might have:

THANK YOU! Please return in the enclosed SASE or to UNT Oral History, PO BOX 305430, DENTON, TX 76203.

Jen Tisdale

From: Glenn Johnston [glenn.johnston2@verizon.net]
Sent: Monday, April 25, 2005 11:11 AM
To: jentisdale@mail.utexas.edu
Subject: Re: Mailer and 112th Cavalry, Texas National Guard



HCR6.doc (30 KB)



112th Final

Interview.doc (37 K..

Jennifer:

Thanks for taking my call earlier today. Attached is HCR6, which calls for a "112th Cavalry Day" on January 17, 2006 within Texas, and a background sheet on how the legislation came about. Mr. Mailer would probably want to know about this.

Glenn T. Johnston
Oral History Program
University of North Texas
(940) 565 2549

By: Truitt
No. 6

H.C.R.

CONCURRENT RESOLUTION

WHEREAS, The 60th anniversary of the deactivation of the 112th Cavalry, Texas National Guard, on January 17, 2006, affords a fitting opportunity to recognize the important role of that regiment in our nation's history; and

WHEREAS, The 112th Cavalry served gallantly through 434 days of combat in the Southwest Pacific theater during World War II, an essential theater of U.S. operations throughout World War II; brought into federal service on November 18, 1940, the regiment helped secure the southern border of the United States as mounted cavalry, was sent to the South Pacific theater of operations and served as a mounted security force on the French possession of New Caledonia, seized Woodlark Island in the Southwest Pacific, assaulted the Cape Merkus Peninsula at Arawe, defended the Driniumor River in New Guinea, and participated in the campaigns at Leyte and Luzon, before entering Tokyo Bay on September 2, 1945, and becoming an occupying force in Japan at the end of World War II; and

WHEREAS, A regiment of many "firsts," the 112th Cavalry was the first unit in the Southwest Pacific to use bazookas and flamethrowers in the destruction of enemy defenses, the first to use rocket-carrying amphibious assault vehicles (DUKWS) in an amphibious attack, the first to use the Landing Ship Dock (LSD) in an attack (USS Carter Hall), and the first to use helicopters as a standard method for medical evacuation; furthermore, the regiment was nicknamed "The Little Giant of the Pacific" for its proven combat performance in relationship to its relative size; and

WHEREAS, On July 2, 1946, the 112th was reactivated as a unit in the Texas National Guard, it was reclassified as the 112th Armored Cavalry Regiment and later reclassified as separate battalions of the 112th Armor, Texas National Guard, and today combat elements in direct lineage from the 112th Cavalry proudly serve their nation in Iraq; and

WHEREAS, The Texas Military Forces Museum and the 112th Cavalry Veterans Association now serve to commemorate the 112th Cavalry as a symbol of our commitment to freedom and a source of great pride for all Texans; now, therefore, be it

RESOLVED, That the 79th Legislature of the State of Texas hereby designate January 17, 2006, as 112th Cavalry Day and extend to all those associated with the 112th Cavalry sincere thanks for a job well done; and, be it further

RESOLVED, That an official copy of this resolution be prepared for the 112th Cavalry Veterans Association, the active battalions of the 112th Armor, and the Texas Military Forces Museum as an expression of esteem by the Texas House of Representatives and Senate.

Note: HCR6 was sent to Representative Truitt, Southlake, Texas by members of the project below. The draft legislation forwarded by the students went into the House unchanged. Below is background on the project, the 112th Cavalry, and the students.

The 112th Cavalry Project

This project came about as the result of a PhD student at the University of North Texas (UNT) asking the research question: How do high school-age students make sense of historical documents (primary sources)?

Responding to a recruitment letter, six high school students in Southlake, Texas, volunteered for an extracurricular, community service project. Their task: document the historic activities of the 112th Cavalry, Texas National Guard, during World War II. Sponsored by the University of North Texas Oral History Program (Denton) and the Texas Military Forces Museum (Austin), the extracurricular project sought to exploit the resources of the sponsoring agencies in order to help the students better understand the 112th Cavalry Regiment.

The students have worked with over 5,000 pages of primary source documents while developing their product. Student participants volunteered and individually pledged over 250 hours of community service time in order to participate. The students receive no academic credit or other remuneration for their efforts. All the students live in Southlake, Texas, and attend Carroll Senior High School. All project work was performed on weekends, holidays, and other times the students weren't involved in school activities. At project's end, the students are planning to present the State of Texas (Adjutant General, Texas National Guard) with the first history ever produced of the 112th Cavalry in World War II.

During the research process, the student team traveled to various archives, museums, libraries, and military history sites in order to provide meaning to the documents they were reading. Oral history interviews of 112th Cavalry veterans involved in history-making activities were conducted and studied. Transcripts of existing interviews with 112th Cavalry veterans--available through the UNT Oral History Program--were studied in order to gain a human

perspective on the 112th's experience. Students read transcripts of interviews with 112th veterans such as Norman Mailer, two-time Pulitzer Prize winner. His book, *The Naked and the Dead*, has been called the finest novel to come out of World War II. In his interview transcript, students were able to see how his time in the 112th had an effect on his novel. William Garbo, one of the first men ever to be medically evacuated from a battle by helicopter spoke of his experiences in his transcript. Students read of the old horse cavalry in the transcripts of several veterans who patrolled the US-Mexican border on horseback in World War II. Exhausting the existing transcripts of 112th veterans available through the University of North Texas Oral History Program, students conducted two new interviews of 112th veterans themselves and plan to conduct several more. In addition, project participants traveled to the Texas Military Forces Museum in Austin to study artifacts, photos, and documents associated with the 112th as well as the Museum of the Pacific War in Fredericksburg.

The 112th Cavalry, Texas National Guard, was the last US horse cavalry regiment sent overseas as a mounted regiment to fight in World War II. Headquartered in Dallas, the 112th also drew its troops from Ft. Worth, Abilene, Mineral Wells, Tyler, and Texarkana. Federalized on November 18, 1940, the 112th served on the US-Mexican border securing both the border and the Pecos High Bridge. That bridge, being the only year-round all-weather transcontinental rail crossing in the nation, was a strategic target of great importance.

Sent overseas in the summer of 1942, the Texas cavalrymen received Australian horses and served as a mounted security force on the French possession of New Caledonia. Leaving their horses behind in mid-1943, the now dismounted cavalry regiment captured Woodlark Island for Allied forces in an uncontested amphibious operation.

Pioneering a variety of new amphibious assault and combat techniques, the 112th assaulted Cape Merkus, New Britain, on December 15, 1943. Front page coverage of the assault in the *Dallas Morning News*, *Star Telegram*, and *New York Times* spoke of how the 112th Cavalry brought their "Lone Star" flag into battle with them.

In June 1944, the regiment was sent to Aitape, New Guinea, in order to defend Allied airbases in the area. During the

defense of that area at the Driniumor River Line in June-August 1944, the regiment spent approximately 45 days in combat surrounded by a numerically superior foe. In spite of their inferior numbers, the 112th Cavalry helped destroy a determined enemy.

In late-1944, the regiment fought in the Leyte Campaign where it seized some of the toughest terrain yet seen in the Southwest Pacific theater. At the termination of that effort in January 1945, the 112th was sent to support Allied operations on the island of Luzon in the Philippines. On September 2, 1945 the 112th Cavalry was asked by General MacArthur to be in Tokyo Bay, close by the USS *Missouri* on the date the Japanese surrendered to Allied forces.

Immediately after the enemy's surrender, the 112th went ashore as part of the occupying force in Japan. The regiment was deactivated on January 17, 1946 and its colors were returned to the State of Texas. The 112th Cavalry Regiment in 434 days of combat amassed two Medals of Honor, two Distinguished Service Crosses, one Distinguished Service Medal, three Legions of Merit, fifty-six Silver Stars, 111 Bronze Stars, six Air Medals, and over 1,200 Purple Hearts.

The lineage of those proud Texans of the 112th Cavalry lives on today in the 112th Armor of the 36th Division, Texas National Guard, currently deployed to Iraq.

Students Participating in the 112th Cavalry Project

<u>Name</u>	<u>Grade</u>
Alayna Payne	11
Chelsea Payne	11
Heather Dalton	11
Alex McQuade	11
Elizabeth Schmiedel	11
Craig Johnston	11

[Home](#)[About Us](#)[Directories](#)[Master Plan](#)

112th Cavalry Regiment

Known as the "Little Giant of the Pacific," the 112th Cavalry Regiment, part of the 56th Cavalry Brigade, Texas National Guard, was mobilized for active duty on 18 November 1940. The regiment was stationed at Fort Bliss, El Paso, and in February 1941 was sent to Fort Clark at Bracketville, to relieve the 5th United States Cavalry. The regiment participated in the Louisiana Maneuvers and patrolled the border with Mexico until shipped overseas on 8 July 1942. The regiment disembarked at Noumea, New Caledonia, on 11 August 1942, where it was attached to the Americal Division. The Regiment, after turning in its horses, landed on Woodlark Island without opposition and provided security for Navy Seabees while the Seabees built an airstrip.

In November 1943 the regiment plus the 148th Field Artillery Battalion was designated Director Task Force under Brigadier General Julian W. Cunningham. The 2nd Battalion of the 158th Infantry Regiment as reinforcing element for the task force was dropped in late December. The first action of the regiment was the landing at Arawe, New Britain. After linking up with the 1st Marine Division, the Regiment was sent to Aitape, New Guinea, and attached to the 32nd Infantry Division, where it fought in many battles along the Driniumor River. The new activated (1 October 1944) 112th RCT consisting of the 112th Cavalry Regiment (Special) and the 148th Field Artillery Battalion (105mm Howitzer) departed Aitape for Leyte, Philippine Islands on 31 October 1944 and immediately attached to the 1st Cavalry Division. On 16 January 1945, the 112th RCT moved from Leyte to Luzon in the Philippines, where it fought until the end of the war.

The 112th Cavalry Regiment saw occupation duty in Japan beginning on 3 September 1945, and then was deactivated on 17 January 1946 at Tateyama, Japan. The Regiment was reactivated in the Texas National Guard on 2 July 1946.

World War II Chronology

Dec 7, 41 to July 3, 42

Provided security for the Southern Pacific railroad from Del Rio to Sanderson, Texas; provided patrols for the Mexican border

Aug 11, 42

Arrived New Caledonia; served as island security force mounted on Australian horses.

May 17, 43

Arrived Australia to be utilized as infantry assigned to MacArthur's VI Army.

June 21, 43

Arrived New Guinea en route to first amphibious landing by MacArthur's forces.

July 1, 43

Made unopposed landing on Woodlark Island providing security for air strip construction.

Dec 1, 43

Arrived Goodenough Island, 112th Regimental Combat Team formed with 148th Field Artillery Battalion for attack on Arawe, New Britain.

Dec 15, 43

Landed at three locations in Arawe area, New Britain, meeting minor resistance on two beaches while being repulsed by devastating enemy fire on the third. Peninsula secured on Dec 15th. Reinforced by elements of 158th Infantry Battalion and Marine Corps tanks broke main enemy resistance by Jan 16, 1944.

June 9, 44

Arrived New Guinea for rest and refitting.

June 26, 44

Arrived Aitape, New Guinea as reinforcements to 32nd Infantry Division. Engaged in close combat successfully defending Driniumor River line. Resupply by air for 45 days

Nov 14, 44

Landed on east coast of Leyte, Philippine Islands. Went into immediate combat attached to 1st Cavalry Division to open Ormac highway. Engaged in bitter fighting over very difficult terrain in Mt. Minoro-Sinayawan area and assisted in capture of Loney and Cananga. Leyte declared secure on Dec 25th.

Jan 27, 45

Landed at Lingayen Gulf, Luzon, Philippine Island. Covered the left flank of the VI Army advance to Manila. Took part in the battle for Manila. Helped clear the Ipo dam area and assisted in the capture of Tatay and Antipola. Helped turn the southern flank of the Shimbu Group's fortified mountainous line of defenses in the Antipola-Santa Inez area. Assisted in clearing the Morang and Bicol Peninsulas. Concentrated at Antipola after the surrender of Japan on Aug 15, 1945.

Sep 3, 45

Arrived in Tokyo Bay for surrender ceremony then landed at Tateyama Naval Base where occupation duties were initiated. The regiment disarmed and demobilized 70 Japanese combat units and bases without incident.

Small Groups for Elements of Craft and Genre Rotation

Each day we will discuss a different element of craft and how it operates for each genre. You will work with your small group to discuss the Burroway readings by focusing on the assigned genre for the element of craft. You will also write short creative pieces that demonstrate an element of craft in the assigned genre. (For example, Group 1 will write a fiction piece for the assignment demonstrating image. Group 2 will craft poetry.)

Group A/1

Image: Fiction
Voice: Poetry
Character: Drama
Setting: Screenplay
Story: Creative Nonfiction

Group B//2

Image: Creative Nonfiction
Voice: Fiction
Character: Poetry
Setting: Drama
Story: Screenplay

Group C/3

Image: Drama
Voice: Screenplay
Character: Creative Nonfiction
Setting: Fiction
Story: Poetry

Group D/4

Image: Poetry
Voice: Drama
Character: Screenplay
Setting: Creative Nonfiction
Story: Fiction

Group E/5

Image: Screenplay
Voice: Creative Nonfiction
Character: Fiction
Setting: Poetry
Story: Drama

Jan 17, 46

The regiment was deactivated. The colors of the regiment were returned to the Governor of Texas by the last commanding officer, Col. Philip L. Hooper.

WWII REGIMENTAL COMMANDERS

Colonel Julian W. Cunningham
October 1941 - November 1943

Colonel Alexander M. Miller, III
November 1943 - July 1945

Colonel Philip L. Hooper
July 1945 - January 1946

WWII STATISTICS

Days in combat: 434

Troopers killed during WWII: 224

Enemy killed: 7200 (estimated)

AWARDS

Congressional Medal of Honor: 2 (both posthumously)

Distinguished Service Cross: 2

Distinguished Service Medal: 1

Legion of Merit: 3

Silver Star: 56

Bronze Star: 111

Air Medal: 6

Purple Hearts: over 1,200

Medal of Honor Recipients:

Second Lieutenant Dale Eldon Christensen
Second Lieutenant George W. G. Boyce, Jr.

IMAGE

- Goal: --To identify and evaluate how IMAGE serves as an aspect of craft
--To build a vocabulary and understanding for discussing craft
--To demonstrate practice for developing image in specific genre

1. IMAGE PROMPT (Sunday)

Take to the streets of Wilkes-Barre. How is urban blight or urban beauty revealed? Gather sensory details by appealing to each of the five senses. Focus on ONE controlling image. Employ sensory details to heighten one specific image. Give your image a context. Develop your image per your assigned genre area (genres rotate for each element of craft). Draft in 1-2 pages. Bring written draft to class on Monday.

2. Read the chapter on IMAGE in Burroway (pages 3-15) prior to class on Monday.

3. Read the genre specific professional samples that correspond with your group's rotation. The specific genre samples are on pages 15-34. Screenplay members can refer to the online sample in WebCt.

4. Analyze how image operates in the specific genre area. Jot comments in your notebook. Choose specific examples from the text to support your claim. Identify specific language. Bring your notebook comments to class on Monday, so you can discuss your findings with your small group during the morning session.

5. Sunday Evening Reading: Listen during the evening reading for the ways writers develop image. Consider how the presenters demonstrate aspects of craft. Take notes.

6. Post your response to the evening reading during class on Monday morning. Bring written comments to class for reference as you post for your discussion group.

Respond in a discussion thread with several of your group members.

7. Small Group Oral Discussion:

Discuss the professional samples from Burroway text on Monday.

Discuss what each person identifies as effective imagery in the various samples.

Craft Consensus Statement: What constitutes effective imagery for the genre?

Choose spokesperson to present pithy statement to large group.

8. Large Group Oral Discussion:

Spokesperson for each genre area presents consensus statement to the large group

Large Group Observation: How do the genre areas share similar aspects of craft?

9. Post your Image Prompt assignment to Small Group in WebCt on Monday.

Respond in discussion thread: What details enhance image? Why?

Suggest how or where image can be heightened.

What is the writer's strength?

NOTE: You will revise your Image Prompt for your Final Portfolio.

This is Google's cache of <http://web3.unt.edu/news/story.cfm?story=10751>. It is a snapshot of the page as it appeared on Jan 25, 2010 20:37:20 GMT. The current page could have changed in the meantime. [Learn more](#)

These search terms are highlighted: **norman mailer san antonio**

[Text-only version](#)

[UNT Home](#) [UNT Dallas Campus](#)

[Search](#)



[MAIN PAGE](#) [NEWS RELEASES](#) [IMAGE GALLERY](#) [EXPERTS](#) [CONTACTS](#) [JOIN MEDIA ALERT](#) [SEND YOUR STORIES](#) [FEATURE SERVICE](#)

[News Categories](#)

[Latest News](#)

[Arts and Music](#)

[Business](#)

[Education](#)

[General University News](#)

[Humanities](#)

[Public Service](#)

[Research](#)

[Science](#)

[Social Science](#)

[UNT Dallas Campus](#)

[TAMS](#)

[UNT System](#)

[UNT Links](#)

[Working with the media](#)

[UNT Home](#)

[UNT Dallas Campus](#)

[Quick facts](#)

[UNT fact book](#)

[President's site](#)

[E-reports](#)

[UNT Event Calendar](#)

[Campus Map](#)

[Athletics](#)

[North Texan Online](#)

[UNT Research Magazine](#)

[Inhouse](#)

November 13, 2007

[Printable version](#)

Oral History Program includes Norman Mailer's war time remembrances

DENTON (UNT), Texas – On Sept. 2, 1945, members of the 112th Cavalry of the Texas National Guard gathered on the USS *Lavaca* in Tokyo Bay to listen to a radio play-by-play of the Japanese surrender. The ship was anchored less than a mile from the USS *Missouri*, which Gen. Douglas MacArthur boarded to sign the conditions of surrender with Japanese foreign minister Mamoru Shigemitsu.

Among the members of the 112th was a recent Harvard University graduate who had been drafted into the Army after receiving a degree in aerospace engineering, but ultimately wanted to become a writer. Norman Mailer fulfilled that dream three years after World War II ended, when he published his first novel, "The Naked and the Dead." Mailer's tour of duty with the 112th was the basis for the book.

The University of North Texas has preserved Mailer's wartime experiences beyond what readers will find in the novel. In August 2004, the outspoken author, who died recently at age 84, gave an interview to the university's Oral History Program. The program, which has the largest collection of oral history interviews at a public Texas college or university, includes more than 1,000 interviews with World War II veterans.

The 47-page transcript of Mailer's interview with the Oral History Program is available to the public for review.

"You get great details about a cultural clash between a Jewish kid from New York and Texans. Mailer went through basic Army training with a large contingent of New Yorkers and was trained as an artillery observer, but by the luck of the draw, was thrown in among all the Texans of the 112th as a replacement," said Dr. Todd Moyer, UNT assistant professor of history and director of the Oral History Program. "It became clear later that when he went into the Army, he wanted the life experiences of the soldiers for future writing, since others recall him as always taking notes and even asking about their sex lives."

Moyer notes that the 112th, which was based in San Antonio, had been converted to an infantry force, and many of the men in Mailer's unit had seen more than two years' worth of heavy combat in the Pacific Theater by the time Mailer and a few other transfers joined them in the Philippines.

Mailer described the 112th as "still very much a Texas outfit" to Oral History Program interviewer Glenn Johnston, then a doctoral student at UNT.

The well-educated and urbane Jew seemed awed by the Texans, Moyer said.

"It comes across that he was almost more scared of the Texans than he was of the Japanese," he said.

Mailer recalled the Texans as being "tough men" and "bitter."

"Many had lost friends in the fighting, and some had lost their wives, what with having spent

514 Workshops

Saturday, January 9th

9:00-12:00: WEEKEND CW 514 WORKSHOPS:

These are "cold" workshops. Students should read first five pages or opening of project to receive feedback from the group. Students will set up individual meeting times with faculty to review student drafts in person and in greater detail. Faculty and students should spend this time discussing how student will structure the rest of their project as they move forward into their thesis term.

Nonfiction/Fiction:

Instructors: John Bowers, Jeff Talarigo, David Poyer, Sara Pritchard

Student: James Craig, Christopher Anderson, Jessica Foss, Ginger Marcinkowski, Pete Phillips **Kirby 103**

PLAYWRITING:

Instructors: Jean Klein

Students: Adrienne Pender. **CW Office* (conf. call reading)**

2:00-5:00

Nonfiction/Fiction:

Instructors: Nancy McKinley, Kaylie Jones, Nina Solomon, Lenore Hart

Students: Althea Bishop, Kurt Topfer, Lauren Catron, Wendy Garfinkle-Brown, Alysha Haran, William Prystauk, Gale Martin. **Weckesser Board Room**

Sunday, January 10th

2:15-5:15

Nonfiction/Fiction:

Instructors: Becky Bradway, Robert Mooney, J. Michael Lennon

Students: Amye Archer, Suzanne Bailey-Herrera, Randolph Brzoska, Rachael Goetzke, Ginger Marcinkowski, Pete Phillips **Kirby 305**

their last two and a half years in the Pacific," he told Johnston. "They were allowed to have their own personal weapons. We would watch as they would sit on the deck of the ship honing their bayonets or knives. They would sit on the deck honing their bayonets for hour after hour with a dull glaze over their eyes. They were cold, hard men."

Although he said these men ignored the newcomers to the 112th, Mailer added that he didn't believe discrimination against his religion was a factor for his being ignored.

"I never received any notions of anti-Semitism directly. I did hear about it indirectly. But that was not a big factor for me," he told Johnston. "The main thing was that we were like boys entering a new school in a different state in a different condition. It wasn't that it was nasty or mean so much as it was with many of them that they just had no interest in you. A lot of them had had their old buddies go home, and they were still there. They wondered why they still were there. We were coming in, and it was just too much work to make friends."

On the day of the Japanese surrender in Tokyo Bay, however, all members of the 112th stood together on a "very cloudy day, close to rain" to listen to the radio broadcast, Mailer recalled in the Oral History interview.

"It was an international hook-up as a special plum to us, to let us be in on the surrender," he said. "I remember that this announcer was a very smarmy guy. We didn't see him, of course. He was broadcasting probably from the Missouri, and he said, 'And now, as General MacArthur steps up to sign the surrender document, the sun breaks out over Tokyo Bay!' This was one of the largest lies I'd ever heard in my life because there was no sun at all! It gave me a great preparation for what the worst American media was going to be like before it was all over."

Criticized for using profanity in "The Naked and the Dead," Mailer also peppered his Oral History Program interview with four-letter words, Moye said, but adds that the author describes himself as modest when he talks about how his war experience influenced his writing.

Mailer described his tour of duty as both the worst experience in his life and the most valuable.

"When I say, 'the worst,' I don't mean...I don't know how to put it. It wasn't that I suffered personal indignities. The humiliations were that I just realized that I was not a good soldier, and that took its toll on my ego. I had to learn how to do simple things," he told Johnston. "People that I'd never taken seriously before could do many simple things so much better than I could. It probably made me modest for life. When you start with a big ego and you're reduced in ego, that is always a terrible experience. I do think, absolutely, that those two years were the most valuable in my life in making me a better writer than I would have been without it."

"Suffice to say, 'modest' is not a word that those who knew Mailer most often used to describe him," Moye said. "This is what makes his interview so interesting."

Note to editors and reporters: The Oral History Program will provide copies of Mailer's interview. To talk to Moye or Johnston about the interview, contact Nancy Kolsti at (940) 565-3509 or nkolsti@unt.edu.

UNT News Service Phone Number: (940) 565-2108
Contact: Nancy Kolsti (940) 565-3509
Email: nkolsti@unt.edu



Latest News

[UNT's distinguished Board of Visitors to help guide the university toward greater prominence](#)
President Gretchen M. Bataille invited a group of distinguished individuals from business, media, publishing, the arts, education, and the energy industry to serve on the board.

[Leading transfer organization predicts high conference attendance following Obama's graduation initiative](#)

[National Institute for the Study of Transfer Students adds post-conference session about](#)

dealing, gets his thirteen-year old sister pregnant. He confronts Derek and in the course of the shoot-out that follows, Jamar accidentally shoots LaShawn, Derek's thirteen-year old sister. In retaliation, Jamar is shot.

As he lies dying in a hospital operating room, Jamar begs God for another chance to make amends. God appears in the guise of a young African American boy and grants Jamar's wish, but not quite the way Jamar had in mind. At the exact moment Jamar dies, he is re-born as Sochi to a childless couple in a small Nigerian village. *Second Chance* is the story of the struggles this young African boy and his family go through, including those posed by ancient traditions, before he finds his way back to Chicago and, without understanding why, re-enters the lives of Jamar's family, and tries to make amends.

HISTORY

Tape tells story behind war novel

The University of North Texas picked up a priceless interview with Pulitzer Prize-winning author Norman Mailer.

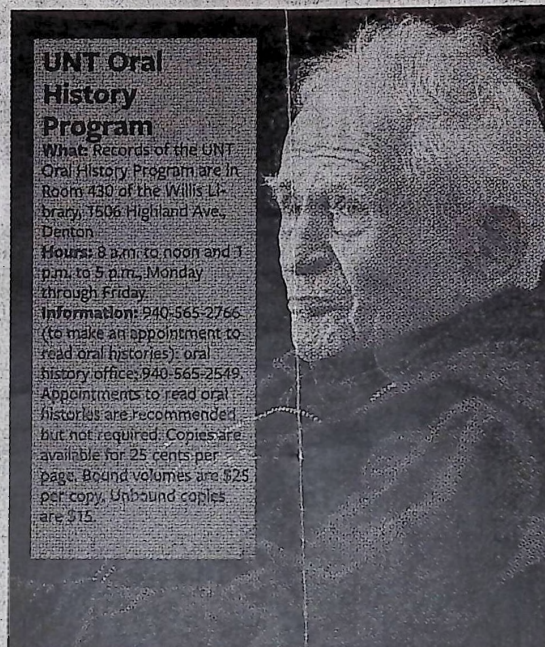
By JOHN AUSTIN
jaustin@star-telegram.com

The University of Texas at Austin paid \$2.5 million for Pulitzer Prize-winning author Norman Mailer's papers.

But the University of North Texas picked up a solid-gold memoir from Mailer, who died Saturday at 84, for the price of a phone call or two.

In August 2004, UNT graduate student Glenn Johnston landed an exclusive interview with Mailer about his World War II experiences. It was known that Mailer based some of his acclaimed 1948 war novel, *The Naked and the Dead*, on his own experiences, but the interview clarified exactly what he personally did and saw.

"You get great details about a cultural clash between a Jewish kid from New York and Texans. Mailer went through basic Army training with a large contingent of New Yorkers and was trained as an artillery observer, but by the luck of the draw, was thrown in among all the Texans of the 112th as a replacement," Todd Moye, who directs the UNT Oral History Program, said in a statement. "It became clear later that when he went into the Army, he wanted the life experiences of the soldiers for future writing, since others recall



Pulitzer Prize-winning author Norman Mailer at a New York Public Library lecture June 27.

THE ASSOCIATED PRESS ARCHIVES

him as always taking notes and even asking about their sex lives."

Johnston interviewed Mailer when he was researching the 112th Cavalry of the Texas National Guard. The interview is part of the oral history program, which

includes upwards of 1,000 interviews with World War II veterans.

"It took us about a year to get a time set up," said Johnston, recalling the telephone chat with Mailer. "He was in Massachusetts. I was in Denton, Texas."

Johnston learned of Mailer's Texas connection when interviewing another 112th veteran, retired UT-Arlington faculty member George Fortenberry.

"He wasn't a pleasant man," Fortenberry said of Mailer, whom he met after the war at a cocktail party in Arkansas. "He was trying to outdo Hemingway."

Pleasant or not, Johnston scored a good interview, including details of the Japanese surrender in Tokyo Bay. Mailer was on the USS Lavaca, near the USS Missouri where Gen. Douglas MacArthur signed the conditions of surrender with Japanese officials.

"It was an international hook-up as a special plum to us, to let us be in on the surrender," Mailer said in the interview with Johnston. "I remember that this announcer was a very smarmy guy. We didn't see him, of course. He was broadcasting probably from the Missouri, and he said, 'And now, as General MacArthur steps up to sign the surrender document, the sun breaks out over Tokyo Bay!' This was one of the largest... lies I'd ever heard in my life because there was no sun at all! It gave me a great preparation for what the worst American media was going to be like before it was all over."

The recordings are not available to the public, but you can read the written record.

JOHN AUSTIN, 817-548-5418



40
wn Wednesday, Nov. 14
21 million. Estimated
1.17, \$22 million.

Prize Winners
\$21 million 0
\$2,174 20
\$43 1,480
\$3 30,393

Night 2, 8, 5, S 15
nesday, Nov. 14

17
S 23
nesday, Nov. 14

23
nesday, Nov. 14

11
Nov. 12
16, Nov. 15: \$225,000.
rs with lottery vendor,
R responsible

36, 39, 40
all 45
lier 4

wn Tuesday, Nov. 13
Nov. 16: \$32 million.

	Texas winners
ze	0
4 million	0
50,000	0
0,000	1
90	63
10	73
	1,168
	3,252
	7,460
	13,976

tal prize
Megaplier Winners
0.....301
8.....819
2.....1,874
.....3,622

and Michigan (1).

The Lone Star REVUE

The Dallas Times Herald

The Literary Voice of the Third Coast

April 1981

INSIDE:
Larry McMurtry on Coming Home to Texas

A. C. Greene on Texas Letters

An Interview with William Burroughs

An Evening With Norman Mailer

By William McDonald

Norman Mailer met us at the door of his suite at the Fairmont Hotel about eleven on the night of his arrival. The four of us, all staff members, had met "Stormin' Norman" (as he was only sometimes affectionately known as the height of his trascent, fibulous, unbridled period during the 1970s) several months ago at a reception following his appearance at Dallas' Temple Shalom. There he read from a soon to be published novel on which he had been working for almost nine years; in account of the thoughts and sensibilities of a dead Egyptian pharaoh as his body is being mummified in preparation for the tomb. This novel, when released, will undoubtedly be met with more of the same vocal acclaim and/or denunciation that has characterized both the public and critical reception of his work.

From the publication in 1948 of his first book, *The Naked and the Dead* — which received unprecedented critical praise as the finest, most intelligent and passionately written novel to come out of World War II — heavy stuff for a twenty-five-year-old graduate of Harvard and McArthur's Philippine campaign — to the publication in 1979 of *The Executioner's Song*, the evolution of Mailer's work and his place in American letters has been marked by controversy, flat-fights, scholarly debate, and feminist outrage. With the release of *An American Dream* (1984), *The Armies of the Night* (1967), *A Fire on the Moon* (1971), and *The Prisoner of Sex* (1971), Mailer's reputation as one of the New Journalists, along with Tom Wolfe and Truman Capote, was firmly established, and in the course of his career he has been awarded two Pulitzer Prizes.

Our meeting and interview was very friendly and informal. Mailer, evidently transformed by his recent marriage to Norris Church, a beautiful young artist from Russellville, Arkansas, whom he had met while visiting an army buddy, was cheerful and animated. He had given up drinking, had gone on a diet, and wanted to talk (until one a.m.) about a wide range of subjects, from his new book *Of Women and Their Elegance* (New York: Simon and Schuster, \$29.95) to Texas army stories.

LSR: Welcome to Texas, Mr. Mailer. How does it feel to be on the frontier? **Mailer:** It feels great. You know, I have something of a kinship to Texas from having been in a Texas outfit in

the war. It was a National Guard outfit out of San Antonio called the 115th Cavalry. I feel like I'm an honorary Texan.

LSR: We ought to send you a pair of boots to make it official. **Mailer:** A friend brought me a hat, a Stetson, back from here some time ago but I've never worn it. I feel too ridiculous walking around New York in it. What I really need is a big belt buckle, a sombrero, and a pair of skis.

LSR: Skis?

Mailer: Everybody in the East is wearing ten-gallon hats on the ski slopes now. I think it's supposed to be cool to wear the hat and not have it blow off. It adds one more element of difficulty. But this Texas outfit, the 115th Cavalry, gave me some great stories about Texas. It wasn't a pure Texas outfit by the time I joined them as a replacement, but the aristocracy of the outfit were these old Texas boys, most of them privates who had been busted down a number of times. They are the way I know Texas. There were about twenty of us who hit the outfit during McArthur's campaign to retake the Philippines. There was a lot of heavy fighting at the time we joined up, scared stiff as rapists. One day we were taken out to a transport in the bay, climbed up a scramble net, and suddenly we were 112th Cavalry, though someone told us that the army had already taken away all their horses a long time ago. All the time we'd been artillery on shore and there they had kept telling us how lucky we were not to be infantry. So now we were infantry, or at least cavalry with no horses, and on top of being scared we were twice scared. The conditions on these transports were terrible. They were so crowded, and the tension from being so close together built up to the point that it was like being on a New York subway for twenty-three days. We came on board and here were these Texans. You could tell they were Texans because they looked ten to fifteen years older than anyone else. They'd been overseas for three years at that point, they'd been allowed to keep their own sidearms, they had handkerchiefs tied around their heads, and they all had jungle rot, these open ulcers on the skin the size of fingernails that they had been painting with iodine. They just stared at us and sharpened their knives. It was like *Deliverance*. God, I didn't open my mouth for six months in that

continued on p.3



outfit. They were all crazy.

UNIVERSITY^{of} NORTH TEXAS

Oral History

April 13, 2005

Dr. J. Michael Lennon
Kirby 201
Wilkes University
202 South River Street
Wilkes-Barre PA 18766

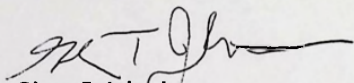
Dear Dr. Lennon:

Enclosed are a number of documents associated with an oral history I conducted with Mr. Norman Mailer concerning his time in the 112th Cavalry, Texas National Guard, on Luzon, during World War II. As per the Interviewee's Donor Agreement, we have included all draft copies of the transcript we have, as well as a copy of the interview tape itself.

These items are being forwarded to you per the request of Judith McNally. Mr. Mailer has the final bound copy of the interview

If you have any questions, feel free to contact me at (940) 565 2549.

Sincerely,



Glenn T. Johnston
Oral History Program
University of North Texas

The 112th Cavalry: The Little Giant of the Pacific

By Steven McDaniel

"*Chaaarge!*"

A shrill, staccato bugle call, then the swelling thunder of hundreds of shod hooves. A broiling swirl of dust rises to the heavens, then sweeps past, enveloping the body of riders as they loom suddenly huge, then flash by. It takes but an instant, then they're gone, past, riding furiously toward some distant glory.

The United States Cavalry.

Fort Apache? The Little Big Horn?

Try World War II.

"... Contrary to popular expectations, the increasing mechanization of the army has by no means diminished the utility of army horses. The present hostilities have certainly established their place in modern warfare."

The above statement was published in the April 1939 edition of the *Tokyo Gazette*, a monthly report of current policies, official statements, and statistics of the Japanese Government. Although it was to prove profoundly incorrect, it was a widely held belief in the opening years of World War II. Many in the United States military shared that belief.

The horse cavalry had traditionally been the "shock troops" of the army, able to attack fast and in force. And the cavalry was "romantic." For Americans in the late 1930s, imagery was reinforced by Western movies and the not-too-distant

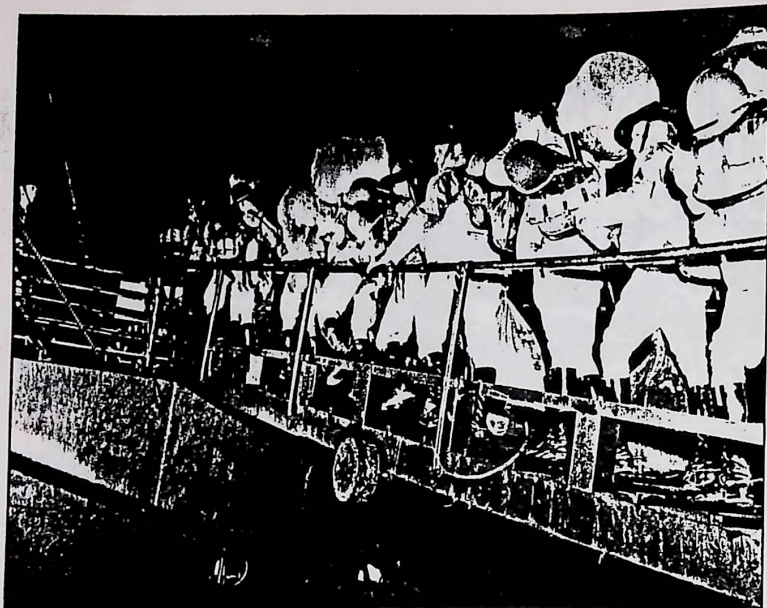
successes of the cavalry against Pancho Villa's forces south of the Mexican border.

1940: The Battle of Britain enters its sixth month high above the English Channel; Italy declares war on France and Britain; Germany invades Holland, Belgium, and Luxembourg; Japanese troops take Canton and Hankow and blockade the British at Tientsin. The United States begins to mobilize. In November 1940 the first of Dallas's national guard units to be called to active duty is the 112th Cavalry Regiment.

The 112th Cavalry Regiment of the Texas National Guard had been formed in July 1921 from the 1st Texas Cavalry (formerly the 5th Texas Cavalry). It was considered a Dallas unit because six of its nine troops, including the Headquarters Troop, were stationed in Dallas. Unlike all other U.S. Cavalry outfits in 1940, which had converted



The 112th Cavalry on maneuvers at Fort Clark (near Brackettville), Texas, prior to World War II.



The 112th Cavalry embarking from San Francisco for their combat tour in the Southwest Pacific, July 1942

to tank (armored) units, the 112th was still a mounted force.

As a national guard unit, the 112th had seen action several times: during rioting in Sherman in 1930, when martial law was declared in the East Texas oil fields in 1931, and after a cyclone devastated Oak Cliff in 1933. Their year's active duty training and service with the army ended in November 1941, but the 112th wasn't deactivated. Pearl Harbor was attacked in early December, and the Regiment was "in" for the duration.

In July 1942 the unit shipped out for New Caledonia to join General Krueger's Sixth Army in the Southwest Pacific Area (SWPA). Low out-



"Equipment maintenance" on New Caledonia. The war center



Wading ashore at the Arawe, New Britain, beachhead.

upon a longer, harder, or more successful tour of duty. It was to take a while, however, to begin that tour: en route, the ship transporting the Regiment's horses was torpedoed from a submarine and went down.

Procuring 1,500 mounts from Australia, the 112th once again prepared to join the combat forces, but the new horses weren't trained. In fact, most of the horses were considered to be either inferior in quality or in terrible condition; many were under five years of age and required careful handling. According to commanding officer Colonel Julian W. Cunningham, "Very few of these animals were broken before they arrived, and there has been a heavy casualty list in the near-by hospital for some months."

It took nine months for the 112th to train the Australian horses on New Caledonia. About the time the mounts were ready, the Regiment's mission changed. They were ordered to proceed at once to Northern Australia; from there, they were to join the island-to-island task forces and fight their way through the jungles of the South Pacific. Horses were deemed unsuitable for jungle terrain. So when the 112th set sail in May 1942, the horses were left behind.

Rather than becoming a traditional infantry outfit, the 112th became a mechanized strike force with more modern weapons and specialized



The 112th under strafing attack from Japanese planes just before hitting the beach at Arawe, New Britain.

artillery battalion and a large number of small specialty units (medical, communications, ordinance, etc.) joined with the Regiment, the 112th became the "112th Cavalry Regimental Combat



Arawe, New Britain, Jan. 6, 1944: Pvt. Charles L. Hackworth, mortar fire spotter of Weapons Troop, is the first KIA casualty brought in.

(bestowed in the *New York Times*). "The Little Giant of the Pacific."

As the combat element of a task force which included sailors and marines, the 112th RCT seized Woodlark Island in July 1943. After six months in the jungles, the outfit was ordered to Goodenough Island. There the troopers regrouped and prepared for the landing at Arawe.

Once again the fighting nucleus of a multi-service task force, the 112th landed on Arawe, New Britain, on December 15, 1943. The operation was really a diversion to support the 1st Marine Division's attack at Cape Gloucester, but it was not an easy assignment. Strafing and bombing during the landing, the 112th was able to establish a successful beachhead. Then the unit spent six

the Marines joining up in June, in complete possession of the western half of New Britain.

Later that month, the 112th RCT was ordered to New Guinea for much-needed rest and rehabilitation. Just two weeks into the "R & R," their breathing spell was cut short by orders to proceed to Aitape. They were to support the hard-pressed 32nd Division, holding the area against the by-passed Japanese at Wewak.

Twenty-four hours after their landing crafts beached at Aitape, the 112th arrived on the Driniumor River line and began forty-five days of the most intense combat they would encounter during the war. According to Veteran Sergeant Charles Brabham, "I do not have (casualty) figures for the whole regiment, but in my troop we had





Corporals Eager L. Kent and William K. Wallace, both of Dallas, clean their weapons and ammunition on board the troop ship heading for the Aitape beachhead.

of the river defense line in heavy jungle. The situation was fluid, and positions changed constantly; it was often difficult to know whether the troops immediately to the front or to the rear were friendly. Because of the confusion, supplies couldn't be moved forward; they were air-dropped by C-47s into clearings in the jungle. When the Japanese made their final assault, Troop C was cut off for nearly five days. But the line held.

U.S. casualty lists placed American casualties at 3,000 and Japanese casualties at almost 9,000 in the 45-day battle. If there had ever been any question, the 112th proved its mettle in the action: two lieutenants (Boyce of Troop A and Christiansen of Troop G) won posthumous Congressional Medals of Honor. "Many other medals were awarded," recalls Sgt. Brabham, "and there

112th] won more medals than a lot of divisions did in the whole war."

The 112th RCT went on to join the 1st Cavalry (armored) Division in the Leyte Campaign in November 1944. They were there when MacArthur made his triumphant "return" to the Philippines. However, recalls Brabham, "We were not allowed to stay around for beach parties and went straight to the mountains." Another month of jungle and mountain fighting, air-drops, and mud followed.

In January 1945 the Regiment landed at Lingayen, where, for several months, they covered the left flank of the Sixth Army's advance on Manila. In the campaign to re-take the Philippine capital, the battle-hardened Regiment was extended on an 80-mile line from Cabantuan to the Ipo Dam,



Following the successful New Britain invasion, members of the 112th's C Troop proudly hoist their Springfield .03 rifles under the Lone Star Flag of their Regiment's home state.

On September 2, 1945, Generals MacArthur and Wainwright and the Japanese officials were aboard the U.S.S. Missouri in Tokyo Bay, signing the unconditional surrender of the Japanese government. The 112th was in Tokyo Bay, too, aboard the U.S.S. Clearfield, heading toward Tateyama Naval Base. They landed the next day and began duties as an occupational force.

The 112th Cavalry had seen it through from beginning to end: called to active duty before the

war, and finally as occupier once the war was won.

The 112th Cavalry Regiment, the last mounted cavalry in the U.S. Army, was deactivated in Japan in 1946. The 49th Armored Division was organized, and the Division's tank battalions were designated the 112th Armor. The battle streamers of the 112th Cavalry were awarded to them.

The author wishes to express his gratitude to 112th Cavalry veterans Billy Burden, Clarence



Gaboon
Ariola
ALVA Richmond
Louis Ariola



Fune -
Ariola



Yesidro Martinez
(Tap Bait)



C.W. (Bud)
Pierce



SLEEPING - NOT DEAD!!
H. W. FINE
OKLA. CITY, OKLA



DARWIN WHITE



"Arky" clinic



"Doc" Bates
Tony
Roman Korig-
Wien



DEFER



Defen



WHITE Collar



~~"Doc" Barker~~
~~Harry Ransom Kerrick Wilson~~
Gallagher



Town



Ariola - Lou Richmond
(Gabbon)
Yankees

The 112th Cavalry: The Little Giant of the Pacific

By Steven McDaniel

"*Chaaarrge!*"

A shrill, staccato bugle call, then the swelling thunder of hundreds of shod hooves. A broiling swirl of dust rises to the heavens, then sweeps past, enveloping the body of riders as they loom suddenly huge, then flash by. It takes but an instant, then they're gone, past, riding furiously toward some distant glory.

The United States Cavalry.

Fort Apache? The Little Big Horn?

Try World War II.



"... Contrary to popular expectations, the increasing mechanization of the army has by no means diminished the utility of army horses. The present hostilities have certainly established their place in modern warfare."

The above statement was published in the April 1939 edition of the *Tokyo Gazette*, a monthly report of current policies, official statements, and statistics of the Japanese Government. Although it was to prove profoundly incorrect, it was a widely held belief in the opening years of World War II. Many in the United States military shared that belief.

The horse cavalry had traditionally been the "shock troops" of the army, able to attack fast and in force. And the cavalry was "romantic." For Americans in the late 1930s, imagery was reinforced by Western movies and the not-too-distant

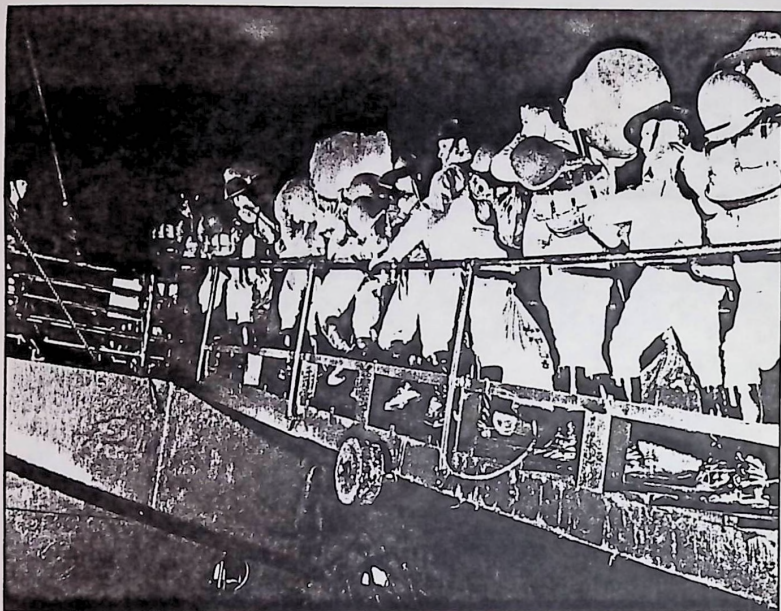
successes of the cavalry against Pancho Villa's forces south of the Mexican border.

1940: The Battle of Britain enters its sixth month high above the English Channel; Italy declares war on France and Britain; Germany invades Holland, Belgium, and Luxembourg; Japanese troops take Canton and Hankow and blockade the British at Tientsin. The United States begins to mobilize. In November 1940 the first of Dallas's national guard units to be called to active duty is the 112th Cavalry Regiment.

The 112th Cavalry Regiment of the Texas National Guard had been formed in July 1921 from the 1st Texas Cavalry (formerly the 5th Texas Cavalry). It was considered a Dallas unit because six of its nine troops, including the Headquarters Troop, were stationed in Dallas. Unlike all other U.S. Cavalry outfits in 1940, which had converted



The 112th Cavalry on maneuvers at Fort Clark (near Brackettville), Texas, prior to World War II.

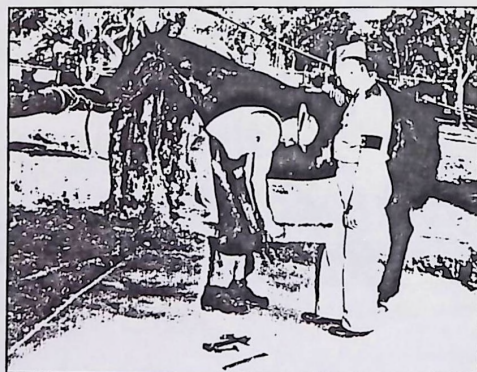


The 112th Cavalry embarking from San Francisco for their combat tour in the Southwest Pacific, July 1942

to tank (armored) units, the 112th was still a mounted force.

As a national guard unit, the 112th had seen action several times: during rioting in Sherman in 1930, when martial law was declared in the East Texas oil fields in 1931, and after a cyclone devastated Oak Cliff in 1933. Their year's active duty training and service with the army ended in November 1941, but the 112th wasn't deactivated. Pearl Harbor was attacked in early December, and the Regiment was "in" for the duration.

In July 1942 the unit shipped out for New Caledonia to join General Krueger's Sixth Army in the Southwest Pacific Area (SWPA). Low out-



"Equipment maintenance" on New Caledonia. The war came closer to home for the 112th Cavalry when it was sent to New Caledonia in July 1942.



Wading ashore at the Arawe, New Britain, beachhead.

upon a longer, harder, or more successful tour of duty. It was to take a while, however, to begin that tour: en route, the ship transporting the Regiment's horses was torpedoed from a submarine and went down.

Procuring 1,500 mounts from Australia, the 112th once again prepared to join the combat forces, but the new horses weren't trained. In fact, most of the horses were considered to be either inferior in quality or in terrible condition; many were under five years of age and required careful handling. According to commanding officer Colonel Julian W. Cunningham, "Very few of these animals were broken before they arrived, and there has been a heavy casualty list in the near-by hospital for some months."

It took nine months for the 112th to train the Australian horses on New Caledonia. About the time the mounts were ready, the Regiment's mission changed. They were ordered to proceed at once to Northern Australia; from there, they were to join the island-to-island task forces and fight their way through the jungles of the South Pacific. Horses were deemed unsuitable for jungle terrain. So when the 112th set sail in May 1943, the horses were left behind.

Rather than becoming a traditional infantry outfit, the 112th became a mechanized strike force with more sophisticated weapons and specialized



The 112th under strafing attack from Japanese planes just before hitting the beach at Arawe, New Britain.

artillery battalion and a large number of small specialty units (medical, communications, ordnance, etc.) joined with the Regiment, the 112th became the "112th Cavalry Regimental Combat



Arawe, New Britain, Jan. 6, 1944: Pvt. Charles L. Hackworth, mortar fire spotter of Weapons Troop, is the first KIA casualty brought in.

(bestowed in the *New York Times*). "The Little Giant of the Pacific."

As the combat element of a task force which included sailors and marines, the 112th RCT seized Woodlark Island in July 1943. After six months in the jungles, the outfit was ordered to Goodenough Island. There the troopers regrouped and prepared for the landing at Arawe.

Once again the fighting nucleus of a multi-service task force, the 112th landed on Arawe, New Britain, on December 15, 1943. The operation was really a diversion to support the 1st Marine Division's attack at Cape Gloucester, but it was not an easy assignment. Strafed and bombed during the landing, the 112th was able to establish a successful beachhead. Then the unit spent six months in bitter jungle fighting on the island

the Marines joining up in June, in complete possession of the western half of New Britain.

Later that month, the 112th RCT was ordered to New Guinea for much needed rest and rehabilitation. Just two weeks into the "R & R," their breathing spell was cut short by orders to proceed to Aitape. They were to support the hard-pressed 32nd Division, holding the area against the by-passed Japanese at Wewak.

Twenty-four hours after their landing crafts beached at Aitape, the 112th arrived on the Driniumor River line and began forty-five days of the most intense combat they would encounter during the war. According to Veteran Sergeant Charles Brabham, "I do not have (casualty) figures for the whole regiment, but in my troop we had about 150 people injured and about 40 killed."





Corporals Eager L. Kent and William K. Wallace, both of Dallas, clean their weapons and ammunition on board the troop ship heading for the Aitape beachhead.

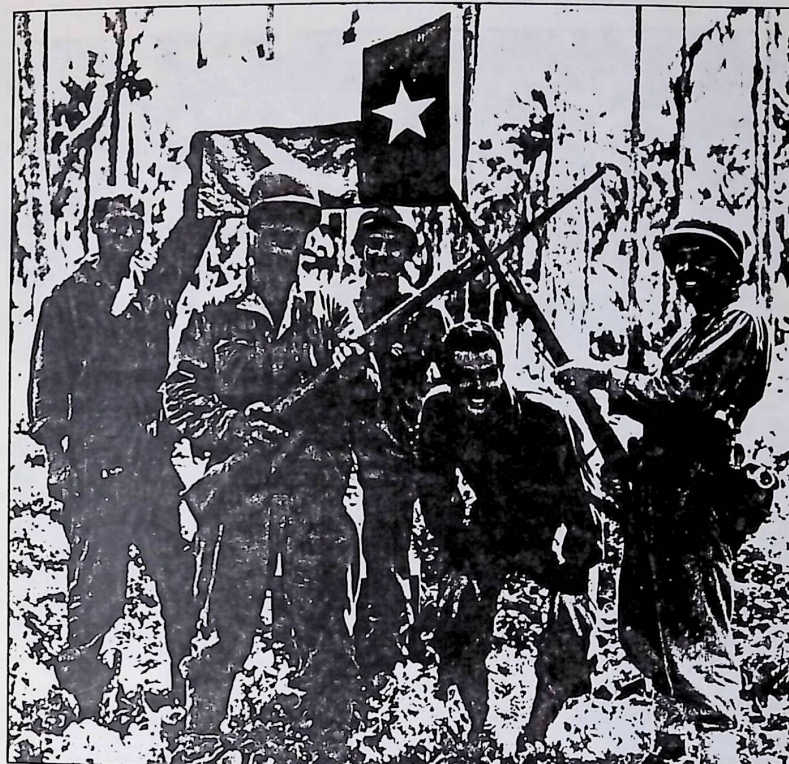
of the river defense line in heavy jungle. The situation was fluid, and positions changed constantly; it was often difficult to know whether the troops immediately to the front or to the rear were friendly. Because of the confusion, supplies couldn't be moved forward; they were air-dropped by C-47s into clearings in the jungle. When the Japanese made their final assault, Troop C was cut off for nearly five days. But the line held.

U.S. casualty lists placed American casualties at 3,000 and Japanese casualties at almost 9,000 in the 45-day battle. If there had ever been any question, the 112th proved its mettle in the action: two lieutenants (Boyce of Troop A and Christiansen of Troop G) won posthumous Congressional Medals of Honor. "Many other medals were awarded," recalls Sgt. Abraham, "and there

112th] won more medals than a lot of divisions did in the whole war."

The 112th RCT went on to join the 1st Cavalry (armored) Division in the Leyte Campaign in November 1944. They were there when MacArthur made his triumphant "return" to the Philippines. However, recalls Abraham, "We were not allowed to stay around for beach parties and went straight to the mountains." Another month of jungle and mountain fighting, air-drops, and mud followed.

In January 1945 the Regiment landed at Lingayen, where, for several months, they covered the left flank of the Sixth Army's advance on Manila. In the campaign to re-take the Philippine capital, the battle-hardened Regiment was extended on an 80-mile line from Cabantuan to the Ipo Dam.



Following the successful New Britain invasion, members of the 112th's C Troop proudly hoist their Springfield .03 rifles under the Lone Star Flag of their Regiment's home state.

On September 2, 1945, Generals MacArthur and Wainwright and the Japanese officials were aboard the U.S.S. Missouri in Tokyo Bay, signing the unconditional surrender of the Japanese government. The 112th was in Tokyo Bay, too, aboard the U.S.S. Clearfield, heading toward Tateyama Naval Base. They landed the next day and began duties as an occupational force.

The 112th Cavalry had seen it through from beginning to end: called to active duty before the

war, and finally as occupier once the war was won.

The 112th Cavalry Regiment, the last mounted cavalry in the U.S. Army, was deactivated in Japan in 1946. The 49th Armored Division was organized, and the Division's tank battalions were designated the 112th Armor. The battle streamers of the 112th Cavalry were awarded to them.

The author wishes to express his gratitude to 112th Cavalry veterans Billy Burden, Clarence



TOP: L to R = _____, Nester, _____, Frangella, A. P. Hopkins
 Bottom: L. to R = Walter Blahuta, Edwin Boger, Johnson, Bird

Picture taken at Aitape New Guinea
 September 1944(?)
 All members of 21
 Troop, Second Battalion
 Australian



TOP: L to R = _____, Nester, _____, Frangella, A. P. Hopkins
 Bottom: L. to R = Walter Blahuta, Edwin Boger, Johnson, Bird

*Picture taken at Aitape New Guinea
 September 1944(?)
 All members of 2
 Troop, Second Battalion
 5th Cavalry*

UNIVERSITY^{of} NORTH TEXAS

Oral History

October 12, 2004

Judith McNally
162 Hicks Street
Brooklyn, NY 11201

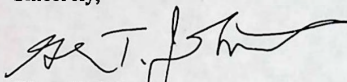
Dear Judith:

I am enclosing a copy of the transcript of my interview with Mr. Mailer concerning his time with the 112th Cavalry. The enclosed transcript has been modified to include Mr. Mailer's comments and corrections. Would you please make any deletions, additions, or corrections that you deem necessary and return the typescript to us in the enclosed pre-paid envelope. If after your review you believe there are no further changes to be made, feel free to simply call me (940) 565 2549 or e-mail me [GJohnsto@library.unt.edu] to let me know.

If you have any questions please feel free to contact me.

Thank you for your cooperation in this effort.

Sincerely,



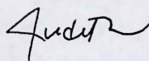
Glenn T. Johnston
Oral History Program

Glenn -

As I said in my email, this is fine

Thanks for a fine job -

Best,



Interviewee
Proof
[Hand corrected
by N. Mailer]
JMK

Oral History Collection

Norman Mailer

Interviewer: Glenn T. Johnston Date: August 25, 2004

Place of interview: Provincetown, Massachusetts (telephone)

[Editor's note: This interview is associated with the 112th Cavalry Oral History Project of the University of North Texas Oral History Program. Mr. Mailer's comments are particularly important in light of his background and the time period during which he was with the 112th Cavalry.

As a well-educated New Yorker of Jewish ancestry, Mr. Mailer had grown up in one of the great cosmopolitan centers of the United States and had observed many of the elite institutions available in the Northeast. During World War II he served with a National Guard unit whose members, for the most part, couldn't have been farther from his experience.

The 112th Cavalry, Texas National Guard, represented at its federal activation on November 18, 1940, the values of men raised in the agrarian, Protestant "Bible-Belt" of North and West Texas during the Depression, many of whom

had yet to complete high school. Mr. Mailer's observations illustrate the cultural intersection that occurred later in the war when the values of these Texas cavalymen came into contact with replacements who represented the values of the cosmopolitan and ethnically diverse northern states.

Norman Kingsley Mailer was born on January 31, 1923, in Long Branch, New Jersey, to Isaac Barnett Mailer and Fanny Schneider Mailer. Born the first child and the only son, he has a younger sister Barbara. When he was four years old, his family moved to the Eastern Parkway section of Brooklyn, New York. He was raised within Brooklyn's Jewish community and attended P.S. [Public School] 161 and Boys High. In 1939, at age sixteen, he entered Harvard University.

While at the university he became interested in writing and published his first story when he was eighteen. His short story, "The Greatest Thing in the World," which he wrote for the *Harvard Advocate*, won *Story* magazine's college fiction prize. *For 1941*, Graduating from Harvard with a degree in aeronautical engineering, Mailer was drafted in March, 1944.

Mailer's military service included basic training and field artillery training at Fort Bragg, North Carolina. In January, 1945, Mailer was assigned to the 112th Cavalry

Regimental Combat Team in the Philippines. He continued with the 112th throughout the rest of the war and was present in Tokyo Bay on September 2, 1945, when the Japanese unconditionally surrendered to the Allies.

In 1948, just before enrolling in the Sorbonne in Paris, he wrote a novel that made him world-famous: *The Naked and the Dead*, based on information he gathered during World War II. The novel, a critical and commercial success, was at the top of the *New York Times* best-seller list for eleven weeks and brought Mailer immediate recognition as one of America's most promising writers. *The Naked and the Dead* remains one of the classic novels of World War II.

Since his success at age twenty-five, when *The Naked and the Dead* became a blockbuster publication, Mailer has written ten novels, seven non-fiction narratives, eleven non-fiction books, six plays, twelve collections, five other books, and numerous short stories and articles. In addition to his books, Mailer also has written, produced, directed, and acted in ^{four} ~~several~~ films.

Mailer's awards and honors include two Pulitzer Prizes and two National Book Awards. In addition, he has received the George Polk Award, Edward MacDowell Medal, National Arts Club Gold Medal, Rose Award, and the Emerson-Thoreau

Medal for lifetime achievement from the American Academy of Arts and Sciences. Mailer has been elected to the National Institute of Arts and Letters and has been named a Pappas Fellow at the University of Pennsylvania.

During the recording of this audio interview there was a technical malfunction resulting in the loss of the first twenty minutes. The introductory portion of the interview has been reconstructed from the interviewer's question outline and notes created as the interview progressed. Both the interviewer and the interviewee have reviewed the transcript and agree it captures the content and flavor of the initial stage of the interview.]

Mr. Johnston: We very much appreciate the time you are giving to this project, and I want to be sure you are aware that we are recording this interview.

Mr. Mailer: That's to be expected.

Mr. Johnston: This is Glenn T. Johnston interviewing Mr. Norman Mailer for the University of North Texas Oral History Program. The interview is taking place on August 25, 2004, by telephone with Mr. Mailer, who is located in Provincetown, Massachusetts. I am interviewing Mr. Mailer in order to obtain his recollections concerning his time with the 112th Cavalry, Texas National Guard, in World War II.

Good afternoon, Mr. Mailer. Under what circumstances did you end up entering the Army?

Mailer: It was very interesting, and I don't know why I wasn't drafted earlier. I graduated from Harvard in June, 1943, and wasn't drafted until April, 1944. They were just beginning to draft married men and older young men at the time. The only reason I

can think of that I was delayed in being drafted is that they lost my draft form at the draft office.

Johnston: You were married at this time?

Mailer: Yes.

Johnston: You had graduated with a degree in aeronautical engineering from Harvard?

Mailer: Yes, but I took as few courses as were required to complete that degree. I knew I wanted to be a writer.

Johnston: Where did you undergo basic training?

Mailer: Fort Bragg, North Carolina. I was sent there and trained as part of an artillery outfit. We were trained to work in fire direction centers and to be observers. I was recently contacted by a master sergeant from there who was quite proud of the work they performed in their training. Many of the details about that time have disappeared from my memory, so you're going to have to prod me with names and places as we go along. By this time you probably know them better than I do.

Johnston: What was the transition like in going from Harvard to Fort Bragg?

Mailer: I went through three large transitions. The first was going from Brooklyn to Harvard; the second was going from Harvard to the Army; and the third was going overseas to a combat zone in the Pacific.

Johnston: You went from Fort Bragg, North Carolina, to Fort Ord, California, next.

Mailer: *No. We had about two weeks leave, then*
~~Yes. It took us about eight days. About~~
maybe a dozen of us travelled to Fort Ord
~~half of the unit made the trip.~~ I think we

left from Penn[sylvania] Station [New York] to go west, and we switched trains in Chicago. It was the first time we were seeing the West. It was great fun! It was cramped because we had our Army duffel bags, and there was no place to store them, so we had to ride with them at our feet. *We even*
all curled up in our seats. But we
finally got out to California, and it seems *like we spent several weeks at Fort Ord.*
over two months

Johnston: What did you do while you were at Fort Ord?

Mailer: ~~We did more training there.~~ We were still *forward observers*
artillery replacements, so we trained to keep those skills. Then we got on our ship

to take us over to Leyte. I remember sailing under the Golden Gate Bridge...

Johnston: The name of the ship was the Sea Barb?

Mailer: You'd know better than I at this point. The voyage was uneventful, and we got to Leyte...

Johnston: Describe the voyage for me.

Mailer: Well, we had about 3,000 men on the ship going over. We were in bunks that were small--they couldn't have been more than ^{Right} ~~fifteen~~ inches wide--and they were stacked five ~~or six~~ high. I remember it was hot down there--very hot!

Johnston: Did you ever sleep up on the top deck?

Mailer: Yes. ^{It was cooler,} The officers were in very good quarters up on the top deck.

There was a funny cartoon that appeared in the Army newspaper that I'll tell you about. Because we were in convoy, we were very concerned about leaving a trail of floating garbage that might lead Japanese submarines to us. The solution was to collect the garbage and periodically sink it ^{and a day} all at one time. [^] The garbage was collected

on the aft of the ship--the poop deck. A large pile of garbage collected there, and once in a while some enlisted man would climb on top of it simply to get away from everybody. This cartoon ~~came out that~~ showed the pile of garbage and the caption was: "Enlisted Men's Lounge."

Anyway, we got to Leyte, and we went ashore. The 112th Cavalry Regimental Combat Team was made up of the 112th Cavalry and the 148th Field Artillery. Being artillery replacements, we thought we were all going to go to the 148th Field Artillery. Several weeks before we arrived, however, the 148th had received a group of enlisted infantrymen as replacements. The 148th had already spent several weeks training those infantrymen to be artillerymen and wasn't going to give them up.

The 112th Cavalry needed replacements, so that's where we went. We were crestfallen because we didn't want to be in the cavalry. Many of us had never ridden a horse, and we certainly didn't want to learn

now. Well, we were told that the 112th didn't have horses anymore, that they were now infantry. So, the infantry replacements had been retrained as artillerymen, and we artillerymen found ourselves as infantry.

~~What a~~ typical Army SNAFU!

We soon found ourselves at Luzon, Philippines, unloading at Lingayen Gulf. I believe MacArthur began the invasion of Luzon on January 12, 1945. Is that correct?

Johnston: You left Leyte on the S.S. *Monrovia* on January 16, 1945, and arrived on January 27, 1945. [Editor's note: The U.S. assault on Luzon began with a landing at several beaches along Lingayen Gulf on the morning of January 9, 1945.]

Mailer: I knew we were on board for a couple of days.

Johnston: Can you describe that journey on the *Monrovia*?

Mailer: The journey was uneventful, but it was the first time we had come face to face with the Texans, who were the core of the unit. They were tough men. Many of them were bitter.

Many had lost friends in the fighting, and some had lost their wives ~~as they had spent~~ ^{what with having} their last two-and-a-half years in the Pacific. ~~We~~ ^{They} were allowed to have ~~our~~ ^{their} own personal weapons. We would watch as they would sit on the deck of the ship honing their bayonets or knives. They would sit on the deck honing their bayonets for hour after hour with a dull glaze over their eyes. They were cold, hard men.

When we got to Luzon, everything is a blur now. I ended up as a troop clerk in the regimental combat team headquarters.

Johnston: The 112th was a Texas National Guard outfit that had already served several years in the Pacific. I know that by the time you arrived at the 112th, a lot of the original men would have been rotated home, wounded, or killed in action...

Mailer: There were still a number of ~~sergeants and~~ ^{Texas, enlisted} ~~officers~~ ^{men and noncoms} at the core of the regiment, ~~who~~ ^{who} were from Texas.

I'll tell you a story in order to show what ~~these~~ ^{they} Texans were like. ~~We~~ ^{On the boat, we} were

~~initially~~ given the job of guarding the
officers' ~~tents~~ ^{quarters on the upper deck}. As brand-new replacements,
we would stand guard duty at night, and we
couldn't allow anyone near the officers'
~~tents~~ ^{quarters} no one. One night, one of the new
guys was standing guard up ~~by the officers'~~ ^{there}
~~tents~~. He saw someone coming and told him,
"Halt!" It was one of the ~~Texas~~ ^{Texas} sergeants,
and he said [Mr. Mailer uses a Texas drawl],
"Get ^{out} outa my way!" The new guy said, "You
can't go in there!" The Texan took a step
forward and said, ^{ugly} "Get out of ^{my} the way!" The
~~new guy~~ ^{replacement} took a step back and pointed his
weapon at the Texan and said, "You can't go ^{past}
~~in there!~~" The Texan drew his revolver and
pointed it at the replacement and menacingly
said, "So ^{you} you want to dance? Let's dance!"
So, we asked the new guy, "What did you do?"
He said, "I let him go by. I wasn't going
to get shot." That's the way they were.

Johnston: I'm glad you mentioned the revolver. Unlike
the Regular Army cavalry units, many of the
soldiers in the 112th carried .45-caliber
revolvers. That was one of the distinct

trademarks of that outfit. [Editor's note:
Regular Army cavalrymen carried the .45-
caliber M1911A1 semi-automatic pistol as a
sidearm. Many of the soldiers in
headquarters jobs in the 112th carried .45-
caliber revolvers that were left over from
World I and used by the Texas National Guard
throughout the war.]

Johnston:

What were your duties as ^{a Regimental Combat Team} troop clerk?

Mailer:

I wasn't very good ^{as a} ~~troop~~ clerk. There

were daily reports that had to be sent from

^{Combat Team} our headquarters up through the chain of

command. ^{The reports} They ~~had~~ to be perfect, ^{with} ~~no~~

mistakes. I could never get their report

typed perfectly. I'd ^{work for hours} ~~type for half an hour~~

^{of the 1st & 2nd} in the heat, and then "FUCK!" I'd ^{make an} ~~have to~~

^{error and have to} start again. I spent a few weeks up in the

regimental combat team headquarters, and

then they figured out I wasn't going to get

any better at typing their reports. ^{So} ~~Then~~ I

got sent down to "Commo" [Communications]

Platoon at 112th Cavalry headquarters.

Johnston:

When you were at the regimental combat team
headquarters, did you have a chance to

observe General Julian Cunningham, the regimental combat team commander?

Mailer: Yes, but from a distance. The "Commo" Platoon job was very interesting because it was usually a safe job. *Our job* ~~But part of the job~~ was to go out and find where breaks in the "commo" wire had occurred. *So* Four of us would get in a Jeep and go looking for the break in the wire. Of course, the new man would be riding on the fender of the Jeep. The Jeeps back then wouldn't *fit* ~~allow~~ two men ~~to ride~~ in the rear seat. On a four-man patrol, the junior man would have to squat on the fender. You got to be real good at "posting" whenever the Jeep hit a pothole. We would drive a mile or two and test the wire by calling back to headquarters. If it worked we would drive another mile or so. Then if we couldn't communicate on the wire, we would narrow down the area *going back* ~~we traveled~~ *and forth* until we found the actual break. The scary part was that those breaks were *an ideal* ~~sometimes~~ *for a* the site of Japanese ambushes, so you had to be ready ~~for anything~~.

Johnston: Now, your weapon at this time was the M1 rifle?

Mailer: No, the carbine.

Johnston: Oh, the M1 carbine.

Mailer: Yes. I didn't see very many M1 rifles when I was over there. We used the M1 carbine. A little later we began to get the small Uzi-like submachine guns--the "grease guns" [M3 .45-caliber submachine gun].

Somewhere in there--I forget exactly when--I ended up in the hospital with yellow jaundice. You know, our skin was already yellow from the Atabrine we were taking, so it was sometimes difficult to determine if you had jaundice. I had jaundice so bad I couldn't even swing a pickaxe. There was a six-foot ant hill outside of our headquarters tent, and we were busting it up. I was so sick I couldn't even swing my pickaxe.

A buddy of mine looked at my eyes and saw that they were even more yellow than my skin, and I was sent to the medics. The medics laughed and sent me on to an Army

on the outskirts of Manila. We were
hospital. There was a field artillery
battery stationed across the way from the
hospital that would fire one round every
fifteen minutes--all night. Everyone in
that hospital rolled over every fifteen
minutes--all night!

still
on
the
process
of
taking
it.

to the outfit
By the time I came back from that, I
had had it with the "commo" section and
decided I wanted to be in I&R [Intelligence
and Reconnaissance] Platoon in the 112th
headquarters. It was mutually agreed on by
all involved that that was probably the best
place for me.

So, I became a member of I&R Platoon.
We were the closest thing to infantry that
headquarters had available. We would do
patrols and report what we saw.

Troop

MacArthur had made one of his famous
dashes and had sent his army way ahead to
capture Manila. The 112th was to guard his
supply lines, and the area behind his force
that was attacking Manila. There must have
been an eighty-mile ^{length of road} area that was involved,
and the 112th was stretched all across it.

Different Troops would hold hilltops and observation points to the east of the main road. They would be ^{up on the hills} anywhere from five to seven to fifteen miles to the east of the highway. MacArthur had figured out that the Japanese wouldn't be able to attack through there with armor. Instead, if there was going to be an attack, it would be an infantry attack. That's what the 112th was ~~expecting,~~ ^{expecting,} looking for.

We ~~went~~ ^{traveled} through all kinds of little towns there, the names of which escape me. [Editor's note: By January 17, 1945, General MacArthur was dissatisfied with General Walter Krueger's 6th Army's speed of advance. Suffering under the assumptions of two very different intelligence estimates, Krueger wanted to delay in order to build up his forces to match the enemy's according to his intelligence estimate. The build-up would require a two- to three-week delay. General MacArthur, on the other hand, was working from an intelligence estimate that placed Japanese strength much lower and further

afield than did Krueger's estimate. MacArthur had promised the Joint Chiefs of Staff that he would be in control of Manila and the Luzon Central Plain by the end of February. In addition, Clark Field had to be captured in order to support assaults by the Navy at Iwo Jima and Okinawa. MacArthur ordered a speedy advance. At the end of January, MacArthur personally visited the 1st Cavalry Division and told the commander, General Verne Mudge, to: "Go to Manila. Go around the Nips, but go to Manila. Free the internees in Santo Tomás. Take Malacanan Palace and the legislative building." According to the West Point Military History Series *The Second World War: Asia and the Pacific*, "Within 48 hours, Mudge's troopers bolted for the Philippine capital." This rapid movement of the 1st Cavalry Division and much of the 6th Army's combat power toward Clark Field and Manila left a vacuum of combat troops to guard the Army's supply lines and rear area. The 112th Cavalry had

that as their job.] Do you know any of the towns in that area?

Johnston: Well, the ones I know are Santa Maria, "Hot Corner," and Antipolo.

Mailer: No, not Antipolo. That was ~~too far south~~ *much later* and we weren't there ~~yet~~ *then*.

Johnston: Was this when Lieutenant Horton was platoon leader?

Mailer: Yes. He was a good officer. He was from Virginia, a West Point-type guy. He was formal but not in a cold way. He just had a formal way of dealing with you--a respectful way. Lieutenant Horton and Colonel Hooper were two good officers. *The only two* ~~They~~ began to change my opinion of officers for the better.

I'll tell you about a patrol we did with Lieutenant Horton. Someone had reported that there were a hundred Japanese Marines [Special Naval Landing Forces] up in the hills. We were ~~going~~ *to go* up in the hills on a "recon" [reconnaissance] patrol to find them. It was a small patrol, and we had some Hukbalahap guerrillas with us. We got

to a point where ^{they} ~~we~~ had made contact, and we were trying to identify where the Japanese were. So, I, along with everyone else in our squad--I think it was at the time not even a platoon--at a given moment thought I saw something in one of the bushes, and we all hit the dirt. I remember sort of looking and trying to aim my gun and see if there was something I could shoot at.

At that moment, there's [Lieutenant] Horton--about ten feet behind me--standing up in the middle of this fusillade of fire! I mean, there were a hundred guns going off in every direction. He was standing there very coolly. He said to me: "Mailer, I wouldn't fire if I were you. Some of our men may be circling around there." At the time I thought, "What is this man made of?" You know, I thought he was pretty extraordinary!" Another time we were on a patrol that we...well, I should tell you about that one separately because that's really the best of the stories I have to tell you. It had actually gotten into the

The Naked and the Dead in a funny way. But that's down the road. I'm trying to think if there's anything I'm skipping.

Johnston: Well, I know from the records of the 112th Cavalry that "Recon" Platoon did make two big patrols in the March time period, March, 1945. One was an eight-day mission to the upper Angat River area where the idea was to get the platoon to Mount Cruz.

Mailer: That I was not on.

Johnston: Okay.

Mailer: I know I was not on it because I never was on an eight-day patrol. I must have heard an awful lot about it, and I think that may have been part of the background for *The Naked and the Dead*. Some of the men I knew would talk about having been on an eight-day patrol. But March strikes me as too early for me to have done that. I think I was probably still in Communications Platoon at that point.

Johnston: Okay. The other one [patrol] was also in March. Those were two big patrols that were

made, and I didn't know whether you were on them or not.

Mailer: The other one was how long?

Johnston: The other one was a thirty-man patrol. It was twenty-nine men from "Recon" Platoon and then a number of other men...

Mailer: It doesn't add up. I don't think we had twenty-nine men. I really don't believe we had twenty-nine men in "Recon," but I could be wrong on that because we were fragmented. Maybe we had twenty-nine altogether, and they brought us altogether. Was this a one-day deal?

Johnston: Yes, it was a one day deal.

Mailer: Then that would be the one I was on. What happened was that Colonel Hooper, who was the other truly fine officer in the outfit, I mean, truly an officer and a gentleman, just like Horton, called us in. Now, this was when we were south of Manila in the Antipolo area. We were called in, and we all went in in Jeeps from where we were in some outposts. This was fairly late in the campaign, but I don't know when. I guess it

was in June, possibly. It was only a month or two before the end of the war. I remember Hooper said wonderful things about us as a platoon, which we listened to in amazement! Because that wasn't our idea [of how we operated]. We were always doing our best to fuck-off! Which, parenthetically, I want to get into ~~that~~ later.

But at any rate, we were all assembled, and he said, "We've had a report that a hundred crack Japanese Marines have infiltrated our lines. They are...", and he named the town that they were supposed to be at "...and I'm sending "Recon" out to get them because, I want to tell you, Horton, we have a high opinion of "Recon." We feel you've gone further and done more than any other outfit in the 112th." Horton said, "Well, anyway, Sir, I guess we've gone further!" (chuckle) I still remember that response.

We set out, and we were scared. A hundred crack Japanese Marines! We were in two groups. My recollection is that there

were only about fifteen of us in these two groups, maybe twenty tops. ~~But we were the rear of the line.~~

We started climbing a very wet, slimy, hill on a very tough trail. There was no physical danger in the climb, but it was just, very hard-going because the ground was absolutely ~~so~~ wet and so bad. In the middle of it, we were full of anxiety because: "What are we going to meet at the top? Is that where those hundred crack Japanese Marines are ^{waiting?} ~~[or whatever?]~~" In the back of this line, ^{to} in the rear, was all of the heavy stuff: the BARs [Browning Automatic Rifle], ^{that weapon squad was also} and ~~we were~~ carrying a mortar and a .30-caliber machine gun probably and stuff like that.

Somewhere, about two-thirds of the way up the hill, when we were pretty damned tired--this was no small hill; maybe it was even, oh, I don't know, 700 or 800 feet high and hard work every step of the way--somebody kicked over a hornets nest! Those of us who were in the front of the line were

galvanized to start running up the last part of the hill. Those who were below us, who were carrying the heavy stuff, were much more tired than we were. They discovered ~~them~~ and one of them started screaming, and then they started running. They ran down the hill ~~all the way down the hill~~ ^{from the harnets}, back into the valley from which we had started.

At which point--some of us were at the top--Lieutenant Horton, who had been leading us, turned and called headquarters and said, "We've run into a hornets nest, and we've been separated. Those of us who are ^{here} ~~up~~ ~~here~~ are proceeding on the mission." We heard later that back at headquarters the major or whoever it was that heard it said, "What the hell did Horton mean by all of that? Is he speaking of a literal or a metaphorical hornets nest?" (laughter)

Johnston: That's great!

Mailer: Yes, that was something that kept us laughing for a long time afterward. Anyway, we went on, and we went on, and it became another long slog--a very long slog. But we

never saw any hundred crack Japanese Marines. We eventually reached the point of re-embarkation into trucks--whatever that was called, our meeting place or rendezvous with the trucks--and back we went to headquarters. It was a totally unsatisfactory mission, and the ones who had run down the hill sort of slunk back to headquarters.

But what we used to do generally is that we would go out on patrols, particularly when we were south of Manila around the Antipolo area ~~where we would move,~~
~~a bit from time to time,~~ and we were always patrolling the rear. I never remember a foray into what was considered enemy territory. It hardly existed; there were just outposts all over the place. The Japanese had outposts, we had outposts, and, as I say, we would as often go behind our outposts as in front of them in order to sweep and make sure there was no infiltration.

But it was a joke. Very often we would get a message that the Japanese had entered a certain Filipino village. So, we would walk and walk through that tremendous tropical heat-- parenthetically, I think of those guys in Iraq all of the time in terms of the heat, ~~which is there~~, which is worse *there* than the Philippines--and at a given moment we'd get on a hill, let's say, arbitrarily, a thousand yards from the town that we were supposed to go into and explore. Our sergeant, whoever it was--we had several different sergeants at different times--would look through his field glasses and say [Mr. Mailer speaks with a Texas twang], "I can't see a Goddamned thing." He'd hand it to the next man. "Can you see anything?" The next man would look and say, "Sergeant, I don't see a fuckin' thing. I really don't." We'd all look and say, "No, Sergeant, we *don't* ~~didn't~~ see anything." "We didn't see anything." So, he'd say, "I don't think there's any sense going down there. It's a long climb down, and it's

going to be a long climb back. I'm just going to report that there were no Japanese there." At which point we would go back and give that report to headquarters, and they'd put a red pin in the map.

So, I started thinking--I had already read *War and Peace*--and I started thinking, "Yes, it was Tolstoy who said: 'Every army moves on waves of ignorance.'" I thought, "We're sure contributing to ~~it~~^{that}" (chuckle)

Johnston: I have a question for you. The 112th, as you observed, was originally a Texas National Guard outfit, and a lot of the men had already rotated back to the States by the time you hit the outfit.

Mailer: A lot of them were still there, though. It was still very much a Texas outfit.

Johnston: How were you received, as well as the guys who may have been with you who were non-Texans, who were from the Northeast? You certainly were--and others may have been--Jewish. How were you received into the outfit?

Mailer:

Well, I never received any notions of anti-Semitism directly. I did hear about it indirectly. But that was not a big factor for me. The main thing was that we were like boys entering a new school in a different state in a different condition. We were pretty much ignored. In other words, I wouldn't even say that they were unfriendly. They hardly knew of our existence. There they had been for years, and most of them, as I say, had lost their wives, so they were bitter. A lot of them were sick--the Texans who remained. Most all of them had jungle rot of one sort ~~for~~ another. They spent hours painting sores with methiolate and things like that, particularly on the boat. I remember that. Everybody had digestive troubles and bowel troubles. Diarrhea was just prevalent. None of us were that strong; we weren't in great shape. The Atabrine was taking a lot out of us.

So, it wasn't that it was nasty or mean so much as it was with many of them that

they just had no interest in you. A lot of them had had their old buddies go home, and they were still there. They wondered why ~~were~~ ^{were} they still there. We were coming in, and it was just too much work to make friends. So, most of the people I made friends with that were not from my original detachment. By the time I got into the 112th Cavalry itself, I don't think there were more than one or two people still left from my original training platoon. So, naturally, you became friends with other people.

For instance, my best friend in the outfit was a man named ~~of~~ Francis Irby Gwaltney, who is now, unfortunately, dead, ~~and who~~ ^{he, too,} became an author. He wrote a war novel called *The Day the Century Ended*. We were great buddies. The only example of anti-Semitism I ever knew about was that Gwaltney, who came from Arkansas and was a great hothead--you know, he absolutely believed in his principles and spoke out all of the time--for some reason got the idea

that Jews were the nicest people on Earth. It was almost like a southern prejudice in reverse. In other words, he'd hear southerners being anti-Semitic, so, "Goddamn it! I'm going to be pro-Semitic!" So, he told me once about a conversation he had with some guy who was saying something negative about Jews. He said to him: "You can't talk that way--I'm Jewish!" The guy looked at him and said, "You ain't no fuckin' Jew." Gwaltney said [in a Southern drawl], "I am too a fuckin' Jew!" (laughter) Well, he was about as Jewish as George W. Bush, you know.

As I say, you'd hear about the anti-Semitism more than experience it directly. My name being Mailer, I don't think to most people ~~that~~ it meant that I was Jewish. I didn't live with that as a personal problem.

The personal problem I lived with was just having enough energy to do the job and be a halfway decent soldier. I wanted to be a very good soldier, but I knew that if you

had ten guys in a squad, I'd be lucky to be rated number six in terms of ability.

Johnston: When you were over in the Philippines--you have already talked a little bit about the "Huks"--one of the things that interested me was that, when I read the history documents of the 112th, there's great mention of Filipino guerrillas helping the 112th. When I talk to the veterans, nobody ever seems to know how those guerrillas ever showed up. They just appeared one day. It strikes me that that's an odd way for an army to do things.

Mailer: Don't forget, the "Communist Scare" came after the war, and by the people ^{who} were writing it ^{the war} ~~[the war]~~ ^{a few years} up ~~years~~ later, a great deal of exaggeration got in about the Hukbalahap. ^{Besides,} ~~Then~~ the Hukbalahap were much tougher three or four years after the war than they were during the war.

I can tell you about one patrol we went on with Horton. It was the one I mentioned a little while ago where there was all of that shooting going on on the field. Well,

that's the only other really good story I still have that I do remember in detail. Again, it was another "hundred crack Japanese Marines." For some reason that number always came through: "a hundred crack Japanese Marines" (chuckle). We'd hear they were all six feet tall, etc., etc., etc. "The biggest Japanese around!" and that kind of thing. This time it was much more low key. We set out in two Jeeps. We'd heard a report that some Japanese, conceivably ^{this} a hundred crack Japanese Marines, had broken through from the hills and were marauding in certain towns. So, we were sent out to find them. Horton was in one Jeep, and I don't remember if I was in his Jeep or another Jeep; but we went out in two Jeeps with eight men.

The place we were sent to was maybe thirty or forty miles from where we were based. As we got nearer and nearer, the more the numbers [of Japanese] were reduced. So, let's say, ten miles away from where they had last been reported, what we heard

was that there were about twenty Japanese soldiers that were loose. Within two or three miles of the place, it was that they had trapped four or five Japanese soldiers.

Finally, we came onto a field, and there were the Hukbalahap. We didn't even know...all we knew was that they were called "Huks," and we hardly even knew that they were Hukbalahap. We became more sophisticated about the name later. Anyway, there they were, and they were just poor guerillas, poor kids, with guns. They were full of excitement with the guns.

We had joined them, and at a given moment, as I recall, Horton was talking to their leader when a lot of firing started. What had happened ^{was} had been that somebody had spotted somebody ^{or something}. So, we all hit the ground ^{and} because the Hukbalahap all started firing at once. As I say, then came the moment when Horton said, "I wouldn't fire if I were you, Mailer. You might be hitting some of our men who are circling around," by which he meant the Hukbalahap. Then the firing

finally stopped, and there was one Jap that was killed. One lonely soldier left. What happened to the others, and how many there really were, we never had ^{any} ~~no~~ idea.

But what was remarkable was that on the way out, as we were leaving in our Jeeps, we came across a carriage--I don't know what you would call it; it was like a one-horse carriage--which had two very distinguished Filipino gentlemen in it. They were ^{both} ~~all~~ dressed up in suits--two-piece suits, but formal, with ties--and they were both laughing and in very good spirits. They waved to us to stop, and we got out [of the Jeeps] and gathered around them to see what they had to show us. They lifted up the back of the seat of the coach, and there were two Japanese heads still bloody at the neck and with a string through the ear. They were both hung from a hook. They pointed at them, and they were giggling. We sort of looked at it as kind of a one more little surrealistic scene. There were some more of the Japanese enemy, I guess. At any

rate, when I started thinking about it later, it seemed to me that war--at least in my small experience of it--had been nothing but disproportions, and this was one of them.

Johnston: When you left the Philippines, you ended up actually being in Tokyo Bay on the day that the surrender occurred on the USS *Missouri*.

Mailer: Yes.

Johnston: What was that like being in the bay that day?

Mailer: It was a very cloudy day, close to rain. We were about not even a mile from the *Missouri* ^{where} the peace treaty was signed. We were all ^{in ship in Tokyo Bay} listening to an announcer on the radio announcing it for the folks back home. It was an international hook-up as a special plum to us, to let us be in on the surrender. I remember that this announcer, who was a very smarmy guy...we didn't see him, of course. He was broadcasting probably from the *Missouri*, and he said, "And now, as General MacArthur steps up to sign the surrender document, the sun breaks

out over Tokyo Bay!" This was one of the largest, bare-assed lies I'd ever heard in my life because ~~it was dark as~~ there was no sun at all! It gave me a great preparation for what ^{the worst} (American media was going to be like before it was all over. The worst ~~of it~~ came maybe in the 1950s when you couldn't read an unpleasant story about a powerful person in those days. The sun was always breaking out over Tokyo Bay (chuckle).

So, that I remember, and then I also remember that when we landed--and I don't recall whether it was that day or the next day--we were in the first contingent to land. I was the only man who ended up with a wet ass (chuckle)! I stumbled getting off the launch and tumbled into the water with my pack--we were carrying heavy packs because ^{all} our stuff was in them--and landed on my butt. I sat around for the first three or four hours in Japan with wet pants. I remember thinking, "Leave it to you, Mailer! You're the only one here with a wet ass!"

Johnston: I'm going to talk a little bit about *The Naked and the Dead* now, if that's okay with you.

Mailer: Yes.

Johnston: A lot of people have suggested that much of that book was based upon your experiences in the 112th. Others have suggested that it's really a composite of all of your experiences from Fort Bragg through Fort Ord and into the 112th. In your opinion, to what extent did your experience in the 112th...

Mailer: Well, it's hard to explain because when you write a novel--let's underline it--a novel is fiction. I wasn't trying to capture my experiences because, as you can see, they really were low key. I didn't have a heavy war. You know, we didn't have many deaths in our outfit. How many men were killed in the 112th Cavalry in the Philippines?

Johnston: Oh, gosh, I don't have that number right now. [Editor's note: According to General Walter Krueger's (Commander, U.S. 6th Army) memoirs, there were 192 casualties in the 112th during the Luzon campaign. Of the 192

casualties there were 41 killed and 151 wounded in action. The 112th's participation in the campaign lasted from January 27, 1945, until mid-August.]

Mailer: It's a small number, I know.

Johnston: It was more wounded than it was killed.

Mailer: I know, but they weren't heavy numbers, and most of them occurred with the troops who were up on the line. At headquarters, maybe we had a man or two wounded. I don't even remember if anyone was ever killed. I do remember that, whenever we'd hear of someone in the outfit who was killed, it was a huge shock--a huge shock. It wasn't like twelve of us would go out on a patrol, and six would come back alive. It wasn't like that at all. You'd go out on patrols day after day after day, and if you paid for it, you paid for it by getting yellow jaundice or something. You paid for it by being burned out. There wasn't very heavy combat.

So, I didn't use my own personal experiences head-on for the *Naked and the Dead*. I had heard a great many stories

about heavy combat, which the 112th had been in earlier, and those stories stayed in my mind. There was an attack across the river, if I recall. I don't remember whether it was in Arawe [New Britain] or Aitape [New Guinea].

Johnston: That would have been the Driniumor River, at Aitape.

Mailer: Well, all right. You see, that I don't recall. But what I do recall is some of the older troopers talking about it. So, a lot of it was that, and a lot of it was just made up. The island on which the patrol took place was made up completely. I probably had heard about this eight-day patrol that had been taken, and that probably started the notion in my mind of a long patrol. But there was no attempt at all [to make it autobiographical]. A few [of the experiences that fit in] well in the 112th got into the book in one way or another-- generally in such a way that you couldn't recognize them.

The key thing, I would say, is that if I hadn't been in the 112th Cavalry, it would have been a ^{very} ~~terribly~~ different book. What I did get out of it was a quite a sense not only of Texans but of southerners. While the Texans were--at the time I hit it--certainly a minority in the outfit by then, ^{still} ~~but~~ there were a great many southerners in the outfit. So, it was a combination [of influences]. I'm one of the few people in the Northeast who knows the difference between Texans and southerners--at least then. I don't know whether its still true.

Johnston: Well, you're talking to a boy from Staten Island [New York] who's living down here now.

Mailer: You're from Staten Island?

Johnston: Yes, Staten Island born and raised.

Mailer: Well, then you've learned about Texas the hard way (chuckle).

Johnston: Yes, it's a baptism by fire down here.

Mailer: How long have you been in Texas?

Johnston: We've been here for three years. I've learned that--much like the Army--there's

the right way, the Army way, and then there's the Texas way (chuckle). But that's the way that works.

I have another question, and this is slightly different than the effect the 112th had on the novel, and you've somewhat answered this. The experiences you had in the Philippines, in watching a war going on around you, and your experiences, possibly, in Japan and Tokyo, I presume those have been a major factor in your life and how you view military actions and wars and things like that.

Mailer:

Oh, yes, no argument there--a profound effect. Somebody was once talking about Andover, somebody who had gone to Andover many years ago, somebody [who had been there] around 1920. Now, Andover is a prep school that's changed a great deal from 1920 to the present. It's almost not the same school. In 1920, it was a very tough prep school, very snooty, very cold, very much "by the numbers." This man was talking about Andover, and he said, "It was the

worst experience of my life, and the most valuable."

I felt the same way about the Army, that it was the worst experience in my life, and the most valuable. When I say, "the worst," I don't mean...I don't know how to put it. It wasn't that I suffered personal indignities. The humiliations were that I just realized that I was not a good soldier, and that took its toll on my ego. I had to learn how to do simple things. People that I'd never taken seriously before could do many simple things so much better than I could. It probably made me modest for life. When you start with a big ego and you're reduced in ego, that is always a terrible experience (chuckle).

I do think, absolutely, that those two years were the most valuable in my life in making me a better writer than I would have been without it. I probably would have been a writer anyway, but I really think I'm better because of those two years in the Army. It gave me a great deal of balance

and a great deal of healthy cynicism, I'd say, about the military.

I think the military now is actually far better than they were then. Don't forget, we had a lot of "90-Day Wonders" as officers. Even then, what you could tell is the West Point officers were clearly superior to most of the officers we had, who really didn't know what they were doing. But the thing you'd also learn was that Tolstoyan knowledge--that armies move through ignorance.

I keep going back to those red pins, which back at corps headquarters they were putting in certain villages. Red pins or blue pins or whatever they were using to say, "There are no Japanese here," when we didn't have a clue whether there were Japanese there or not, because we had never entered the village and we had given a false report. Now, this is something we did every day because we went out on patrols every day, and we weren't about to get killed for too little. This was in a good war. This

was in a war that we essentially believed in.

So, just think of when you get into a war that you don't believe in--like Vietnam and, I expect, for a great many of the soldiers in Iraq. Once you stop believing in a war, there isn't a damned thing you're going to do "by the numbers." That stayed with me, the notion that you don't have to trust Army officers and politicians religiously. You'll find a few good ones among them, and they're to be honored for their rarity. So, those lessons have sort of stayed with me.

By the way, I think I can end this with one interesting little story for you. I was speaking in Nashville [Tennessee] one night on a lecture. It was just an ordinary lecture. I had a book [that had recently come] out. At a given moment, someone stood up in the audience during the question period and said, "Mr. Mailer, it may interest you to know that Colonel Hooper's here tonight." I said, "He is? Oh, that's

terrific! He's the best officer I ever had!" It came out of me so directly and so unselfconsciously that the audience broke down and cheered and roared! I think Colonel Hooper had to stand up and wave and say hello.

Johnston: That's great!

Mailer: He was a wonderful officer, both he and Horton.

Johnston: I never got to meet him [Colonel Hooper]; he was gone before I started my research.

Mailer: He's no longer alive?

Johnston: That's correct, sir.

Mailer: That's too bad--too bad. He was a fine man. He was a wonderful gentleman when I met him. This was probably about ten or fifteen years ago. So, I guess he must have been around eighty then. [Editor's note: Colonel Philip L. Hooper was eighty-nine years old when he passed away (December 27, 1914 - February 8, 2003).]

Johnston: Well, Mr. Mailer, I really want to thank you very much for your time today.

Mailer: Listen, Glenn, I've enjoyed it, and thank
you.

Johnston: Thank you very much, and you have a good
day.

Mailer: Okay.

1

Dear Douglas Brinkley,

To: Professor Tulane
for Rolling Stone article
fm: NM

To answer your questions:

1) In Naked and the Dead—and in real life—you shipped art for the Pacific Theatre with a Texas unit. Did this influence your decision, in any way, to sell your archive to the University of Texas?

In fact, I went overseas from a Ft. Bragg artillery unit to a Texas Cavalry Unit—the 112th Cavalry—that had lost its horses, becoming, in effect, artillery. In that outfit,

I learned a good bit about Texas and Texans so that may have been a factor in choosing the University of Texas for my archive. However, despite a few

①

sentimental attachments to Texas, the largest part of my decision grew out of the fact that the Ransome Center at the University of Texas has one of the finest, if not the finest, collections of American literary archives in the world.

2) How did you meet Dr. Michael Lennon? Why did you trust him with your papers?

I've known Dr. Lennon at least thirty-five years now, and probably met him first through his work, as he is one of the foremost Mailer scholars in the United States.

Over the years, we became good friends and he and Dr. Robert Lucid convinced me of the need for an archive. Then Lennon became my archivist and created it. If it

weren't for Mike Lennon and Bob Lucid, my papers would be molding in cartons
on a wet cellar floor.

3) Could you offer an illuminating anecdote about what it's like to part with your
life's work? Some humor would be welcomed.

I have nine children. It does remind one a bit of sending them off to college.

I hope Thompson's papers end up in Texas too.



1920 In You Sweet Little Alice Blue Gown

1925 The Kind of A Girl That Men Forget
In Alabama Bound
All Alone By The Telephone

1926 I'd Climb The Highest Mountain
Reaching For The Moon

1927 Blue Skies Smiling At Me, Nothing But Blue
Skies Do I See, Never Saw The Sun Shining So Bright,
Never Saw Things Going So Right.
I Roam Through The Dismal Swamp Land Seeking
For You. Chloé.

1929 I'm Just A Vagabond Lover
Come On With The Rain, It's A Smile On My Face

1930 Who Could Ask For Anything More
{ As Long As Life Can Be So Sweet
{ On The Sunny Side Of The Street

1931 ~~All of Me, Why Not Take all of Me?~~
Life Is Just A Bowl of Cherries

1932 It's Only A Shanty in Old Shanty Town
The Roof is so slanty it Touches The Ground.

(33) { And the train goes slow, Oooh-wooh,
{ Off we're gonna shuffle

{ I Love A Parade, The Beat of A Drum

~~223~~ { Once I Built A Tower To The Sun

{ Bricks and Rivet and Lime

{ Once I Built A Tower, Now It's Done

{ Brother, Can You Spare A Dime

32. What to do about it, I'll Put Out
the Lights + Go To Sleep
33. Shuffle Off 33
34. I'll Be Glad When You're Dead, You Rascal You.
35. an airline ticket to Romantic Places
Where Blue of the Night Meet Gold of Day
Someone Waits for Me.
36. Oh, the Music Goes Round + Round + It Comes Out Here
38. And when it comes to winning Blue Ribbon
39. Swim said the mammafish, swim if you can
and they swam + they swam right over the dam
40. The leaves of Brown came tumbling down
41. { ~~and~~ Remember Pearl Harbor
and the Scouts at Alamo
42. We're Gonna Have To Slap The Dirty Little Jap
42. This Is Worth Fighting For.

THE MAJOR LITERARY EVENT!

"a prodigal and brilliant talent."
N.Y. Herald Tribune Book Review

"its total effect is
overwhelming."
*Orville Prescott
N.Y. Times*

"a new and significant talent."
N.Y. Times Book Review

"powerful...brutal
...astonishingly
thoughtful."
Newsweek



"The best novel
yet about
World War II."
Time

"closer to Tolstoy
...than to Crane
or Remarque."
The New Yorker

"power and sweep
...passionate
sincerity."
Sterling North

"a stature that
dwarfs all near
companions."
*James Gray
Chicago Daily News*

the **Naked and the Dead** *by* **NORMAN MAILER**

is...vibrant with life, abundant with real
people, full of memorable scenes."

Philadelphia Inquirer

BE SURE TO GET YOUR COPY NOW — ON SALE HERE

early Sept. NAD submitted to Little Brown

24 Jan 1946 Ad to NM seeking to read Transid

- ① 18 Sept Ad to NM "Hold Your Horses ltr (attached to 46-36 saying NAD is being considered
- ② pre-18 Sept Ad's first report on NAD 46-2
- ③ 18 Sept. Ad's framed report on NAD
- ④ late Sept. NM to Ad outlining novel 46-36
- 2 Oct Mrs goes to DeVoto
- ⑤ 2 Oct Ad writes to NM about DeVoto 46-2
- ⑥ 4 Oct Cameron to NM giving him fact of ltr on profanity
- ⑦ 6-8 Oct NM to Cameron on "Fug" + profanity (46-38)
- ⑧ 9 Oct DeVoto submits report
- ⑨ 14 Oct NM to Barbara on situation
- ⑩ 124 Oct Ad to NM sending DeVoto report.
- ⑪ late Oct NM to Ad (46-2) responding to DeVoto's criticism - 2 letters, one public, one private
- ⑫ late Oct-early Nov vs NM to Amussen outlining novel, copy of late Sept ltr to Ad, with few changes
- Nov 9-10 Rinehart accepts novel, \$1250 advance
- ⑬ 14 Nov. Ad to NM enquires
- ⑭ 14 Nov Ad to Cameron saying NM has Rinehart contract for \$1250
- ⑮ 11 NM to Ad note 46-5
- ⑯ 11 NM to Cameron 46-7 coda
- ⑰ 17 " NM to Adeline coda 46-6

offer. And then this lady from Xavier, said, "You can sleep on my friend's couch until they find you a place where you'll be comfortable." This was where I met Ronnie, at the Red Cross.

And Ronnie said, "I'm going to go on the Internet. There are more people willing to help. So you go spend the night somewhere, and I'll get back with you very soon."

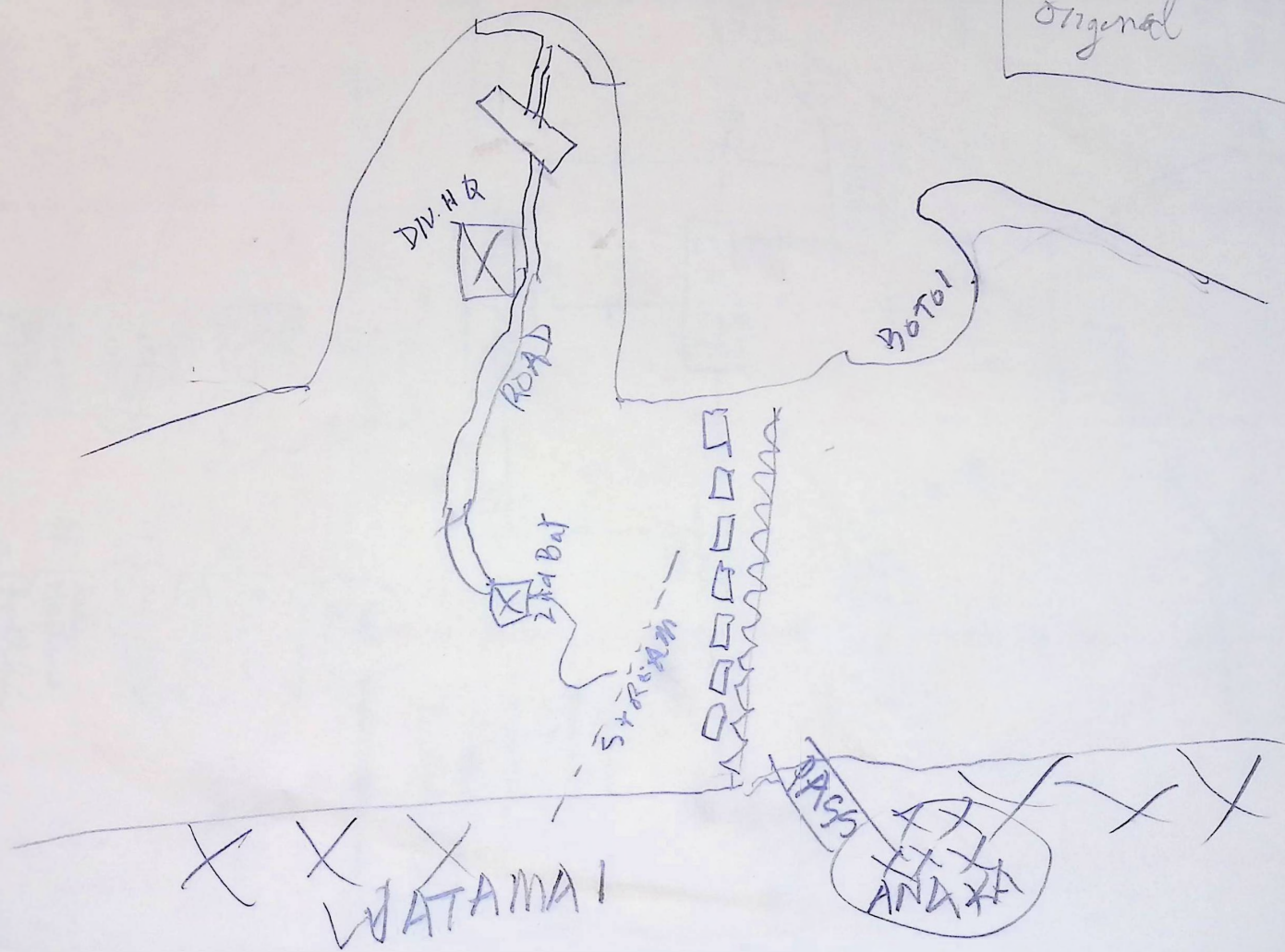
Ronnie: I am a clinical counselor and I've been a Red Cross volunteer for 5 years. I had just gotten the email from MoveOn.org about hurricane housing. I checked it out. The first name on the list for Chicago was Marilyn. I gave her a call, and I said, "Um...you don't know me." (*Laughing*) "We're looking for housing. There's a lovely gentleman and his fiancée" – I think we talked for maybe five minutes. And Marilyn said, "Okay, I'll come right down."

I've been in the same neighborhood forever, for 34 years. It's a real community. We all just called up different people and said, "We've got these two evacuees. They need clothes". And we just walked up and down our block to get them what they needed.

Because talking to FEMA was like talking to a black hole. The metaphor I think of is: it's like sailing a paper airplane into the Grand Canyon. We came up with a new term, PSFD: Post Traumatic FEMA Disorder. Much of the trauma people had was from trying to deal with FEMA.

As I mentioned, I am a clinical counselor. The Red Cross uses counselors, so I often get called in for disasters. The 3rd day after the hurricane, I got a call from

copied by Lennon
from Major
original



This reproduction was produced by the Harry Ransom Humanities Research Center, The University of Texas at Austin, Box 7219, Austin, Texas 78713. Manuscript material that is still in copyright may not be

quoted from or published (beyond what is allowed by the Fair Use provisions of US Copyright Law) without written permission of the copyright owner. This reproduction may not be transferred to any other person.

the Harry Ransom Humanities Research Center, The University of Texas at Austin, PO Box

ACK

the copyright owner. This reproduction may not be transferred to any other person or institution without the written permission of the Ransom Center. This reproduction was produced by the Harry Ransom Humanities



THE BOOK FIND CLUB

401 BROADWAY • NEW YORK 13 • NEW YORK

Telephone BRarclay 7-9111

June 16, 1948

Dear Reader:

Some time ago, a friend of yours, who is a member of the Book Find Club, suggested that you might be interested in joining the Club, too, and participating in its many advantages.

Right now, there is a particular advantage in joining the Book Find Club, because as a new member you can receive two of the most notable books of the year - THE NAKED AND THE DEAD and THE STILWELL PAPERS - both at the regular membership price of a single selection. The retail value of these two current Book Find Club selections is \$8.00, but as a new member you may receive them both for only \$1.65 - one as your FREE gift book upon joining the Club, the other as your first purchase.

The enclosed issue of the News, which is now going out to all our members as part of their regular Book Find service, describes THE NAKED AND THE DEAD in some detail. No doubt you are aware that it has been hailed by the reviewers and the general reader everywhere as the outstanding novel of World War II, and perhaps, as one critic stated, "the greatest war novel produced in this century."

"There never has been any memoir just like THE STILWELL PAPERS and perhaps there never will be again," wrote John P. Marquand. This book is at once the inside story of war and politics in China today and the personal story of "one of the greatest Americans that ever lived." "At last," said Dr. Gordon Seagrave, author of Burma Surgeon, "Americans have available the real story about China today."

But perhaps you have already read one of these great books, or even both. In that case, you may choose, as your FREE book or your first purchase, any of the Book Find Club selections described in the enclosed brochure.

It costs you nothing to belong to the Club. You accept only those books you want and you may take as few as four selections a year. Since it is almost certain that you read at least four Book Find Club selections during the year anyway, why not get them from the Club at the tremendous savings we are able to pass on to our members through our large printing orders. Simply fill out the Enrollment Form in the brochure and mail it to us in the enclosed prepaid envelope. Your books will be sent to you immediately.

Sincerely yours,

Janice Evans
Janice Evans

... for the best in fiction and non-fiction

Guardian
UnlimitedValentine's
gifts, quizzes, competitions and more...Go to: [Login](#)**books** By genre
[Home](#) [Guardian Review](#) [By genre](#) [Reviews](#) [Top 10s](#) [Authors](#) [Games](#) [Search](#)
[News](#) [Bestsellers](#) [Extracts](#) [LRB essay](#) [Links](#) [What to buy](#) [Talk](#) [Help](#)
Classics**The Naked and the Dead**

Norman Mailer (Wingate, pp. 721, 15s.)

Friday May 13, 1949

In the matter of *The Naked and the Dead* our duty as liberal and educated people is clear. If it comes to a showdown we stand by Norman Mailer. His book is tremendously good, and perhaps better than that. There has been some conjuring up of the ghost of what Henry James called "that Rhadamanthus of English literature - the Young Person." Presumably British grown-ups have enough moral fibre to read without becoming demoralised, a book about soldiers fighting, frightened, swearing (which everybody knows most soldiers do all the time - and in any case almost everybody has been a soldier; even the women have been in uniform by the hundred thousand), and about soldiers and their women and soldiers getting wounded and killed. As for the Young Persons, those belonging to what used to be known as the working classes are commonly enlightened very early about elemental things, and the other boys and girls are not nowadays brought up prudish. But in fact *"The Naked and the Dead"* will only be scavenged for obscene passages by those whose taste or fancy is already for such nourishment. It is a powerful, well-planned and excitingly intelligent book: a far more remarkable achievement than there is space to describe here.

An American brigade is fighting the Japanese on a Pacific island. We are made intimate with individuals of all ranks from the G.I.s to the General. (Some of them are perfectly respectable, kindly, and restrained.) From time to time there is a flashback to the private home life of one or another of our heroes, and these passages, though brilliant in their analysis, are in some cases the weakest links in the sequence: in their compression they are a little too magazine-slick. When one considers that Mr. Mailer is still only 26 years old, the range and the grasp he shows seems extraordinary. His assessment of something nearly as universal as fear inspired by danger comes out in the superb dialogues between the General and his aide. Most people who reach three times 26 never tumble to a fraction of what Mr. Mailer has already found out about the psychology of the men who want power. In the long future which may be ahead of mankind the misfortunes of the masses will seldom any more come to them from a lone dictator - much from countless bosses and managers like Mr. Mailer's not altogether detestable General. And what a lot this story tells us about that subject of such prime interest in the

Search this site

Tools

[Text-only version](#) [Send it to a friend](#)
[Read it later](#) [See saved stories](#)

In this section[Humanising history](#)[Is Woolf too complex for](#)Take out a
subscription to the
National Lottery.

[cinema?](#)

[Review: Shakespeare](#)

[studies](#)

[Chekhov's kernel of truth](#)

[Review: The Broken Sword](#)

[by Poul Anderson](#)

[Review: Burns the Radical](#)

[by Liam McIlvanney](#)

[Review: The Short Sharp](#)
[Life of TE Hulme](#) by Robert

[Ferguson](#)

[Woolf in chic clothing](#)

[The myth and mystery of the](#)

[oriental criminal](#)

[Review: Coleridge's](#)
[Notebooks](#) edited by

[Seamus Perry](#)

twentieth century: the Americans! One feels, of course, that Americans get too much to eat in war as in peace. How can one not become rather more animal than befits a human being with so much rich food to eat? "The Naked and the Dead" is a little too long - not much; and one must insist that the construction is masterly.



Guardian Unlimited © Guardian Newspapers Limited 2001

HAWTHORN BOOKS INC. PUBLISHERS
70 FIFTH AVENUE · NEW YORK CITY 11 · OREGON 5-2010

December 8, 1965

Mr. Norman Mailer
c/o I. B. Mailer
369 Lexington Avenue
New York, New York 10017

Dear Mr. Mailer:

Hawthorn Books intends to publish a book tentatively entitled SUMMARIES OF 100 GREAT AMERICAN NOVELS, a collection of synopses, with critical comment by Bill Casey, Michael G. Woods and Isaac N. Walker. Included will be a summary of THE NAKED AND THE DEAD by you, published in the United States by Holt, Rinehart and Winston, Inc. We understand that you now hold the rights to this book.

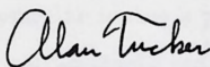
While we are advised that permission of the copyright owner is not required for publication of short synopses of literary works to be used in "companions" or "guide books," we ask your permission as a matter of trade courtesy.

We are enclosing a xerox copy of the synopsis we intend to use.

We would be grateful if you would sign the original copy of this letter, signifying your assent, and return it to us.

Thank you very much for your kind consideration.

Yours truly,



Alan Tucker
Associate Editor

Agreed: _____
Norman Mailer

AT:ml
Enclosures (2)

ar

e

n

rate

ing

t,

lf-

ted

Norman Mailer

BORN: Long Branch, N.J., 31 January 1923

PRINCIPAL WORKS: The Naked and the Dead (1948); Barbary Shore (1951); The Deer Park (1955); Advertisements for Myself (autobiography, stories, articles, etc., 1959).

THE NAKED AND THE DEAD (1948)

Generally conceded to be the greatest novel to come out of World War II, The Naked and the Dead is constructed on a massive scale. Narrative sections which recount the assault on the island of Anopopei by American forces are interspersed with ten "time machine" sections (flashbacks) which provide the civilian histories of various officers and men, and with five short "choruses" entitled "Chowline," "Women," "What do we do when we get out?" etc.

Four of the dozen fully developed characters stand out from their fellows and might almost be taken as different configurations of the same basic personality, which is individualistic, defensive, hungry for power of one kind or another, and touchy to the point of paranoia: Private Red Valsen, Sergeant Croft, Lieutenant Hearn, and General Cummings.

Valsen, whose time-machine biography is ironically titled "Wandering Minstrel," was a drifter before he became a soldier: a tall thin man, "bony and knobbed," tough, self-reliant, and full of contempt for the world at large. He is cut from the same cloth as the West Texan, Croft, but lacks the murderous streak that runs beneath Croft's implacable self-discipline and dominating personality. In command of the combat-depleted Intelligence and Reconnaissance Platoon of headquarters company, 460th Infantry Regiment, Croft is strengthened by an obsessive love of war,

and he pushes himself and his men to the breaking point, dominating them with his nerveless stare.

From the very beginning, Valsen, who is willing to take orders from Croft but determined not to be broken by him, waits for a showdown and finds himself wondering if perhaps he is secretly afraid that one will come.

As tension builds between Valsen and Croft, a similar contest of wills takes place between General Cummings and his aide Lieutenant Hearn. Both of these men are intellectuals, and both have strong wills. Cummings is an icy patrician, a latent homosexual in love with power, fascinated by the geometry and mathematics of war and secure in his knowledge that he can break men at will and use them as puppets. Politically, he borders on fascism. When the liberal Hearn debates with him on politics and philosophy, Cummings unerringly points out that Hearn himself is contemptuous of the masses. Hearn recognizes the truth of this but does not like to admit it. He hates Cummings, but is fascinated by him. While Cummings expounds a Machiavellian philosophy of political and military rule, Hearn sees how far he can push his insubordination.

The action begins with the I and R platoon, led by Croft, participating in the first landing on Anopopei. After the landing is consolidated, steady rains begin. Plagued with dysentery and jungle ulcers, their tents blown away by a sudden storm, the enlisted men live in a sustained nightmare of hunger, mud, and disease. When a general advance begins, the I and R platoon gets the nearly impossible job of pushing an antitank gun to the front along boggy jungle trails. They wrestle it forward foot by foot, but when they are almost to their destination someone lets go and the gun crashes down a slope and is immobilized. Goldstein, one of the two Jews in the platoon, gets blamed for the accident, though it is not his fault.

While the I and R platoon is on the front lines, the Japanese begin a counter attack in the middle of the night. Croft, his whole

DEAD - 3

alive with violence, aims a machine gun and shouts challenges to the advancing Japanese.

The attack is repelled. With the campaign at a temporary stalemate, Cummings calls Hearn in for a game of chess. Hearn, feeling that there is something "unclean" about such an association, nervously insults the general and then has to apologize. Cummings, in a moment of self-revelation, tells Hearn that his wife is a bitch who has done everything she could to humiliate him. (Sergeant Croft, whose taste for power is like that of Cummings, has also been betrayed by his wife.) Hearn senses confusedly that the general is making homosexual overtures. The affair passes, but it leaves the relationship between Hearn and Cummings suffused with vague tensions.

After a few days, the American forces move up several miles. I and R platoon takes a Japanese prisoner. Croft gives the prisoner a drink of water and a cigarette and then shoots him in cold blood. Later, Wilson-- a genial, nearly illiterate Southerner, who is always either reminiscing about his sexual adventures or looking forward to more of the same--gets hold of a bottle of GI home brew (made from canned fruits, sugar, and yeast) and most of the platoon get drunk. Goldstein further alienates his companions by declining to drink. Red, Gallagher, Wilson, and Martinez make a drunken search for war souvenirs among the festering Japanese corpses. Martinez, the spirited and competent scout of the platoon, usually a decent fellow, grows suddenly brutish and steals the gold teeth from the mouth of a corpse. Later he is ridden by superstitious dread of the consequences of this act.

During the lull in the fighting, the soldiers of I and R platoon are forced to watch a morbid drama unfold within their own ranks. Private Gallagher, who in civilian life released his smoldering resentments by participating in the activities (mostly talk) of a paranoid

Americanist organization, gets word that his wife Mary has died in childbirth. But the letters which Mary wrote him regularly before her death keep arriving for several weeks. Almost deranged with grief, Gallagher half-believes that Mary is still alive, though under threat of imminent death. He prays that God will save her, and awakens from nightmares shouting and raving. Finally the last letter arrives. Gallagher goes off by himself, reminisces half-deliriously about the infuriating shortcomings of his wife, and finally collapses in an agony of weeping.

The American forces continue to make small advances, but before long they are not moving at all. Cummings knows what the trouble is: the front-line troops, without any overt opposition, have grown lethargic. Cummings issues orders which keep the men moving constantly from bivouac to bivouac so that they will be kept busy. But the general is anxious and angry: he hopes to control millions of men; and he is having trouble controlling six thousand. Hearn's moral opposition irks him and he begins systematically to humiliate Hearn in small ways.

Their debates, edged with personal hostility, continue. Fascism, says Cummings, is basically sound, for it is rooted in human nature. It merely started in the wrong country. Even now in America, strong men are awakening to their true aims and are beginning to find the means to achieve those aims. The strong will come into their own. "... Nearly all humanity is dead, merely waiting to be disinterred." Men can be controlled; when there is resistance in the middle ranks, more power directed downward from above will soon set things right.

The tension between Hearn and the general leads to a showdown. Hearn in a deliberate act of insubordination grinds out a cigarette on

the floor of the general's tent. Cummings orders him to pick it up. Hearn, though he is sick at being degraded so easily, obeys. But he gets in a parting shot--does the general intend to bring in all six thousand of his troops and have each of them pick up a cigarette butt?

Hearn is transferred out of the general's staff and eventually winds up in command of the headquarters I and R platoon, which has been given the virtually impossible job of making a landing on the far side of the island, climbing Mount Anaka, and bringing back information which will be useful to Cummings, who is developing an ingenious and daring strategy for completing the conquest of the island.

Hearn is a brave man and a good leader, but by this time Croft's power is too solidly entrenched to allow a stranger to take anything but nominal command. Croft, however, fears Hearn's strength and he uses deception to carry out his own desires. After a skirmish with the Japanese, Hearn, taking a sensible view of the patrol's mission, decides that if a scouting foray shows the mountain pass to be clear of Japanese, the patrol will continue; otherwise it will return to the boats. Croft's irrational determination to continue the patrol, to climb Mount Anaka if necessary, has taken on the proportions of monomania. He sends Martinez out to scout the pass and Martinez, in a prolonged and completely harrowing episode, finds himself before he knows it creeping along in the midst of a large encampment of Japanese. He silently knives a guard who blocks his way and returns to camp safely. Croft takes his report and then tells Hearn that the pass is clear. The patrol proceeds according to plans, and Hearn, walking in the lead, is instantly killed when they run into the waiting Japanese.

The patrol drops back, more or less intact. Croft, stimulated to

almost superhuman excitement at the prospect of taking his men over the mountain, sends four men back to the boats with the wounded Wilson, and prepares to rally his troops for the impossible climb.

For the litter-bearers, the trip back to the boats is nightmarish. Already exhausted when they begin, they stumble along a few steps at a time and then sink down to rest. Two of them drop out, leaving Goldstein and the farm boy Ridges to carry on. In agony from a stomach wound, Wilson alternately curses them and praises their true friendship, begging continuously for the drink of water that they know would be fatal to him. The humanitarian religion of Goldstein and the crude fundamentalist faith of Ridges keep them going; but at last Ridges, so benumbed by fatigue that he doesn't know what he is doing, gives Wilson water. A few miles on, Wilson dies. Goldstein and Ridges continue carrying the body. They are almost to the boats when they cross a swift-running stream. Wilson's body is torn away from them by the rapid current and their search for it reveals no trace. Their agony has been wasted.

The despair which Goldstein feels at this defeat broadens to the conviction that more massive sufferings are equally futile. "All the suffering of the Jews came to nothing. No sacrifices were paid, no lessons were learned. It was all thrown away...in the cruel wastes of history."

Meanwhile, Croft has driven his men halfway up the mountain, but in doing so has pushed them to the point of open rebellion. One of the men, too feeble to jump across a chasm in the trail, falls to his death. Red Valsen, weak from fatigue and from a chronic kidney ailment, nevertheless challenges Croft's authority and demands a halt. The long awaited showdown has arrived.

Croft wins it. He aims a rifle at Valsen and threatens coolly to

kill him unless he backs down. Valsen is outfaced, and the patrol continues -- only to be stopped by a ridiculous accident which mocks Croft's hubris. The men run into a hornets' nest, and with the angry insects in pursuit, scramble wildly back down the mountainside. Croft knows that now he is beaten. There is no chance of mustering the patrol for another superhuman effort.

Cummings' dream of a brilliantly engineered campaign suffers the same fate as Croft's determination to cross the mountain. While Cummings is away from the front lines, seeking naval aid for his final effort, Major Dalleson, operations officer, receives word that an empty Japanese bivouac ^{has} ~~as~~ been spotted. Dalleson is a dull tactician whose primary concern at the moment is devising a way to keep the toilet paper dry in the latrines; but he orders a troop forward to occupy the empty bivouac. Soon he is involved, entirely against his will, in directing a full-scale advance. After he has begun this movement, he is certain that he is falling into a trap -- but it is too late to stop. Everything seems to be going wrong. In a desperate tangle of telephone conversations, he issues confused commands and forgets what he has done so far. When the commander of the First Battallion calls him to ask what his mission is, Dalleson roars, "It's a mission of opportunity. Wait, goddamit."

Directions for the advance catch an ecstasy of confusion. At last, there is nothing more to be done. Dalleson waits dejectedly for the news that his forces have been encircled and wiped out.

Instead, he receives word that the operation is a complete success. The Japanese forces are broken and surrounded. Nothing is left but the

mopping up.

Croft's ragged patrol gets word of the victory as they are on their way back to headquarters. As their host passes Mount Anaka, they stare at the mountain they almost climbed and feel a sudden elation. But Croft is crushed. "He had lost it, had missed some tantalizing revelation of himself. Of himself and much more. Of life. Everything." Red Valsen dully reflects on what he considers his cowardice. For him, life is over.

But the rest of the patrol is happy, in high spirits, singing "Roll me over in the clover."

Dalleson, the bungling strategist, is also happy--but not about his victory. He has hit upon a wonderful idea for livening up his peacetime map-reading classes: "a full-size color photograph of Betty Grable in a bathing suit, with a co-ordinate grid system laid over it...Hot dog!"

The Naked and the Dead was the second-best-selling novel of 1948. "The virtue of The Naked and the Dead," writes Maxwell Geismar, "is that it sees the individual within the military organization. It attempts to evaluate the whole complex structure of the American Army in war and peace, as a manifestation of contemporary society, as well as a weapon of conquest and destruction. Or perhaps even, in the Tolstoian sense, as one-half of our 'natural' existence."

In Since the Lost Generation, John Aldridge mentions several good novels of World War II which preceded Mailer's book -- Hayes' All Thy Conquests (1946); Vidal's Williwaw, Lowry's Casualty, Burns' The Gallery, Bourjaily's The End of My Life -- and seeks to answer the question of why these books received only a fraction of the attention given to The Naked and

the Dead. "To account for the remarkable success of a book as full of bitterness and horror as this one is, it is necessary to remember that up to the time of its appearance there had been no book like it and that when it appeared the public was ready for it." None of the earlier war novels "had been truly conclusive or able to crystallize the evil of war within a philosophical framework.... By 1948, the war was far enough away for people to remember it with some detachment and to begin to speculate on its larger meanings. They had long been vaguely aware of the existence of a complex ^{moral} ~~fact~~ and philosophical design that lay behind the surface reality of campaigns fought and men killed and wounded; and Mailer was the first writer to attempt to make its implications clear to them."

Comments on Naked by NM, ~~at from~~ *Conversations with Norman Mailer*, edited by J. Michael Lennon (Jackson, MI: University Press of Mississippi, 1988). *and other books.*

Levitas interview (1948): NM told Bea two months after he married her in January 1944, and just after he had been drafted, that he intended to write "THE war novel." (3)

"To this day I don't like officers." (3)

"I was the third lousiest guy in a platoon of 12." (3)

"I never even thought of its being an anti-war book, at the beginning. But every time I turned on the radio and looked into the newspapers, there was this growing hysteria, this talk of going to war again..." (4)

"That really formed the book—the feeling that people in our government were leading us into war again. The last half was written on this nerve right in the pit of my stomach." (4)

Gen. Cummings "articulates a kind of unconscious bent in the thinking of the Army brass and top rank politicians. He's an archetype of the new man, the coming man, the one who's really dangerous." (4)

"At the time I got out of the Army I didn't believe in any kind of collective action, whereas I do now." (5)

"I thought all organization was bad—political parties, charitable organizations, what have you. Organization brought out the lowest common denominator." (5)

"I thought of myself, naively, as an anarchist..." (5)

"I don't think the book is at all a documentary—a piece of realism. For one thing, the number of events that happen to this one platoon couldn't have possibly have happened to any one Army platoon in the war." (7)

He calls the novel "highly symbolic" The mountain represents "things like death and man's creative urge and man's desire to conquer the elements, fate..." (7)

He regrets not calling the novel *Plant and Phantom*, the title of Part 3. It refers to the conflict between man's animal roots and his vision, the beast and the seer.

p.2

It took 15 months to write.

His letters to Bea contained characters and incidents used in the novel, four or five letters a week. (7)

He cut out 1/5 of the novel's profanities at Rinehart's request. (8)

Little, Brown turned it down after a negative 8-page opinion came from Bernard DeVoto. (8)

NM says he was raised "a mile from Ebbets Field and Prospect Park. It was the most secure Jewish environment in America." (9)

He was initially assigned to the intelligence section of an infantry regiment and the night he arrived "we were sent on to the invasion of Luzon." (9)

He transferred to a reconnaissance platoon after the invasion and was deployed to the mountains where he was on patrol every day and experienced "that kind of ever present fatigue and diarrhea and just feeling awful..." (10)

He concluded that he was "going to be killed—I became emotionally convinced of it, and I didn't care much anymore what happened." (10)

"I didn't see too much combat—a couple of firefights and skirmishes." (10)

But he heard about his unit's three-day patrol behind enemy lines, which occurred before he joined it. (10)

"Everything in the book really happened somewhere in the war." (10)

NM's experience was both macro and micro, and was therefore invaluable. (10)

Ross interview: NM started writing *Naked* in the summer of 1946, in a cottage outside Provincetown—it took 16 months. (13)

"People say it is a novel without hope. Actually, it offers a good deal of hope. I intended it to be a parable about the movement of man through history. I tried to explore the outrageous proportions of cause and effect, or effort and recompense,

p.3

in a sick society. The book finds man corrupted, confused to the point of helplessness, but it also finds that there are limits beyond which he cannot be pushed, and it finds that even in his corruption and sickness there are yearnings for a better world." (14).

Breit interview: "I don't think of myself as a realist. That terrible word 'naturalism.' It was my literary heritage—the things I learned from Dos Passos and Farrell. I took naturally to it, that's the way one wrote a book. But I was really off on a mystic kick. Actually—a funny thing—the biggest influence on *Naked* was *Moby-Dick*. I was sure everyone would know it. I had Ahab in it, and I suppose the mountain was Moby Dick. Of course, I also think the book will stand or fall as a realistic novel." (15)

Stuart interview:

Q: "Whom do you hate?"

A: "People who have power and no compassion, that is, no simple human understanding." (23)

Marcus interview: "...the Lieutenant and the General in the first draft were stock characters. If it had been published at that point the book would have been considered an interesting war novel with some good scenes, no more. The second draft was a bonus. Cummings and Hearn were done in the second / draft. If you look at the book you can see that the style shifts, that the parts about Cummings and Hearn are written in a somewhat more developed vein. Less forceful but more articulated. And you can see the turn my later writing would take in the scenes between Cummings and Hearn." (80-81)

"I wanted to write a short novel about a long patrol. All during the war I kept thinking about this patrol. I even had the idea before I went overseas. Probably it was stimulated by a few war books I had read: John Hersey's *Into the Valley*, Harry Brown's *A Walk in the Sun*, and a couple of others I no longer remember. Out of these books came the idea to do a novel about a long patrol. And I began to create my characters. All the while I was overseas a part of me was working on this long patrol. I even ended up in a reconnaissance outfit which I had asked to get into. A reconnaissance outfit after all, tends to take long patrols. Art kept traducing life. At any rate, when I started writing *The Naked and the Dead* I thought it might be a good idea to have a preliminary chapter or two in which to give the reader a chance to meet my characters before they went on patrol. But the next six months and the first 500 pages went into that, and I remember in the early days I was annoyed at how long it was taking me to get to the patrol." (83)

p.4

"For *The Naked and the Dead* I had a full file of notes, and a long dossier on each man. Many of these details never went into the novel, but the added knowledge made me feel more comfortable with each character. [Hemingway's iceberg principle] Indeed I even had charts to show which characters had not yet had scenes with other characters. For a book which seems spontaneous on its surface, *The Naked and the Dead* was written mechanically. I studied engineering at Harvard, and I suppose it was the book of a young engineer." (83-84)

"I even used to enjoy patrols, or at least I did when I wasn't sick with jungle rot and viruses and atabrine poisoning. I was one of the few men in the platoon who could read a map." (84)

"That idea [the upset hornet's nest] was there before I wrote the first sentence of the book. Actually that incident happened to my reconnaissance platoon on the most ambitious patrol I ever took with them." (88)

"War is disproportions, and the hornet's nest seemed a perfect disproportion to me. We were ready to lose our lives but we weren't up to getting stung by a hornet." (88)

New York Post interview: "I think I suffered more over the reviews of *The Naked and the Dead*, even the good ones, than over the reviews for any other book. I wanted to sit down and write a letter to every critic—they had misinterpreted something I had said even though they liked the book. It's only after 20 years that you begin to see it as a primitive rite." (101)

"Mr. Mailer Interviews Himself": "Some books come to you. As *The Naked and the Dead* came to me. They are bonuses, gifts." (107)

Fulford interview: Talullah Bankhead story (117)

Bragg interview: "...ever since *The Naked and the Dead* there's always been a part of me that's been a social novelist and I have become more and more frustrated over the years because I never found a way to write a large social novel." (259)

Eugene Kennedy interview: "Farrell was an immense influence on me. *The Naked and the Dead* owes much to him, as does *The Executioner's Song*. (334)

p.5

Farber interview: "Croft? Croft would probably be cashiered out of the Army as psychologically unfit....Croft would probably be running dope today. Or else he be in the CIA working with the contras against the Sandinistas. But they wouldn't take him in the Army. No, he'd be too intense. He's be too much of an Army man." (340)

Vietnam, We've All Been There: Interviews with American Writers edited by Eric James Schroeder (Westport, CT: Praeger, 1992).

'Looking back on it, I was lucky that I was in the Pacific because the European war would have been too much for me. I realized that when I read *The Young Lions* and saw how much more Shaw knew about Europe than I did—I knew nothing about Europe. So how could I have written about that war? I would have had to / take some absurdly small facet of it, whereas the Pacific lent itself to working on a broad canvas. You didn't have to worry about how much you knew. So actually, as far as writing a good novel went, it was luck that I went to the Pacific. But I didn't know that at the time." (92-93)

Q: "Do you think that your style in *The Naked and the Dead* was suited to your task?"

A: "Just barely, if it was. I don't think it is a well-written book. I think that it was a popular book at the time because everyone was waiting for a big war novel." (101)

Mailer: His Life and Times by Peter Manso (New York: Simon & Schuster, 1985).

Alice Adams: "We'd all read *The Naked and the Dead* in galleys. I'm sure f this, because when we took out trip to Mont-Saint-Michel we were already playing a game called "The Naked and the Dead." Bea was usually Wilson, and Norman always wanted to be Croft." (114)

Nat Halper: "What I always admired in *The Naked and the Dead* was his ability to imitate the way guys talked. I had known army guys, and he had their lingo down pat, but then he decided it was too damn easy, and he'd always tell me it was Jones who's done it. In those years he thought Jones was wonderful." (204)

"I didn't have much literary sophistication while writing *The Naked and the Dead*. I admired Dos Passos immensely and wanted to write a book that would be

p.6

like one of his. My novel was frankly derivative, directly derivative. A lot of the techniques, like the Time Machine, came out of Dos Passos...

I had four books on my desk all the time I was writing: *Anna Karenina*, *Of Time and the River*, *U.S.A.*, and *Studs Lonigan*. And whenever I wanted to get in the mood to write I'd read one of them. The atmosphere of *The Naked and the Dead*, the overspirit, is Tolstoyan; the rococo comes out of Dos Passos; the fundamental slogging style from Farrell, and the occasional overrich descriptions from Wolfe.

The book wrote itself, but there was a set of problems that were not small. I couldn't do the officers. The original Lieutenant Hearn was terrible, a weak, silly man, and he had no life. I think I was having trouble with him because he was some extension of myself, a despised image of myself. The hatred of officers went over to the minor characters, the minor officers, but I had always asked, 'What if I had been an officer?' and my imagination was stirred by that. People thought that I was Hearn, that he was some idea of myself. Never. It was the first time I had made the move, choosing a character who was physically stronger and more handsome than myself—which is a very hard step for a serious young writer. Of course there is a direct parallel between Hearn's refusing to pick up a cigarette and my losing my stripes when I was in Japan. That scene definitely came out of my own humiliation.; it was a real use of something that had happened to me.

Croft came out of the woodwork, through, straight out of my mind. I'd had a sergeant in basic training, Sergeant Mann, who was very tough but fair. Croft was a model of that sergeant, the toughest noncom I'd ever met and the best, the fairest—only Croft wasn't fair. Croft was an amalgam of this guy plus a lot of the tough Texans I knew, some of whom were crazy, truly very tough men who shot up whorehouses, things like that. So Croft came naturally, like Red Valsen and the other men. But Hearn and Cummings drove me crazy. /

I wrote 200 pages that summer [of 1946], 50,000 words in sixty days." (101-02)

Charles Rembar: "*The Naked and the Dead* had a language problem, one that wouldn't exist today and that would indeed seem incredible to anyone who reached the age of reading after the *Lady Chatterley* case was decided. World War Two soldiers used the words 'fuck' and 'fuckin' a lot—verb, noun, adjective, adverb. ('I don't fuck with no fuckin' USO.') Norman was writing about the war, writing about the dialogue of soldiers.....It's hard now to recall after the decisions of *Lady Chatterley*, *Tropic of Cancer*, and *Fanny Hill*—or, if you're younger, to imagine—how things were for authors before those cases were

p. 7

decided. There was a real possibility that *The Naked and the Dead* would be kept out of the mails or barred from shipment across state lines, or that the author and publisher would be prosecuted. Norman and I talked about it, and the words 'fug' and 'fuggin' came into being. I'm not sure which of us produced it. Each thinks he did, generously accepting the blame. But considering the time, it was not too bad a solution. Pretty safe from a legal point of view [the late Cy Rembar was NM's cousin and lawyer] and not bad phonetically; GIs often gave the words a guttural sound, somewhere between *ck* and *g*." (105)

"Once and for all this has to be cleared up forever: I never used the word 'fuck' in *The Naked and the Dead*. It was 'fug' from the beginning. Adeline knows that—the original manuscript had 'fug,' f-u-g. Absolutely. No- / body could print 'fuck' at that point, and I never considered it. I used to rationalize it to myself, right from the word go, saying to myself, 'They didn't really use 'fuck' in the army, they say 'fug.' Even if I could use 'fuck,' I wouldn't. 'Fug' works better. It's closer to the deadness of the word the way we used to use it, 'Pass the fuggin bread.' So 'fug' it was from the beginning." (105-06)

The Naked and the Dead received a "Page One Award" from the New York Newspaper Guild (CIO affiliate) and was chosen as one of the four best books of 1948 by *Newsweek*. The Associated Press named NM "Man of the Year" in Literature and several prominent critics nominated the novel for the Pulitzer Prize. The novel was a Book Find Club and a Book-of-the-Month Club selection and was nominated for the Gutenberg Award. It was on the *New York Times* bestseller list for a total of 62 weeks.

"Life-View," *Book Find News*, July 1948. "I came out of the Army with an idea for a novel about a long patrol, an idea which had been bound in its origins to a mountain which was to serve as both an actual mass of stone and as a symbolic base for the book. The original conception was allegorical. The mountain was a consciously ambiguous symbol, something too complex, too intangible, to be defined by language." (6)

The novel was attacked in a full-page *Life* (16 August 1948) editorial as "slumming," for presenting an America in the Time Machine portions of the novel "just as ugly, arid, boring and uncomfortable as a jungle campaign." Mailer, the editorial continues, "seems to tell us...that such purposes as marrying and procreating and raising a family or mastering an art or a profession or building a business or beating the Japs are without value to anybody now living." Of course, he does none of these things, but he has always resolutely avoided flag

p.8

waving and the jingoism of the Time-Life organization, which has detested him for over 50 years.

Letter to the editor, *Newsweek*, 23 December 1968: "No publisher ever forced me to censor *The Naked and the Dead*. I decided to use the word fug before the book was even begun. In those days the big brother of fug was simply not ready for public hire." (7)

Letter to John Hohenberg (28 December 1972) in *The Pulitzer Prizes: A History*. On one possibility on why he did not get the Pulitzer for *Naked*: "I had come out all ten thumbs and ten big toes for Henry Wallace [for President on the Progressive ticket in 1948], and for all I know may have been considered a fellow-traveler or a Communist dupe." (202, 239)

See also *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius* by Edward de Grazia (New York: Random House, 1992), in which NM is quoted extensively on the obscenity problems of *Naked*.

Finally, see *The F-Word* by Jesse Sheidlower, who re-tells the Talullah Bankhead story, the untrue "factoid" story.

NM on NAD: Comments in Interviews and Profiles

LIFE, September, 24, 1965, Brower profile. FIG on NM's bravery; losing his stripes was laying keel for NAD

Academy of Achievement: realism of NAD, and realistic characters, written by an amateur; wanted to punch those who gave him bad reviews of NAD; hornet's nest story.

WEEKEND REVIEW (England), 2-9-02 Story of living in same Brooklyn apartment house as A. Miller. Says NAD is one of his three best novels.

Cosmopolitan interview, August 1963. DeVote's negative rejection; Rosten sending him back to Amussen at Rinehart and getting him a contract; started drinking after success of NAD. IMPORTANT STUFF, PP. 66-67

New York, March 28, 1983. 20 Remsen where he wrote NAD on top floor room and lived down the street with Bea.

Michelson Interview: foxhole atheist, 26-27.

Lifestyles, 1988 Harvard was a shock; then the army and then success.

"a perfectly ordinary soldier" "three or four major operations on my psyche in five or six years." PLATOON was a very good movie and said a lot of things that NAD did.

NEW MILLENNIUM, Spring-summer, 1998, 12-13 Death of Hennessey and Hearn—unexpected, that's what war is like. Idea from Forster.

Paris Review, O'Hagan interview. Violence: I always thought it was one of the frontiers left to us novelists." Never satisfied with EH's treatment of it. 11-12

New Left Review, C. Hitchens: NM talks about the feelings about Russia in 46-47. The Left was conflicted about Russia. Churchill's iron curtain speech, 118

Cape Cod Times, Mike Lee, 2004. NAD and experience: His army experience was not sought for and therefore different: "I had one job for two years that was like 15 years and that was the army and that gave me a hell of a lot of real experience as opposed to experience that you search for, which is always the problem for young writers. MORE IMPORTANT. Tells fug story; tells story of Adeline. Leisure that came from \$\$\$ from NAD and how he felt sorry for himself.

New Orleans Review, 1973. Wanted O. Wells to play Churchill in a film

Donahue transcript, 1979 Celebrity status after NAD, cut off from real life.

Lennon interview, 1981 NM says he was closer to Rojack than to Hearn and that he did NOT want a hero in NAD.

This workshop will consider orature, and its place in the contemporary world of letters. How can orature (that is, orally composed or delivered art) help modern day writers of poetry, prose, plays and screenplays? Our aim is to stimulate and nurture the aural imagination. In one hour, we will learn and present poems by heart. We will discuss the political, cultural, aesthetic, and psychological aspects of taking art off the page. We will briefly touch on the sources of literary poetry as orature in prime cultures, and we will trace ways in which the oral tradition survives today in children's verse, anecdote, joke, and ritual speech. We will consider how the oral tradition shaped and continues to shape artistic forms. Bring a draft of a piece you are currently working on.

January 12, 2010, Tuesday, 1-2 p.m. (Breiseth 106)

Show. Don't tell: Using Sensual Images to Evoke Thoughts, Feelings, and Ideas w/Tony Morris

All too often, I find myself writing in the margins, or between the lines, of my students' work: "Show. Don't tell." This little nut of a phrase contains the essence of good storytelling, and for the poet, good line-making. If we want to communicate something of depth to our readers, we must learn how to activate their imaginations through the use of strong concrete nouns and active verbs that evoke the thoughts, feelings and ideas that we're trying to convey. It's not enough to say our characters (or personas) are "sad" or "angry," or to describe a sunset as "lovely." We must communicate these feelings and ideas through images that evoke a strong, visceral emotional response from the reader. But we're not just talking about "painting a picture" (although it is a technique I will discuss in this craft workshop), but I use the term "image" here to connote all sense perceptions: what we hear, see, smell, feel, and taste. By tapping into the language and power of the image, you will fire your reader's imagination and tap into the core of their emotive and affective lives.

January 13, 2010, Wednesday, 1-2 p.m. (Breiseth 106)

USING SETTING w/Marlon James

January 14, 2010, Thursday, 1-2 p.m. (Breiseth 106)

SCENE STEALING w/Ross Klavan

The crossing point of film, fiction, poetry, painting and a lot of other things....where they differ, where they're the same, and how to use them to create a scene for your creative work, whatever that may be.

Sunday Independent, June 25, 2000. Page 6L. Says he wrote the climactic "crawfish" scene between Hearn and Cummings last.

Street (UPenn magazine) Albert Slap profile, April 23, 1970. "The patrol in NAD is real stuff. Real Japs. Real mud. Real heat. And, God, real hornets pouring blistering fury out of the nest, splitting the ranks of a combat-weary platoon.

Chicago Sun-times, Hedy Weiss, May 24, 1998 Crossing U.S. by train in 1944. Found Texans in 112th "damn interesting"

Bob Cromie radio show, October 25, 1981 NAD was Bill Rainey's first job of editing

Cape Cod View, Debbie Forman interview, p. 22 NM describes P-Town in 1943 as "an eighteenth-century town" all though the army he dremt of returning. Wrote in N. Truro, rode his bike into town for groceries.

FACULTY PANELS FOR CW 501/510 students.
THE WRITERS QUESTIONNAIRE:

1. In a few minutes, describe one of your current writing projects. What genre is it and why did you choose this project?
2. Describe your writing process, the routine that you have found that sustains your creative work. Place, habit, time, or what else allows you to succeed?
3. What is the one best piece of advice or life writing lesson that you can share with students of writing?

January 10, 2010, Sunday, 1-2 p.m. (Breiseth 107)

Fiction:

Robert Mooney, Sara Pritchard, Jeff Talarigo, Nina Solomon, Kaylie Jones, Nancy McKinley, Lenore Hart, Cecilia Galante, David Poyer

January 11, 2010, Monday, 1-2 p.m. (Breiseth 107)

FILM:

Robert May, Richard Uhlig, Ross Klavan, Ken Vose, Michael Mailer

January 12, 2010, Tuesday, 1-2 p.m. (Breiseth 107)

Nonfiction:

Becky Bradway, Chris Busa, John Bowers, Mike Lennon, Beverly Donofrio

January 13, 2010, Wednesday, 1-2 p.m. (Breiseth 107)

Playwriting:

Bonnie Culver, Gregory Fletcher, Jean Klein, Jan Quackenbush, Juanita Rockwell

January 14, 2010, Thursday, 1-2 p.m. (Breiseth 107)

Poetry:

Neil Shepard, Christine Gelineau, Tony Morris, Phil Brady, Rashidah Ismaili Abubakr

CRAFT CLASSES FOR CW 516, 525, 626 students.

These mini-craft classes are meant to be cross-genre presentations. Handouts and interactive presentations are highly encouraged.

January 10, 2010, Sunday, 1-2 p.m. (Breiseth 106)

SOCIAL MEDIA REDUX w/Kevin Heisler and Jim Warner

January 11, 2010, Monday, 1-2 p.m. (Breiseth 106)

LIFE BEFORE THE ALPHABET: LEARNING TO WRITE BY HEART
w/Phil Brady