



U.S. DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

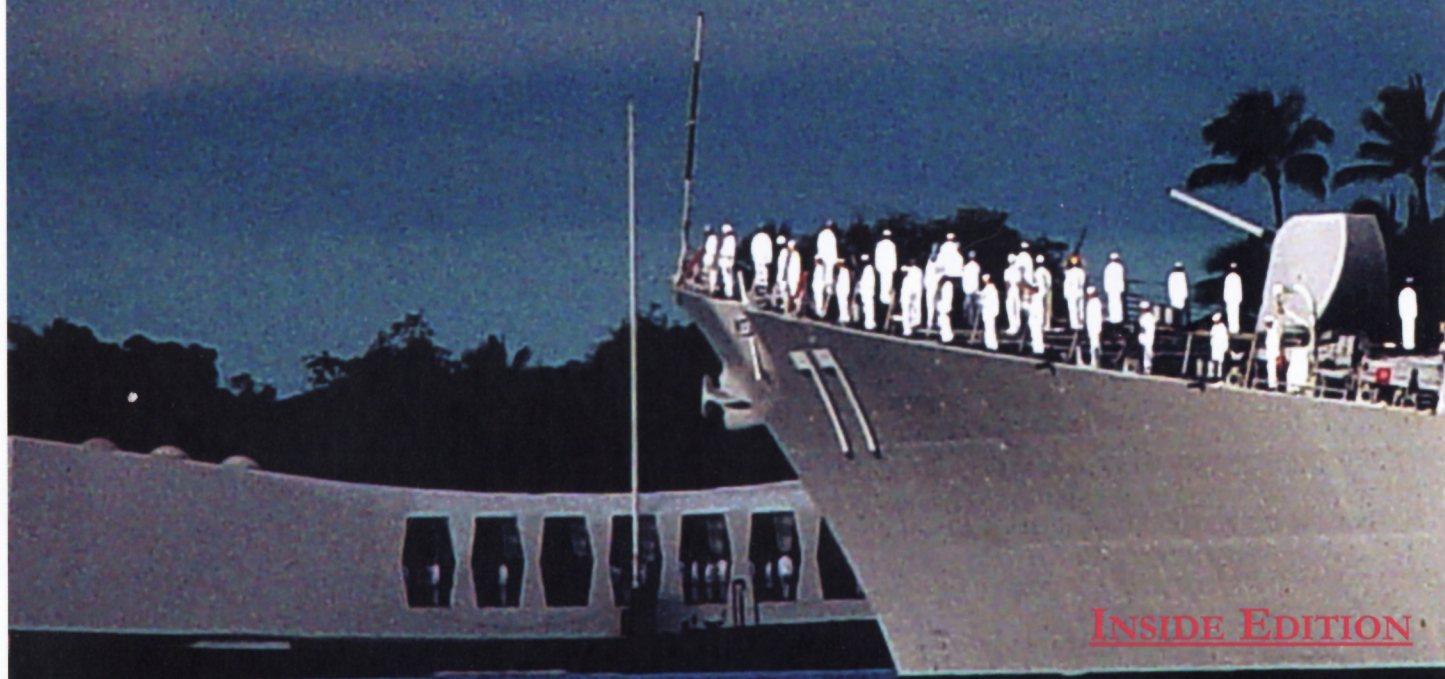
USS ARIZONA MEMORIAL

VOLUME IV, SPRING EDITION 2004

HARBOR TIMES

PEARL HARBOR DAY COMMEMORATION

WITH ERNEST BORGNINE



INSIDE EDITION

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Welcome to the USS *Arizona* Memorial. The National Park Service has operated the Park since 1980 under a cooperative agreement with the United States Navy. Hours of Operation: 7:30 a.m. - 5:00 p.m. daily, except Thanksgiving, Christmas and New Years Day. Tours to the USS *Arizona* Memorial are issued on a first-come, first-served basis. The last program begins at 3:00 p.m. Visitors should plan to arrive early to ensure space availability. The entire program takes approximately 75 minutes. No reservations accepted.

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Inside



Pearl Harbor Day Commemoration
Photo Ray Sandla

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USS *O'Kane* Passing in Review
Photo Scott Carl

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USS ARIZONA MEMORIAL EDUCATION

MANY YEARS AGO I HAD THE OPPORTUNITY TO SPEAK with a number of American high school students visiting the USS *Arizona* Memorial. As a park ranger, I wanted to acquire feedback from those born in the '70s about WWII. I noticed a disturbing trend following these discussions. A number of these students had events in history misplaced. Some positioned the Second World War before the First; the Civil War in the 20th century and most had no idea of the time frame of the Revolutionary War.

There was one young man I spoke with who viewed the Second World War as an event lasting only months and just between Japan and the United States. When I attempted to explain the totality of the war I was stunned that he could not recall the name Adolf Hitler.

Perhaps this shouldn't be surprising due to many school systems relegating only a day or two and a few pages in textbooks on the "War" causing what I term time compression. This results in a history without connections or relevance to today. History on the secondary school level is usually covered in brief compared to the university level, where one often studies an in-depth event over the course of a semester. High school history too, in some systems, is seen as a necessary "evil" versus the more straightforward and emphasized subjects of natural science and mathematics.

It should be noted that there are many fine school systems that do elaborate on 20th century history. The bottom line for good education, however, should be to obtain a balance of wide ranging subjects to help the student become educated, enlightened and to think, not just be trained.

HISTORY

BRIDGING GENERATIONS

LIFE

brought to

This student and I went on to talk further after arriving at the part about the significance of the Memorial. I told him that as the Civil War defined our nation, WWII re-defined the world, and that the attack on Oahu and Pearl Harbor represented by the *Arizona* Memorial is the keystone event that led the United States into that war. I told him people have many motivations to visit shrines, but that most come to the Memorial to keep remembrance alive and to commemorate. For many, it also reinforces purpose about our heritage. But for some, it's a commemoration of sacrifice, a reminder that vigilance must be maintained and that personal horror is timeless.

One doesn't have to elaborate for those old enough to remember December 7th, 1941, I said. They know what the years 1939-1945 meant and all became participants. For the rest of us, I ask visitors to try to associate the events of December 7th, 1941, with the Kennedy or King assassinations, Neil Armstrong's first steps on the Moon or the Challenger explosion, only on a larger scale (this was before 9/11). Each of us formed a mental souvenir in our minds knowing history was being made and that we were a part of it, remembering exactly where we were and what we were doing at the moment. He began to understand but like many found it difficult.



Background (Ray Sandla) Morning visitors race the sun to catch the first USS *Arizona* Memorial tour.

Close-up (NPS Photo Collection) Students listen to an education program at the USS *Arizona* Memorial.

I continued, telling him even the recent Gulf War is pale by comparison to WWII. Virtually every American was involved in WWII, and nearly every American had a brother, sister, father, mother, son or daughter in uniform serving in three major theaters of operations in dozens of countries or at home working on behalf of the U.S. and its allies defeating fascism. It was a national emergency with dire consequences for failure, but I could not convey to him nor would I have attempted to illustrate the causation, magnitude and ramifications of WWII only in a few minutes. All I wanted to do for him was provide a momentary glimpse between America's past and present, thus enabling him to visibly touch one of the most significant events in all of recorded human history.

Following a visit to the Memorial, I felt he realized that the daily problems we face mean little compared to real sacrifice and total war. Through the symbolic portal of the *Arizona* Memorial and our discussion, I think he began to understand what it was like to take part in a war that was the final expression for nearly 55 million people! The lesson of the Memorial, I said, was to remember our past as an honor to those dead who can no longer choose. What good is all of our technology and material wealth without the human element of the past? (Continued Page 9)

aloha

Douglas Lentz
Superintendent

Welcome to the USS *Arizona* Memorial. In the course of a year, well over a million visitors come to this historic site. For many visitors, this is a once in a lifetime opportunity. Here is what the National Park Service is doing to make your experience a more memorable one.

Located within Naval Station Pearl Harbor and under military regulations, one of the park's major objectives is Homeland Security. Since the terrorist attacks of September 11, 2001, the park has increased security by creating a checkpoint, fencing the Visitor Center perimeter, hiring law enforcement officers and contracting a private security company to patrol the facility. In two years, property crime is at an all-time low. The NPS will continue to work on making the park a safer place for all visitors.

In addition to security, visitor services have been increased by the addition of a storage locker. For two dollars a bag, visitors can leave an item all day to enjoy tours at the USS *Arizona* Memorial, USS *Bowfin* Submarine Museum and Park, and the Battleship *Missouri*. Furthermore, construction is underway for a new parking lot. The new design will include a safer traffic pattern, better lighting, more parking spaces and wider stalls. The project is due for completion in spring 2004.

Lastly, the USS *Arizona* Memorial is in the planning stages of a new enclosed and air conditioned shoreline facility. The structure will include a larger museum, an outdoor amphitheater, a research and education center, a larger bookstore, more comfortable eating and visitor rest areas, and two motion picture theatres. This project will replace the existing facility, which was built on a now-sinking landfill that has sunk to its lowest level and can no longer be raised. The new shoreline facility will help to alleviate overcrowding and help display the thousands of artifacts that have been donated and remain unknown to the visiting public.

I hope you have enjoyed your visit to the USS *Arizona* Memorial and have had the opportunity to embrace the Pearl Harbor Story.

SECRETARY OF INTERIOR Recognizes Memorial Volunteers

U.S. INTERIOR SECRETARY GALE NORTON and Hawaii Governor Linda Lingle recently honored ten USS *Arizona* Memorial volunteers at the park's visitor center. The volunteers received the "Take Pride in America Secretarial Award" for dedicating over 3,000 lifetime service hours to the national shrine. The volunteers are part of the USS *Arizona* Memorial's Volunteers-In-Parks Program (VIPs); collectively they have given over 60,000 service hours to the National Park Service.

Park Superintendent Douglas Lentz put the volunteers' accomplishments in perspective by reminding the crowd that the average employee works 40-hours a week, or 2,080 hours a year. All the volunteers honored were well over that bar. Lentz said, "The numbers speak for themselves. Our volunteers have a personal connection to the Memorial, and their emotion and enthusiasm rubs off on the visitor, which creates a special park atmosphere."

Honored were: Hilma Chang, Ray Emory, Richard

Fiske, Gilbert Hatter, Everett Hyland, Stanley Igawa, Robert Kinzler, John Newton, Herb Weatherwax and Warren Verhoff (posthumously).

The Interior Secretary praised the USS *Arizona* Memorial and Governor Lingle for providing the community with volunteer opportunities. "Volunteerism in our historic parks provides a commitment to preserving America's culture and history for future generations," Norton stated during the reception. Seven of the volunteers honored Sunday were Pearl Harbor Survivors.



Their stories, photos, letters and memorabilia give perspective to December 7, 1941. For our youngest generation of Americans who do not "Remember Pearl Harbor," they now have faces and personalities to coincide with the history books. These volunteers in particular are living history.

Park Ranger Terry Dorman manages the park's volunteer program. The secret to his success is the utilization of the volunteers' talents and time. In six years, the park's volunteer hours have increased from 8,000 to 22,600 hours, a strong indicator that the volunteer program is as popular and strong as ever, with 45 full-time volunteers.

Resurgence in patriotism and a reinvigorated tourism economy continues to make the USS *Arizona* Memorial one of Hawaii's most visited sites. With an

average of 4,200 visitors daily, volunteers are essential to the visitor center operation. On any given day, volunteers can be found throughout the park presenting interpretive programs, conducting informal

talks and providing visitor services.

The Take Pride in America Program was launched to recognize and support volunteers who dedicate themselves to the betterment of national parks and cultural and historic sites. The volunteers at the USS *Arizona* Memorial have made a tremendous contribution to helping Americans experience their heritage. To learn more about volunteering and the Take Pride in America program, visit www.takepride.gov.

www.takepride.gov



SUNDAY, JANUARY 11, 2004
PEARL HARBOR, HAWAII

A HISTORY ICON Pearl Harbor

ARTICLE: DANIEL MARTINEZ
HISTORIAN, USS ARIZONA MEMORIAL

In the last 60 years, Hollywood has created eight films on the attack of Pearl Harbor. The most recent Hollywood creation was Michael Bay's *Pearl Harbor* in 2001. In 1942, the smoke had barely faded from the skies over Oahu when production of a major documentary film was undertaken. In the wake of such a disaster, how could Hollywood marshal the courage to undertake the retelling of one of America's darkest days? The answer . . . (Continued Page 8)

Above (Photo *Pearl Harbor the Movie and the Moment*)
The makers of the movie *Pearl Harbor* recreate the infamous attack on Pearl Harbor.

Opposite page (Photo NPS Photo Collection)
Recipients of the Take Pride in America Secretarial Award with Secretary of Interior Norton (second to left) and Governor Lingle (second to right)

PROPAGANDA. The country needed to be motivated and energized. The nature of a surprise attack upon a country at peace outraged the nation. Shock turned to anger, and anger turned to revenge.

The first major documentary film to tackle the celluloid war effort was the newly established Field Photographic Unit headed by noted Hollywood director John Ford. The famed director was then a Naval Commander whose mission was to create films that engendered patriotism and support of the American war effort. Underneath him were a number of celebrated film directors. One of note was Gregg Toland, a gifted cinematographer who gave us the masterful images of Orson Welles' *Citizen Kane*. In 1942, Toland was sent to Oahu to create a documentary film on the attack on Pearl Harbor, but his creative genius would be his undoing. Brash and arrogant, he created a film that laid the blame for Pearl Harbor at the feet of Washington politicians and military leaders. His 84-minute film, *December 7th*, was completed in 1942 and premiered in Washington, D.C.

If one could go back in time, it would be interesting to be in the audience to witness the reaction of a startled and stunned crowd who whispered phrases of disgust and disbelief. Mr. Toland had indicted Washington and the military for its lack of preparedness and ineptitude. Japanese-Americans were singled out as a race of mixed loyalties and agents of the treacherous Japanese government. That night, the film was confiscated and held in custody by the U.S. Government. It was suppressed for nearly a year. John Ford re-edited Toland's film and presented a more acceptable 30-minute version. In a stunning reversal of fortune, *December 7th* received an Academy Award in 1943. In reflection, this film became the first celluloid casualty in the cinematic retelling of Pearl Harbor.

The first feature film to tackle the Pearl Harbor story was *Air Force*. The story was a simple one, based loosely on elements of historical fact. Prior to the attack, a flight of B-17's were flying to Oahu. In the film, a B-17 called "The Mary Ann" flies right into the attack on Pearl Harbor. Immediate references are made towards disloyal

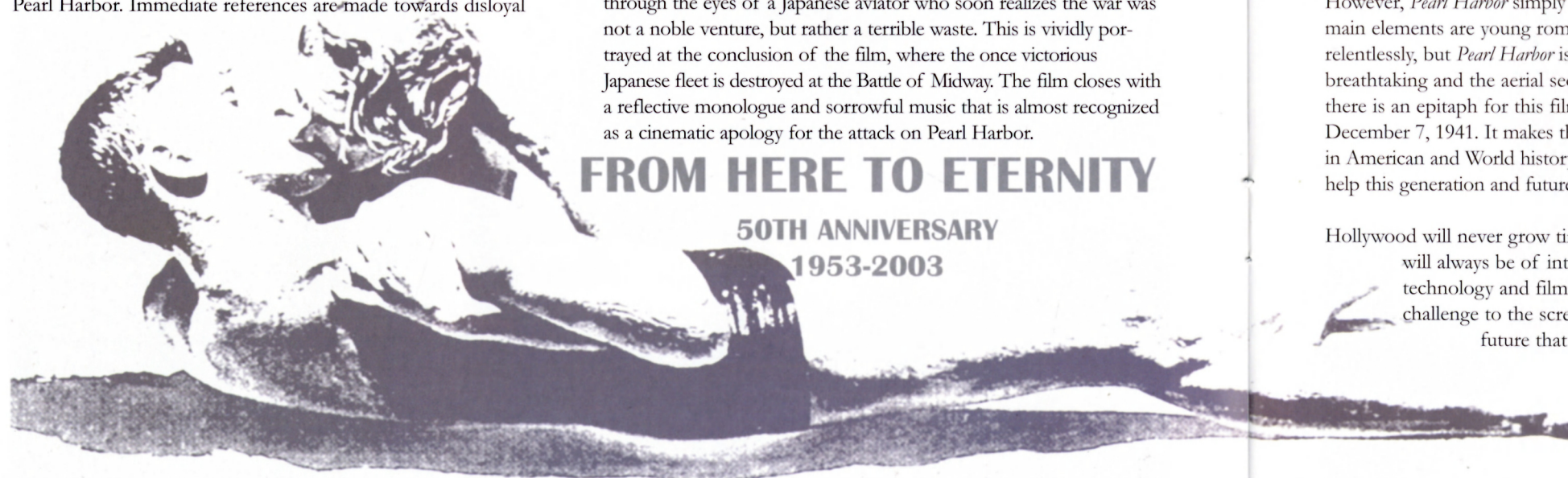
Japanese who have fired on this plane and reports that Japanese laundry trucks have knocked off the tails of aircraft parked on the Hickam airstrip. Added to this mix of false allegations is a mascot named "Tojo," a dog that barks when references to Japanese are made. The "Mary Ann" left Oahu and continued its flight across the Pacific, yet the film dramatically ends with the "Mary Ann" and its crew participating in the Battle of Midway. This film would find favor with the Academy and receive an Oscar for film editing. *Air Force* was the start of Hollywood's interest in retelling the Pearl Harbor attack and would not be the last. Six more epics would follow.

In 1953, director Fred Zinnemann would finish a film that has become legendary in telling the Army side of the experience at Pearl Harbor. Called *From Here to Eternity*, it was based on the book written by James Jones, who served as a soldier at Schofield Barracks during the attack. The film was far from a glamorous recreation so popular during the war years. It is a gritty tale of murder, adultery, cowardice, sadism, courage, love, honor and, above all, duty. Mixed into all of these elements is a cast that was cohesive in its portrayal of complex characters. Among the actors that made this Academy Award winning ensemble was Ernest Borgnine, Frank Sinatra, Burt Lancaster, Montgomery Clift, Deborah Kerr and Donna Reed. It is interesting to note that a majority of the filming took place in Hawaii at the actual locations depicted in Jones' novel. The film received eight Academy Awards including, Best Picture.

Eight years later, Japanese filmmakers ventured into the murky waters of telling their side of the Pearl Harbor attack in a Toho Company release of *I Bombed Pearl Harbor*. One can only imagine the American reaction - just 20 years after the Pearl Harbor attack; our former enemy was making a commercial film about their participation. The film is a curious and yet important vehicle in trying to see the attack from a different perspective. It stresses Japanese honor to country and commitment to duty. In a sense, it stresses with unbridled pride that Japan was initially correct in its audacious attack. The story is told through the eyes of a Japanese aviator who soon realizes the war was not a noble venture, but rather a terrible waste. This is vividly portrayed at the conclusion of the film, where the once victorious Japanese fleet is destroyed at the Battle of Midway. The film closes with a reflective monologue and sorrowful music that is almost recognized as a cinematic apology for the attack on Pearl Harbor.

FROM HERE TO ETERNITY

50TH ANNIVERSARY 1953-2003



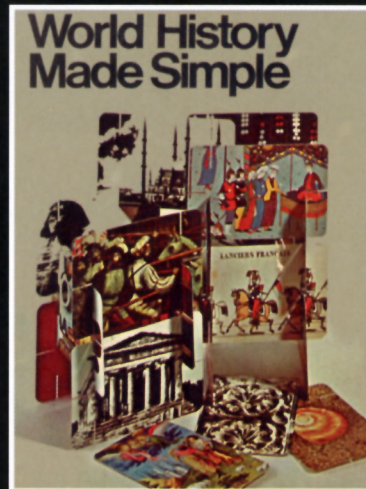
In 1965, Paramount Pictures came back to Hawaii to film Otto Preminger's movie *In Harm's Way*. He brought with him a sterling cast headed by John Wayne, Kirk Douglas, Patricia Neal, Henry Fonda, Paula Prentiss, Dana Andrews, Carroll O'Connor and Hugh O'Brian. Surprisingly, Preminger decided to film Hawaii in black and white. The story begins on the eve of the attack with a raucous poolside party attended by naval officers and their wives. While they celebrate in Pearl Harbor, Rock Torrey (John Wayne) is at sea with a cluster of cruisers and destroyers. The next morning the attack unfolds, and Captain Torrey rushes to relieve a besieged fleet. The Pearl Harbor attack is dramatically recreated, in fact, filmed at Pearl Harbor. In the aftermath of the attack, the film moves forward with the retaking of the Pacific and ends with a loosely interpreted battle of Leyte Gulf. Unfortunately, the final battle scene is marred with embarrassing special effects and the clumsy use of miniatures. Preminger's version of Pearl Harbor remains to many movie enthusiasts a curious mystery.

Perhaps the greatest and most accurate depiction of Pearl Harbor was the 20th Century Fox's classic *Tora! Tora! Tora!* Released in 1970, this big screen feature is a documentary-style film that explores the intricate details of intelligence and diplomacy prior to the attack. It also makes us aware of the code breaking that was taking place in 1941. Filming of this epic began in 1968 in Hawaii, with nearly 30 flying aircraft recreated and full-scale ship sets built. What is so memorable about the film is its dramatic battle sequences. From the attacks on the airfields to the ships at Pearl Harbor, the visual images rendered by director Richard Fleischer were simply awesome. However, *Tora! Tora! Tora!* is not without flaws. Several of the American scenes have historical inaccuracies. It is interesting to note that *Tora! Tora! Tora!* is a product of Japanese and American co-production. Primarily, the Japanese filmed all sequences pertaining to their side, and the American counterparts did the same. It was a first in cinematic history.

The *Final Countdown* was a United Artists venture into Pearl Harbor science fiction. The story line transports the ship and crew back to the eve of December 7, 1941 as the carrier USS *Nimitz* encounters an unusual storm in Hawaiian waters. The crew realizes they can now change history and prevent the attack. Kirk Douglas plays the captain and Martin Sheen the awestruck civilian observer. The captain decides his duty is to protect the U.S. in both the past, present and future and orders a strike on the Japanese fleet. The storm mysteriously reappears, and the *Nimitz* is transported back to the future. The film was met with mixed reviews and remains a tantalizing flirtation with reality and fiction.

In 2001, Walt Disney Productions entered the cinematic arena of Pearl Harbor with its movie version titled *Pearl Harbor*. This much-anticipated, multi-million-dollar production started off with much promise and sincerity. Pearl Harbor survivors were consulted along with noted historians. However, *Pearl Harbor* simply became a love story with the historical facts loosely interpreted. Its main elements are young romance, a love triangle and disaster. Hollywood has used this formula relentlessly, but *Pearl Harbor* is not without some originality. The state of the art special effects are breathtaking and the aerial sequences are perhaps the best that Hollywood has ever produced. If there is an epitaph for this film, it is that young people have a rekindled interest in the events of December 7, 1941. It makes the young viewer understand that Pearl Harbor was a defining moment in American and World history. As former Hawaii Governor Ben Cayetano stated, "This movie will help this generation and future generations to learn and relive the days of infamy and glory."

Hollywood will never grow tired of this story. The attack on Pearl Harbor is an icon of history. It will always be of interest to the filmmaker because of its dynamic appeal. With today's technology and filmmaking techniques, recreating Pearl Harbor accurately is more of a challenge to the screenwriter than the technician. Perhaps there will be a film in the future that will portray the events accurately, for history after all is the story of people. A film shines brightest when events and people are explored with historical honesty and sensitivity. Those who fought and died during the Pearl Harbor attack deserve to be portrayed and remembered as such.



BRIDGING GENERATIONS

CONTINUED FROM PAGE 5

The wall of names chiseled into the Vermont marble within the Memorial shrine room you've just visited remind us of who we are as individuals, as a people and as a nation. This connection for me is the real meaning of the Memorial, and that each of us today remains a living part of it.

In retrospect, I felt the young man I talked to conceived better than before what all the fuss was about. If he and others don't, then we have failed as a society to bridge the past with the present to give meaning and purpose to our individual and national character.

Walter Lord, the eminent Pearl Harbor historian, stated that in visiting the Memorial "We may discover the strength to make a world as good as the one contained in those dreams and aspirations once believed by heroic men." My fear is that we may some day head towards an Orwellian vision of society that, having lost its connection with the past and its humanity, becomes a society of producers solely for the State, where citizens are trained, not educated, and where individualism and nationalism no longer matter.



A

torrential downpour was unsuccessful in halting the National Park Service's Pearl Harbor Day Commemoration on Sunday, December 7th. An hour before the annual ceremony, ominous clouds cloaked

the Hawaiian sky and rain flooded the grounds of the USS *Arizona* Memorial Visitor Center. The steady rain passed, however, and the sun came out again. The ceremony opened before an audience of 2,500 with a Hawaiian blessing that honored those who made the ultimate sacrifice on December 7, 1941.

The NPS program, which was covered by CNN, NBC and the Associated Press, captured a piece of the Pearl Harbor story that many Americans have experienced – not just the survivors. The program's theme was "Hollywood Remembers Pearl Harbor," and the ceremony highlighted several actors who served their country during World War II.

It paid particular tribute to the many films that brought the Pearl Harbor story into America's heart. The movie *From Here to Eternity* was among the more notable mentioned. This Academy Award-winning film, which celebrated its 50th anniversary this year, gave an in-depth look at military life in Hawaii during the 1940's. Ernest Borgnine, who played "Fatso," one of the movies central characters, honored the National Park Service by accepting an invitation to be the ceremony's keynote speaker.

Borgnine, 86, a World War II Navy veteran and also an Academy Award recipient, helped to usher in one of the park's largest turnouts since the 50th anniversary commemoration. He spoke of his service prior to the Japanese attack. Having spent six years in the Pacific, including the Pacific fleet's move to Pearl Harbor, he left the service for other opportunities weeks short of the infamous attack. Soon thereafter, he returned to service and was attached to the Atlantic fleet. The keynote speaker's unmistakable grin and stage presence added to his powerful words. A majority of the crowd, veterans and active military, both laughed and were choked up by his commentary on military life.

The ceremony followed military tradition with a three volley salute and presentation of the morning colors. An Army band then played patriotic songs throughout the program. The highlight of the ceremony was the wreath laying at the USS *Arizona* Memorial Visitor Center, with honors rendered by Pearl Harbor survivors who volunteer at the Memorial.

The park's volunteer staff was highlighted throughout the week as the living legacy of the infamous event. Over a thousand World War II veterans pass away each day, and over 80 percent of the men who were at Pearl Harbor on December 7th are now dead. The Pearl Harbor survivors, now short in numbers, provided a powerful and meaningful presence at the service. One visitor noted that – once these men are gone – the USS *Arizona* Memorial will be like Gettysburg and Antietam, where scholars, not veterans, tell the stories that bring history to life.

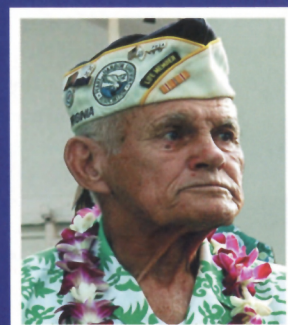
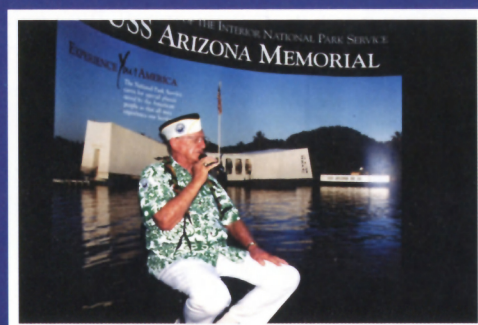
As the program moved forward, the guided missile destroyer USS *O'Kane* passed in review, with sailors at attention on deck. The program concluded with another Navy vessel, tug *Tiger I*, providing a water tribute. Its cannons shot streams of water high into the air as the Army band played the nation's service songs.

HOLLYWOOD REMEMBERS PEARL HARBOR USS ARIZONA MEMORIAL



Interpretive programs were offered throughout the day following the ceremony. Interpretive rangers provided special historic tours circumnavigating Pearl Harbor for nearly 500 visitors. In addition, Pearl Harbor survivors conducted programs, telling their personal stories of the Japanese air raid. Another draw for the public was the Hawaii Historic Arms Association's display of 12 historic World War II vehicles. Members of the group, outfitted in 1941 Army Schofield Barracks uniforms, allowed the public to touch and take pictures with 1940-period jeeps, motorcycles, trucks and an assortment of historic arms.

At the close of the event, over 5,000 visitors partook in honoring the memory of the 1,177 officers, sailors and marines that died on the USS *Arizona* and the remaining 1,213 lives that were lost across the island. The program was a success and proved the partnership between the National Park Service, Arizona Memorial Museum Association and the U.S. Navy is in the best interest of the USS *Arizona* Memorial and the Pearl Harbor story.



PEARL HARBOR DAY COMMEMORATION

photos
Ray Sandla & Scott Carl



USS ARIZONA MEMORIAL
SUNDAY, DECEMBER 7, 2003



PHOTO I (TOP) NAVAL STATION PEARL HARBOR RIFLE DETAIL

PHOTO II (BOTTOM) GUIDED MISSILE DESTROYER USS O'KANE PASSING IN REVIEW

PHOTO III KEYNOTE SPEAKER ERNEST BORGNINE ADDRESSES THE PEARL HARBOR DAY CROWD

PHOTO IV WORLD WAR II VETERAN AND ACADEMY AWARD WINNER ERNEST BORGNINE SIGNS AUTOGRAPHS

PHOTO V PEARL HARBOR SURVIVOR ROBERT KINZLER CONDUCTS A PROGRAM AT THE VISITOR CENTER

PHOTO VI PEARL HARBOR SURVIVOR CLOSE-UP PHOTO VII THE JOINT SERVICE HONOR GUARD PRESENTS COLORS

PHOTO VIII HAWAII HISTORIC ARMS ASSOCIATION PARTICIPATES IN THE CEREMONY

PAGE 10 (LEFT TO RIGHT) PHOTO IV, PHOTO V & PHOTO VI PAGE 11 (TOP) PHOTO III (LEFT) PHOTO VII (RIGHT) PHOTO VIII

SUNDAY, DECEMBER 7TH, 2003

62ND ANNUAL

PEARL HARBOR DAY COMMEMORATION



HOLLYWOOD REMEMBERS PEARL HARBOR



NATIONAL PARK SERVICE
USS ARIZONA MEMORIAL

ARIZONA RELICS PROGRAM

USS ARIZONA (BB-39) WRECKAGE



The black clouds that cloaked Pearl Harbor began to fade several days after the attack. It was only then that the United States Navy could assess the damage inflicted during the Japanese air raid. The two-hour attack sank or damaged twenty-one vessels, including all eight first-line battleships. Over 2,000 service personnel were killed and a thousand more injured. There would be retribution for the attack. But before America could strike back, it would need to replace its beleaguered Pacific Fleet.

The salvage and repair operation at Pearl Harbor put all the ships damaged on December 7, 1941, back into service, except the USS *Arizona*, USS *Utab* and the USS *Oklahoma*. Though the USS *Arizona* was irreparable, the superstructure was removed, along with the aft gun turrets, and used in the war effort. The USS *Arizona* was no longer useful and was stricken from the U.S. Naval Record.

After the war, as the country began to heal, efforts began to remember Pearl Harbor. The effort focused on the tangible. Barely breaking the Pearl Harbor waterline, a few pieces of BB-39 were visible from topside. Here, the greatest loss of life was inflicted. A Memorial would be erected to honor these brave Americans.

On the western bank of Ford Island, the remnants of the once powerful ship now rested in 40 feet of water. For architect Alfred Preis, designing the USS *Arizona* Memorial meant using the ship. The ship, her crew and the era were everything the Memorial needed to represent. The architect's design called for the construction of a simple white shrine that spanned the ship's midsection. To accomplish this, the remaining structure at the ship's midsection needed to be removed. The majority of the steel removal was part of Admiral Authur Radford's temporary flag platform. Radford erected a temporary platform near the aft tripod leg of the *Arizona*, where the national flag was raised daily and respects could be honored. A tribute most fitting for the valor and sacrifice made by the sailors and Marines of the *Arizona*.

In addition to the Admiral's platform, sides of the ship's galley, the USS *Arizona* boat launch and deck were removed. While removing the wreckage, a question surfaced regarding where the wreckage should be placed. An easy fix was to remove the overhead pieces by crane and barge to be placed on Waipio Peninsula, out of the way. Since 1961, the *Arizona* wreckage has been at an undisclosed location on the Waipio Peninsula, Naval Base Pearl Harbor Reservation. Four years ago, the Secretary of the Navy decided that because of the historic nature of the battleship and its superstructure, pieces of the *Arizona* could be donated to qualifying organizations. But what makes a piece of metal historic? Pieces of the USS *Arizona* are historic, simply because they are tangible evidence of the original battleship. The battleship's status under the National Preservation Act qualifies the structure as one of the most famous ships in American history. For many museums and historians, having a piece of the USS *Arizona* is like having a piece of World War II. The wreckage is much more than scrap iron - it has intrinsic historical value.

Pieces have been given to the state of Arizona, University of Arizona and the D-Day Museum. The National Park Service has set a large portion of the deckhouse aside for future exhibition. The NPS will use the preserved piece in its new shoreline facility, which is in the conceptual design phase.

ELIGIBILITY

Out of respect for the USS *Arizona* as a national memorial and the organizations closely associated with it, only bona fide veterans groups and educational and historical organizations may obtain a piece of the USS *Arizona* structure. The relics are to be used for display where members of the public can see it, and in a manner consistent with preserving the sanctity and historical significance of the USS *Arizona*. Pieces are for non-profit use only and are not intended for sale or fundraising.

THE USS ARIZONA BB-39

WRECKAGE WAIPIO PENINSULA

OFF PEARL HARBOR,
ON A SECURED MILITARY PENINSULA,
ARE PIECES OF THE USS ARIZONA.



THE USS ARIZONA MEMORIAL

sym.bol.ism

the use of conventional or traditional signs in
the representation of something abstract

(Left) The "Tree of Life," through shadow on the USS Arizona Memorial.

(Right) U.S. Marines stand inside the side openings of the USS Arizona Memorial during last year's Memorial Day Commemoration.

azing into a blue Hawaiian sky, I tried to imagine the scene of the Japanese air raid on Oahu. The park documentary film I had just completed left an echoing sound of destruction ringing in my head and a sour feeling resonating in the pit of my stomach. As I had watched the *Arizona* disappear under a cloud of smoke and ash on film, to ultimately sink in the oil soaked waters; I had become engrossed in the history of Pearl Harbor.

Pondering the attack landscape and the position of the great ships moored to Battleship Row, my tour boat approached the Memorial, which straddled the mid-section of the battleship *Arizona*. How could such a powerful ship sink in nine minutes? Before I entered the Memorial, I remembered why I had decided to take the park tour. Earlier that day,

symbolism ?

by Bradford Baker

behind a pile of film permits and letters, I had come across a request to explain the Memorial's symbolism. To be quite honest, I thought I could answer this simply, but my fingers and thoughts betrayed me, as my explanation just didn't seem to tell the whole story.

Upon mooring to the Memorial, Jan Peter Preis, the architect's son, recalled his father's thoughts about the purpose and symbolism of the USS *Arizona* Memorial over the recorded tour narration. He stated, "The sagging in the center of the monument expresses initial defeat--the low point of American morale. But you will notice that it swings up gently on either side. These strong and vigorous ends signify ultimate victory." Before I had entered the shrine, I had found my answer. But, as I looked at the Memorial, I knew there was more to tell.

Over the years, I have heard of interesting things such as; the seven openings on the side of the Memorial represent 7 December 1941 and the overall 21 windows represented a 21-Gun Salute. Also, the openings were in the shape of United States Marines at attention. I had even listened to visitors describe the "Tree of Life" as Japanese writing.

Many of these ideas were unfounded and grounded more in myth and legend than truth; however, like a fortune or horoscope, they seemed plausible.

Walking into the alabaster shrine, I was amazed at the people. I saw brothers looking at common last names, a gentleman removing his cap, an elderly lady tossing flower petals into the water. Everywhere people were experiencing the Pearl Harbor story, not as a group but as individuals. As Preis stated, "Visitors were left to contemplate their own personal responses, their innermost feelings," and they were doing just that, making connections. Yes, there was symbolism. The "Tree of Life" crossed cultural divides, indiscriminately connecting life and death. There was the sagging and rising of the structure, which captured a nation's resolve and



perseverance. The wide openings in the wall and roof allowed sunlight to flood into the Memorial, creating as Preis stated, a beautiful sarcophagus. The shrine in its simplicity was simply beautiful.

I realized that foremost the Memorial is a place of serenity and contemplation. The two-hour air raid changed the course of both America and the world. To look for something more in the structure would be missing the point. The story does not lie in the USS *Arizona* Memorial's mortar and stones, but in the story of 7 December 1941. The history of Pearl Harbor comes to life in people.

Back at my desk, I felt I understood again what makes the Pearl Harbor story so compelling. By making a Memorial where people make their own connections, you build ownership. Overlooking the sunken battleship, people bond with the USS *Arizona*, her crew, the island-wide attack, and the Second World War. Alone in thought, anyone can mourn the dead, remember the battle, understand the tragedy and honor the memory of 7 December 1941. The USS *Arizona* Memorial is a tangible place where we can embrace our heritage and remember Pearl Harbor. The Memorial does have symbolic meaning, but that meaning is up to you.



PEARL HARBOR SURVIVOR INTERMENT & SCATTERING OF ASHES

THE INTERMENT PANEL IN THE SHRINE ROOM OF THE USS *ARIZONA* MEMORIAL. (ABOVE) AN ORCHID LEI IS LEFT IN MEMORY OF THOSE WHO GAVE THEIR LAST FULL MEASURE OF DEVOTION. OPPOSITE PAGE (TOP TO BOTTOM) USS *ARIZONA* MEMORIAL SHRINE ROOM; AN INTERMENT ON THE USS *ARIZONA* MEMORIAL; A FOLDED AMERICAN FLAG IS PRESENTED TO THE WIDOW OF THE DECEASED.

HOW WE REMEMBER

photographs
ELIZABETH LOLL



The legacy of the World War II generation is coming closer to being in the hands of the "Greatest Generation's" children. Nearly 1,000 World War II veterans pass away daily. These men and women fought on the front lines and sacrificed on the home front. With a tremendous resolve, the nation prevailed over the Second World War and began to build post-war America. Today, our World War II living history is vanishing, but their memory will live on inside the USS *Arizona* Memorial.

When military honors are bestowed on the deceased at Pearl Harbor the ceremonies are touching and provide closure for families. Ash scattering over Pearl Harbor is not considered a burial at sea, nor is it considered a burial in a national cemetery. However, the act does fulfill the last wish of many Pearl Harbor Survivors. Or as one family member recently stated, "It is what Dad would have wanted." During the "Scattering of Ashes" ceremonies, the cremated remains can be dispersed from any ship berthed in Pearl Harbor with the exception of ships berthed in Shipyard berths or Naval Magazine Luaualei. In addition, they can be scattered from the head of any pier with the exception of Shipyard piers, Merry Point Landing, and "C" Landing.

Military Pearl Harbor survivors are assured of a military ceremony when the primary next of kin submits the appropriate paperwork. The family is responsible for proving the following documentation: (1) a signed and properly witnessed request and authorization from the next of kin to disperse the remains; (2) a short biographical account of the individual whose ashes are to be scattered, including full name, highest rank achieved and date of death; (3) a transit or interment permit issued by responsible civil authorities at the place of death or a certificate of cremation; and (4) a certified certificate of death.

Nearly thirty "Scattering of Ashes" ceremonies are conducted yearly. Jim Taylor, Funeral Honors Coordinator for Navy Region Hawaii, usually directs two ceremonies a month. In many cases, Pearl Harbor Survivors make many of the funeral arrangements during their lifetime, an act that personifies the generation.

To be interred on the *Arizona*, the deceased must be registered with the U.S. Navy as an *Arizona* crewmember, December 7, 1941. There were over 1,500 among the USS *Arizona* crew, of which only 333 survived the catastrophic explosion. Sixty-two years later, less than 50 USS *Arizona* survivors are alive.

When a survivor of the USS *Arizona* passes away, there is a special burial service, if he or his family chose the ship as his final resting-place. The deceased must be cremated and the ashes placed in a waterproof urn. The family returns to Naval Station Pearl Harbor, and a ceremony is held on the USS *Arizona* Memorial. The BB-39 survivors receive a ceremony that includes the services of an honor guard and a rifle detail. The Navy provides military honors by performing a three-volley salute, the sounding of TAPS and the presentation of the American flag to the widow or other family members. A Pearl Harbor Survivor completes the ceremony by presenting a certificate indicating the American Flag was flown over the USS *Arizona* Memorial in commemoration of the burial. The commander of Naval Base Pearl Harbor provides a religious observance of the family's choice.

*Soon shattered was my solitude
The sky was wont to pitch and moan.
Blood has stained the blades of grass
And I see I'm not alone.*

-Tranquillo,
Apprentice Seaman Jack Leo Scruggs
USS *Arizona*, KIA 7 DEC 41

Currently, 21 crewmembers have been interred on the USS *Arizona*. The National Park Service dive team places the urn inside the ship from a slot in the well of the No. 4 turret's barbette. This barbette is located aft of No. 3 turret's barbette, near the stern of the ship. Once placed inside aboard the famous ship that defined them, they are remembered. These men are remembered not only by their family, but also by the thousands of Americans that come daily to hear their story. Here, they are never forgotten.



THE USS *ARIZONA*'S

PAST KEEPS COMING TO THE SURFACE

PHOTOGRAPHS
brett seymour
bradford baker

STORY
SUMMARIZED FROM
larry murphy's
SUBMERGED RESOURCES
OIL ASSESSMENT

**A LEGACY TO THE PAST,
the USS *Arizona* to many is the tomb of
nearly 900 officers, sailors and Marines;
to others it is an oil spill accident
waiting to happen. What role will the
National Park Service take in
preserving battleship *Arizona*?**

In 1980, the National Park Service entered into a cooperative agreement with the United States Navy to administer the USS *Arizona* Memorial. Since 1983, the NPS, and in particular the NPS Submerged Resources Center, has been conducting assessments including mapping, photo documenting, crack monitoring, artifact labeling, core sampling and oil collection. Through this data collection and research, the NPS has gained a greater understanding of the *Arizona*'s condition. Collectively, this information is used to manage and preserve the historic ship for the future. As one of America's major landmarks, the USS *Arizona* Memorial is on the forefront of public opinion. One concern voiced is whether the USS *Arizona* will continually be able to contain the oil trapped inside its hull, and whether the National Park Service plans to remove the oil in the future?



THE BALANCING ACT: CULTURAL CONCERNS & ENVIRONMENTAL RISKS

THE BLACK TEARS OF THE USS *ARIZONA*

Since the methodology exists for an operation in a shallow harbor like Pearl Harbor, some believe the ship's oil should be removed. The process would require cutting away the ship's structure until the bunkers are accessible, then pumping the oil to the surface. Displacement with seawater is a common practice and assists the oil recovery. The United States Navy and commercial contractors have developed excellent procedures for oil removal off sunken vessels, at least in shallow waters. There are several success stories, though operations are expensive and complete oil removal is not always possible.

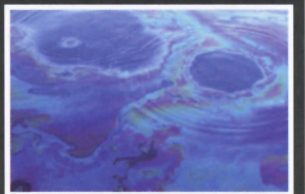
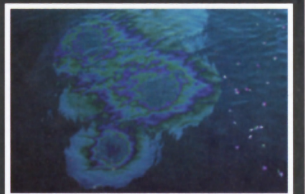
However, the USS *Arizona* is not any ship, and there are several complicating issues. First, the *Arizona* sits at its approximate water line, nearly 23 feet into the mud bottom of Pearl Harbor. Second, there exists no exact blueprint of the ship's current condition. Damage from the explosion and over 60 years of being submerged has altered the ship's integrity.

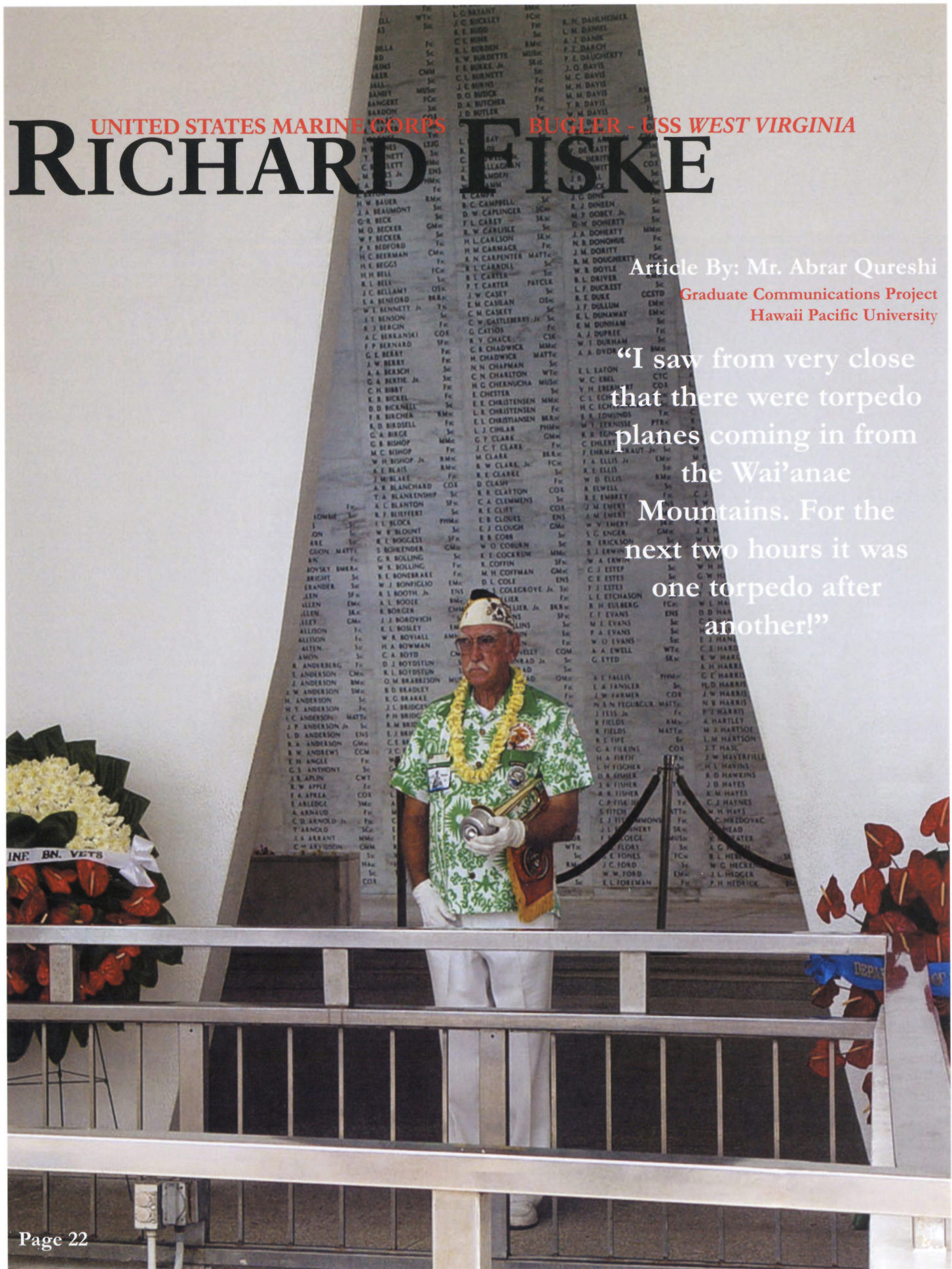
Based on data collected by the NPS Submerged Resources Center's remote operational vehicle (ROV), there is limited access to the bunkers, except on the second deck. Only a small portion of the third deck is accessible, as is the first platform, which is the level of the topmost oil bunker. At the amidships section, most of the bunkers are near the hull sides, again not directly accessible. Integrating this data into an oil removal plan suggests several difficult management issues. One dilemma is that any access to the bunkers would require cutting the bulkhead, deck and hull structures. This action would weaken the whole structure. Another problem is that no oil bunkers are directly accessible through the outside hull because of additional armament. While not an insurmountable task, reaching the hull would require excavation of the surrounding mud.

Another complicating factor is that the oil bunkers are not connected by a single pipe system. In the *Arizona* plan, bunkers are found throughout the ship: first platform - 30 bunkers; second platform - 34 bunkers; in the hold - 28 bunkers; and the double bottom - 36 bunkers. Half of these bunkers remain and are believed to still contain oil. It is suspected that approximately half of the remaining forward bunkers were destroyed in the explosion that sunk the *Arizona*. Each oil bunker is independently piped, suggesting that any oil removal plan require accessing each bunker individually. It can be concluded that of the four *Arizona* deck levels there is no direct access to any of the oil bunkers.

Structural integrity, nature and rate of deterioration, and the development of a predictable model upon which future management decisions can be made are essential parts to preserving the historic battleship. The cultural and historic significance of the *Arizona* requires a cautious approach, which balances both cultural concerns with the environmental risks of oil removal. If and when a course of action is selected, ongoing research will be used to determine the ship's structural integrity with the goal of minimizing the negative impact on the vessel.

In brief, ongoing research does not suggest a major oil release, which means that while oil may be inevitably released, there is no urgency to get it pumped out. The NPS as the *Arizona*'s caretaker will continue to collect data and assist scientists at the University of Nebraska so that we all can better understand the vessel's preservation trends. The NPS Submerged Resources Chief Larry Murphy reminded the preservation community that the NPS has been afforded the opportunity to be cautious about its approach and because of its stewardship role, has to get it right.





RICHARD FISKE

Article By: Mr. Abrar Qureshi
Graduate Communications Project
Hawaii Pacific University

"I saw from very close that there were torpedo planes coming in from the Wai'anae Mountains. For the next two hours it was one torpedo after another!"

Marine Private Richard Fiske was on the quarterdeck of the USS *West Virginia* when the Japanese attack on Pearl Harbor began. "From a distance, they looked like ours so we didn't pay any attention to it," remembered Fiske. "That is when the first of five torpedoes hit!" Two of the five torpedoes hit the USS *Oklahoma*. But when the other three hit the *West Virginia*, Fiske knew this meant war.

"I saw from very close that there were torpedo planes coming in from the Wai'anae Mountains," Fiske said. As the attack began, the Marine Detachment First Sergeant ordered everyone to his battle station. Fiske did not even have time to play any signals on his bugle because he was helping the servicemen who were stranded down below. "For the next two hours," Fiske said, "It was one torpedo after another!"

The USS *West Virginia* was hit by a total of nine torpedoes. "After the *Arizona* blew up, we were sitting on the bottom," Fiske recalls. The crew of the *West Virginia* was ordered to abandon ship by 9 a.m., as they made their way towards Ford Island by swimming through fire engulfed waters. "Our ship had fuel and 1,650,000 pounds of ammunition," Fiske added. "I wanted to get the hell away from it!"

After reaching Ford Island, the crew was placed on perimeter guard. When the attack ended, Fiske could not believe it was over after seeing the planes finally fly away. "We were all left wondering if they were going to come back," he said. The *West Virginia* was eventually refurbished and commissioned to the South Pacific where it went on to sink the *Yamashiro*. After the attack, Fiske became an assistant platoon

leader for the landing at Iwo Jima on Feb. 19, 1944. "I was just doing my job," Fiske said. "It was all frontal attacks." There were 5,892 U.S. servicemen killed on Iwo Jima, and another 17,000 wounded. Out of 22,000 Japanese soldiers that on the island, Fiske and his fellow marines took only 337 prisoners. "They wouldn't surrender," Fiske explained, "An intercepted message from General Koyabashi stated that they would fight to the death."

Back in 1991, Fiske and the other Pearl Harbor survivors had a chance to meet about 30 Japanese pilots who took part in the Pearl Harbor attack. When they first met, both parties just walked towards each other not knowing what to do, according to Fiske. "Something came over me and I went to hug him," he remembers. "One of the Japanese pilots had his head on my shoulder sobbing. He was saying, 'Mr. Fiske. I am sorry! I am so sorry!'" They kept hugging each other.

One of the other pilots Fiske met that day was Colonel Zenji Abe, with whom Fiske became a close friend. Abe asked Fiske to place two roses at the USS *Arizona* Memorial every month. "One rose was for him, and one for me," Fiske said. "It was his simple way of saying how sorry he was."

Richard was born to Frank and Virginia Fiske in Boston on March 26, 1922. Raised in a military family, he was one of three kids. He had a brother, Frank Jr., and a sister, Dardanella. After graduating in 1940, Fiske first enrolled in the Marine Corps for six years and then in the Air Force for another 20 years. During this time, he also met Carmen Correias, whom he married. They had three kids: Peggy, Virginia and Richard.

RICHARD FISKE



Richard Fiske
Private, United States Marine Corps



Mr. Fiske with his brother Frank, Richard is on the right



Richard Fiske
USS *West Virginia* 1941
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Serious History

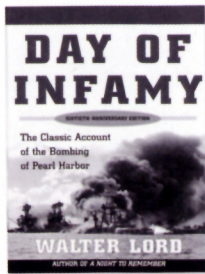
ARIZONA MEMORIAL
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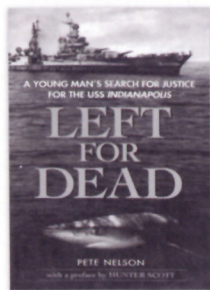
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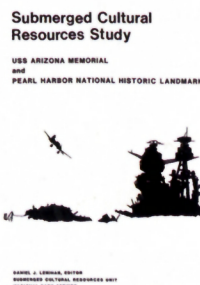
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The Arizona Memorial Museum Association (AMMA) is a non-profit organization dedicated to financially supporting National Park Service (NPS) educational and interpretive initiatives throughout the Pacific region. Kalaupapa National Historical Park on the island of Molokai, and the USS *Arizona* Memorial at Pearl Harbor, Hawaii, War in the Pacific National Historical Park on Guam, and American Memorial Park on Saipan all receive significant aid from AMMA to communicate the ideas of courage and sacrifice that these sites represent.

Chief among AMMA's revenue resources are its bookstores. Through the sale of books, posters, dvds and other products pertaining to WWII in the Pacific, AMMA generates income which it can then allocate to crucial interpretive projects and as direct aid to the National Park Service.

If you would like to learn more about the attack on Pearl Harbor, World War II or the USS *Arizona* Memorial visit the Arizona Memorial Museum Association bookstore. To order please call our toll free number, send an email, or visit us online.

Become an AMMA Member and save 15% on all bookstore orders. Please inquire when ordering.

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