

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Wild Goose
other names/site number USS YMS-328; La Beverie; Wild Goose II



2. Location

street & number 2431 West Coast Highway (boat berth) not for publication
city or town Newport Beach vicinity
state California code CA county Orange code 059 zip code 92633

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
___ national ___ statewide ___ local

Signature of certifying official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria.
Signature of commenting official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I, hereby, certify that this property is:
___ entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper _____ Date of Action _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only **one** box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input checked="" type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
		buildings
		district
		site
1		structure
		object
1		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

DEFENSE/naval facility

TRANSPORATION/water-related

Current Functions

(Enter categories from instructions)

TRANSPORATION/water-related

7. Description

Architectural Classification

(Enter categories from instructions)

Other: Yacht

Materials

(Enter categories from instructions)

foundation: _____

walls: _____

roof: _____

other: Wood hull and decking

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Wild Goose (Vessel No. 290117) is a private charter vessel moored at Newport Beach Harbor in Orange County, California. Constructed in 1943, the *Wild Goose* is 126.5 feet long (136 feet LOA) with a beam of 24.5 feet, and a hull depth of 11.5 feet. *Wild Goose* is registered at 96 gross tons and 65 net tons. Her hull is constructed of double-planked Douglas-fir (one-inch inner and two-inch outer), with double steam-bent white oak frames 3 3/8 inches wide by 4 5/8 inches thick. The primary decks are constructed of Douglas-fir. She is propelled by two GM8-268 500 H/P diesels driving twin screws, exhausted through a single stack amidships. The *Wild Goose* features four primary decks. The lower deck includes two staterooms, the engine room, a generator room, and a lower galley. The main deck includes a galley, salon, two staterooms and a large lounge area on the afterdeck veranda. The bridge deck (or first deck) includes three staterooms, two of which partially wrap the stack. Above the staterooms is a dining area on the top deck (second deck). The pilot house is located at an intermediate level between the bridge deck and the dining deck. The *Wild Goose* has experienced several construction episodes over her history, including her use as a Navy minesweeper, and thus the narrative description begins with background information that places her present features and equipment in context.

Narrative Description

As built in 1943, *Wild Goose* was a yard class wooden-hulled minesweeper (YMS-328) designed by Henry B. Nevins Yacht Builders of City Island, New York, and constructed by the Ballard Marine Railway Company in Seattle, Washington under contract with the US Navy. Her hull was constructed of double-planked Douglas-fir (one-inch inner and two-inch outer), with double steam-bent white oak frames 3 3/8 inches wide by 4 5/8 inches thick. From waterline to keel there were sister frames of identical size. The decks were constructed of Douglas-fir. The main deck included an electric powered drum and winch, twin midships derricks, and stern davits. The forecabin included a crew mess, lavatory and showers, as well as an officer's room and galley. Above the galley was a pilot house, chart house and radio room, accessed by twin stairs aft. Armament consisted of a .50 caliber gun on the foredeck and two 20-mm guns mounted on semi-circular fold-out sponsons just aft of the pilot house. Propulsion consisted of two GM8-268 500 H/P diesels driving twin screws, exhausted through a single funnel amidships.

YMS-328 was struck from the Naval Vessel Register in 1946 and all her armament removed. She was then sold to private owners who performed various (undocumented) alterations to convert her for use as a private yacht. In 1962, the ship was purchased by the noted actor, John Wayne, and renamed the *Wild Goose*. In 1965, John Wayne undertook significant remodeling efforts which added more luxurious living quarters and entertainment facilities, while also preserving many of the *Wild Goose's* surviving World War II era features. Much of her present layout and furnishings are a result of these alterations, and they are described in detail in the Statement of Significance. Subsequent remodeling efforts during the 1990s retained all of John Wayne's modifications, but added an additional stateroom, bar and a dining area.

In her present state, the *Wild Goose* is comprised of four primary decks as described in the summary paragraph. The largest area on the main deck is an afterdeck veranda featuring Douglas-fir decking and side panels, with two prominent wooden posts centered along the line of the keel. The forward post is attached to a large round Koa wood table installed by John Wayne for dining and poker parties. Immediately aft of the table is a companionway leading down to a small landing and two guest staterooms installed by John Wayne. These rooms are accessed by wooden louvered doors and feature polished wood paneling on the inside wall, and the exposed hull on the outer wall. Each stateroom is outfitted with a wooden bed, dresser, and a marble-topped sink. These rooms share a head and shower accessed through a door from the landing.

Moving forward on the afterdeck is a bar added in 1991 which features a mahogany top and carved Douglass-fir panels. Behind the bar is an original World War II era Dutch door which accesses a ladder leading down to the engine room. To the port side of the bar is a wooden staircase with turned balusters (also installed in 1991), which leads up to a landing providing access to a stateroom. Moving amidships, passageways on the port and starboard sides are accessed through

Wild Goose

Name of Property

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County and State

partially-glazed, paneled wood doors. These lead first to two rooms: the engineer's quarters on the starboard side, and a stateroom to port. (See Continuation Sheets 7.1 through 7.2)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions)

Performing Arts

Period of Significance

1962 - 1979

Significant Dates

1962, 1965, 1979

Significant Person

(Complete only if Criterion B is marked above)

Wayne, John

Cultural Affiliation

Architect/Builder

Nevins, Henry B., Yacht Builders (architect)

Ballard Maritime Railway Company (builder)

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

This time frame encompasses the *Wild Goose's* period of ownership by John Wayne, who purchased the vessel in 1962 and sold it shortly before his death in 1979.

Criteria Considerations (explanation, if necessary)

(See Continuation Sheets 8.8 through 8.9 for Criteria Consideration G discussion)

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

The *Wild Goose* is significant at the national level under National Register Criterion B for its association with the actor, John Wayne (1907 – 1979). Best known for his rugged projections of masculine authority, Wayne is among the most iconic actors in the history of cinema. Organizations such as the American Film Institute consistently rank John Wayne among the top male Hollywood actors of all-time, and his distinctive voice and swaggering gait are recognized by audiences throughout the world. Cited by friends and family as his “proudest possession,”¹ the *Wild Goose* may be seen as an expression of John Wayne’s personality and outsized image, both in terms of the ship’s sheer size, as well as the alterations made specifically by Wayne’s to suit his aesthetics and physical stature. These included raising the overheads six to eight inches for additional headroom (Wayne stood 6’4”), constructing additional staterooms for himself and his guests, and installing custom furnishings and artwork. The ship was also configured to accommodate Wayne’s children, and cruises aboard the *Wild Goose* comprised the majority of Wayne’s family outings and vacation time during the last two decades of his life. As a converted World War II Navy minesweeper, the *Wild Goose*’s military connections also appear to have been particularly appealing to Wayne, who had applied to the Naval Academy in his youth, and who was often outspoken in his support of the military—notably during the Vietnam War era when he owned the ship. Finally, the *Wild Goose* is strongly tied to Wayne’s roots in Newport Beach, both during his youth as an avid water sports enthusiast, and as his place of residence during the last two decades of his life. In this respect, the *Wild Goose* is one of the few properties that can still be connected with Wayne’s productive years as an actor. The two houses that he owned between 1951 and his death in 1979 have both been demolished, including his waterfront home in Newport Beach which was purchased in part because of its proximity to the *Wild Goose*’s moorings. Today, the *Wild Goose* continues to be moored at Newport Beach, where it is used for passenger charter vessel service.

Narrative Statement of Significance (provide at least **one** paragraph for each area of significance)

Performing Arts

The *Wild Goose* is significantly associated with the noted actor, John Wayne. Regarded as a Hollywood icon, John Wayne’s career spanned more than five decades and nearly two hundred and fifty films. For the last thirty years of his career, Wayne was given top billing in every film he appeared in. He also produced numerous films through his own production company, Batjac. In addition to his Academy Award for Best Actor, John Wayne received the two highest civilian decorations awarded by the U.S. government: the Congressional Gold Medal in 1979, and the Presidential Medal of Freedom (posthumously) in 1980. In 2004, Wayne appeared on a 37¢ U.S. stamp, issued as part of the Legends of Hollywood series.

Developmental history/additional historic context information (if appropriate)

(See Continuation Sheets 8.1 through 8.7)

¹ Ronald L. Davis, *Duke: The Life and Image of John Wayne*, (Norman, OK: University of Oklahoma Press, 1998), 251

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form)

Anderson, Ross. "The Duke on the Northwest: A John Wayne Memoir," *RossInk*, 25 February 2008.
<http://www.rossink.com/articles/northwest-personal-stories/> (accessed 4 May 2010).

Davis, Ronald L. *Duke: The Life and Image of John Wayne*. Norman, OK: University of Oklahoma Press, 1998

Gault, Owen. "YMS: First In – Last Out: World War II's Wooden Wonders." *Sea Classics*, June 2004.
http://findarticles.com/p/articles/mi_ga4442/is_200406/ai_n16066077/ (accessed 14 January 2010).

James, Leonard. "The Story of USS YMS-328." *The Trident*. 69, no. 12 (December 2009): 1-4.

Minshall, Bert with Clark Sharon. *On Board with the Duke: John Wayne and the Wild Goose*. Santa Ana, CA: Seven Locks Press, 1992.

(See continuation Sheet 9.1)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been Requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (describe the boundaries of the property)

The *Wild Goose* is a floating vessel and moored at a berth in Newport Beach Harbor, addressed as 2431 West Coast Highway, Newport Beach, CA. Her boundaries are self-contained and confined to the extent of the ship's hull and decks, including her propulsion system and all fixtures and fastenings.

Boundary Justification (explain why the boundaries were selected)

As a floating vessel, the boundaries of the *Wild Goose* are self-contained. There is no historically significant association between the vessel and the individual dock where she is currently moored.

11. Form Prepared By

name/title Jonathan Lammers/ Historian
organization Page & Turnbull, Inc. date July 20, 2010
street & number 1000 Sansome Street, Suite 200 telephone (415) 593-3223
city or town San Francisco state CA zip code 94111
e-mail lammers@page-turnbull.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

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Property Owner:

(complete this item at the request of the SHPO or FPO)

name Terry Macrae, CEO, Wild Goose, LLC
street & number Pier 3 The Embarcadero telephone (415) 788-8866
city or town San Francisco state CA zip code 94111

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Narrative Description (Continued):

Forward of these rooms are heads to port and starboard, and then the main salon, which is accessed on either side by wood doors with brass portholes. The salon was specifically designed by John Wayne and remains entirely original to his period of ownership. The salon features boxed beam ceilings, extensive Douglas-fir trim, and arched windows opening onto the passageways. The floors are carpeted. The forward side of the salon includes a built-in settee with turned balusters at either end, backed by a mural of a seventeenth century sea battle. The aft portion of the room includes paneled wood cabinets to port and a wet bar with mirror on the starboard side. At the center of this wall is a wood-burning fireplace with a cast iron hearth. Near the center of the room is a large wood column featuring braided rope ornamentation, while a brass pole with similar ornamentation is located toward the settee.

Moving forward from the salon is the upper galley, accessed on either side by wood doors with brass portholes. The galley is divided into two areas and features boxed beam ceilings, Douglas-fir trim, and various wood storage cabinets topped by stainless steel counters. It is equipped with an electric range, refrigerator, double sink, and a dumbwaiter to the bridge deck. On the port side of the galley is a metal stair that descends aft into the lower galley. This lower galley includes a metal sink, dishwasher, and a stainless steel walk-in freezer to port. Forward of the lower galley to starboard is a steel bulkhead doorway leading to a crew break room, and then a small storage area used as John Wayne's liquor locker. A ladder off the crew break room ascends to the main deck.

The bridge (first) deck features John Wayne's master stateroom, located behind the pilot house and captain's quarters. Accessed by a paneled wood door to port, the stateroom features boxed beam ceilings, carpeted flooring and two brass porthole windows. The furnishings and fixtures all date from John Wayne's 1965 remodeling and include a bed with paneled headboard, nightstand, and small table. The forward wall of the room includes four closets flanking a television compartment. On the aft wall, a paneled wood door to starboard leads to the master head. This bathroom features a bow-front sink cabinet topped with a marble countertop, a matching vanity with wrap-around lighting, carpet and tile flooring, a toilet and tub.

A doorway on the port side of the master head connects through to a small head with shower, located in a room constructed for John Wayne's children. The area between John Wayne's master head and the children's room wraps around the stack. The children's room includes two wooden bunk beds with carved initials reading "EW" for Ethan Wayne, and "AW" for Aissa Wayne, as well as an inscription of the year 1965. The children's stateroom is also accessed by a paneled wood door on the port side of the bridge deck.

Aft of the children's stateroom is a small head, and then a paneled wood door with brass porthole which accesses another stateroom added during the 1991 renovations. This room features Douglas-fir wall panels and trim, boxed-beam ceilings, a desk, and a narrow floor-to-ceiling built-in bookcase. A brass pole with an attached round table is located at center, and the floors are carpeted. Forward to starboard through a paneled wood door is a head with a mahogany sink cabinet and vanity, as well as a toilet and shower. Forward to port is a small landing at the top of the stairs leading up from the afterdeck. The aft side of the room includes double wood doors with glazed portholes which access the back deck.

The bridge and captain's quarters are located forward of John Wayne's master stateroom. The pilot house is reached via three steps up from the bridge deck and is wrapped by a walkway. The pilot house is accessed through a wood door with glazed porthole and features the ship's original brass wheel, telegraph and binnacle, as well as a wooden console. The flooring is carpeted. The rear of the room includes a wooden cabinet with radio equipment and the ship's phone, as well as the original wooden World War II-era commander's chair located on a small elevated platform. Immediately starboard of the platform are three steps leading down to the captain's quarters, originally a chart house and radio room. The captain's quarters feature wooden wall paneling, two side-by-side bunks, a desk, a small head, and a gun locker installed by John Wayne.

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Stairs rising from the bridge deck on the starboard side lead up to a dining area on the top (second) deck above the staterooms. Installed around 1997, the dining area is enclosed by a removable canvas covering supported by a network of stainless steel flex poles. The dining deck includes carpeted flooring and numerous dining tables, and the exhaust stack is partially wrapped by wooden storage cabinets. The forward portion of the deck includes a mahogany bar, backed with a small kitchen area. A small door to port leads to the flying bridge above the pilot house. The flying bridge includes navigational controls and a mount for the ship's air horn, while behind is the original World War II era steel antenna mast mounted with radar equipment and anchor lights.

The engine room remains almost unchanged from its World War II era construction. The metal ladder descending from the afterdeck lands between the original twin GM8-268 500 H/P diesels, each connected to separate propeller shafts. The engines are fresh water cooled with a saltwater heat exchanger, and have separate steel ducts leading to the stack. All of the engine readout gauges are brass and original to the ship's World War II construction. The flooring consists of original World War II era square wood panels laid out in a semi-jigsaw pattern on the keel.

Forward of the engine room is the generator/auxiliary machine compartment features a Kilopac diesel 105 KW generator with a hydraulic pump, and a Caterpillar diesel 40 KW auxiliary generator installed by John Wayne in 1965. There is also a D.C. control panel, battery bank with automatic charger, bilge pump manifold and fire pump manifold. Also located in this room are two rectangular fuel tanks with a capacity of 2,700 gallons. The flooring also consists of the original square wood panels. Moving forward through steel bulkhead doorways is a small room that includes a compressor for the walk-in freezer, as well as a hot water heater. This room then connects to the lower galley.

The forward deck includes a crane installed in 1991, mounted to a World War II era gun bracket which originally supported the .50 caliber deck gun. The deck is enclosed with stainless steel railings featuring a mahogany top rail, and the ship's flag is mounted above the bow. The bow also features brass collision plating installed by John Wayne. The anchor is located to port and includes its original World War II era windlass.

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Developmental History/Additional Historic Context Information (continued):

John Wayne's Early Life & Career

Born Marion Robert Morrison in Winterset, Iowa, John Wayne's family moved to California in 1911. As a standout on the Glendale High School football team, Wayne accepted a football scholarship to the University of Southern California after his application to the U.S. Naval Academy was rejected. Wayne subsequently had to give up his scholarship after receiving an injury that was reportedly caused by bodysurfing near Newport Beach.

Lacking sufficient funds for university enrollment, Wayne began working in the prop departments of local film studios, where he caught the eye of famed director, John Ford. After a series of bit parts during the late 1920s, Wayne's first starring movie role arrived with *The Big Trail* (1930), a Hollywood western which also marked the first time he was credited on screen as John Wayne. The film proved to be a commercial flop, however, and for the remainder of the 1930s he was largely relegated to smaller roles in low-budget westerns and Hollywood serials.

At the outbreak of World War II, Wayne initially received a military deferment because of his age, with a subsequent deferment granted through the intercession of his movie studio, Republic Pictures. Nevertheless, family members report that Wayne's outspoken patriotism during his later years stemmed from his guilt over not enlisting, as well as the acclaim he received for his starring roles in various patriotic war films—many of which included naval themes. His third wife, Pilar Pallete, wrote that, "He would become a superpatriot for the rest of his life trying to atone for staying at home."²

Wayne's first war movie was *Flying Tigers* (1942), followed by US Navy-themed roles in *The Fighting Seabees* and *They Were Expendable*, both of which were completed in 1944. In 1949, Wayne received his first Academy Award nomination for Best Actor in a Leading Role for his portrayal of Marine Sergeant, John Stryker, in *Sands of Iwo Jima*. A few years later, Wayne portrayed the captain of a US Navy submarine in *Operation Pacific* (1951), and appeared as a World War II lieutenant colonel in *The Longest Day* (1962).

Wayne's growing fame and earnings also allowed him to become a frequent film producer, beginning with *Angel and the Badman* (1947), in which he also starred. This producer/actor arrangement was repeated for *The Fighting Kentuckian* (1949); *Island in the Sky* (1953); *Hondo* (1953); *Blood Alley* (1955); and *The Alamo* (1960). Most of these films were credited to Batjac Productions, an independent film company originally formed by Wayne and Robert Fellows in 1952.

John Wayne and the Wild Goose

In 1962, John Wayne paid \$116,000 to purchase the *Wild Goose* from Max Wyman, a personal friend. The ship had initially been constructed in 1943 as *YMS-328* by the Ballard Maritime Railway Company under contract with the U.S. Navy. The YMS ("Yard Minesweeper") class was comprised of wooden-hulled minesweepers primarily designed for harbor and near-coastal minesweeping activities. In total, 561 YMS minesweepers were built in thirty-five different shipyards during World War II.³ After completion, *YMS-328* was assigned to the 17th Naval District at Adak, Alaska, where it performed patrol and minesweeping activities in the Aleutian Islands. Because they were considered expendable, no YMS ships were given formal names.

² Randy Roberts and James Stuart Olsen, *John Wayne: American*, (Norman, OK: University of Oklahoma Press, 1998), 211

³ Leonard James, "The Story of YMS-328," *The Trident*, 69, no. 12, (December 2009), 1-4.

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At the conclusion of World War II, the ship was decommissioned at the U.S. Navy Shipyard in Bremerton, Washington, and struck from the Naval Vessel Register on October 29, 1946. Initially consigned to the mothball fleet, the ship was sold to Harold Jones of the Vancouver Tug & Barge Company on January 16, 1948. The boat was subsequently converted by Jones to a private cabin cruiser named *La Beverie*, although no detailed records of this conversion appear extant. Jones is also known to have frequently made *La Beverie* available for cruises for disabled persons and service clubs in the Vancouver area.⁴

In the late 1950s the ship was sold to Seattle lumber tycoon, Max Wyman, who re-named the ship *Wild Goose II*, apparently based on the name of a rundown sailboat owned by the ship's cook. Alterations dating to Wyman's period of ownership are poorly documented, but he is known to have installed a stateroom behind the pilot house. In 1960, Wyman went on an extensive Pacific cruise with his family, taking the *Wild Goose II* as far west as the Cook Islands. There he met a young girl in need of emergency heart surgery, and made arrangements to sail her to Hawaii. During the trip, *Wild Goose II* developed a hole in her hull and began to take on water. The ship only escaped sinking after a pump was dropped to the vessel from a plane during a dramatic rescue.⁵

Following his purchase of the ship, John Wayne chose to retain her name, dropping only the Roman numeral "II" at the end. The *Wild Goose* was not the first boat purchased by Wayne. From his early days in Hollywood, Wayne had enjoyed cruising near Catalina Island, and over the years he owned a number of vessels, including the *Apache* and *Isthmus*, both speedboats, as well as a 76' Classic Motor Yacht known as the *Nor'wester*, which he owned in partnership with Boo Roos, a Hollywood Business Manager. Originally built in 1932 as the *Chiro*, Wayne used the yacht between 1955 and 1962, at which time he sold his shares back to Roos.⁶ In part, Wayne's desire to sell the boat stemmed from its inability to handle a trans-oceanic crossing, as well as his statement that the boat gave him "no pride of possession."⁷

One of Wayne's first major trips aboard the *Wild Goose* occurred in June 1963, when the actor flew to meet the ship in Bermuda, and then traveled with her to Europe where he would film scenes for the movie, *Circus World*. It appears that Wayne accepted the part specifically because it offered a chance to sail the ship across the Atlantic.⁸ Because of his constant acting duties, Wayne was typically unable to sail with the ship for extended periods. Thus, it was more typical for the actor to have her sailed to a favored destination where he could fly in and stay aboard the ship to relax with his family. Bert Minshall, a longtime crewmember and captain of the *Wild Goose*, stated that "Duke was usually far too busy to join the boat for an entire voyage, but when free he'd fly in by private plane to wherever the ship might be, stay a few days or a few weeks, then fly back to California."⁹

In 1964, Wayne was diagnosed with lung cancer, and underwent surgery which necessitated the removal of one of his lungs and portions of two ribs. During his recovery, it was decided that living near the ocean would be more beneficial for his breathing, and in 1965 Wayne sold his home in Encino, California and moved with his family to 2686 Bayshore Drive in Newport Beach—a location directly across Newport Bay from the *Wild Goose's* berth at Lido Yacht Harbor. Pilar Wayne's later wrote that "With the Goose moored nearby, I knew the location would be perfect."¹⁰

⁴ "Harold Jones of Vancouver," *Yachting*, vol. 101, 1957, 132.

⁵ Associated Press, "Yacht Fights On In Mercy Mission For Young Child," *Sarasota Herald-Tribune*, 1 September 1960.

⁶ Kent Kiefer, "Nor'wester," *Classic Wooden Motor Yachts*, Ron McClure, ed., (New York: McGraw-Hill, 2002), 106 – 107.

⁷ Mike Tomkies, *Duke: The Story of John Wayne*, (New York: Avon Books, 1971), 149.

⁸ Randy Roberts and James Stuart Olsen, *John Wayne: American*, (Norman, OK: University of Oklahoma Press, 1998), 498.

⁹ Ronald L. Davis, *The Life and Image of John Wayne*, (Norman, OK: University of Oklahoma Press, 1998), 251.

¹⁰ Jerry Hicks, "John Wayne: Our Own American Hero," *Orange Coast Magazine*, May 2007, 212.

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Wayne immediately began remodeling the house, while also undertaking a major remodel of the *Wild Goose* so that it could be “customized to reflect the needs and tastes of the owner.”¹¹ This work was also necessitated in part by an accident that occurred when the boat was under charter to Max Wyman. Near Vancouver, the ship ran against a rock outcropping, and during subsequent repair work several rotten hull members were discovered, which necessitated the installation of an entirely new bow.

According to Bert Minshall, who took part in the remodeling, the work was performed by him, his brother, Ken Minshall, and five freelance marine carpenters:

A bulkhead was ripped out, nearly doubling the size of the main salon, which now came complete with wood-burning fireplace, a poker table and built-in wet bar. A spectacular mural of a seventeenth century sea battle—painted by a movie studio artist Duke hired—decorated the forward bulkhead. The Goose’s exterior lines were transformed by construction of a new master state-room aft of the wheelhouse. This comfortable compartment, which wrapped around the ship’s smokestack, included separate quarters for Duke’s children ... For all the changes taking place aboard the Goose, including the installation of sophisticated navigations equipment, Duke insisted that as much of her navy heritage be preserved as possible ... A drum-shaped enunciator, or telegraph, its brass handles used for signaling FLANK, REVERSE, HALF-SPEED and so-fort, relayed bell-clanging engine room commands through a system of pulleys and chains. (Although there were automatic engine controls in the wheelhouse, Duke nonetheless wanted the enunciator equipment kept in good working order.) ... The engine room was the real heart of the Goose—and it was a navy heart that thundered to the roar of two giant GMC eight-cylinder diesels. Duke didn’t visit the engine room often, but when he did, he was fascinated. Here was history that lived and worked, hardly changed since the ship’s tour of duty in the navy, when she was stationed in the Aleutian Islands, off Alaska. Duke loved it.¹²

The completed yacht included accommodations for twelve guests and six crew members. The upper deck included a master stateroom with a large attached bathroom, as well as an attached two-bunk cabin for the children. To construct the master stateroom, the ship’s smokestack—which had formerly been freestanding—was wrapped by new construction. The main deck provided two staterooms, one single and one double. The lower deck included one triple and one double, as well as the Captain’s cabin, first mate’s cabin, and four bunks for the crew. The ship was further equipped with a cast-iron barbeque, a washer-dryer, a wine cellar and a liquor rocker.¹³ Wayne also kept two movie projectors aboard the *Wild Goose*, a 16-mm and 35-mm projector capable of showing standard movie prints. Screenings were held in the ship’s salon using a projection screen that descended from a false beam in the ceiling.¹⁴

As refurbished, the *Wild Goose* was more than an extension of Wayne’s larger-than-life image; it was also a refuge from the actor’s Hollywood duties. Wayne’s friend, the actress Claire Trevor, stated that, “His boat was one of the great loves of his life. It became his sanctuary from the madness of life.”¹⁵

¹¹ Bert Minshall with Clark Sharon. *On Board with the Duke – John Wayne and the Wild Goose*. (Santa Ana, CA: Seven Locks Press, 1992), 31-34.

¹² Ibid.

¹³ Donald Shepherd, Robert Slatzer and Dave Grayson. *Duke: The Life and Times of John Wayne*, (Garden City, NY: Doubleday, 1985), 197.

¹⁴ Bert Minshall with Clark Sharon. *On Board with the Duke – John Wayne and the Wild Goose*. (Santa Ana, CA: Seven Locks Press, 1992), 48.

¹⁵ Michael Munn, *John Wayne: The Man Behind the Myth*, (New York: New American Library, 2004), 243.

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In addition to entertaining friends, the *Wild Goose* was also a favored venue for spending time with his growing family. Although Wayne fathered four children with his first wife, Josephine Saenz, he began a new family with his third wife, Pilar Pallete, including daughter Aissa (b. 1956), John Ethan (b. 1962), and Marisa (b. 1966). Bunk beds in the children's stateroom still bear the initials for Ethan and Aissa, carved by Bert Minshall during the 1965 remodeling.

Many family vacations were spent cruising off Catalina Island or the Mexican coast, including annual trips to Acapulco where Wayne owned an interest in a hillside estate. The coast of Mexico was also favored for its proximity to the state of Durango, where Wayne made numerous films including the *Sons of Katie Elder* (1965), *The War Wagon* (1967), and *Chisum* (1970). While Wayne could not typically live aboard ship during filming, the *Wild Goose* "became a moveable playground between films."¹⁶ Another author observed that, "Despite becoming the image of the 'Cowboy' and building his legend as the hero on horseback, Wayne was personally far more at home on board a ship than in the saddle."¹⁷

During the summer months, Wayne also enjoyed cruising among the San Juan Islands of the Pacific Northwest, as well as through the Inside Passage, travelling as far north as Juneau, Alaska.¹⁸ During these trips, Wayne would often instruct crew members to chip ice from icebergs calved by glaciers, and then store the ice in the ship's walk-in freezer. According to crew members, Wayne preferred this ice for his cocktails because its density made it melt less quickly.¹⁹ In 1973, a trip north allowed Wayne to live aboard the *Wild Goose* during filming for *McQ* in Seattle—a circumstance that was repeated when Wayne lived aboard during the filming of several television commercials in Seattle in 1977.

When Wayne was not aboard, the *Wild Goose* was available for private charter, typically to Hollywood friends and other entertainers including Dean Martin, Tom Jones, George Hamilton, David Niven, Sammy Davis, Jr. and the ship's previous owner, Max Wyman. Other Hollywood stars were frequent visitors to the *Wild Goose*, especially Wayne's drinking cronies. One Wayne biographer observed, "Wayne oozed charisma aboard the *Wild Goose*, and he played cards or chess for house on its sixty-foot afterdeck. He also swam, fished, and read, but much of his time at sea was spent drinking—usually tequila or brandy on the rocks."²⁰ While on a private charter in 1969, the *Wild Goose* ran aground on a submerged jetty off of San Diego Harbor, causing extensive damage to the keel and ripping several holes in the bilge planks. One propeller shaft was destroyed, and both props were damaged beyond repair.

While Wayne was already firmly established as a star by the early 1960s, many of his more memorable and mature roles arrived during his period of ownership of the *Wild Goose*. These included *McLintock* (1963); *In Harms Way* (1965); *El Dorado* (1967); and his famously polarizing film, *The Green Berets* (1968), inspired in part by a 1966 visit to Vietnam made at the behest of the U.S. State Department. Already an ardent anti-communist, Wayne returned a strong supporter of the war, and made *The Green Berets* at his own expense. While the film's pro-war slant angered some, it also won him widespread support in conservative circles. George Wallace asked him to run for vice-president on the 1968 American Independent Party ticket, but was refused. Wayne instead supported Richard Nixon, and gave a patriotic speech at the 1968 Republican convention in Miami. Richard Nixon is likewise known to have visited Wayne aboard the *Wild Goose*, as did other hawkish politicians, including Ronald Reagan.

¹⁶ Bert Minshall with Clark Sharon, *On Board with the Duke – John Wayne and the Wild Goose*, (Santa Ana, CA: Seven Locks Press, 1992), 38.

¹⁷ E. A. Garrera, "Wayne Supported Panama Canal Treaty," *La Prensa San Diego*, Vol 31, Issue 22, June 2007, 8.

¹⁸ Ross Anderson, "The Duke on the Northwest: A John Wayne Memoir," *RossInk*, 25 February 2008.

¹⁹ Bert Minshall with Clark Sharon, *On Board with the Duke – John Wayne and the Wild Goose*, (Santa Ana, CA: Seven Locks Press, 1992), 72.

²⁰ Ronald L. Davis, *Duke: The Life and Image of John Wayne*, (Norman, OK: University of Oklahoma Press, 1998), 251

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At the end of the 1960s, Wayne returned to westerns with *The Undeclared* (1969) and *True Grit* (1969). For the latter, Wayne was awarded his sole Oscar for Best Actor. During the 1970s, some of Wayne's best work included *Cahill U.S. Marshall* (1973); *Brannigan* and *Rooster Cogburn* (1975); and *The Shootist* (1976). In his review of *The Cowboys* (1972), New York Times critic, Vincent Canby, stated that "Wayne is, of course, marvelously indestructible and he has become an almost perfect father figure."²¹

The *Wild Goose* also accrued film credits in its own right, serving as a prop in several non-John Wayne films, including *The President's Analyst* (1967) starring James Coburn, and *Skidoo* (1968) featuring Jackie Gleason. The *Wild Goose* was also used in several episodes of the television program, *Man from U.N.C.L.E.*, which aired between 1964 and 1968. In 1974, Jack Benny's Second Farewell Special was filmed entirely aboard the *Wild Goose*, airing as a prime-time television special on NBC.²²

By the late 1970s, John Wayne's health had begun to decline, though he still remained in the spotlight—notably for breaking with conservatives over his support of Jimmy Carter's return of the Panama Canal. This was likely inspired by Wayne's visits to Panama and his familiarity with Latin culture, both through his travels and by virtue of the fact that all three of his wives had been Hispanic. In October 1977, Wayne wrote to the United States Senate that the treaty "... modernizes an outmoded relation with a friendly and hospitable country. It also solves an international question with out other Latin American neighbors."

In 1978, Wayne underwent surgery to repair a valve in his heart, and in 1979 he was admitted to the UCLA Medical Center for treatment of stomach cancer. Wayne's last trip aboard the *Wild Goose* was an Easter weekend cruise to Catalina Island in 1979, and a few months later—shortly before Wayne's death—the ship was sold. According to Wayne biographers, Randy Roberts and James S. Olson:

Wayne refused to talk about his imminent death, but he symbolically acknowledged it by selling the *Wild Goose* early in June. Although the boat had been expensive over the years, he had loved it dearly, especially the memories of going out to sea with his children and cronies. He had often talked about selling it in order to get rid of the upkeep bills or to generate some badly needed cash, but he could never bring himself to do it, at least not until he was on his deathbed and realized he would never see the *Goose* again.²³

The *Wild Goose* was purchased by Santa Monica attorney, Lynn Hutchins, for \$750,000. Wayne had given his word that that ship was in excellent condition, but when some minor engine problems were discovered after the sale, Wayne paid to overhaul the engines, saying "I gave my word. I'm not selling anyone a turkey."²⁴ According to the terms of the sale contract, Wayne also placed a considerable amount of his personal memorabilia on permanent loan to the new owner, and was entitled to unlimited use of the *Wild Goose* by request.²⁵

²¹ Vincent Canby, "The Cowboys: Wayne Stars in Rydell Work at Music Hall," *The New York Times*, 14 January 1972.

²² Barbara Holsopple, "Jack Benny Says Farewell (Again) on John Wayne's Yacht," *The Pittsburg Press*, 22 January 1974.

²³ Randy Roberts and James Stuart Olsen, *John Wayne: American*, (Norman, OK: University of Oklahoma Press, 1998), 643.

²⁴ Ibid.

²⁵ "John Wayne Sells 'Wild Goose' to Attorney from Santa Monica," *Sarasota Harold Tribune*, 10 June 1979.

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Wayne's willingness to keep the *Wild Goose* in top shape even after he'd sold it was later mentioned by Ronald Reagan in his eulogy of Wayne: "When he was in the hospital for the last time and sold his yacht, The Wild Goose, for an amount far below its market value, he learned the engines needed minor repairs. He ordered those engines overhauled at a cost to him of \$40,000 because he had told the new owner the boat was in good shape."²⁶

The *Wild Goose* after John Wayne's Death

Shortly after Wayne's death in June 1979, Lynn Hutchins began running charters on the *Wild Goose*, which led officials of the Lido Yacht Anchorage to order the ship removed from the harbor. The ship was subsequently moved to a berth behind the Los Angeles Maritime Museum at San Pedro and used for occasional charters. However, the costs of maintaining the ship appear to have overwhelmed Hutchins, and by the late 1980s the boat lay in disrepair. During this period, it appears that some of John Wayne's original furniture that had remained with the boat was stolen, including some of the poker chairs.

In 1991, the *Wild Goose* was purchased by Deil Gustafson, an ardent John Wayne fan and former owner of Las Vegas' Tropicana Hotel. Gustafson moved the ship to Marina Del Rey and undertook substantial repair and renovation efforts to ensure the ship's seaworthiness.²⁷ This included the installation of new wiring and plumbing, new safety features, and an overhaul of the engines and mechanical systems. Structural improvements were also made to the hull, bulkheads and decks. Most notably, Gustafson constructed a new personal stateroom aft of Wayne's stateroom at the rear of the bridge deck, which was topped with a helicopter pad. Because it was Gustafson's intention to use the boat for charters, Wayne's stateroom, the salon, and all of the fixtures and extant furnishings installed by Wayne were specifically left unaltered.

About 1994, the *Wild Goose* was moved to her present berth at Newport Beach and certified by the Coast Guard for ocean charter service. That same year, Hornblower Dining Yachts took over management of the ship, and in November 1997 the *Wild Goose* was sold to Wild Goose LLC, with management directed by Hornblower Cruises and Events. Around this time the helicopter pad—which appears to have been used only once or twice—was replaced by a removable "dining deck" consisting of stainless steel flex poles supporting a canvas canopy. Since that time there have been no other significant alterations and the ship continues to be operated as a charter vessel by Hornblower Cruises and Events.

Timeline of the *Wild Goose*

- 1943: The boat is constructed as the *YMS-328* by the Ballard Maritime Railway Company under contract with the US Navy.
- 1946: *YMS-328* is decommissioned at the US Navy Shipyard in Bremerton Washington on May 3rd, and struck from the Naval Register on October 29th.
- 1948: Sold to Harold Jones of Vancouver Tug & Barge Company who renames her *La Beverie*.
- 1950s: Sold To Max Wyman of Seattle, who renames her *Wild Goose II*.
- 1962: Sold To John Wayne and renamed the *Wild Goose*.
- 1963: Sailed by John Wayne from Bermuda to Monaco.

²⁶ Ronald Reagan, "Unforgettable John Wayne," *Reader's Digest*, October 1979.

²⁷ Associated Press, "Wild Goose is Back at Sea," *Lodi News-Sentinel*, 26 October 1992.

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- 1965: John Wayne undertakes major remodeling efforts that include adding a new master stateroom and children's rooms, raising the overheads, and doubling the size of the main salon.
- 1969: The *Wild Goose* runs aground on a submerged jetty off San Diego Harbor, causing extensive damage to the keel and ripping several holes in the bilge planks.
- 1979: Sold to Lynn Hutchins shortly before John Wayne's death. Moved to a berth behind the Los Angeles Maritime Museum.
- 1980s: The *Wild Goose* falls into severe disrepair.
- 1991: Sold to Deil Gustafson and moved to Marina Del Rey for substantial repair and renovation efforts. These include new wiring and plumbing; an overhaul of the engines and mechanical systems; structural improvements to the hull, bulkheads and decks; and the installation of a new stateroom aft of John Wayne's stateroom at the rear of the bridge (first) deck.
- 1994: Moved to her present berth at Newport Beach and certified by the Coast Guard for ocean charter service.
- 1997: Sold to Wild Goose LLC, with charter service managed by Hornblower Cruises and Events. A removable dining deck is installed above the staterooms around this time.

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Criterion Consideration G Discussion:

As stated in the *National Register Bulletin – How to Apply the National Register Criteria for Evaluation*, “a property that has achieved significance within the past fifty years can be evaluated only when sufficient historical perspective exists to determine that property is exceptionally important.” John’s Wayne’s status as a person important to history—specifically as a nationally significant figure in American cinema, appears unquestioned. Though thirty-one years have passed since his death, John Wayne remains one of the most recognized actors in the history of film, and the *Wild Goose*—as a personal expression of Wayne’s tastes, as well as an extension of his larger-than-life image—gains significance from that association. The *Wild Goose* was not a peripheral part of John Wayne’s life, but rather a primary refuge from his Hollywood duties and his favored venue for family vacations. As previously noted, friends and biographers of John Wayne consistently cite the *Wild Goose* as Wayne’s “sanctuary,” his “proudest possession,” and “the love of his life.” His affection for the ship was amply demonstrated by his willingness to have the boat’s engines overhauled even after he’d sold it.

Much of the *Wild Goose*’s exceptional importance stems from its retention of key features directly related to its period of ownership by Wayne. These include the master stateroom, which retains all of John Wayne’s original bedroom furniture, including Wayne’s bed and dressers, which were customized with railing to prevent objects from sliding off. The closets likewise feature stylized bolt latches, and the master bathroom retains all of the original fixtures installed by Wayne. The children’s staterooms include the original bunk beds used by Aissa and Ethan, carved with their initials and the year 1965. The layout of the guest staterooms, crew quarters, galley and other significant spaces likewise retain integrity to the 1965 remodeling effort. The main salon is near completely original, retaining its extensive wood trim, the wood-burning fireplace and wet bar, as well as the sea battle mural. Other original furnishings include a poker table, a leather chair and an ottoman.

The ship also continues to retain key features from its military career that were specifically left unaltered by Wayne. These include the ship’s telegraph, binnacle and the commander’s chair, which was Wayne’s chair on the bridge. The engine room is also nearly unaltered from its World War II service, and the ship is still powered by its original 500 H/P twin diesel engines.

The retention of these spaces, which specifically demonstrate Wayne’s personal involvement, appear to outweigh the subsequent alterations made to the ship. The boat retains integrity of location and setting, as it continues to be moored at Newport Harbor quite near the same berth it occupied during Wayne’s period of ownership. The *Wild Goose* also retains integrity of materials and workmanship, as nearly all of the spaces and ornamentation commissioned by Wayne remain intact. Because these spaces are largely or completely unaltered, integrity of association also remains. Integrity of design has been compromised by the addition of the new master stateroom aft of Wayne’s quarters, the addition of the dining area on the top deck, and the installation of a new bar and stairs on the afterdeck. However, the tent-like construction of the dining area is removable, and the Douglas-fir used for the stateroom addition and bar are in keeping with the same materials used by Wayne. The overall integrity of feeling has also been somewhat compromised by these additions, although in most areas of the *Wild Goose* it is possible to experience spaces that are virtually unchanged since Wayne used them.

In this sense, the *Wild Goose* also appears exceptionally important as the best surviving property illustrating Wayne’s influence and productive life. John Wayne’s birthplace in Winterset, Iowa survives, although he only lived there until the age of four. His family then moved to Glendale, California, where they rented several different houses. During the 1920s through the 1940s, Wayne lived in a succession of residences, including the Knickerbocker Hotel, Hollywood Athletic Club, and the Sunset Towers Apartments. The first home owned by Wayne appears to have 312 North Highland Avenue in Los Angeles, which he purchased around 1940 after the success of *Stagecoach*. However, by 1943 Wayne had moved out following a separation with his first wife, Josephine Saenz.

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He next purchased 4735 Tyrone Avenue in Sherman Oaks, a relatively modest bungalow purchased in 1944 following his honeymoon with his second wife, Esperanza Baur. The couple lived in the house until 1951, when Wayne purchased a large estate at 4750 Louise Avenue in Encino, California (no longer extant). Wayne lived at the Encino house until 1965, when he moved to 2686 Bayshore Drive in Newport Beach. This house was subsequently demolished in 2002. Of his other boats, only the *Nor'wester* is known to survive, but Wayne was never sole owner of the vessel and sold it in favor of the *Wild Goose*. Likewise, it does not appear that the *Nor'wester* ever served as a floating home in the same manner as the *Wild Goose*, nor does it demonstrate anywhere near the same level of John Wayne's personal influence.

Finally, while the *Wild Goose* does not receive any primary significance from its World War II military service, it is worth noting that surviving examples of YMS-class minesweepers are extremely rare. Research associated with this nomination identified only six other surviving examples, which notably include Jacques Cousteau's *Calypso*. Besides the *Wild Goose*, only one other YMS minesweeper appears to be registered in the United States, and it is not known if any others retain their original engines and other key pieces of equipment.

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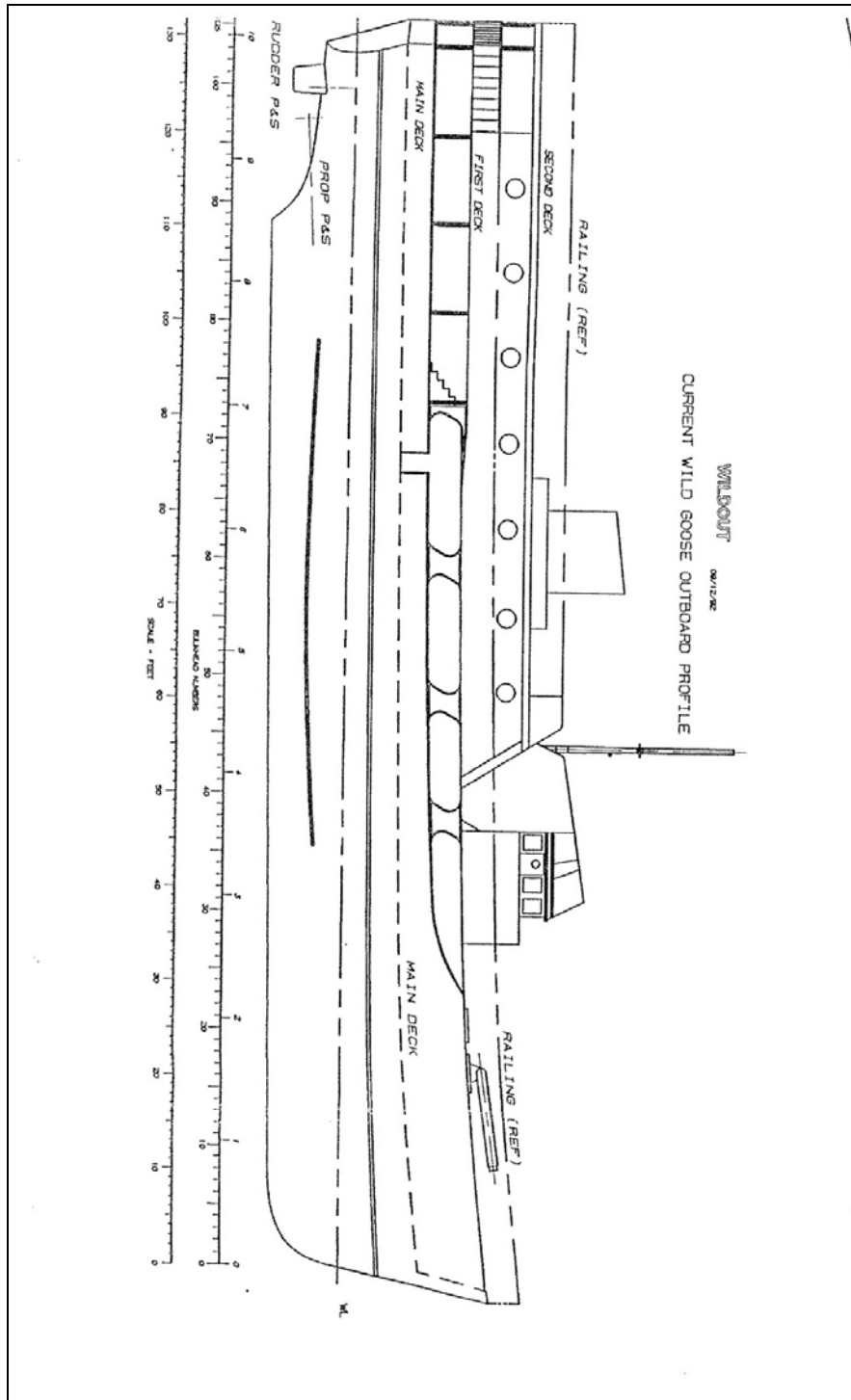
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Ship's diagram prepared by Hornblower Cruises and Events:



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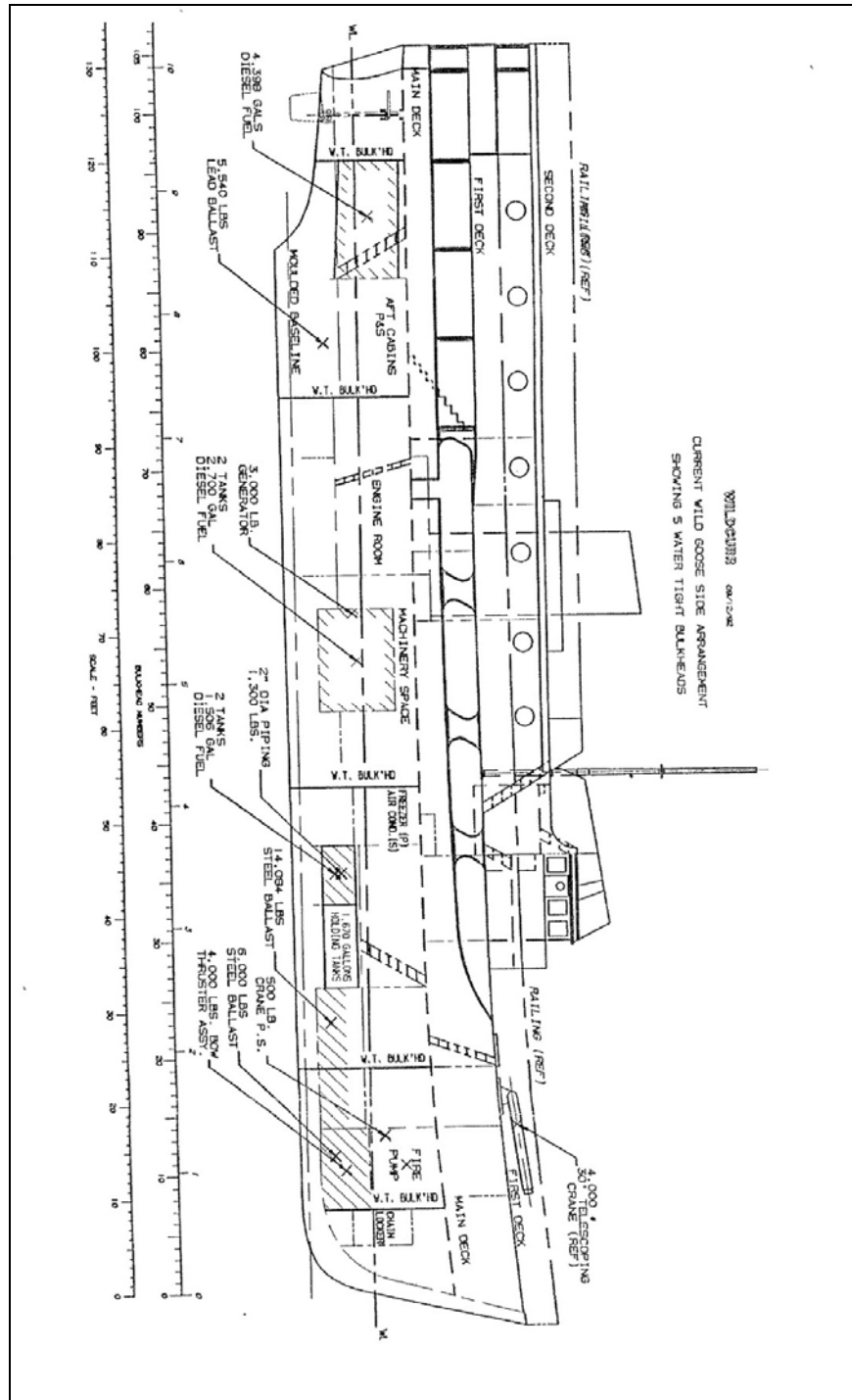
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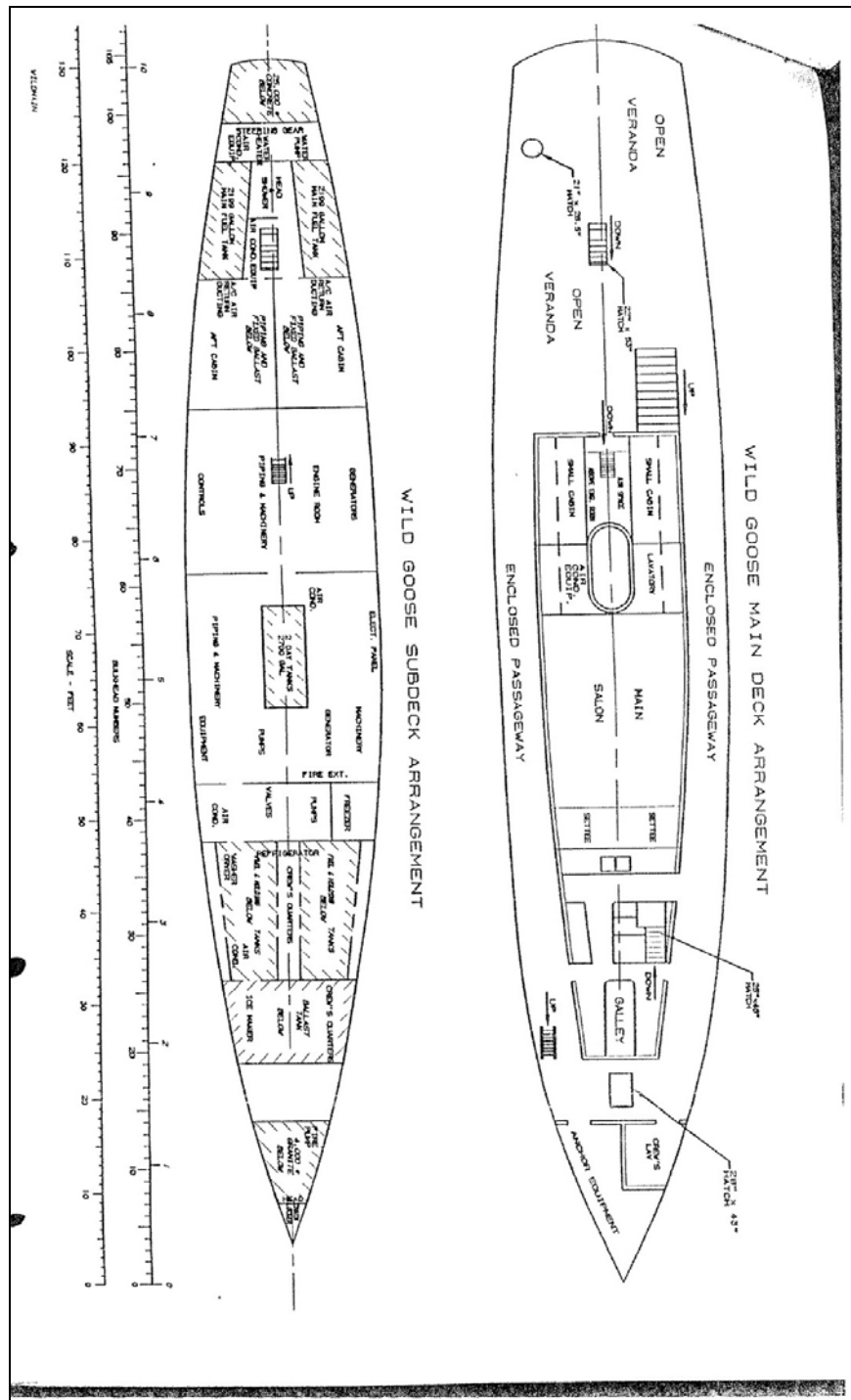
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Location map courtesy of Bing.com maps (annotated by Page & Turnbull, Inc.):



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Photo Log:

Unless noted otherwise, all photos were taken by Page & Turnbull, Inc., April 2010.

Image 0001: Port side bow exterior
 Image 0002: Port side exterior
 Image 0003: Foredeck
 Image 0004: Starboard exterior
 Image 0005: Afterdeck looking forward
 Image 0006: Koa wood table on afterdeck veranda installed by John Wayne
 Image 0007: Bar on afterdeck installed ca. 1991
 Image 0008: Companionway on afterdeck leading to guest staterooms
 Image 0009: Detail of companionway stairs
 Image 0010: Detail of guest stateroom on lower deck
 Image 0011: Detail of guest stateroom on lower deck with exposed hull
 Image 0012: Port side passageway on main deck looking forward
 Image 0013: Port side passageway on main deck looking aft
 Image 0014: Port side passageway on main deck adjacent to salon
 Image 0015: Interior of main salon, looking forward. Note day bed and mural installed by John Wayne.
 Image 0016: Interior of main salon looking aft. Note fireplace and wet bar installed by John Wayne.
 Image 0017: Detail of galley
 Image 0018: Detail of galley
 Image 0019: Looking aft on the port side of the bridge deck adjacent to John Wayne's master stateroom
 Image 0020: Interior of John Wayne's master stateroom looking aft
 Image 0021: Interior of John Wayne's master stateroom looking starboard
 Image 0022: Interior of John Wayne's master stateroom looking forward
 Image 0023: Interior of John Wayne's master bathroom
 Image 0024: Detail of sink in John Wayne's master bathroom
 Image 0025: Detail of towel peg in John Wayne's master bathroom
 Image 0026: Looking forward to the vanity in John Wayne's master bathroom
 Image 0027: Bunk beds for Ethan and Aissa Wayne, located aft of the master stateroom
 Image 0028: Detail of carved initials on bunk bed for Ethan Wayne
 Image 0029: Detail of carved initials on bunk bed for Aissa Wayne
 Image 0030: Interior of pilot house
 Image 0031: Detail of ship's original World War II telegraph
 Image 0032: World War II captain's chair
 Image 0033: Stairs to captain's room
 Image 0034: Interior of captain's room
 Image 0035: Master stateroom installed by Deil Gufstason ca. 1991
 Image 0036: Stairs from afterdeck to the landing outside Deil Gufstason's stateroom
 Image 0037: Looking forward to rear entrance of Deil Gufstason's stateroom
 Image 0038: Looking forward on the starboard side promenade of the bridge (first) deck
 Image 0039: Looking aft from the rear of the bridge (first) deck
 Image 0040: Looking forward on the port side adjacent to John Wayne's master stateroom
 Image 0041: Looking aft on the starboard side at the stairs to the dining (second) deck
 Image 0042: Dining deck looking forward
 Image 0043: Dining deck looking aft adjacent to the stack
 Image 0044: Looking forward from the port side stairs of the dining deck
 Image 0045: Detail of original GM8-268 500 H/P diesel engines

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- Image 0046: View forward in the engine room
 Image 0047: View aft in the engine room
 Image 0048: Original World War II era clinometer
 Image 0049: Electrical service panels in the auxiliary machine compartment/generator room
 Image 0050: Original 2,700 gallon fuel tank
 Image 0051: Passageway to auxiliary machine compartment/generator room
 Image 0052: Detail of lower galley looking starboard
 Image 0053: Storage area forward of the lower galley
 Image 0054: Forward storage area formerly used as John Wayne's liquor rocker
 Image 0055: View to port in lower galley, with walk-in freezer at right
 Image 0056: YMS-328 circa 1945. (Source: Shawn Ware, Hornblower Cruises & Events)
 Image 0057: *La Beverie* owned by Harold Jones, ca. 1955. (Source: Bert Minshall, *On Board With the Duke*, p. 166)
 Image 0058: The *Wild Goose* in Monaco, ca. 1963. (Source: Shawn Ware, Hornblower Cruises & Events)
 Image 0059: Addition of new master stateroom, ca. 1965. (Source: Bert Minshall, *On Board With the Duke*, p. 30)
 Image 0060: John Wayne and the *Wild Goose*, ca. 1966. (Source: Bert Minshall, *On Board With the Duke*, p. 7)
 Image 0061: John Wayne in the engine room, ca. 1966. (Source: MPTV images – use of watermarked image by permission)
 Image 0062: Ethan & Aissa Wayne in the wheel house, ca. late 1960s. (Source: Bert Minshall, *On Board With the Duke*, p.32)
 Image 0063: John & Ethan Wayne on main deck promenade, ca. 1969. (Source: John Dominis/Time Life Pictures/Getty Images)
 Image 0064: The *Wild Goose* in the Pacific Northwest, ca. early 1970s (Source: Bert Minshall, *On Board With the Duke*, p. 139)
 Image 0065: John Wayne in the wheelhouse, 1971. (Source: <http://www.flickr.com/photos/tallshipscruiseclub/904692816/>)
 Image 0066: John Wayne with Captain Bert Minshall, ca. early 1970s (Source: Bert Minshall, *On Board With the Duke*, p. 9)
 Image 0067: John Wayne with the *Wild Goose* in Seattle, 1977. (Source: Bert Minshall, *On Board With the Duke*, p. 147)
 Image 0068: The *Wild Goose* in disrepair at San Pedro, ca. 1990. (Source: <http://www.facebook.com/thewildgoose>)
 Image 0069: The *Wild Goose* at Marina Del Rey, ca. 1993. (Source: Bert Minshall, *On Board With the Duke*, p. 167)
 Image 0070: Undersides of *Wild Goose* during annual haul inspection, ca. 2009. (Source: <http://www.facebook.com/thewildgoose>)
 Image 0071: The *Wild Goose* on a charter, ca. late 2000s. (Source: Hornblower Cruises & Events)