

HYSTERICAL NEWSLETTER

Volume 2

Number 6



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EDITORIAL

Probably this months editorial should be more properly titled APOLOGETICS (T. H. please note the word). Today is June 22 which is when I would normally be preparing the July issue of this prestigious journal. Unfortunately, from a paperwork point of view I have been misdirected for the past several weeks. This has caused me to be late with both the Newsletter and my responses to many pieces of correspondence. So please accept my apology for both. My reason has been in the best interest of the program since it involves a 320 square foot addition to my current library. The addition will allow me to get better organized for our activities and provide adequate space to consolidate the processing of records for our archives. At the present time the bulk of them are housed in rented space which for economic reasons I would like to vacate as soon as possible. Incidentally since it has been a do it yourself project, including 1200 square feet of roof on the overall structure, the old body has been sadly stressed. So again apologies with the promise of better performance next month.

Les

ABOUT THE COVER

Those of you who have had the opportunity to review Lee's monograph of Uniform prints can readily appreciate the good natured needle stuck in Lee for his less than glamorous illustration of the females clothed in various uniforms. Lee's rebuttal is this months cover. Still no Varga, this one does a little more justice to our many attractive members. Oh the uniform, WWII era.

PUBLISH OR PERISH

Recently completed was the final copy of Bob Neprud's Oral History interview. Attached is a summary of contents and associated guide. Anyone desiring a copy of the complete interview, let me know and I'll be happy to provide. I consider this one to be a really significant addition to our growing collection of such interviews.

RECORDS ACCUMULATION

Most significant recent acquisitions are Roger Theil's manuscript entitled "War Story". The enclosed copy of Roger's brochure will give you a good idea relative to his project. Unfortunately time has not permitted reading of the script but talking with the authors indicates that he has considerable knowledge on the subject so I'm sure that even though fictional in nature the work will prove to be historically accurate and reflect creditably on CAP. Roger was also kind enough to provide me with a copy of a previously unknown (to me) book about Coastal Patrol. A contemporary boy's book entitled FLYING WITH THE COASTAL PATROL it was copyrighted in 1943. It was written by Lewis E. Theiss and published by the W. A. Wilde Company of Boston.

AIR FORCE MUSEUM PROJECT

The attached letter from the museum will provide you with an update on the project. As usual, Louisa has done an outstanding job in rounding up the material and providing it to them. Next task is obviously to encourage them to move it from the back room to the public display area. This is being worked on but if anyone has any ideas how we can encourage them to do so I would appreciate hearing them.

PLANNING FOR NATIONAL BOARD MEETING

The time for our seminar has been set for 1300-1700 hours on Saturday August 4 in the Lancaster "A" room of the convention hotel. All preliminaries are running on track so I should be in a position to finalize the agenda for publication in the July HNL. In the meantime, would appreciate all passing the word to interested parties so as to insure good attendance.

GOALS

Report Deleted.

Les
June 1984

DISTRIBUTION:

Members NHC
Selected Individuals

SUMMARY OF CONTENTS

In this oral history interview Mr. Robert E. Neprud speaks of his experiences as a professional writer and editor, with specific emphasis on the preparation of the book FLYING MINUTE MEN - The Story of the Civil Air Patrol.

The interview begins with his early childhood in rural Wisconsin and with emphasis on his education as a Journalist. His observations on prewar Europe add unusual insight as regards early war preparations in Germany. He discusses the development of his writing skill while assigned to various projects in the Army, which culminated in his selection to write his definitive history of Civil Air Patrol. He provides excellent insight as regards the personalities who directed Civil Air Patrol during World War II. His candid discussion and admiration of various CAP members operating in the field lends much to the knowledge of both people and methods.

Mr. Neprud concludes with a very interesting summary of his postwar activities. Although not specifically related to Civil Air Patrol, his postwar experiences provide an excellent opportunity to learn more of the dedicated individual who produced the only really definitive work to date on the early history of Civil Air Patrol.

GUIDE TO CONTENTS

Page

1	Personal Background
1	University of Wisconsin
4	Early Journalism Experience
4	Prewar Visit to Europe
5	Experiences in Germany
7	First Editing Job
8	Return to University of Wisconsin
9	Experience with Superior Evening Telegram
9	Entry into the Army
10	Train Accident
11	Assignment to write "Nurses in Action"
13	Assignment to Bolling Field
14	Association with Personal Narratives Division
16	Experiences with Wisconsin National Guard
16	Duty with Citizen's Military Training Camp
19	Birth of First Child
20	Well Known Authors at Personal Narratives Division
21	Assignment to write "Flying Minute Men"
22	Initial Contact with Civil Air Patrol
22	Support Received from Kendall Hoyt
24	Interplay between Colonels Blee and Johnson
25	Initial Contacts in the Wings
26	Meeting with Bill Madsen
27	Visits in the Northeast Area

GUIDE TO CONTENTS (CONT.)

<u>Page</u>	
28	Documentation Sources
28	Reception by CAP Members
30	Selection of Publisher
31	Writing Technique
34	Experiences with Ralph Earle
35	Closing of Personal Narratives Division
36	Finalizing "Flying Minute Men"
36	Evaluation of CAP Wartime Activity
37	Army Times Publishing Company
38	State Department
39	Experiences in Mexico
41	Chili
41	Visit from Eleanor Roosevelt
43	Whaling Trip
44	Visit to Argentina
45	Acquaintance with John Wayne
46	Move to Laguna Beach, California
47	Association with Boeing
48	Association with Douglas
49	Work with Transpo 72
50	Retirement

FROM

TO

“WAR STORY” PRODUCTIONS
1108 K Street, N.W.
Washington, D.C. 20005

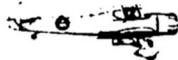
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THE “WAR STORY” AIRPLANES:



STINSON RELIANT



RYAN SCW



FAIRCHILD 24 (Inline)



FAIRCHILD 24 (Round Eng.)



WACO CABIN BIPLANE



CESSNA AIRMASTER



STINSON 105



BEECH STAGGERWING



PIPER J-5 CUB (Trainer)



AERONCA CHIEF (Trainer)

— (and others) —

The full screenplay of “War Story” is registered with the U.S. Writer’s Guild (E), and is Copyright © 1983; U.S. Copyright Office Regis. #PA 173-415.

“WAR STORY” PRODUCTIONS

1108 K Street, N.W.
Washington, D.C. 20005
(202) 638-4810

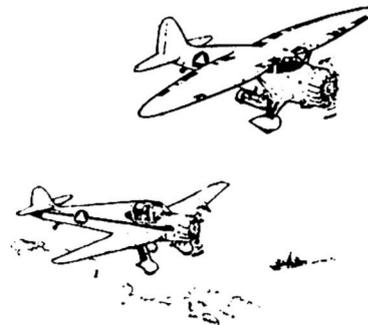
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FIRST CLASS MAIL

“WAR STORY” PRODUCTIONS
1108 K Street, N.W.
Washington, D.C. 20005

“WAR STORY”



ANNOUNCING — a novel movie about flying, with a fresh topic for our time . . .

"WAR STORY" — THE MOVIE IT'S ALL ABOUT FLYING!!

"WAR STORY" is a family action-adventure film about Civilian fliers vs. German submarines in the first year of World War Two on America's Atlantic Coast.

Wholesome and exciting flying films with appealing characters and locations have enjoyed excellent track records at the box office. Other commercial distribution potential (cable TV, foreign theatrical and television distribution) suggest a profitable investment.

THE STORY

In America's history, few antagonists have attempted to sail the Atlantic to invade us or do territorial harm. However, in World War II, German submarines invaded the USA's territorial waters to torpedo our shipping. With no clear-cut plan for retaliation, we mustered a hastily-organized group of civilian fliers — the Civil Air Patrol. C.A.P. pilots would wake up in their own homes and drive to nearby flying fields. They took off, to do battle with the enemy in a civilians-at-war situation the United States had not seen *since the Revolution*.

Without money, almost no help from local military bases, few supply channels, and with limited community support, these flying men and women financed their squadrons from their own pockets to fight submarines from Maine to Florida. From the Spring of 1942 to the Summer of 1943, they flew their converted civilian airplanes, first on patrol, and then in armed retaliation — relieving the regular military from this critical job in the all-important first year of the War.

"WAR STORY" is *their* story, as told through the personnel of a fictional squadron based in New Jersey's southern tip of Cape May →

THE CHARACTERS

HUGH GRIMES, late 40s, Squadron Commander. He's the man with the problem — and his Squadron's problems. Enduring scarcity on all fronts, he must find solutions to the desperate situation confronting him and his ragged band of pilots. His emerging inner conflict, increasingly revealed in the film, requires him to face his own fears and his inconsistent World War One flying history as he "breaks through," confronting both his internal negativity and the enemy submarine threat to his Country.

VERNE GRAINGER, also late 40s; Ace Mechanic — is a local guy, bewildered by the changes War has made in his home town. He's given up his business to help in the War effort, and has trouble realizing that not all of his neighbors are as generous. Verne's mechanical wizardry helps Hugh cope with the Squadron's massive slate of problems — even as Verne, too, realizes the extent of Hugh's serious personal problems.

TRISH MALLOY, late 30s/early 40s; proprietress of the local hotel where Hugh's Squadron pilots are boarded. Powerful, yet somehow available, her delightful female energy is tempered with a weathered, knowing, true-fliers spirit. A flight instructor, and Hugh's love interest, she's almost as tall as he is, and can hold stage, hold court, or hold a relationship with him — *if* they can both handle it. Trish sees Hugh's problems clearly — and past them, to his basis goodness. She's the distillation of the women who, in the "pre-lib" days, forged ahead, anyway — to find their "place in the sky."

THE SUPPORTING CHARACTERS

Verne's son, ANDY GRAINGER, 16, gives us a bird's eye view of both wars — through his Dad's past experiences in World War One, the present conflict of 1942, and the contributions of HAL LOGAN, 70s, a local aviation pioneer and "yarn-spinner;" THE MAYOR, who thinks Hugh's Squadron should do better at keeping German submarines away from his town's tourist beachfront; and RODDY DeVERE, an air-ace back from Europe, who is challenged by Hugh to a dogfight in C.A.P. trainers.

The SQUADRON PILOTS, all 20s-30s, are the "chorus" of the film. Each surface in different ways: Hugh must order TANNER and RIZZO to fly a marginal plane; DON and DOREEN are engaged; EMMETT and RILEY are newcomers when the film opens, while McCAAN opens their eyes to the chaotic

operation they've walked into; WHITNEY and BIRNBAUM, unarmed, scare a submarine down, then barely make it back to land; MUNSON is lost at sea after a harrowing flight in a damaged plane; COOK challenges Hugh to ferry back an un-airworthy plane; there are many others. "WAR STORY" is structured to allow each of the Squadron pilots a chance to "shine."

THE OTHER SUPPORTING 'STARS' — ARE THE AIRPLANES!!

The C.A.P. airplanes depicted in "WAR STORY" survive today as antique aircraft. Owner/pilots, who will custom-prepare, and then fly their own planes, can be found — and the movie-union rules will still allow them to do *one* film this way. (See *airplane illustrations on rear panel*).

ABOUT THE WRITER/PRODUCER

One of two researchers in the country currently working on the history of Civil Air Patrol's combat years, ROGER THIEL joined the Patrol in 1965, and received his pilot's license on Cadet scholarship in 1969 — in the "last taildragger class" of aviation cadets using older-style aircraft. He has researched the C.A.P. since 1977, regularly visiting Coastal Squadron reunions, and has spent hundreds of hours interviewing Coastal Patrol veterans.

Thiel owns three antique airplanes; two from the era depicted in "WAR STORY," and regularly participates in regional and national "antiquer" fly-ins and other events.

"WAR STORY":

- Is an action-adventure film, with a strong theme, and set in an appealing location;
- Depicts one of the high-water marks of the American spirit;
- Portrays a fresh flying-movie theme, suitable for family audiences;
- Can compete for current film-dollar realities;
- Makes a strong factual story that tells the truth *as it happened*;
- Depicts a little-known conflict that is both an amazing throwback to America's Revolution — and a look forward to our National identity today;
- **LET'S GO FOR IT!!**

If you are interested in learning more about Investment Opportunities for "War Story," without any obligation, please fill out this form, detach, and mail back to us:

YES, TELL ME ABOUT "WAR STORY!"

Name: _____

Address: _____

City, State, Zip: _____

Telephone: _____

OPTIONAL: Firm Position, Name: _____

Please include Business Address if you prefer receiving mail there: _____

COMMENTS: _____

(Or use a typed or facsimile copy of this form, or other communications at your discretion)



DEPARTMENT OF THE AIR FORCE
AIR FORCE MUSEUM
WRIGHT-PATTERSON AIR FORCE BASE, OHIO 45433

2 MAY 1984

Colonel Louisa S. Morse, C.A.P.
2507 West 17th Street
Wilmington, DE 19806

Dear Colonel Morse

With genuine appreciation, I accept on behalf of the United States Air Force and the USAF Museum your C.A.P. Memorabilia as cataloged on the attached list. Your items have been added to the USAF Museum collection and permanently recorded as a donation in your name under Accession Number 1984-33.

For the moment, your items have been placed in our study collection, since less than 20 percent of our items are on public display. The remaining 80 percent are being carefully preserved in storage where they serve as a repository available for researchers and historians and for future exhibits, as well as a source with which to support our external loan program. With this external loan procedure, we provide items to other USAF base museums and to educational nonprofit civilian museums.

Providing exhibits of historic items for today's visitors is only part of our responsibility. Equally important are the acquisition and preservation of items for tomorrow. We look forward 20, 50 and even 100 years into the future, and there the true importance of our study collection becomes evident. This extensive resource provides both flexibility for our own exhibits and artifacts for loan by affording a wider choice of items to better portray USAF history.

Whether your gifts are displayed immediately or at some future date, you have contributed significantly to the preservation of our history, our Air Force heritage and tradition, and the memory of those who led the way.

Thank you very much for your generosity and patronage.

Sincerely


RICHARD L. UPSTROM
Colonel, USAF
Director

1 Atch
Gift List

USAF MUSEUM GIFT ACCESSION

Donor: Col. Louisa S. Morse, C.A.P. Date Item Received 27 Jan 84
2507 W. 17th St.
Wilmington, DE 19806 Accession Number 1984-33

<u>Museum Catalog Number</u>	<u>Item Description</u>
1984-33-1 thru -24	INSIGNIA, Rank, C.A.P.
1984-33-25 thru -54	INSIGNIA, Rank, C.A.P.
1984-33-55 thru -72	INSIGNIA, Wings, C.A.P.
1984-33-73 thru -92	INSIGNIA, C.A.P.
1984-33-93 thru -118	INSIGNIA, C.A.P.
1984-33-119 thru -131	BADGES & TAGS, C.A.P.
1984-33-132 thru -157	PATCHES, C.A.P.
1984-33-158 thru -162	INSIGNIA, Cloth, C.A.P.
1984-33-163 thru -178	RIBBONS, C.A.P.
1984-33-179 thru -196	RIBBONS, C.A.P.
1984-33-197 thru -214	RIBBONS, C.A.P.
1984-33-215 thru -231	RIBBONS, C.A.P.
1984-33-232 thru -241	RIBBONS, C.A.P.
1984-33-242	MEDAL, Falcon Award, C.A.P.
1984-33-243 thru -255	RIBBON DEVICES
1984-33-256 thru -262	BUTTONS, C.A.P.
1984-33-263 thru -266	PATCHES, Regional, Obsolete, C.A.P.
1984-33-267 thru -276	PATCHES, Regional & Wing, C.A.P.
1984-33-277 thru -284	PATCHES, Regional & Wing, C.A.P.
1984-33-285 thru -291	PATCHES, Regional & Wing, C.A.P.
1984-33-292 thru -298	PATCHES, Regional & Wing, C.A.P.
1984-33-299 thru -306	PATCHES, Regional & Wing, C.A.P.
1984-33-307 thru -313	PATCHES, Regional & Wing, C.A.P.
1984-33-314 thru -319	PATCHES, Regional & Wing, C.A.P.
1984-33-320 thru -326	PATCHES, Regional & Wing, C.A.P.
1984-33-327	COAT, Service, C.A.P., WW II w/Insignia

NOTE: The USAF Museum's Research Division (RD) retained a book on C.A.P. Uniforms & Insignia.