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# The Lover's Cup

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The Lover's Cup

The Lover's Cup

A thesis submitted in partial fulfillment  
of the requirements for the degree of  
Master's of Arts in Journalism

By:

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Brigham Young University  
Bachelor of Arts, in English, 1993

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This Thesis is approved for the recommendation to the Graduate Council

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## **ABSTRACT**

This documentary film, *The Lover's Cup* is the story of a former Naval Officer from World War II, Dr. Phillip Trapp, who took Marines into the battle of Iwo Jima and lived to see the flag being raised on Mt. Suribachi. This 55-minute film explores his life experiences before, during and following World War II. His first-hand experiences are used to illustrate the social and psychological impact of the Great Depression and World War II and his journey to overcome his adversity and create positive changes in the world through his subsequent education and service at the University of Arkansas and the community of Northwest Arkansas.

*The Lover's Cup* explores some of the factors, which helped shape what many have called "The Greatest Generation." It also addresses the political and psychological ramifications of World War II and its differences to modern day world conflict. The film includes several interviews over the course of two years with Dr. Trapp. It also includes some re-enactments and extensive archival footage and photographs through the National Archives and Library of Congress. This is a character-driven narrative, using the Great Depression and World War II as vehicles to tell the story. The goal of this film is to help generate a renewed awareness, understanding and appreciation of the Greatest Generation, who will all soon be gone.

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## I. INTRODUCTION

I first met Dr. Trapp while filming a World War II TV news magazine story for U of A's UATV, *On the Hill*. I was so intrigued with his story, that I ended up spending extra time at his home visiting with him, and we quickly developed a special friendship. He told me, "He knew it was meant to be that we met" and I felt the same. He became a special friend and mentor. After visiting with him on a regular basis, I asked him if he would be willing to let me do my thesis documentary on his life. He is a shy and humble man, and does not like to be the center of attention, but he loves to help others, especially students and so he agreed.

I knew this was a story that needed to be told and I wanted it to be a legacy for him, since he never had children. He has spent the last 60 years of his life talking to students and people in the community about his war experiences as a means of healing from the past. He's 91-years-old and I wanted his story to live on for future generations.

It took one year of building a relationship and doing several interviews before he completely opened up and shared his precious stories and photographs. As he came to trust me, the more he opened up and assisted me in finding materials from the past, despite the pain associated with it.

I knew from the beginning I did not want this to be a war story. I wanted it to be a character-driven story about Dr. Trapp and his humanity. I have often questioned, what made the Greatest Generation great? We discussed this in one of our early interviews and he said he believed the Great Depression was a critical element in developing the character and preparing

those who suffered through the tragedies of World War II and were later called, The Greatest Generation.

This connection between the Great Depression and World War II was the catalyst. I wanted to compare and contrast today's youth with the youth of Dr. Trapp's generation. My goal was to facilitate a renewed awareness of good character, and the selfless sides of humanity, which can sometimes be difficult to find in today's society. In the process, I also wanted to examine a different definition of heroism.

## II. RESEARCH

My initial research began with over 10 hours of on-camera interviews with Dr. Trapp. After discussing his actual war experiences I narrowed my focus into three areas:

- A. The connection between The Great Depression and World War II in shaping the *Greatest Generation*.
- B. How his war experiences affected his life?
- C. How he overcame the traumas of war?

I then began academic research to see if there was actual data to validate Dr. Trapp's belief that The Great Depression played a significant role in preparing the Greatest Generation for service and sacrifices during World War II.

In my research I found that lives are shaped by the settings in which they are lived and by the timing of encounters with historical forces whether peace and prosperity or depression and war (Elder, 1981, p.3). The Great Depression is widely remembered for its "cost to human lives and social institutions. But there is evidence...which shows that much was learned, and that the Depression was an instructive experience which produced novel social adaptations" (Elder 3). The Great Depression had much to do with historical transitions and their personal significance on individual lives.

As the economy plummeted, families experienced loss of income and well being while struggling to survive in response to continuing misfortune. "From the perspective of the individual family and child, historical transitions often become personal transitions thereby exemplifying a type of intersection for history and biography" (Elder, Modell, and Park 17).

In the lives of children growing up in the Great Depression, hardships were manifested in households that became more labor intensive. Families now produced many of the goods and services they purchased. In this changing world, children had important roles to play; now they had to contribute to the household income and maintenance through expanded chores and jobs outside the home (Elder, Modell, and Parke 18-10).

The Depression “did not make it easy to be a child, forcing many to grow up rather quickly” (Kenney, 162). One Minnesota child remembers “[my] childhood experience during the Great Depression sometimes seemed miserable to me, but it taught us kids important lessons about the work ethic, sharing self-sufficiency, teamwork, resource conservation, and the value of money” (Kenney, 163).

The Depression placed unusual responsibilities on the young (Elder 80). As a result, “some children managed to rise to the challenge in these transitions and even acquired greater competence as a result (Elder, Modell, and Parke 18-19). Children had to learn the art of getting by (Kenney, 160). Thus, “a severe family problem was both an obstacle to be overcome and a means to enhanced competence for some, especially some of the boys” (Clausen, 166).

Elder began a longitudinal study to understand the interplay between the Great Depression and children’s life experiences. Elder examined the “socio-historical context of two groups of children who lived during the depression: the Oakland Growth sample (birth dates 1920-21) and the Berkley Guidance sample (birth dates 1928-29): (Elder, Modell and Parke 14).

Elder used the archival data of 167 children from Oakland who had been intensely studied from 1932 to 1939 (Elder 5). The data provided a “unique opportunity to identify economic change in family life and its consequences before the Great Depression” (Elder 5). He

continued to follow these children through World War II, the postwar era of the 40's, 50's and early 60's (Elder 5).

Elder found that conditions in deprived families presented children with a “moral challenge that called for their best effort [and]...labor needs in deprived families created urgent, realistic and meaningful demands” (Elder 71). The young men who served in World War II were “influenced by the Great Depression and family experience in ways that shaped their response to the all for manpower” (Elder, 452).

After interviewing World War II veterans, Elder found that “personal qualities” are what veterans frequently cited as the benefits of their service experience.

Among these qualities are “self-discipline, ability to cope with adversity, and skills in managing people. Such qualities are most likely to be put to test among children of the Great Depression, who had to use all they had to be successful in life” (Elder, Modell, and Parke 57).

Several years after the Great Depression and World War II, the director emeritus of the Berkley Guidance Study noted that some of the boys turned out to be more stable and effective men than any of the research team had predicted (MacFarlane 341). World War II imposed a “new pattern of timing on the transition to adulthood” by “accelerating departure from the family of orientation and...offering young men a chance to become independent (Elder, Modell and Parke 69).

Following the economic hardships of the Depression, many of the enlisted boys were thrown into battle with as little as seventeen weeks of training (Miler 149).

They watched their buddies die...and saw the world and some of its people ways they never imagined. And all of this before they were allowed to legally drink or vote for the leaders who were sending them to war (Miller 149).

The life training ground of World War II expedited the pace of developing maturity and discipline because of its “relatively unforgiving environment where the consequences of failure were often felt by the entire unit. One veteran said, “it was like entering a whole new world, sink or swim” (Elder 464). Another said, “I matured very quickly. At twenty-one I had thirty men to take care of; at twenty-three I had six hundred to seven hundred to feed and supply (Elder, 465).

The timing of children’s encounters with historical change is critical in explaining individual development (Elder, Modell and Pare, 31). After examining several cohorts of veterans who came to adulthood during the depression, Elder found that rather than becoming a “lost generation” as had been generally assumed, there was “synchrony between individual life stage and historical time for [boys] born during the early 1920’s” and their vulnerability to the Great Depression was minimized (Elder, Modell and Park, 47). This was due to the fact that

They were too old to be wholly dependent on hard-pressed families in the 1930’s and too young to face a stagnant job market when they were coming of age. However, they were just the right age to be mobilized into World War II and to experience the economic recovery it prompted (Elder, Modell, and Parke, 47).

Depending on the age of the veteran, World War II military mobilization opened up opportunities of a better life for the economically deprived Depression-era boys. Elder found that “military service pulled men out of deprivational experiences [and]...proved to be the most powerful source in turning lives around” (Elder, Modell, and Parke, 17).

War experience promoted independence, a broadened range of knowledge and experience, a time out from age-graded careers and greater access to educational and career-life achievement. It also exposed young men to other countries and cultures of the world (Elder, Modell, and Parke, 52).

There was also a “stirring soup process [in which] people [were] thrown together who had never seen one another before and will never see one another again” (Waller, 14). This

helped increase the scope of awareness of oneself and others through an expanded range of interactional experiences, including encounters with new people and places that promote greater tolerance and social diversity (Elder, Modell, and Parke, 53).

Military duty provided a ‘legitimate time out from educational, work and family pressure in a structured environment’ (Elder, Modell and Parke, 52). For some that included a chance to evaluate where they had gotten and consider where they were going (Stouffer, 572).

In the Manchester cohorts, military service provided an escape from “daily poverty by promoting independence and exposing recruits to new ideas and models (Elder, Modell and Parke, 52). Military service provided “direction and developmental alternatives to the course chartered by their families to young men who lacked self-direction and confidence.” It also gave young men the “opportunity to sort things out in activities that bolstered self-confidence, resolve, and goal setting”(Elder, Modell, and Parke 52).

More than 60 percent of the California cohort claim to have achieved “more independence, learned to cope with adversity, gained a broader perspective, and acquired more self-discipline through the service” (Elder 462). The California veterans of heavy combat generally attributed their self-discipline and ability to cope with adversity to their survival of traumatic experiences in combat (Elder, 464). Thus, mere survival became a resource for dealing with hardships later in life (Leinbaugh and Campbell).

Elder found that “the war reversed some of the disadvantages imposed by the Great Depression on community and individual levels” (Elder, Modell and Parke 66). For the Manchester men, who had experienced the most significant economic hardships, the war “provided an opportunity to regain their self-respect, acquire new skills, demonstrate their aptitude, and perform well under trying circumstances (Elder, Modell, and Parke 63).

The educational opportunities afforded by the G.I. Bill gave veterans an opportunity to expand their education after the war. It was especially helpful for individuals who came from economically challenged backgrounds by providing them with unprecedented financial opportunities to go to college (Elder, Modell, and Parke, 53).

Finally, past research has shown that the combined effect of military service and the G.I. Bill increased “post secondary educational attainment among World War II veterans above that of their non veteran peer.” It is estimated that war service increased college completion rates by close to 50 percent (Bound and Turner, 786). “By enhancing opportunity and achievement for men who grew up in the depression, military service functioned as a turning point, or change in life course” (Elder, Modell, and Parke, 54).

### III. PRODUCTION NARRATIVE

#### A. THE PRODUCTION PROCESS

After completing my initial research and transcribing all my interviews with Dr. Trapp, I wrote my outline to help me narrow down the most compelling parts of his story. In addition to his childhood experiences growing up in the depression and military service, he had a whirlwind romance with a “Rosie the Riveter.” In one of our early interviews he told me how he believed the war really changed the lives of women, giving them new opportunities. Up until the war, women’s career opportunities were usually limited to nursing, teaching and secretarial work, but after women worked in the factories building airplanes and doing stereotypical male jobs, women came to believe if I can build an airplane, I can be an engineer, a doctor, etc. (Trapp).

Dr. Trapp’s romance with Lela Hastings, who was working in San Diego at Convair designing aircraft carriers, was an important part of the story because she wrote him over 90 letters during the war. Each letter was a window into the real life of a “Rosie the Riveter” during the war. Dr. Trapp saved all her letters, tied them with a red ribbon and put them in his mother’s attic following the war. Sadly they never saw each other after he was shipped off to the Pacific theatre. But, fifty years following World War II after his mother died, he found the letters. He shared them with his good friend, a history professor at the University of Arkansas, and decided to write a book based on these letters titled, *The Red Ribbon Letters*. He felt it was important to do this because it told the story of how World War II changed the lives for women. After writing the book, Dr. Trapp and the history professor tried locating Lela but were unable to find her because he did not know her married name.

I was so intrigued by the book and the story of unrequited love that I knew I needed to include it and most importantly, find Lela. This launched me into another type of research,

genealogical. I spent a year searching genealogical sights, local libraries and finally going to California to search their database of public marriage records from the 1940's. The trip to California proved to be fruitless. I returned to the Fayetteville public library and found a record for her brother living in Pennsylvania. I wrote to the library there to see if they had any obituary records. A couple weeks later I received a copy of her brother's obituary. In the obituary a "Lela Graverson" was listed as the only surviving family member. The obituary was from 2001. It was now 2011.

Now that I had her married name, I was able to find her on the Internet within a couple hours. But sadly, it was her obituary from the year before. I was devastated! I had worked so hard to find her and had missed her by one year.

I did find that she had a surviving son, Brad, and called him. I told him there was a book written based on his mother's letters during World War II. He was shocked. Ironically, he is a journalist in Los Angeles. So he was very intrigued and willing to help. When I first spoke to him and told him how sad I was that I had missed the opportunity to speak to his mother, he said it wouldn't have mattered if you had found her before she died because she had suffered from Alzheimer's for the last ten years.

Finding Lela and Brad felt like a huge accomplishment. I went out to California again to meet him and to interview him. He was gracious enough to give me copies of the few photographs he had of his mother during the 1940's. I was hoping that perhaps his mother had saved Dr. Trapp's letters from the war, but unfortunately she had not.

After finding Lela and connecting all the pieces, I was ready to write my script. I wanted to juxtapose the past with the present so I started the script with Dr. Trapp speaking to students at Fayetteville High School. I had already filmed Dr. Trapp on several different occasions over the

course of two years. So, when it came time to write the script it was a matter of going through thirty pages of transcriptions and picking the best sound bites to tell the story.

I also knew that I wanted Dr. Trapp to be the narrator of his own story. This required a lot more effort on my part and I had to re-shoot some interviews to get the right sound bite. But for the most part because I had spent so much time with him and filmed at different locations I had much of what I needed in my transcripts.

Each time I filmed an interview, whether at Fayetteville High School or at his home, I made sure to get plenty of cover shots. I also tried to film at his home at different times of the year so that I could capture him in his garden, which is a big part of his life. My favorite interviews are in the springtime with his azaleas in full bloom behind him and the lighting was perfect.

The biggest challenge in the production process was finding enough photographs and archival images to cover the 50 minutes of interviews. Dr. Trapp did not have many pictures from his youth and the war era. As I mentioned before, I was able to get a few pictures of Lela from her son but that was it. So on one of my trips to California I visited the Coronado Historical Society and the San Diego History Museum at Balboa park. I also filmed and took several still image shots. I found a lot at the museums but the cost per image ranged from \$50-\$100. I had photocopies of the images I wanted to purchase so I decided to see if I could find as many that resembled those through the National Archives and the Library of Congress web sites.

This proved to be a successful but time consuming endeavor. I found several archival films that were public domain to use as cover and bridges throughout the narrative. I spent over 50 hours sifting and sorting through film footage and still images, but I believe the effort and time paid off.

I also wanted to re-create the scene of Trapp as a child during the Depression and of he and Lela when they first met on Coronado Island. This proved to be a big undertaking for one person. For the scene of Trapp as a boy, I hired a 10-year old boy in my neighborhood. We went out in the snow a couple different times and I shot scenes of him gathering wood for the family fire. I thought shooting it in wintertime would help with depression-era imagery.

Re-creating the love story proved to be one of the most challenging aspects of the production phase. I found a navy officer living on Coronado Island, who is married to a girl I use to babysit years ago. We had set up the day to shoot him in his navy whites on the beach in Coronado. So I once again flew to California the day before our scheduled shoot. Just as my plane landed, I got a text from her saying sorry her husband had been called out to sea and would not be available. I immediately went to my sister's house in Oceanside and together we got on her Facebook and started looking for friends of hers that somewhat resembled Dr. Trapp. We lucked out and found a married couple. I called them and they agreed to meet me at the beach on their lunch hour the following day. They were wonderful. I filmed and shot still images of them together on the beach and then of her, as the younger Lela writing letters in a historical building in Oceanside.

The only real problem was he told me that he had navy whites that he could borrow from a friend. When he showed up, it was sailor's uniform, not an officer's. This concerned me because I didn't want to offend Dr. Trapp or any other Navy officer, but at that point I didn't have many more options. I will probably go back at some point and get a real officer's uniform and re-shoot those scenes on the beach. I did speak to Dr. Trapp about it and he said he was okay with it. But, for the integrity of the film I will need to fix it.

In all, I travelled to California three different times to do research at libraries and museums, interview Lela's son and film interviews, scene re-enactments and cover shots. I learned some very important lessons of filmmaking: always have plan A, B, C, and D lined up. For example, before flying to Los Angeles to meet Brad and interview him, I checked the camera first to make sure it was working properly. I had extra batteries and a charger. But the day I showed up to interview him, one of the cables stopped working and the camera would not turn on. So, I filmed him using my iPhone and fortunately because he's a journalist himself, he had a microphone I could attach to the phone. The interview ended up looking just as good as the ones I had shot with the HD cameras. Thank goodness for iPhones!

The only narration I used, in addition to Dr. Trapp, was for the love letter section between the young Lela and Dr. Trapp. For that I went to the theatre department and hired two graduate students who did the voice-overs. I loved their voices and most importantly the letters. They were so beautifully written; it was difficult selecting just a few. The biggest challenge for this section was finding ways to cover the sound. There are no pictures of Lela and Phil together and as I mentioned, very few of them at all. So I used some actual pictures of Lela and Phil with some of the pictures of the couple I had filmed on the beach. Fortunately the guy looks a lot like a younger Dr. Trapp but his wife looks nothing like Lela. I am hoping this creative license is not too big of a distraction to the film.

The editing process for me was the most challenging and time consuming simply because I had to do so much research to find images and archival footage to tell the story. I found a documentary filmmaker, Steve Baker who had done a short documentary on Iwo Jima for the history channel and he gave some good advice as to where to look. The National Archives

proved to be an amazing resource for archival footage, but it was a tedious and time-consuming endeavor.

I edited with Final Cut Pro and of course had many technical issues along the way. But I learned to always back things up with several different devices and continually save the project as I was working. After finishing most of my film I hired another graduate student, Daniel Henckle, who is very skilled at editing, to help me clean up my project. He spent about nine hours helping and it was beneficial to have a second pair of eyes look at my work.

In addition to technical issues in Final Cut, the other challenge for me was cutting out sound bites and shortening my time line. Professor Foley was very helpful with this and I am sure there is more I could cut out. Telling a story with less dialogue, rather than more, is difficult for me, but something I am learning . I learned a lot about the art of storytelling and look forward to improving this skill.

The final and most enjoyable part of the production process, aside from interviewing Dr. Trapp, was adding the musical score. Dr. Trapp and Lela often referenced classical music pieces they were listening to as they wrote their letters during the war. Therefore I stuck to classical piano and violin pieces.

## B. CONCLUSION

The *Lover's Cup* turned out to be as I had visualized with a few minor changes. I didn't expect to be able to find so much archival footage that was public domain and so I ended up replacing re-enactment scenes with archival films and photographs. My biggest concern was editing. I can visualize how I want something to look, but I am still lacking the technical editing skills to create it. I understand the ethics of editing and this project definitely forced me to learn more technical skills.

I learned quite a bit about documentary filmmaking. One of the important things is how critical it is to build a strong relationship with the people you are working with. In this case, since Dr. Trapp was the main character the two plus years of building a relationship of trust enabled him to open up and share more of what he normally would with a just a few interviews. In fact, in the beginning he said he only had a few pictures. A year later he found a whole scrapbook of additional pictures from his childhood, that he may not have shared had he not trusted me.

I also learned how important it is to have several contingency plans in place for every scheduled shoot. Always plan for the worst and be flexible when changes are necessary. Sometimes those unexpected "surprises" can work to your advantage. It's easy to get so stuck on a certain idea of how you want something done that you limit your creativity. You may have a certain idea of how you want the story to be told, but it's important to listen carefully to the interviewee because there may be even more important elements you're missing.

When interviewing, make sure you phrase the questions carefully to help you with editing and try to get the same sound in a variety of ways. I over interviewed but am so glad I did because when it came time to edit, I had several options for the best sound.

Persistence is necessary if you are going to make a film like this. There were so many hurdles along the way, in terms of reaching dead ends, as in the case of tracking down Lela. It took me a solid year of consistent research to finally find her, something Dr. Trapp and the history professor had not been able to do. It felt like finding a needle in a haystack but my intuition kept telling me to keep trying; that the story would not be complete without her.

One thing I know I need to improve upon is my script writing. I tend to want to tell more than is necessary. I am learning that less is more and will continue to improve upon this. I also learned the importance of shortening your timeline and keeping your film seamless through audio mixing, transitions and music.

Finally, I grew in confidence with this project. I know I don't want to be a solo filmmaker. I want to be a director. Now that I've done an hour-long film virtually by myself, and have an understanding of the different filmmaking elements, this would help me be an effective director. In the future I would hire the best editor, photographer, sound person, etc. to help me accomplish my vision. I look forward to filmmaking as a team.

I am proud of what I accomplished in this film. It was huge undertaking for one person and big story to tell. I think that's why it took me so long to finish it. It was like staring at a huge and intimidating elephant and not knowing where to begin. I found that by setting goals and by breaking it down into smaller sections it was more manageable.

If I could do it again, I would have finished it before starting any other endeavors or career paths. I thought I could manage the two at the same time but it was not feasible for me. I spent two years creating, marketing and branding a 200-mile team relay race in Northwest Arkansas, the largest, race, geographically in the state. Unfortunately I let this consume me and I put the editing, the most dreaded part, aside. I decided to move my race from

the spring to the fall, which gave me an extra six months to focus all my attention on editing and finishing the film. It's far from perfect, but I believe it's a powerful story that will transcend my generation and continue Dr. Trapp's great legacy. This, in the end was my number one goal.

#### IV. THE SCRIPT

##### The Lover's Cup

Opening Quote:

"The hero is one who kindles a great light in the world, who sets up blazing torches in the dark streets of life for men to see by."

Adler, Felix

Opening scene:

(Nat sounds full)

*(WS) at sunrise little boy walking up hill carrying bucket of coal ashes for family fire.*

*(ECU) Boy lighting the coal fire.*

Trapp: " I grew up in the depression. Those were of course very difficult times and everyone had a strong feeling that they had to work together in order for the family to survive."

*(Archival photographs: from depression era, banks closing, unemployment lines, children, etc.)*

Trapp: " When I was 10 years old, my father came home from work and said, the bank had bellied up and all our money was gone, everyone has to pitch in."

*(Archival pictures of newspaper boys and other children at work during the depression.)*

*Live shots of Trapp talking*

*(\*Fade into real life shot (re-creation) of depression-era boy delivering newspapers shot in black and white).*

Tapp: (23:35) " And so it happened that there was a paper route open. I thought here's my chance to make some kind of contribution to the family. So that night I started thinking about it and it occurred to me that there'll be kids lined up a block long for this job and why should he give it to me? Then I thought, probably one of the questions will be exactly that."

"I thought, well, I suppose we need the money bad, the bank closed. Then I thought, every kid on that block will say the same thing. I've got to come up with something different in order to impress the manager. Then it hit me."

*(Shots of boy interviewing with manager in b/w)*

"You know his very first question when I walked into his office was, why should I give you this job? And I replied, Well sir, I will go to every customer, ask them exactly where they want their paper delivered and if I'm more than 15 minutes late, I'll buy the paper. I got the job."

*(shots of boy delivering newspapers b/w)*

\*??Back to Present: Trapp at FHS (cover shots of Trapp talking and students in audience, pictures of D.C. and Marine Corps memorial).

1:49 Trapp: “Let’s fast forward the clock 30 years. Right now it’s 2041. You’re now pretty old, you’re in your 40’s. In 2041, there’s mad celebration all over the country. 100 years since Pearl Harbor. So, being blight and into the spirit of things, you want to take your children to Washington D. C. where the biggest celebration is going on and while there you go to Arlington National cemetery. There you’re going to see overlooking the cemetery the largest bronze statue in the world. It shows 6 marines raising a flag on Mt. Suribachi on Iwo Jima. Now you can turn to your children in 2041 and say I saw a man who was there who saw the flag raised in Iwo Jima.”

Return to past: The Depression Years: 1930-

*(Family photographs/ and pictures from Cayuga Falls historical society)*

Trapp: #10 “ I was always given the impression by my parents that if you stick to a task long enough you can solve it and the trick is to not give up, not quit. So, I always had the feeling that I could solve the problem if I stuck with it long enough.”

*(Archival pictures of depression, and Trapp as a child-adolescent.)*

(Professor Trapp transcripts)

Trapp: “You were encouraged to be creative and resourceful. I think that’s what the depression did. I recognized that you had to prove yourself. You had to show yourself to be someone a little different from the rest in order for you to have any success. I think that was one of the positives of the depression.”

??Present: Trapp back at FHS

???Trapp: “Can you imagine that 70 years ago I was in college? And I was studying madly for a test and the radio came through with an announcement, Japan has bombed Pearl Harbor.

**Or**

Trapp: “When Pearl Harbor hit, I was a student at Kent. I remember the day vividly. I was studying madly for a test  
And the radio came through with an announcement, Japan has bombed Pearl Harbor. We were shocked.

*(fade into archival footage of people sitting around radio when war is declared, pictures of college students at Kent.)*

Trapp: 17:51 “I think most of us didn’t even know where Pearl Harbor was. I had to look it up and found it was in the Hawaiian islands. The next day the president said it’s a day of infamy....

*(Archival footage of FDR declaring war.)*

Trapp: “We were two theatres just suddenly like that and we hardly had any military. Pearl Harbor destroyed our Pacific fleet .”

*(archival photos of Pear Harbor after attack)*

19:53 Trapp: “There was a terrific anxiety. And for me, I knew my college days would be over, I’d be in a war.

*(archival pictures of college days at Kent fade to Trapp in Navy whites and pictures of other military men with following text: in just 2 years following attack of Pearl Harbor there were 16 million men in uniform ages 18-35) \*fact check*

Trapp: 4:09 Trapp: “So I went down and joined the Navy reserve and because we were in college, we finished out the year and then we went to midshipmen school. They crammed us in 90 days with studies that took 4 years in Annapolis. So they humorously referred to as 90-day wonders.

*(archival photographs of midshipmen training in in Prattsburg, NY)*

Trapp: “In my midshipmen class there were 2000. You see they had to get a whole bunch of people into officer training because all these ships being built, there wasn’t near enough officers coming out of Annapolis to man them.”

*(archival pics of Navy, amphibious corps during WWII).*

Trapp at FHS 6:15 “I was part of the amphibious corp which was a new branch of the navy.”

*(Trapp on camera talking with some pics of being on ship)*

Trapp 6:01 “ The amphibious corp was involved in the ship to shore operations. We were called boat division crews. We were attached to a ship, an attack transport which carried marines for the island invasions, but we were not officially part of the ship’s compliment, but we were on the ship. We were at the mercy of the skipper because he had total control and he could use us in any capacity he wanted. So, we had double duties really. It was not the best branch of the Navy to be connected with.”

*(pics of training-mid shipmen school)*

Trapp: 6:01 “At midshipmen school they told us is you didn’t measure up and get through all these tests and all the demands they put on you, you go to boot camp. You start all over again as a sea man so that was pretty good incentive to hit the books as hard as you could. “

*(Trapp on camera)*

***\*do I use this story-???***

Trapp: 6:01 “Well graduation came. Several of us went into town to celebrate. We went into this pub to have a celebrated beer and some loggers from upper state New York came in and I don’t know what happened but a fight broke out. And it was a terrible fight. Beer bottles were flying around. So, I said to my roommate here, we’re getting out of here. And we crawled out of this pub and got back to the barracks. The next morning my name was on the bulletin board to see the commandant. I thought, “oh my Lord. Here goes great lakes. After going through all this 90 days and passing everything.” So, I walked in and the commandant stared at me an he said, mid shipmen, what branch of the service would you like to be a part of?” And I thought wow, what an intriguing opening statement. He’s testing my patriotism. So I said, “sir, I would like to go where I am needed most.” And he looked at me and said well that’s the amphibious corp. Yes sir, patriotism, send where you want. So he put something down and said that well that’s it and I said, is that all sir? He said, yes. And I left stunned. Nothing was said about the fight in the bar the night before.

*(graduation pics from midshipmen school class of 44)*

Trapp: 6:01 “I found out later that if you were in the top 5% of your class/ could have their choice of duty.”

*(Trapp talking on camera)*

Trapp 6:01 “ I could have chosen a battle wagon, aircraft carrier and I chose the amphibious corp which is probably the worst from the standpoint of safety, branch of the Navy I could have gotten into.”

*(fade to black and transition to pics of wave commanders in amp. Corp and boats with center and 5 on each side then back to Trapp on camera towards end of SOT)*

Trapp: 10:35 “I became a wave commander, which were called the expendables because we took in waves in the islands as we went in. We were the center boat, 5 boats on either side of us and we hit a beach. The beaches were very hot. So all through the war I kept reminding myself, you could have been on a battlewagon if you had any sense and realized what the rules were.”

*(transition of big band music and dancing before going to pacific theatre)  
(over lay text: Coronado 1944)*

Trapp: #3 “We went through extensive training in Coronado before we went over seas.”

*(pics of Coronado during training/war years).*

Trapp: (spring) “My first great love was Lela. She had come to California because her brother was severely injured. She went out there to console him during his long convalescence at the Navy hospital. She got a job because she was very artistic in the design department at Convair. They made the B24.

*(pics of Lela in her 20's)*

She divided her time between the hospital not only visiting her brother and tending to his wounds but also to the other war veterans who were badly shot up. Then she volunteered as a hostess at the Coronado hotel for dances for officers who were leaving for over seas... that's how I met her.”

*(archival footage of people doing “the dip”)*

Lela and I met St. Patrick's day 1944 and we struck it up immediately. A very popular dance then was the dip and that was a dance I had mastered. She was a beautiful dancer. We did the dip and it was perfect. We snuck out during intermission, walked the beach.

*(archival pics of lovers on Coronado beach from behind/ no faces, slower music playing)*

Trapp: “We had a wonderful time going along the beach,, and hearing the waves crash on the boaters. We talked and laughed and the war was a million years away.”

*(Trapp talking on camera)*

“We would see each other at every possible opportunity which were not that many because she was working the swing shift which was 3 in the afternoon until 11 and I was working from 7 in the morning until 5 in the afternoon. But we had the weekends.

*(archival footage and pics from San Diego during 40's- the museum Balboa park and zoo)*

“We would go to the museums and we would go to the zoo. She would have a picnic lunch ready for us and we would go and watch the bands play in the parks. It was all upbeat. We dreamed about our future together and then we had orders that our ship was ready to go over seas.”

*(Trapp on camera talking)*

Trapp: We were planning on having a final big hurrah when the ship came down to San Diego and on it's final cruise. That would be the final get together until the war was over.

*(more archival pics of San Diego during 40's lovers from behind holding hands, kissing etc.)*

“She planned a great big blast . We were going to paint San Diego red. We got to long beach and the orders came, we had to head out west. The war wasn’t going well and needed reinforcements. I had to call her and tell her we had to cancel our date. It was very difficult.

*(\*voice over of younger Lela and Phil reading letter after phone call with pictures of letters and photographs, additional photographs with Lela and friends on beach/ parties, etc.)*

**Lela:** “My darling, Forgive my weakness, but I’m too distraught to control my feelings in the anguish of knowing that your ship will leave in a few hours for that part of the world which is the last place I want you to be. How I prayed that I could have cozied up at least one more time in your loving arms and feel your heart beating against mine before having to face a winter of loneliness.”...I now realize life cannot be measured in months and years but by how it’s spent. Each passing day will bring me one day closer to what is in our hearts... Yes, I am restless my dearest as are probably countless others like us who ware waiting for that special day when we can look squarely at the world and know the price and meaning of peace as no other generation can.”

**\*(is this too long?)**

(December 1944)

**Phil:** Dear Lela, I’m dog-tired. Too little sleep over too long a time. The days have blurred. Hard to tell one from another, memory’s playing tricks. One moment it seems I was in college yesterday; the next moment it seems it was in another lifetime. Eavesdrop on our conversations and you’ll hear nothing but stories about the good ol’ days or frets about what’s coming next. Nothing on the present. Isn’t that what old age is about- reliving yesterday, ignoring today, fearing tomorrow. War makes one old before one’s time. But your letters talk happily of the day and the day counts most. This is most endearing.

(December 1944)

**Lela:** Dear Phil, What a glorious feeling. The sun is bursting through the window and the wind is whistling through the trees. What a wonderful summer it would be if the war suddenly ended and you were back. I miss you beyond the words to convey. In low moments I remind myself it was the war that bough us together so I must control my fury towards it. I must see the good with the bad. I feel I’ve grown some in the sacrifices demanded. When I look honestly at myself I was certainly a pretty frivolous thing at one time. The party girl was I. Life was one big dance. Then came Pearl Harbor, life changed, especially when a special guy in navy blue showed up.

*(Trapp on camera talking)*

Trapp: (spring 1:30) We had dreams when the war over, of starting our lives together and the horrors of war I think probably broke up the relationship. It left me so unsure of my future that I couldn’t imagine bringing someone else into it at that time.” **(expound with more/better sound bytes from final interview)**

*(re-creation of navy officer writing letter aboard ship, shot from behind and side angles, also him looking hopelessly out to sea- San Diego)*

(February 1945)

**Phil:** Dear Lela, don't be deceived by the idle rumors that the war might soon be over. Nothing could be further from the truth. *The chant, "out and alive in fifty-five has more merit than the Golden Gate in forty eight."* I know the foe too well. He thinks on a different plane from us. He would rather die for his emperor than live for his loved ones. The glory of his last act is measured by the numbers he can take with him. We dominate on land, sea and sky, yet he will defend to his very last breath every inch of his sacred soil. Surrendering is dishonorable. Death is only acceptable."

**\*Do I use part of Lela's letter here? (p.276)**

*Trapp on camera: reading excerpts from his letter to Brad)*

*(Text: September 2012, Dr. Trapp's letter to Lela's son...*

**"Dear Brad...How can I best describe my impressions of your mother during those short wonderful months of our whirlwind romance while I was in amphibious corp training in Coronado? Words like vivacious and energetic come to mind. She had the face and figure that aroused stares and whistles, but more important was the depth of her personality, only to be found in a person of substance....**

**As the war brought us together, so it pulled us apart. It increased in ferocity as we got closer to the Japanese mainland. The carnage at Iwo Jima was unspeakable. We were recouping on a safe island when Lee's letter arrived telling me of your father's proposal. I had knowledge that we were to lead in the assaults at Okinawa, and then to Kyushu, the southern island and Japan proper. The casualty list was expected to be high- 500,000 body bags were being prepared.**

**We wave commanders were considered the expendables. I can say my optimism was at a low ebb. I could not help but feel my luck was running out. I did not want to return like my uncle from WWI who was gassed in Germany. I chilled seeing him stare vacantly, a shell of a man, his life in ruins. I feared incapacity more than death itself.**

**I felt certain Lee was seeking reassurance of my affection, aware that war can do strange things to the mind. My response was not at all what she had expected.**

**Lela:** (Feb. 24<sup>th</sup>, 1945) Dear Phil, I feel so strongly the need to write you. I won't try to conjure up a multitude of excuses for the pickle I'm in. By now you're probably guessing there's another person and my difficulty is in conveying a changed heart. That would be terribly misleading. That would belie the struggle going on within me to straighten out my mind, my thoughts and feelings which are all mixed up. There is another person, that is true.

The person in question is one whom I've known since I first came out here. He knew of you when the friendship was all that I wanted. He never attempted to alter the relationship and left me comfortably certain, nothing would ever change. I guess it was the fact of being together so much of the time that we slowly grew on one another. Then, he left on a trip and I wouldn't

admit that I missed him. On his return, in an astonishing and dramatic turnabout, he asked me to marry him.”

*(cover with Navy person sitting on beach in uniform, shot from behind looking at vast ocean and cu of writing letter)*

**Trapp:** (March 1945) Dear Lela, problems of the heart, I’ve always felt are best resolved by the heart. From the tone of your letter I venture that the conflict is more between your mind and heart than within your heart. Your heart seems to have made the decision but the mind seems yet to accept it... what is so sad is that we do not control the stars that control our destiny. Is it painful? Yes. But the pain is bearable because the memories, so beautiful are safely stored in the heart. Memories in the heart never fade and they always stay fresh.

*(cover shots of Trapp writing letter to Brad:)*

“I had no doubts that your father was a good man, would be good to Lee and would provide Lee a lifestyle that she richly deserved. I wept after posting the letter.”

**Lela:** You have been so kind. It was so like you, always tender and protective of a girls heart. What you are makes me privileged in knowing you. I won’t forget you, Phil. May your life be filled with happiness as deep as the ocean which separated us and with grief as light as its foam. God bless you and keep you always.

**Trapp: reading letter to Brad:**

“I never made an attempt to contact your mother, fearing it would muddy the water for both of us. I shall always remember her as a perky, sparkling-eyed nymph bolting for the boulders on the pacific coastline daring me to catch her.”

*(Text on screen: Lela wrote Phil over 80 letters before marrying Graverson on : ?)*

**Part Two: Iwo Jima February 1945 (text on screen “Iwo Jima- Sulphur Island” with some archival footage).**

Trapp 9:24 “the bloodiest battle in the pacific theatre of course was Iwo Jima. It was so important because it was gateway to the entrance to the empire of the rising sun.”

*(pictures of Iwo Jima)*

Trapp #6: “There was no water available on this island. You had to bring it in by ship. There was no food, nothing could grow on the island, everything was shipped from Japan and the only reason we were interested in this was because it was midway between Saipan and Tokyo and our big bombers could re-fuel or land there and get repairs.”

*(pictures of Keribayashi)*

Trapp: 9:24 “The high command of Japan selected their most brilliant general-Keribaishi who was a military to U.S. in early 20’s.

3:57: He wrote a letter to his wife in the 20’s and said the United States is the last country in the world Japan should ever go to war with...”

*\*(footage from Letters from Iwo Jima of Kerybaishi telling wife U.S. is the last country Japan should attack).*

*(pictures and footage of TOJO)*

Trapp: 3:57 “ToJo who was head of the war ministry in Japan, put him in charge to defend to death, Iwo Jima and he made it an underground fortress.

*(archival footage and photographs of Iwo Jima and how it was fortified by Japanese)*

Trapp: 6:41 “we had the belief that the landing would be relatively easy.”

*(Archival pictures, footage and audio of Tokyo Rose before Iwo)*

Trapp: 2:58 “On Feb. 19, the day I’ll never forget , Tokyo Rose came through the radio in our officer’s cabin and identified the hour we were going to land, going to identify all the troops that were going to land, the task force that was there, absolutely no surprise whatsoever and she said please go back. You are going into a death trap and was absolutely no surprise so we knew then that the Japanese were waiting for us.”

*(photos of Iwo., Japanese soldiers).*

Trapp: 14:56 (FHS): The first thing I noticed before we landed was there was no Japanese hospital ship. They were there til the last man. This war to Japan was a holy war. The emperor was seen as half God. They took the battle vow of courage: I will die taking 10 of the enemy with me.”

Trapp: #4 “Iwo Jima was less than 10 square miles and we had the information that it would takes us 3 days to take the island, it took us an entire month. We always underestimated the Japanese.”

Trapp: #6: “What he had done was, there were lots of natural caves and tunnels and he tunneled underground so deep that our bombs could not penetrate it. The pill boxes were 4 ft. thick so that even when we bombed the pill box, it could withstand the shattering bomb. Mt Suribachi, they hallowed out parts of it where they could have elevators and heavy guns coming out. “

Trapp: 14:56 (FHS) Keriabshi was very clever in letting the first few waves get ashore. After we had a good number of waves in, then they opened fire. It was a massacre.

*(archival footage of Japan opening up fire after troops have landed, try to use some from Letters from Iwo Jima)*

Trapp: 7:50 “There were 3 divisions that was 20,000 per division so 40,000 were pouring in in the morning and the 3rd division was designed to be a backup, but the carnage was so bad that they came into play in the very first day. The beach was ghastly. It was the bloodiest battle in Marine Corp history.”

*(Text on screen: 28,000 U.S. casualties and 20,00 Japanese \*get specific numbers! )*

*(continue with more archival footage of battle at Iwo while Trapp is describing battle.)*

Trapp (FHS) 6:15 “So I was in charge of a wave of 11 boats which would land on the beach and discharge Marines and then after the landing go back ashore, pull out the boats that were sunk, or unable to function and then took the wounded back to the hospital ships.”

Trapp 8:50 “one of the things that helped save the day for my boat, was I talked to the coxswain before and said just in case this turns out to be much worse than what we anticipate, what will you do if a shell lands near our boat? And he said, we’ll lean away from it. I said that’s exactly what the Japanese gunner would think. Move towards it. Follow the splashes in because there’s a gunner that has a bead on our boat and if he just misses he’s going to make an adjustment. Go back to where his previous adjustment was, hit the splash. And we followed the splashes in. We got some shrapnel in our boat, but it didn’t blow up.”

*(Trapp on camera talking along with pictures and archival footage of wave boats landing at Iwo if I can find)*

Trapp: 20:45 (FHS) There were 3 minutes between waves. The beach ahead of me was caught in a crossfire. Mt. Suribachi had elevators running up and down inside of it with slits, mortar shells, some heavy artillery flying on the beach. Pill boxes coming up machine gunning the beach. Bodies were cut in half. Arms and legs were 50 feet from their bodies. And I saw my battalion of marines going into that hell fire and I noticed the beach next to mine was having less difficulty.

So I radioed the control vessel and I said I would like permission to squeeze my way between to waves next to mine as my wave was going into a terrible crossfire. The control vessel sent word back ...”go in as instructed.” I was faced there with a terrible decision. Should I ignore the order? I said I’m going to squeeze myself between these two waves to save some of the men in my battalion. This would mean I’d get court marshaled, I’d survive, be dishonorably discharged from the Navy. That didn’t bother me cause I wasn’t going to make a career out of the Navy. Then the thought hit me, that if I squeezed my wave in between the other two waves, there would be a mass of boats so close together it would jeopardize the lives of people in the other waves, even though reducing the number of killed in my waves, the total number of casualties would be greater. So, I took my wave in.”

*(Trapp on camera)*

Trapp: 13:54 “I guess you can say something is gained in all the disasters you face in life. As I was taking in the assaults at Iwa and had my binoculars on the beach ahead of me and saw a wave that was being heavily hit that was landing in front of me, it occurred to me that this could be the last 20 minutes of my life. And suddenly it hit me with extraordinary force: the anxiety that I suddenly felt, the tension, the fear, that gripped me you know wasn’t that much different that when I was back in college and I was walking up on campus to take a history examination. The tension was almost as great as what it is now in maybe the last minutes of my life. And I said to myself, you know, If I get out of this war alive, get back to civilian life and I’m faced with a pressure situation, my boss says you gotta have something in my hands by such a such a time- the next morning and I felt like that’s impossible to do, immediately tell yourself: would you rather be faced with this task you’ve been given here or fighting the assaults in Iwa Jima?” That’s been a God Savior for me all my life. Our anxieties and our tensions are so self-created. That was one of the real positives of the war.

*(Archival footage of atomic bomb going off in 1945)*

Trapp 8:51 “When the atomic bomb exploded and Japan surrendered, the peace treaty was going to be signed in early September 1945. We were given the honor of going into the bay and attacking the beach at Yokihama.

*(Map of Japan showing where the Missouri was and the beach at Okinawa)*

Trapp: 8:51 “There was the thought that the Japanese...would have forces that would go out and blow up the Missouri with all the personnel on board, that this might be their last hurrah for the emperor.”

*(archival photos of peace treaty signing, footage of Tokyo after the war,)*

Trapp (FHS #3) “While the peace treaty was under way, we were going in under battle conditions in Yokihama. Fortunately there was not a Japanese soldier there so we had 3 days to do nothing.

Trapp 8:51 “So, being young and foolish I got a couple of people on board with me, got the ships jeep and we decided we were going to go onto Tokyo. So when we went to the outskirts of Tokyo, no one was to enter yet cause the war had just concluded, I flashed the communications badge and said official business so we got in.”

Trapp: (FHS) #3: I would say we were the first Americans into Tokyo after the war. Tokyo was a devastated city.

*(archival footage/photos of Tokyo after war)*

“There wasn’t a building that didn’t show some sort of burn marks because the fire bombs were dropped and the fire storms that developed demolished the whole city. There wasn’t a soul in the streets.”

*(Trapp on camera telling story, and if possible photographs of Japanese woman and her daughters)*

Trapp: 8:51 “we went to the University of Tokyo, wanted to sort of see what that was like. And, walking down the corridor and there was a door open in the English department. Walked in and there was attractive woman in her 30’s and she had two very emaciated girls. She had received her Phd from Berkley and was teaching English. It struck me how dreadful conditions were, her children were nearly starving and she was hardly alive and so for the next couple days I smuggled food in from the ship to give to her.

*(cover this transition to next sot with pics of mother with daughters)*

Trapp: (FHS) #3: “At the end of the 3<sup>rd</sup> day I told her we had orders, we were leaving for Shanghai China and she said there’s something I want to give to you.  
*(pics of Lover’s cup)*

“She said, this cup is given to the first male child in our families. It came from a very high level samari family as a good luck piece at their wedding and the names are on these ribbons. My husband was a major in the Japanese air force and he was killed so we will not have a son to pass the cup onto so I would like you to have it. Then she told me something I will never forget.”

*(Trapp back on camera telling the rest of story)*

Trapp: 8:51: “This is the irony of war: here you are the symbol of the murderer of my husband acting as father to my children. And she handed me this lovers cup and said, may it bring you happiness.”

### **Conclusion: ( I need to come up with cover ideas for this section)**

Trapp: #5 “Although the war itself did things that made me realize I could handle difficult things, build up confidence in myself to survive, 23:52, it changed the whole course of my life.

5:48 “One of the real traumas of WWII was wondering when this war would end. We did not have a known...period of combat.

23:52 Words that came out during the war was “golden gate in 48 out and alive in 55. You know if you’re 21 you got out in your 30’s. It just seemed like this was going to change my entire life plans. Would I be too old to go to college again? It totally changed everything.

5:48 The excitement was not conquering Tokyo. In WWII the excitement was coming back to the United States. That was the driving force of all our thinking. We thought it was going to take forever...our youth would be gone.

5:48 As we approached the homeland of Japan, the fanaticism of the Japanese soldier increased enormously. We were convinced that the Japanese would fight to the last man and this would take an enormous period of time. So, that was very traumatic and I think part of that caused the enormous number of neuro-psychiatric cases that took place in WWII. We had over 500,000 people that were neuro psychiatrically diagnosed.

*(Photos of youth during 1940's transition to shots of modern day young adults?)*

13:03 War made me introspective. Up until the time of war you were young, you were happy. You were party going, you were dancing. You were playing sports, you were dating and you lived pretty much for the day. Life didn't have too much purpose for you. You were enjoying the moment too much to think about tomorrow. But the war started making you think...what's it all about? What's going on? How can man be so cruel to fellow man?

Trapp: #3: I was not a good soldier. A good soldier is one that can de-humanize and demonize the enemy. You must see the enemy as no longer human, an animal. But not only an animal, but a vile animal. When you see him you see a cock roach and you stomp him and shoot. If you don't have that perception it's hard to shoot and he will shoot you.

Trapp (spring) 13:03 I could never see myself different from the enemy.

Trapp: #3 "I saw him spending 9 months in his mother's womb. I saw him having a mother praying for his return. I saw him wearing his uniform, my wearing my uniform but for the grace of God... I could have been born in Tokyo."

Trapp: 13:03: So, therefore I began to think some of the more philosophical questions...what's the purpose of life? What are the laws of human nature and how can you make this world a better place.

I would say, I went in the war as an adolescent and came out of it a rather mature adult. I dedicated my life to combat the experiences of war. War is to kill or be killed and I wanted to save lives, wanted to help lives, be happy with people and see them as value."

*???include sot about war heroes are brave, true heroes are those who risk their lives to save others..."*

*(End with shots of Trapp in garden, and career accomplishments on screen).*

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**VI. APPENDIX**

**From:** irb **Sent:** Tuesday, October 29, 2013 4:04 PM **To:** 'Kimberlee Relyea' **Subject:** RE: Research for Documentary Thesis

Kimberlee,

My apologies for the delay. I did keep checking for your email, but I didn't think it had shown up. It just occurred to me to check my junk e-mail folder. I have no idea why your email got shunted there, but I am very sorry for not responding sooner.

As we discussed, since this project is not "designed to develop or contribute to generalizable knowledge", it does not fall under the regulatory definition of research which governs what needs IRB oversight. You are free to conduct this research without IRB review.

Thank you,

Ro

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