

**DAYTON AVIATION HERITAGE NHP**  
**ORAL HISTORY PROJECT**

INTERVIEWEE:     MARIANNE HUDEC

INTERVIEWERS:    Ann Deines

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AD:    This is Ann Deines. It's September 28, 2000, and I am in Newton, Massachusetts, with Marianne Hudec. And if we could just start by a little background information on you, when and where you were born and how you're related to the Wright brothers.

MH:    Okay. Well, I was born in Dayton, Ohio, in 1935, and my mother was Ivonette Wright Miller, married to Harold S. Miller. Ivonette was a daughter of Lorin Wright—let's see, second-born of their four children—and she was a niece of Orville and Wilbur Wright. Her father was a third Wright brother, and I am their daughter, so they are my great-uncles.

AD:    So you, in your life span, just knew Orville.

MH:    Orville. That's correct. Wilbur had been long deceased when I was born in 1935. He died in 1912, so I never knew Wilbur, but I heard a great deal about him at my mother's knee.

AD:    What would she tell you about him?

MH:    Well, she would say about him that he was very quiet. He could be very talkative, but he was always thinking. He was sitting quietly to the side thinking. He was

always in deep thought. She said that both uncles played with the children, they as children, a great deal, but that Wilbur would not play as long (chuckling), that he would play and then get tired of it. He was very tall and would sit in a chair, and he would straighten out his legs and they would slide off, and then that was their signal that they were to go on and do something else. Orville was, I think, more patient with them, and would sit for hours and play and repair their toys and take their toys apart. Sometimes he'd be able to get them back together again and sometimes he wouldn't. Both uncles, I think, did play.

For example, Orville would make candy with them. It was always Orville who would make fudge with them. On Sundays they would go over and make fudge together. And evidently my mother said, "Well, we should make something different." She was always the one that wanted a little variety in life, (chuckling) and she would say, "Let's make something different." So they made the same candy, I think, every time, but they changed their names. Uncle Orville would give it French names and he would change the kind, the variety of candy that was being made. So they did a lot . . . They spent a lot of time over at 7 Hawthorn Street.

My mom always said that Valentine's Day was a big occasion, that they would put things on the porch. They would put their valentines . . . Their homemade valentines they would take up to the door and ring the bell and go hide in the bushes. And sometimes one of the uncles would come out the back door and try to catch them. When the doorbell would ring on Valentine's Day, they

guessed what was afoot and they would come out the back and try to catch them before they got hidden in the bushes. So that was sort of a big holiday in the Wright family.

AD: What did your mother say about Katharine?

MH: I think my mother may have had a somewhat complicated relationship with . . . I learned this late in life. I never heard this in the early years. She felt that Katharine was jolly, but she . . . My mother got into some mischief in . . . They came in late . . . No, I believe it was they went to a movie down in Oxford. She was at Oxford College, and they weren't permitted to go to movies. I don't think it was coming in late, I think they weren't allowed to go at all, and they got campused. And my mother sang. She was a soprano music major and was a soprano soloist, and she sang in some group that was to perform at a college function, and they were not allowed to go to the party at which they were to sing. And so they were kept in their rooms and ushered down to the party and allowed to sing and then ushered back up to their rooms again. And Aunt Katharine just thought that was funny. She laughed and laughed and laughed. But my mother didn't think that Katharine particularly approved of her. But I've never seen any evidence of that in her letters to Harry that you've read. I don't know. I know my cousin John Jamesson, the brother of Leontine, did not care for Aunt Katharine. Now, I don't know if it was her school-marmish ways or . . . I think my mother probably thought Katharine was wonderful when she was a child, but maybe in her adult life she . . . She was to sing at their wedding, and because of the

problems with Uncle Orv, nobody in the Dayton family went to that wedding, which was at Oberlin. She was to sing at that and then was sort of dis-invited. It may have had something to do with that, because I've never . . . Everybody thought . . . I mean, the brothers complained about her ability to spend a lot of money. She didn't, you know, seem to be very economical with their funds. But other than that, I've never heard any criticism of Katharine. So I was somewhat puzzled by my mother's reaction late in life. I don't know what that's about, really, because she seems to have been a wonderful aunt from all I can tell from the letters and things she did for them all. But she was a very proper woman and wanted everything to be *comme il faut*. I mean, her decoration of Hawthorn Hill sort of shows that. She dressed beautifully, she wanted everything . . . I still have some of her linens, the guest towels with the *KW* monogram. I mean, everything. She was a Victorian lady, I think. And neither Orville nor Wilbur would have planned a house like Hawthorn Hill. That was Katharine, I think. She wanted it because they had all these visiting . . . At least she said the reason she wanted it was that they had all these important people visiting from around the world and they needed a proper stage, so to speak, in which to entertain them. But I think she liked it probably, too. Of course, I never knew her either. Wick would have known her, but probably—

AD: He couldn't remember much. He said he remembered her like this vague person in the room, but he couldn't remember any particulars. Milton remembered a

little because he was a couple years older. But so far he's the only person that I've met who can remember her at all.

MH: Well, does he describe her in these terms? Does he catch anything about the school-marmish ways?

AD: No, he just had good things to say. And he was a little boy \_\_\_\_\_.

MH: She was obviously very bright. I mean, I sort of think she was a bright penny. I mean, from what I can tell from reading those letters and . . . Oh, all of her wonderful letters to *the boys*, as she called them, down when they were at Kitty Hawk. And their wonderful letters to her. I think Tom Crouch did pick up something that had not been picked up before, which is that I think Katharine felt closest to Orville. Their letters, the letters that she wrote to him at Kitty Hawk and the ones that he wrote back to her, I think captured Orville and his personality best of any letters that I've seen him write. I mean, they had a playful relationship. It was those letters in which he was drawing pictures of himself and Wilbur up on these bunk beds up hanging high in the rafters, and fighting the mosquitoes and . . . Done in not a complaining way, but a playful way about their woes with the problems of living on a beach in North Carolina. They're very animated and wonderful letters, I think. That's sort of the Orville that I remember.

He had a twinkle in his eye. I mean, he would always have a question to ask, and his eyes would be smiling when he asked it. He was trying to elicit some fun with you, so to speak. He wasn't a dour man, at least with the children, even

in his old age, which . . . I mean, he would have been . . . What would he have been? He would have been about sixty-three when I was born, so he was in his late sixties and seventies when I knew him. And he was an elderly man then. He wasn't out sledding down Hawthorn Hill the way he would have been with Wick and Milt. But there was just always this playful aspect to him. One time he had a magic trick that he gave to me. It was overlapping . . . It was a little metal thing which had ability to put rubber bands around it. He had a penny inside the inside one, and then it was a larger one, each one larger than . . . each layer larger than the one . . . And each layer was tied up with rubber bands, about three rubber bands around each succeeding . . . I don't know how to describe that. Anyway, each succeeding layer, and I think it was three or four of these things, one on top of the other, each sealed shut with a rubber band, several rubber bands around. It was sort of an oval-shaped thing. And he could make that penny disappear. You'd put the penny in and put the rubber bands around each succeeding layer, and then he'd shake it around and he'd do something (chuckling), and then you'd take all these rubber bands off of each layer and the penny would be gone. And he gave me the toy. I never found a secret compartment or anything. You know, I used to take it apart time after time after time. He obviously slipped the penny out before we started putting all these . . . Somehow he slipped the penny out before we . . . you know, but I couldn't see him do it. But then he gave it to me, and of course I could never figure out how he did it, and I was just—

AD: So he never showed you?

MH: No, he never showed me. (laughter) And I'd talk to him about it and there would just be this smile, these smiling eyes. (chuckling)

AD: Were you and your parents frequent visitors to Hawthorn Hill?

MH: Oh yeah. Well, we went there quite often. We also would go on Sundays after church, his lab . . . We went to First Baptist Church in downtown Dayton, and we would go over there afterward to see him.

AD: Over to his lab?

MH: Over to his lab. He was always there on a Sunday, and so we would go over there and see him. That was not quite as much fun for me. I don't know, I wasn't allowed to go out into the lab and poke around, because he and my parents would be sitting in the office in some comfortable chairs talking and he couldn't let me loose out there with all those machines and stuff, so I never saw . . . I mean, I was in . . . I had occasions with him that I would go out into the lab, but I was never allowed to . . .

AD: Wander?

MH: Wander out there on my own and poke around. So that wasn't as . . . I was much more confined there, whereas at Hawthorn Hill I'd go out into the kitchen and talk with Carrie, who was always great fun. She was marvelous. She gave her life, really, to Uncle Orv. I mean, she was married. She never had children. She was married to Charlie, who was . . . They both lived at Hawthorn Hill. They had a separate part of the upstairs that was divided with a wall and a door. You know, there was a doorway so she could come into the other part of the house, but they

had their own apartment, essentially, there. And she was with him from the time they were on Hawthorn Street for the rest of his life.

I heard that a friend of my parents in Dayton, Betty Lilly, said that she had spoken with Carrie once and Carrie said that toward the end of his life she would always be waiting for him to come downstairs for breakfast in the morning. She would wait sort of in the front hall for him to come. And toward the end of his life he couldn't tie his shoes, and he would stop two or three steps up and she would bend down and tie his shoes. And there were no words spoken about it. I mean, I think he must have been embarrassed that he needed that kind of help. But it was apparent to her coming down that his shoes weren't tied, and so just this all took . . . He would just sort of pause at the third step up or something and she would lean down and tie his shoes for him.

She was wonderful. And she was such a delightful . . . delightful and full of fun, sort of an Irish smile, just smiling eyes all the time. Wonderful to everybody. Everybody who visited Hawthorn Hill knew Carrie and loved her. She was just beloved in the family. After Uncle Orv died, she was part of our family Christmas celebrations every year. I mean, she was always . . . She always came. And after Charlie died, you know, they couldn't . . . Carrie didn't drive. I don't believe Carrie drove. Charlie would drive. But after he died, somebody would always go and pick her up to bring her to the Christmas Eve family party.

AD: So when you all had Christmas Eve at Hawthorn Hill, would she participate in that, or \_\_\_\_\_?

MH: No, there she didn't participate. I mean, as far as I was concerned she participated, because I spent a lot of the evening out with her, hanging out with her in the kitchen. (chuckling) But no, she did not participate. But she was a constant presence. She would be cooking for days beforehand, and . . . Oh, one of the things I got rid of—you just can't keep everything—was the ice cream mold. (chuckling) The ice cream mold. She would make this molded ice cream thing, and it was three metal . . .

AD: It sounds big.

MH: It was. It was probably two feet long, eighteen inches to two feet probably, and it was three different molds, a small one, and then a slightly larger one, and a slightly bigger one, and it was three different flavors. One would fit over the next one. And each one had to be made. And then to make the next biggest one, you had to use the first mold, and then . . . You'd fill the second mold and then put the first mold in, and so that would be . . . And then the outside one, that had to be done. So this took three different makings of ice cream and freezing, and then they had to be all fitted together. It was a huge project to do all these things before the days of very advanced cooking tools. And there was also a Jell-O mold, a pear Jell-O mold that she did that was wonderful. I think I gave Melba Hunt some of these recipes, Carrie's recipes that I had for her book. But anyway, this was a week-long endeavor getting ready for the Christmas Eve party. And there are some wonderful stories about that.

Everybody in the family wanted dark meat. And the question was, one big turkey didn't have enough dark meat to serve everybody. And so one year there was this discussion. There finally was enough dark meat for everybody. But then everybody began to suspect that there was some trick afoot. And I think it was Uncle Milt said, "Tastes like duck to me." And Uncle Orv just kept laughing, and these sparkling eyes seeing what everybody was going to figure out. And it was in fact what they did. But Carrie had disguised this. I mean she had this whole turkey cut, and everything was . . . the duck was interlaid. She must have worked a whole day to get that all put together, I don't know. (laughter) But it was beautifully served. It was served in the dining room of Hawthorn Hill. All the leaves were in the table, and beautiful linen and damask napkins for all, even the children. Of course, I was so much younger than all my cousins. Sometimes the Jamessons would be there from Chicago, but it was . . . And then when Wick was sort of high school age, he would be put in charge of me. I was sort of the pest, the little pest.

AD: Are you like fifteen years younger?

MH: Oh, let's see, he was . . . Yeah, that's about right. About thirteen years, because my brother Jack who died was between Milt and Wick, and then my parents had me about two years after my brother died at thirteen. So that's about right. He was about thirteen years older than I, thirteen, fourteen. So he was sort of always . . . And he used to contrive all these games for me to play. There was this huge rug. It wasn't exactly an oriental rug, but it had repeated designs. It covered that

whole huge foyer at Hawthorn Hill, and he would have me counting the designs in the rug. And the banisters, the . . . What do you call the spokes on a stairway, under the railing of the stairway, counting those. I'd be counting those. And one year I remember he had me wrapping up . . . They had heavy velvet curtains which kept the drafts out of the room. Houses when I grew up, many had that. (chuckling) You never see that. That's something that's only disappeared. Anyway, there were these curtain, these heavy velvet . . . I think that's what they were, certainly a frisee fabric of some kind, hanging between the doorways that would pull all the way across. And I would wrap up and pretend I was in those curtains and pretend I was a pea in a pod. He'd say, "Make yourself . . . pretend you're a pea in the pod." (chuckling) Or a carrot. (chuckling) So all of that was going on. And there was no smoking. Uncle Orv disapproved of smoking. So anybody that smoked had to go out on the front porch. There was this constant parade of the men in the family going out onto the porch to smoke. So that was an aspect of all those Christmas Eve parties. And then he gave everybody a gift of money in sort of an envelope, but I as the baby . . . He had stock in the American Chicle Company, and they gave their stockholders a little box of all their gum for a Christmas bonus or something, and so I always got that.

But my father . . . Uncle Orv had certainly, I would say, slight left of center political views, and my father was slightly right of center. I wouldn't say either of them were extremists, but Uncle Orv loved to bait my father. I mean he'd get my father going, and my father would be getting hot under the collar and

arguing with him about politics. So that was always going on on Christmas Eve. That went on other times, too.

He would get Aunt Sue. Aunt Sue during World War II would bring him eggs. They were in the egg farming business, and during the war when all the farmers had gone off to fight in the war, the people at home were asked out of patriotic zeal to take up this slack. So they had this place out near Bellbrook and they went into the chicken and egg business. And she would bring on a weekly basis . . . Eggs were scarce, and so all of the family . . . you know, they would come around and deliver eggs on a weekly or biweekly basis to everybody, and (chuckling) she would come sometimes right before lunch and Uncle Orv would be coming home from the lab for lunch often, and . . . I think always. I mean, I think he almost always came home for . . . I'm not sure about always, but certainly very frequently, and he would say, "Well, Sue, stay for lunch." So she did. And then he'd get her going on Uncle Buss and how he was . . . I don't know quite what all. I think maybe she's covered some of this in my mother's book about what he used to argue with her about. And then she'd leave, and he would say to Carrie, "Oh, Sue was in good form today." (chuckling)

So he loved that. Nobody outside . . . He was this very reserved sort of august figure. Nobody saw that. He loved intellectual, verbal fun. I mean, he just loved to . . . And when he could relax and be himself, you know, and not have to be this figure, this famous figure, which I think must have been very hard for him to play that role.

AD: Do you think part of that was because he was shy, or just didn't enjoy playing that role?

MH: I think he was slightly shy, I think there was an aspect there, but he wasn't as a kid. I mean, the picture you get from Tom Crouch is this exuberant . . . Tom Crouch says, "Every family has one like Orville." You know, he was just this exuberant person. And I think it was probably Wilbur's death, and then the role was thrust upon him, and he just didn't want it really. I think he was quite happy to have Wilbur be the public face. I'm sure there was some shyness connected with it. I mean, there was the time when he was a young man and you see him in the photographs of these parties that Katharine would have, sitting off in the corner just observing everybody. He just didn't want . . . But he could be quite talkative. But my father always said that there was no question that with both Orville . . . He didn't know Wilbur, but certainly with Orville, that Lorin was the older brother.

AD: Really?

MH: Absolutely, my father said. Lorin was the one who made the family decisions, and Orville was completely . . . That was interesting, because I never . . . Of course my grandfather died when I was five, so I could never say I saw this myself. But even intellectually Lorin would at the family parties would be sort of directing the conversation. Certainly when there was this big monument . . . When the monument at Kitty Hawk was unveiled or dedicated and the family all went back there, there was this thing about Mabel Beck, his secretary, arranged

things so that she didn't have a way back and there was nobody to bring her but Orville. And Lorin, you know, being the Victorian man he was . . . Orville I think took her to Norfolk or something. I don't think he drove her all the way to Dayton, but took her to Norfolk to the train, and Lorin just was . . . there was this finger shaking, and my mother said . . . I was a baby then and left at home. I mean, Lorin was the keeper of the family . . . position, or whatever you want to call it, which—

AD: That's interesting, because for all those years he worked for Wilbur and Orville \_\_\_\_\_ socially he took on that role.

MH: That's true. Well, within the family role, he was the older . . . I was very touched in I think some of Katharine's . . . those letters, that my grandfather, Lorin, was the one who braided Katharine's hair after their mother died. You sort of got . . . She didn't say it, but that fact made me think that Lorin was probably the one who was telling everybody they had to get up and get her to school and . . . I mean, the bishop, from all one can see, would have been totally inept at that kind of activity, and it was Lorin, I think, that . . . Was Reuchlin gone? I think Reuchlin was gone when the mother died.

AD: I think he was by then, yeah.

MH: Yeah, Lorin was the oldest at home, and I think he's the one who organized the household. You sort of got that feeling from Katharine's recollections of her family. I got a big kick out of all her observations about . . . also in those letters with Harry, about men—I mean the role of men in the world and the role of

women in the world. And her father. I mean, she loved her father, but he certainly . . . (chuckling) He made life very hard for her, and he wanted all his kids to stay home and take care of him. I mean, he was really . . . (chuckling) He needed somebody, I guess. I mean, I think they all loved him dearly, but they . . . I mean, Katharine certainly knew what he was in that regard., and wasn't going to be . . . And that story of Wilbur when he was in France and . . . forty years? How old? He wouldn't have been that old. About drinking wine in France? I mean, that was just marvelous. (chuckling) "We will never forget. Father, you needn't worry." (chuckling) "We will never forget what you and Mother taught us." (chuckling) I sort of think that Lorin, back to Lorin, that he sort of ran the show when their mother died, after their mother died, and that continued. My father always said Lorin Wright was . . . "There was never a question in Orville's mind that Lorin Wright was his older brother," is the way he would put it. Lorin sort of called the shots.

AD: You probably met Mabel Beck, then?

MH: Yes.

AD: What did you think of her?

MH: Well, you know, I found her . . . I never saw all these other . . . I didn't have much of an opinion about her one way or another. She seemed like a sort of a mousy woman to me. I mean, I remember her. I never saw her saying some of the things that she did, and causing . . . I know my mother would be fretting. My father always said, you know, here he was, here poor Orville was, he had Carrie at

home, whom everybody adored, and he . . . but who said, “The minute Mabel Beck walks in this house, the front door, I’m out the back.” So he had that at home and he had Mabel Beck at the office. I think he didn’t know how to . . . If she bothered him, I don’t think he knew how to get rid of her. My father always said he just couldn’t . . . You know, he was incapable of doing an act like that, firing somebody. I mean, that would have just been incomprehensible to him to do it. So he lived with this . . .

AD: For what, thirty years? (chuckling)

MH: Oh, a long time. But that was Orville. You know, there was a time, I can remember my mother telling me, this was before I was born . . . This has nothing to do with Mabel Beck, actually. It really has to do with his inability . . . his inability to manage his life. When Madame Bollee came to town, Leon Bollee’s widow of many years by then, who was out—you know, my mother said—to get Orville Wright, and she came to town, and Orville was beside himself. He didn’t know what he was going to do with [her], and he called my mother and asked her to come out and stay there. Well . . .

AD: While she was there?

MH: And so my mother and my father and my brother, who was still living then, did. (chuckling) They moved into Hawthorn Hill, and my mother sort of became his hostess on that occasion. But he didn’t know how to tell her no, it wasn’t appropriate for her to come. I mean, he just couldn’t do it!

AD: Figure out another way.

MH: Yeah. So that was Orville. My mother, and also Wick's mother, my Aunt Anne, always said about Orville that he just loved to have company at Lambert Island because then the women would come and do the cooking. (chuckling) I mean, he just . . . (chuckling) Oh! And my Aunt Anne would limit the time that they were going to be . . . Evidently Wick said that she was making blueberry pies all day long. So, you know, he had a problem in this regard of how to take care of his needs. And he needed Carrie at home and he needed Mabel Beck at the office. And I suppose he had all these historical archives that he kept all those years, because nobody was interested in them—I mean no museums or anything were interested—but he knew what they were. And Mabel Beck had been there from the beginning and knew what they all are and knew where they all were and how they were all filed. And to train somebody else in that, I think it just . . . But you never heard Uncle Orv say anything bad about Mabel Beck. But it was pretty clear to me that . . . You know, there's this Roz Young in Dayton keeps writing all these letters about the romance between Orville and Mabel Beck, and I don't believe it. I never heard him call her anything but "Miss Beck," and with no . . . I mean, I can even hear him say it, and it was said in a very professional way. There was just never . . . And she sat in her office and he sat in his office, and . . . I just don't think he . . . I think Roz Young wrote about when Orville came to her house to lay out her driveway—I think one of those articles that—

AD: I haven't seen that one.

MH: He came and helped her lay . . . She asked him to come. She had built this house. It was sort of a mini . . . I'm not sure this is accurate. As I recall, it was sort of a mini-Hawthorn Hill, a smaller version with a circular driveway, and she wanted help in how he had laid . . . You know Orville had laid all that out up at Hawthorn Hill. And that I got too from Katherine's letters, I believe. She was writing to Harry that he was out doing this. So he did. He said he would. She probably asked him and he said he would come and do that. And somebody, a neighbor, reported about the day that that happened and he saw him out there helping . . . well, laying . . . I don't know, he probably had something . . . a way of doing it. But that, too, I can just sort of picture from what I knew of him and how he acted with her, I have a vision in my mind about how that all went. And he did it and he left, and . . . I think he called her Miss Beck when he spoke to her during the laying out of it. I just never saw any attraction or anything there. I just don't believe there was anything there. I think he was sort of stuck with her because . . . I mean, she was very efficient. I don't think there was any problem about the way she did things. Well, there were problems about the way she did things, but in terms of being an efficient secretary, I think she probably was efficient. I don't know, I just don't think he knew how to do anything else. I think he was just sort of . . . sentenced, you know? She was a very . . . I never found her a very interesting person. I was somewhat sociable and would . . . I mean, she was a forbidding person. She didn't want to talk to anybody, and she

didn't want any . . . She didn't want anybody from the family there. She made life difficult when the family came to call.

AD: That's what I've heard.

MH: Yeah, I guess. I mean, I never really saw that. I was a kid.

AD: Well, she probably didn't work on Sundays when you were there.

MH: No. My mother always said that's why . . . And Carrie wasn't at home. I mean, Carrie, that was her day off. So I think he just . . . He could stay at home, I suppose, but I think he liked being at the office without her around. That was what my mother thought. This was a place where he could putter around and do what he wanted at the lab without Miss Beck hovering. So he liked to go to the lab on Sunday.

AD: Did he ever show you around the lab and the types of things he was working on, what \_\_\_\_\_?

MH: The only thing I remember . . . There are two recollections about that. One was, oh, it would have been right at the end of his life, because I remember I had been baptized that day and my hair was all wet. He was working on some gearshift kind of thing. I don't know if it was an automatic gearshift or what it was, but something about cars and gears and a shift of some sort. This wasn't in the lab, but he was drawing . . . He was making the drawings for it. And the other thing was at the house, which was this record player that he had, which was just the . . . I mean, that I understood a little better. He didn't show me how it worked or show any of us, but he showed it one Christmas. It was kept in the front . . . To

the right of the front door is where it was kept. It was in this closet. And he was soliciting records from everybody in the family, old records that we didn't care if they got broken or anything. That was just wild, because they evidently were just . . . You know, they got broken because the record player would . . . the changer would throw these records and they would break as it'd threw them across the floor. So that was going on at home. That wasn't at the lab. So those are the only inventions that I remember him talking about.

And I never quite knew what he did at the lab on a Sunday, because he was always dressed in a suit when we arrived. I mean, he was all cleaned up. Well, of course he never got very dirty. But he would wear an apron and take off his jacket when he went out into the lab behind. That was a marvelous . . . My father always said that my 1904 propeller they found out in that lab. And I can see that little . . . I've located that thimble cabinet, and I located the . . .

AD: Oh, in the photographs?

MH: In the photographs. I've located the trunk that Mary Mathews has. You can see that in there, that they had sent the plane parts back and forth to Kitty Hawk in. That's out there. You know, you can locate all these objects.

AD: I think that was a storage place for him, too, because a lot of the artifacts were there.

MH: Yeah. And supposedly, according to my father, this 1904 propeller and the 1905 propeller were out there lying on the floor in a corner, and I have, with my magnifying glass, tried to find it. Ken Hyde was interested in seeing where it was.

But I haven't been able to do it. I can't see it in there. But a lot of that stuff . . . I mean, I have also . . . I should take you down to this awful basement I've got. I have a typing table that they made. I have a lot of stuff. You know, I have a lot of the . . . his postal scale. I mean, from his office. I have almost all of the stuff that was in his office. I have his dictionary. I think I gave that to Wright State. It's one thing that's not stamped, you know, "From the Library of . . ." I think it was just sitting there on top of his desk, and nobody . . . It wasn't in a bookshelf, so nobody ever . . . But it's clearly the one because I've got the photograph of the dictionary, and I look at the one I have and the little letter indentations are exactly the same, and I know that's what it is. So I've got his typing table and I've got his . . . all those things that are on the top of his desk, his letter opener and all that sort of stuff. So those I've got down in the basement still. Oh, another oak table that he had in his office. Anyway, a lot of that little stuff which nobody . . . You know, my father just sort of took it all and brought it home. I mean, nobody knew what . . . Nobody in Dayton then wanted anything. I mean, there was just no infrastructure to handle all this stuff, so they just . . . they took it. They took it home and kept it. Well, they kept it and kept it in good condition because they knew . . . My father said he knew that eventually somebody would want all this stuff.

Now, thinking about your propeller, there is supposedly . . . I suppose Camp Kern wouldn't give it up, but there is supposedly a Wright propeller that's down at Camp Kern that I have . . . That was given to Camp Kern. Somebody

suggested that . . . It was a Wright propeller, I don't know what for. I mean, I don't know what plane it came off of. Ken was going to look into it. He heard about that and I said, "Oh, yes, I remember a discussion about that."

AD: He's been really good about researching and finding where some things are.

MH: Well, he's gotten going on this propeller. And I have always felt that that was the most remarkable achievement of the whole plane. I mean, I think that was the most difficult problem they had to solve. And they were really able to make the leap of imagination that made them realize that the propeller was horizontal-wing. And that was huge. I mean, they started out researching submarine propellers, and nothing worked. I mean, they couldn't use that data, and it was different with air and . . .

[End Side A, Begin Side B]

MH: . . . closet, just as you come in the door. To the right of the front door was where it was kept. It was in this closet. And he was soliciting records from everybody in the family, old records that he . . . we didn't care if they got broken or anything. That was just wild, because they evidently were just . . . They were throwing these. They got broken because the record player would . . . The changer would throw these records and they would break as it threw them across the floor. So that was going on at home. That wasn't at the lab. So those are the only inventions that I remember him talking about.

And I never quite knew what he did at the lab on a Sunday, because he was always dressed in a suit when we arrived. I mean, he was all cleaned up.

Well, of course he never got very dirty. But he would wear an apron and take off his jacket when he went out into the lab behind. That was a marvelous . . . My father always said that my 1904 propeller they found out in that lab. And I can see that little . . . I've located that thimble cabinet and I located the—

AD: Oh, in the photographs?

MH: In the photographs. I located the trunk that Mary Mathews has. You can see that in there, that they had sent the plane parts back and forth to Kitty Hawk in. That's out there. You know, you can locate all these objects.

AD: I think that was a storage place for him, too, because a lot of the artifacts were there.

MH: Oh yeah, it was. Yeah, and supposedly, according to my father, this 1904 propeller, the 1904 propeller, the 1905 propeller were out there lying on the floor in a corner, and I have, with my magnifying glass, tried to find it. I mean, Ken Hyde was interested in seeing where it was. But I haven't been able to do it. I can't see it in there. But a lot of that stuff . . . I should take you down to this awful basement I've got. I have a typing table that they made. I have a lot of stuff. You know, I have a lot of . . . you know, his postal scale. I mean, from his office. I have almost all of the stuff that was . . . it was in his office. I have his dictionary. I think I gave that to Wright State. It's one thing that's not stamped, you know, "From the Library of . . ." I think it was just sitting there on top of his desk, and nobody . . . It wasn't in a bookshelf, so nobody ever . . . But it's clearly the one, because I've got the photograph of the dictionary, and I look at the one I

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nothing worked. I mean, they couldn't use that data, and it was different with air, and then they realized it was just nothing but a wing on a horizontal line. So that, I think, was . . . And supposedly, according to Charlie Taylor, that was the biggest problem they solved. I mean, they argued and went around and around. That was the thing that caused them the biggest intellectual challenge. So I think the propellers are just . . . You know, that's the key to the whole thing. So, anyway . . .

AD: Do you remember much of the dedication of the Wright Memorial?

MH: Oh yeah! Yeah, I remember a lot about that. That was great. It was a great day. I've gone back several times since, and I'm so impressed with the statement that's on the front of the memorial. I didn't, of course, know anything about that when I was a kid, but I've been back several times for . . . I don't know what. It seems to me it was warm weather, so it must have been . . . Do they do something out there in the summer for Orville's birthday or something at the Wright Memorial?

AD: If they did, they don't do it anymore. The only thing they do out there now is December 17<sup>th</sup>.

MH: The 17<sup>th</sup>? I don't think I've ever been there then, but there was something—

AD: It's cold. It's \_\_\_\_\_. (chuckling)

MH: Yeah. I was going to say, I remember being back there once, and then a luncheon at the officers' club or something at the base, and it seemed to me that it was in the warmer weather, but maybe I'm mistaken. Anyway, I've been back a number of times, and I remember all these people that came. I remember Uncle Orv.

Well, he was still a . . . Well, that would have been when he was about sixty-nine or seventy, I guess. He was still quite sprightly. He was quite happy that day, I think. Of course, his friend Colonel Deeds was the one that . . . Isn't that so, that that all came through Colonel Deeds?

AD: Pretty much, yes.

MH: I was interested at the time in the Indian mounds. That's wonderful that the Olmsted firm kept that and all those beautiful oak trees that are now so mature. It's a lovely spot. I just love going there. I mean, I love to see the monument. It looks so beautiful in its setting, and then to walk out on the terrace and look over Huffman Prairie. I'm only surprised that it doesn't attract more.

AD: I don't think a lot of people know it's there.

MH: Know it's there, yeah. It needs better signage, and I'm sure . . . It's now part of the national park, isn't it?

AD: The memorial isn't, but the East Interpretive Center the plans are for . . . If the memorial is here, and you know the drive's here and the walk is here—

MH: Yeah?

AD: The visitor center is going to be right here, so they'll have access to it.

MH: Yeah, so they will now be there. But the visitor center is not a museum, it's just a . . .

AD: Yeah, it's going to have exhibits.

MH: But it's mainly . . . I mean, it's not going to have artifacts, as I understood it. It's mainly rest rooms and a place for tickets, and maybe some explanatory material.

AD: I'll show you when we're done with this. (chuckling)

MH: Okay. No, well, I think that that will change things probably. I hope there is going to be adequate parking there for everything. I think Wick felt that there just wasn't any way that they were going to have enough parking there, so hopefully that'll get solved. So what other questions do you have?

AD: Do you remember Orville's funeral?

MH: Oh yeah, I remember that very well. What can I say about it? It was a big thing down Main Street. I was in the first car. My cousin, John Jamesson, drove from the church to the funeral. I think all the family then were in six . . . All the children—you know, the older children by then—and sort of odd . . . I can't remember who else was in that car, but I do remember that we were the one right behind the hearse.

AD: There was quite a reaction in Dayton, wasn't there?

MH: Oh yes, and all the family came. I mean, there are photographs of every . . . family. But all the West . . . Reuchlin's children were all there. I mean, the children and grandchildren . . . Well, children and . . . All of Reuchlin's children and grandchildren were there. And wives and . . . spouses and everybody. (chuckling) I mean, everybody turned up. And there were calls from Washington to the house during the planning of the funeral, getting the names of all the survivors so that the President could send a telegram or something. The press was calling constantly. I mean, there was just a lot of . . . And then there was this problem, you know, after . . . After the funeral was over, there was the issue of

the will, and nobody knew where this will was. (chuckling) So I remember all that. And my father, it was interesting, he didn't . . . He was totally stunned that he was named as the executor. And that caused some . . . You know, that was a . . . Well, what should I say? I think there were other members of the family that felt that they were going to be named, and so my father was . . . This caused some ripples in the family tranquillity. But other than that, I think . . . And then trying to get the . . . You know, my father was running around trying to get the will, find out where the will was, and then he found it. It was with Miss Beck, and . . .

AD: And she wasn't completely cooperative, was she?

MH: No. Well, she didn't on her own volunteer. You know, she didn't volunteer that she had the will, and so then she wanted somebody to sign for it. I'm not sure, there were two stages, I'm not sure which one happened first. One was the will, and then the next one was whether there was a letter.

AD: For the first plane, right?

MH: From Orville to the museum and . . . Yes, for the first plane, because that's what everybody wanted to know. But in that interim, before the presence of that letter came out, there were all these . . . I mean, there were these museums who wanted the plane and were sending full photographic records of their museums and other kinds of . . . I remember the University of Chicago Science Museum, the Field Museum in Chicago, sent a huge . . . They were trying to get the plane. So it was a very . . . You know, it was quite a time. And none of these people that were dealing with all this were used to national publicity, so it was quite something.

I came across in my parents' . . . One of the things I came across was a letter from Lester Gardener (?), who was the head of the Franklin Institute in Philadelphia. And of course all these people turned up at the . . . I think. I'm not sure about him, actually. I think he was at the funeral. It seemed to me that there were a lot of these people who came because they were interested in . . . you know, getting stuff for their respective museums. I can't recall about him specifically. Anyway, he wrote a letter to my father long afterward saying that everybody, all of the people—I don't know, Earl Findley (?) and there were all these people, aviation people around that were friends of Uncle Orv's, and . . . He didn't run a museum, but they all were very dubious about my father, and they felt that he would not be equal to the task, and that . . . I mean they couldn't believe that Orville had appointed him or something, and were worried, had been very concerned and so forth, and that they had been pleasantly surprised. I mean, if they'd known my father, they . . . He was a man of action, and I don't think that people who knew him were worried because he was a . . . He was a small businessman, but he was a very good businessman, and honest, a no-nonsense person. He wasn't manipulative or . . . oh, what would a better word be? He was very straight. I mean, what he said is what he meant and what he did, and he came through. So I think, from that perspective, they needn't have worried, but they evidently were worried. Nobody knew anything about him. And he ran this small business in Dayton, so they didn't know any . . . (chuckling) You know, he wasn't a major corporate president or anything.

AD: \_\_\_\_\_.

MH: Yeah, that's right. They didn't know him, so there was all this . . . There were a lot of undercurrents. Oh, there was this whole thing with his will and who . . . The probate court wanted the lawyer that had written the will to be the lawyer for the estate, and my father said, "Well, he's not representing me. This is the best lawyer I know in Dayton and this is who I want to represent me." So the probate judge said, "Well, we'll have two lawyers." And so that was fine. My father said, "Well, that's fine with me, as long as I . . . As far as representing me is concerned, this is who I want. I don't know this other person." (chuckling) And he said, "This is going to be a difficult case. We've got this plane coming . . ." You know, he said, "This is not something that I want . . . I want a first-rate lawyer representing this estate." And it turned out that this Bob Landis did . . . My father just worshipped him. He thought he was just superb. And this other man was an honest and nice person, but he was not a . . . And Father had never . . . I don't think had ever . . . I don't know how he knew about this guy. He never had legal representation. But he did. He was enough of a . . . You know, he knew who was who in Dayton. I mean, he didn't have legal cases. He wasn't fighting legal battles in his business. So it was interesting. He knew who was supposed to be the best guy, and that's who he wanted. And he got him finally.

And then there was just all of this . . . I remember the business about Marvin McFarlane's (?) book and giving things to the Library of Congress. Because, you see, in the second will he specified where things were to go, but it

had never been activated. So this first will they were able . . . he was able to negotiate with these people and get what he wanted. For example, they said to the Library of Congress, “We will give you all this stuff if you publish it all.” And see, that wouldn’t have been a . . . He wouldn’t have been able to do that if the other will had been in effect. So he did all that. I mean, that was all stuff that he figured out and did, or maybe with the help of . . . I don’t know whose idea it was, but—

AD: It was a good one.

MH: Well, they were. You know, my father always felt that Orville had been shortchanged by the Smithsonian, and he was going to see that some of that was rectified. And he felt that the more publication was done, the better it was going to be for Orville. He was trying to do this for Orville. His whole object was to rectify the injustices that had been visited upon Orville. My father said that Orville . . . Something about the Smithsonian would come up and there would just be this pained expression on Orville’s face. And on his deathbed my dad wanted Tom Crouch to write more about . . . write an article or a book about this. He had written an article—I don’t know when in relation to my father’s death. I think it was before—about this and the Smithsonian controversy.

AD: Yeah, and I don’t remember when it was.

MH: And he really wanted Tom to write a book about the great injustices that had been visited upon Orville. And it took so long—I mean, 1903 to 1948 essentially—so it was forty-five years before anybody . . . I don’t when the actual . . . They did

publish something before Orville died, but I don't think . . . I'm not sure, it hadn't . . . I remember the family and others . . . I remember other people devoting . . . trying to come up with this label. "What should be said on the label?" That went on . . . I mean, I got so tired of hearing about it. (chuckling) I was thirteen years old. The family would sit around the living room, and everybody was turning . . . I remember Earl Findley I think came up with the . . . what was pretty close to what was done. Lester Gardener was involved. That was a huge thing. Because it wasn't given to them outright, they were able to negotiate that label, and so they wanted it . . . You know, they really wanted it to be clearly stated, such as what is on the monument in Dayton, which I think leaves very little to the imagination. It really just says it. And that's what they were trying to do with the label. So they were getting their pound of flesh, so to speak, and getting the recognition. That was the goal of my father, and he was working on it even in his final illness, trying to . . . He also had this idea, which I've floated several times to . . . oh, the guy at the Dayton *Daily News*, the head of the Dayton *Daily News* . . .

AD: Oh, Brad Tillson (?)?

MH: Brad Tillson. Several times. And I floated it to him, I floated it to . . . I met down at Kitty Hawk the guy that's the head of the pilots' union, whatever the name of that organization is, and I said, "Why . . ." I said to the guy down at Kitty Hawk, and this was my father's idea, not just for 2003 but in general, I said, "Why don't you get your union to . . . as a tribute to the Wright brothers for the year 2003, why don't you get your pilots to announce when they come into Dayton,

‘Welcome to Dayton, birthplace of aviation?’” And he said, well, he would write a letter for me. But he never sent me a copy, so I presume he never did. And Brad Tillson I’ve talked to twice, and he doesn’t seem interested in this. But I think that would be . . . You know, I know that when we fly into Minneapolis they say, “Welcome to Minneapolis, home of the Mall of America.” (laughter) And I’m sure the Mall of America pays them to say that, but I said, “Certainly these pilots owe something to the Wright brothers.” I said, “That would be a nice tribute that they could do.” Well, nothing. But that was an idea of my father’s, of “Why don’t they do that when they fly into Dayton?” But they don’t do it. So, I don’t know.

AD: It would be nice.

MH: Well, that would. They gave something to this country, for which they never . . . for which they weren’t acknowledged for forty years, approximately, or more, and I think . . . My hope is that 2003 will make the world more aware of this. I mean, everybody has heard of the Wright brothers, but they’re not sure whether they’re from Dayton or . . . “North Carolina?” they’ll say, “Aren’t they from North Carolina?” I mean, they don’t know anything about them. They’re just these two brothers that nobody . . . Well, what do you know about them? It’s just not a . . .

AD: Not much.

HM: I mean in Minneapolis . . . Oh, I was going to tell you the one story I had in Minneapolis.

AD: Yes, \_\_\_\_\_. (chuckling)

HM: I'd lived there for twenty-eight years, and nobody ever really knew . . . I mean, the few people that did know, it was sort of a curiosity that I was a . . . I mean, everybody knew who they were, the Wright . . . I mean, they recognized who the Wright brothers . . . It wasn't anything I told everybody all about because nobody knew and nobody really cared that much, so I . . . And I had this problem growing up in Dayton of being related to the Wright brothers at a time when I didn't want to be different from anybody else. I didn't tell anybody. My dear friend Martha always said, "You've never told anybody anything. You've hidden in a box," she tells me. (chuckling) Because I just didn't want to trade on that. You know, I was myself and I didn't want to be any different than anybody else, and so I never had said. I taught in a public school, and only toward the end I gave Russell Freedman's (?) book to my library, signed . . . I had gotten an autograph, signed by Russell Freedman and myself and my mother. So at that time people in my school learned that that's what I had done—or that I was. And so anyway I thought when I was leaving I was packing up all this stuff to go, and I thought, "Well, is there any aviation museum here?" I mean, I didn't even know. I knew John and Evelyn W\_\_\_\_\_ came up once to visit my mother and visited a museum at the Flying Cloud Airport. That has evidently since been moved to California—it's no longer in the Twin Cities—and the one that is there is called the Minnesota Air Guard Museum, and it's mainly a history of the Air Guard and that area.

But I became acquainted with a Wright enthusiast there, a former plumber who's building models now. He's all interested. He really is a fanatic. He's read

everything there is. He was a plumber by profession and has recently retired, and so now is engaged in working on a Jenny at this Minnesota Air Guard Museum. And he had found me through—oh, it’s funny—through my husband’s barber. They both went to the same . . . Bob had told the barber that we were going down to Kitty Hawk a few years ago and told him about my relationship, and he said, “I’ve got this guy that comes in here, he’s just nuts about the Wright brothers.” So this barber put him in touch with me and we became . . . you know, talking buddies anyway—not close dear friends, but talking buddies—and so he learned that we were leaving. And I began to look through all this stuff and I thought, “Well, I’ve got a few things. I could give them a plaque of the first flight,” which was signed by my parents. I still had a few of those left. I had some extra pictures of Orville, and I thought, “Well, I could give them a few things for their museum.” So I talked to this Ken. He was building a Jenny that they’re . . . that is taking place at that museum. So I talked to him and I said, “I’ve got a few little artifacts here. I should really leave something behind. I’ve lived here for twenty-eight years, it would be a nice thing for me to do, and I would like to do that. Maybe eventually people in the Twin Cities will be more aware of the Wright brothers.” So he talked to the director, and it turned out it was a safe place. It was locked up, you had to go through a gate to get there and so forth.

So I called the guy he told me to call and they . . . I went out to see them and I took these things, and they were just absolutely overwhelmed. My mother used to tell me this, and I could never really get it, you know, how . . . I thought it

was because it's Dayton somehow. But I mean these people were absolutely goggle-eyed at what I gave them. And they then had a celebration, a Sunday open house, in which all the people that were members or whatever . . . I don't know who all was there. It was publicly announced in the newspaper, according to my neighbor. It was in the Minneapolis . . . We got the St. Paul paper and I didn't see it in that, but it was in the Minneapolis paper, according to my neighbor. So anyway I went out to this thing. I just thought it was going to . . . you know, we all just stood around and chat. (chuckling) Well, they expected me to get up and talk about some of my recollections. I mean, I hadn't thought about what I was going to say. Well, I got up for ten or fifteen minutes, and people asked a lot of questions.

And then some man came up to me afterward. There were three or four people that came up that wanted to talk, and one of them . . . he waited till everybody else in the circle had finished, and he had something he was holding, I could see that, that he wanted to show me. And it was a man whose name was Orville. He was born . . . When would he have been born? I can't recall why. His last name was Johnson. He said his parents had named him Orville Wright Johnson. He looked like a man of sixty, probably. That would have been 1940. I've forgotten now what caused his parents to name him that in 1940, you know, that age. His name was Orville Wright Johnson, and he had . . . He said that when he was a kid he had written to Orville—and Orville had sent him a photograph—saying, you know, "I've been named after you," and Orville had sent

him a photograph of the first flight, autographed by him. It said, "To Orville Wright Johnson," and signed "Orville Wright." And I said, "You know, after Orville died we had all this stuff that the Library of Congress didn't want." It was in my parents' basement, and I would sit down there and read all this. I mean, I read the bishop's diaries several times because they were there, and started going through other stuff that had been left, looking at the photographs. And so I spent hours down there doing that as a kid. I was then, you know, thirteen to eighteen. So, over those years I read those. And I said, "There is a file there. I remember your letter. I remember your letter!" It was in a file marked "Letters from Children." And I said, "I remember your letter." And I said, "If you write to Wright State University, I'm sure they have a copy of it because I remember that letter." Well, he was just . . . And he said, "You know, I was disappointed at the time I got it. I wanted a picture of him." And I said, "Well, he never would have . . ." I said, "Well, he never would have sent you a picture of himself." I said, "The only thing about himself that he valued was that they made the first flight and that airplane." And he said, "I came to realize that when I was older." I said, "He wouldn't have given a hoot about a picture of himself." I said, "He wouldn't have cared about that." Well, I mean, I was just sort of floored that this guy came up. I mean, here was somebody in Minneapolis, grew up, born and bred, always lived there, and whose parents had named him Orville Wright Johnson. (laughter) I was just dumbfounded to meet somebody that had had that contact with him so long ago.

I also met a guy, another guy that was there. He handed me his card and it said . . . I think it said, “Wright . . .” “Wright Archives”? Something. I’ve still got his card. He’s a collector of Wright stuff! (chuckling) He had the Wright family . . . the Alfred Andrews Wright family genealogy. He commented about how I . . . my picture. He had looked me up before coming out to this thing and said, oh, about my glasses that I wore at that time, which were quite in style then but look pretty weird now. I mean, that there was somebody up there that (chuckling) collected all this stuff was an amazing thing to me. He had been a pilot. He had gotten interested in the Wrights as a pilot. My mother used to come home and talk about these incidents like this, and I mean it just sort of . . . When you’re not there and you don’t sort of catch the atmosphere, you just don’t . . . I mean, I was an adult then but I was never at these events, so it was sort of hard for me to empathize appropriately.

But this was something, this event. I mean, there were probably fifty or . . . I mean, it wasn’t a big deal. It was fifty or sixty people, probably, sitting around this airplane hangar, and they had a little microphone for me to speak in and so forth. And they had framed . . . by that time they had framed this thing that I had given them, and that was going to be on exhibit. And they didn’t have any books about the Wrights! And they had a library. This was when I was out there and had taken all this stuff, and I plunked down twenty dollars and I said, “Go buy yourself . . .” (chuckling) “Go buy yourself . . .” and I told them what to buy. I said, “The one that I think . . . If you’re just going to have one, it should be Tom

Crouch's book." So they did. They had that catalogued and in place in the library. So, I mean, I don't know, it was just an incredible experience for me to meet this guy, because I had read all those files that went to Wright State.

AD: It's amazing that you had seen it and remembered it \_\_\_\_\_.

MH: Well, I mean it was sort of . . . There was another one, because, you know, my cousin Milt got the . . . and Wick got stickpins that had been given to them by kings, to the Wright brothers by kings. They were given those before Uncle Orv died. And I was still a kid, and what I got were two peach seeds which had been carved by a boy in Texas. I think he was named for the Wrights, too. And one was a little monkey. I mean, they weren't aviation related or anything, and that was what I got. (laughter) And so I was really interested in reading that file, because that kid had written a letter along with these peach seeds. So I was interested in reading these things. So that's why I . . . You know, and then I started reading these . . . I mean, that was why I got into that file. I think I read almost everything, but some of it, you know, it was quite . . . It was all about people in aviation that I didn't know anything about.

But I also had a good time at . . . I visited the Royal Aeronautical Society in London, and they have Griffith Brewer's papers. Griffith Brewer was a great friend of the Wrights, so there were some wonderful letters, from Uncle Orv particularly—mostly, I think. Wilbur Wright died so soon after he met Griffith Brewer that there wasn't much from him, but there were a lot of letters from Orville. I spoke with Wick's daughter Amanda just last week, and she was

sorting out Aunt Sue's stuff. And I had sent Aunt Sue . . . I had come across a marvelous letter from Orville—now this is how he was with friends—to Griffith Brewer, and it was . . . Now I'm confused. It wasn't to Griffith Brewer. I think the letter was to Alex Ogilvie, who was also English, and it was all about Uncle Buss. And it was a marvelous story about Uncle Buss, who was then little, and Wilbur, and Orville is writing this. Orville wrote marvelously humorous letters. And you can ask Amanda for a copy of it, because it was all about Uncle Buss and how . . . I'm trying to remember it. Orville was putting a penny on the table . . . Oh, he was trying to teach him some math. It was a stimulus to teach him math, getting to learn his tables or something, and he would put a . . . I've got a copy of it. I'll try to mail it to you. It is funny. It was all getting . . . And you know, Buster, they called him Buster, and they put a penny out. It was all getting Buster, you know, to . . . I mean, he wanted the penny, but he didn't want to do what his Uncle Wil wanted him to do, and so he was sort of conflicted, and so he would . . . Then he took the penny and tried . . . (chuckling) The thing that was wonderful was the telling of this tale by Orville, who told it in exquisite detail, and how, well, of course, you know Buster finally succumbed and took the penny, and his Uncle Wil had succeeded in getting him to do what he wanted him to do. I'll have to get it.

AD: That sounds good.

MH: But Amanda had found . . . Aunt Sue had kept it. When I came back I sent Aunt Sue a copy of this letter because it was just . . . just wonderful. And it was among

her . . . in this box that Amanda . . . She said your letter and your note and the copy of the letter were in this box, but it was just . . . It was just a marvelous letter. I haven't read it now for five years probably, and I've got to read it. I don't think it's anything that probably Aunt Sue would have wanted displayed, (chuckling) but it was, again, a wonderful story between friends, where Orville felt comfortable. And nobody ever saw that. I think that book . . . is it called *Wind and Sand* that was published down at Kitty Hawk about the letters, the letters that Orville had written from Kitty Hawk to Katharine, and maybe other people, I can't remember. It really captures his sense of humor. He had a wonderful sense of humor. His sense of humor and his . . . What a wonderful friend he was to people. I mean, he really wrote wonderful letters, and not about aviation. I mean just things like this, you know, family stories, which he would dress up a bit, I'm sure. (chuckling) But this story about Uncle Buss is just choice, and it all had to do with his . . . he wouldn't learn his times tables or something in school.

AD: Yeah, I'd like to see that.

MH: Yeah, that's cute. Okay. Well, is that . . . ?

AD: That's good. Thank you.

MH: That's good?

AD: Yeah, you've been . . .

END OF INTERVIEW

