

happily retired until aviation historians across the land began clamoring for authentic artifacts of a too quickly by-gone era. The Smithsonian Institution wanted a Flying Auto and a Chanute-type biplane glider, the Aero-Space Museum in San Diego wanted a display depicting his achievements and Waldo felt the desire within his own spirit to perpetuate a combined contemporary-nostalgic airpiece.

For this, he chose the then very popular and the still readily recognizable 1911 Curtiss Pusher. This configuration was to represent the nostalgic piece. Modern construction methods, plus modern instrumentation gave the airplane its contemporary touch. The combination of the old and the new led to the name "Early Bird", partly in recognition of the early aviation pioneers who paved the way through their trials and errors, and partly in recognition of the present communications satellite named Early Bird which seems to be a fulfillment of early dreams to provide the world with an all encompassing media of

communication.

The "Early Bird" was built almost in its entirety by Waldo and was successfully flown on his 56th anniversary of flight, July 1, 1965. The expression on his face at this moment must have been very much like the one he wore when he first soloed his glider that First day of July in 1909. The mastery of an element which is still a challenge gives reason to the words: "FOR HIS MANY CONTRIBUTIONS TO THE SCIENCE OF FLIGHT."

EDITOR'S NOTE: The author, Ernest L. True, 2440 Lone Street, Sacramento, Calif. 95825, has been one of the most active Members in finding and preparing articles for the JOURNAL. All of which proves that Ernie really loves aviation history and the thrill of chasing down and developing a story. He is now hard at work on the life story of Waldo Waterman, covering all facets of his career, and we look forward to the running of the completed history in one of next year's JOURNALS.

Looking Up

In the Summer issue of this column, I made a request to you for shorter stories, with a few photos, covering any airplane, event or personality of the Golden Years. Since then, several very fine, brief articles have come in, but there is still room for many more Members to help us get an ever fuller breadth of coverage into the coming issues of the JOURNAL. If you have, or have had, an idea for such a piece, have a go at it. Write up a brief text to go with one to three photos and send the packet of this material on to me. In this way we can share together this wonderful subject of ours--the history of aviation.

A matter of emphasis or semantics has reared its head in regard to Golden Years articles. When I requested help with short articles on the period, some felt this precluded any interest in or need for long articles pertaining to the period. Not so! Long articles on the 1920s and 1930s were not mentioned because I felt everything was being done to bring such pieces into the JOURNAL, and it did not appear necessary to make further requests in that direction. If I have misled anyone, though, let me say that any long article on planes, events or people of the Golden Years will be very welcome and extremely helpful to the JOURNAL.

Even if you have thought about doing such an article but have not felt equipped to do it, there is still a way. Let me hear about it, and somewhere I can find the person who can help you over the rough spot which may be keeping you from completing work on your subject.

SPECIALISTS

During the last two months it has been decided to name certain A.A.H.S. Members as Specialists for one, particular type of aircraft. When so named, the individual will endeavor to gather all information relating to that type and its use--c/n lists, serial lists, unit assignment lists, owner lists, names, and every photo showing the type of plane. All information, then, will be centralized for a particular type, and the "expert" will be a JOURNAL advisor for the type. The "expert" can also be of help to Members seeking facts on the type, but the degree of help he gives will be left up to him, being determined by the amount of spare time he has available.

From time to time, the specialists will be listed in the JOURNAL. At present they are: Consolidated B-24

--Allan G. Blue, 6515 Marywood Rd, Bethesda, Md. 20034; Martin B-26--Bernard Mallon, 518 Runyon Ave. P.T., New Brunswick, N. J.; Boeing B-29--Kenn C. Rust. Yes, all are WW II aircraft at this time, but we hope others will come forward to specialize in aircraft of all eras and all types. If you are interested, write me and we'll arrange for you to join the team.

Why such a team? Members of the team, by delving into the minutest details, will develop information that will allow them to identify many individual aircraft of the type for the modeler, the artist, the researcher, etc. Because most planes carry some sort of number they can be tracked down and their own personalities and histories noted. For those of us who specialize, it is an exciting and never-ending game. Why not join us?

COVER PHOTO

One of the finest pieces of help that I have received over the years is exemplified by the photo on the front cover of this issue. In developing the JOURNAL and building a master reference file, known as the Editor's Morgue, I have come to need some expert photographic help on a regular basis--help in getting the best duplicate negatives of rare photos obtained on loan, and help in getting the best glossy prints.

Such help has come to me in full measure through a relatively new Member, Stan Staples, 134 Broadway, Chico, Calif. 95926. Stan is married, the father of seven children, owner of a Tri-Pacer, a longtime modeler (I recently ran across the photo of one of his models in a pre-war copy of Model Airplane News), and served with the 461st Bomb Group (B-24s) of the 15th Air Force in WW II. He is also the proprietor of his own studio and camera shop, and so has been of tremendous assistance.

Stan's expert services have already added some 200 priceless dup negatives to the Morgue and an uncounted number of prints. For this front cover, I asked him if he could save the day. I had a small, very dark print of "Big Stud" which seemed right for the cover and asked Stan if he could dupe it, lighten it, hold contrast and keep it sharp for an 8 x 10 print. The result (even more than I had hoped for) is on the cover.

More help on photos than I'd ever hoped to find, Stan has also given a real assist in research and has brought a number of new Members into the Society.

Kenn C. Rust, Editor