

TIGHAR TRACKS

THE JOURNAL OF THE INTERNATIONAL GROUP FOR HISTORIC AIRCRAFT RECOVERY





*... that they might escape the teeth of time and
the hands of mistaken zeal.*

— JOHN AUBREY
STONEHENGE MANUSCRIPTS
1660

TIGHAR (pronounced “tiger”) is the acronym for The International Group for Historic Aircraft Recovery, a non-profit foundation dedicated to promoting responsible aviation archeology and historic preservation. TIGHAR’s activities include:

- Compiling and verifying reports of rare and historic aircraft surviving in remote areas.
- Conducting investigations and recovery expeditions in co-operation with museums and collections worldwide.
- Serving as a voice for integrity, responsibility, and professionalism in the field of aviation historic preservation.

TIGHAR maintains no collection of its own, nor does it engage in the restoration or buying and selling of artifacts. The foundation devotes its resources to the saving of endangered historic aircraft wherever they may be found, and to the education of the international public in the need to preserve the relics of the history of flight.

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COVER:

*Cdr. Mitsua Fuchida briefing his pilots for
Operation Hawaii. What he said, or maybe
didn't say, when they got there is discussed in
"Play It Again, Mitsuo," p. 20.*

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Our sincerest thanks.

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Pima Points

I enjoyed the last issue of the newsletter very much. As luck would have it my brother (also a member) and I had just visited the Pima County Air Museum. Our reaction was much the same as yours – debilitating sensory and physical overload. Interestingly, we also found the AT-9 exhibit compelling in its own funky way. To complete the experience we drove around some of the local junkyards. Wow.

I'll look forward to the next issue of the newsletter. Best of luck with your researches during the new year.

Sincerely,
Eric Holm #1173
Honolulu, Hawaii



The Metric Mile

I devour each TIGHAR Tracks and report that you folks write. They are great. Your humor makes them especially interesting and a joy to read. It would be great if the Midnight Ghost materializes, and then for the icing on the cake, Amelia Earhart will be resolved to the praise of your critics.

Re: *Tracks* Vol. 10, No. 1, p. 15, last two sentences: you may find the following of passing interest.

At the International Hydrographic Conference of 1929, a number of physical units were redefined as International Units. One of

them was the Nautical Mile, defined as 1852 meters in length. The U.S., U.K., and U.S.S.R. dissented, each maintaining their old definition (6080.20 feet in the U.S. and 6080.0 feet in the U.K.). In 1954 the U.S. adopted the International Nautical Mile, 1852 meters in length, approximately 6076.115 feet.

Navigators continue to use one minute of arc along a meridian (1' of latitude) for measuring nautical miles on charts because it is close enough for air and marine navigation. Actually, one minute of arc along a meridian varies from approximately 1842.9 meters at the equator, to 1861.7 meters at the pole, and 1' of the equator is 1855.4 meters. Suffice to say, the Nautical Mile is metric. Ref: Nat. Bu. Stds., NOAA, USN, USAF, etc.

Keep up the good work.

Robert C. Sherman,
#0941
San Jose, California



More to Say About Enola Gay

I was much interested in the new and improved issue of *TIGHAR Tracks*. A couple of quick thoughts:

The best of luck with the Earhart quest. I have read some on various sides of this one, and you will have pulled off a miracle if you can make

it. Some of the writers on this subject are, as you clearly have discovered, absolutely livid! So much for history

The piece on Enola Gay seems a pretty reasonable overview of the thing, although I think you fall into the same trap that the people in Washington did, namely to confuse nostalgia and memorials and history! For instance, you quote the statement on page 10, beginning "for most Americans this was a war of vengeance..." Having lived through that period, that seems a very straight statement as of that time. The slogan "Remember Pearl Harbor!" is absolutely a cry of vengeance. And the corresponding Japanese view about western imperialism certainly has a lot of historical backing. If you want to set up a memorial or a nostalgia display, then neither of these statements will be allowed. Historically, they are probably true.

I liked especially, however, your other statement on page 10 about all museums interpreting their collections simply by making choices and setting up exhibits. And there is more message in that operation than you give credit for, although your statement here is the only one I have seen printed, except for ones I have written myself to that effect!



Your conclusion on page 11, that what we learn is up to each individual and the object is there to be contemplated, and that is the point of aviation historic preservation – this seems to me a little oversimplified. To some extent, of course, it is true that what we learn is up to us. But considering how much others can do to influence the learning, it seems unnecessarily diffuse to end with a statement so general. Let me know what you think.

Very best wishes,
Leonard E. Opdycke
Publisher, *World War I Aero, The Journal of the Early Aeroplane and Skyways, The Journal of the Airplane 1920-1940*
Poughkeepsie, New York

Editor's note: See "The Penguin Swings" p. 5. See also Blue Side Up, p. 19.



Saint Exupéry

Concerning the search for the wreckage of the P-38 of Antoine de Saint Exupéry, I have learned from a friend who is close with François Léauté, the initiator of the so-called "Louis Roederer search party for Saint Exupéry" (free translation) that they have come to an agreement with relatives of Saint Exupéry not

to recover his remains, when and if they are found. To my best knowledge, this promise has been confirmed in a letter addressed to the family by the sponsor of the expedition, Jean Claude Rouzaud, president-director of the "Louis Roederer" Champagne house. That such a promise exists was also published in French newspapers.

Up to now, I have been into more than 8000 files of the Organization Todt for clues that could lead us to more information for Operation Sepulchre. Helas, up to now without any luck ... but the search goes on!

Best wishes from
Lou Schoonbrood
#1198
Maastricht, The Netherlands

Editor's Note: Operation Sepulchre is TIGHAR's investigation of rumors that World War II aircraft survive in undiscovered subterranean hangars in Germany. Watch for a feature article on this subject in the next TIGHAR Tracks.



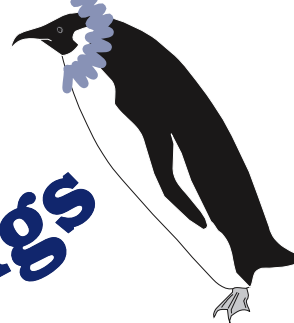
Letters to the editors of TIGHAR Tracks are always welcome. The editors reserve the right to edit any letter to conform to the limitations of space or subject in any issue. No anonymous, abusive, or personally directed letters will be published (unless they're really funny). The views expressed in this section are those of the letter writers, and have not been changed in any way. Please address letters to: TIGHAR Tracks, 2812 Fawkes Drive, Wilmington, DE 19808, USA; fax (302) 994-7945.





by
Richard E. Gillespie
Executive Director, TIGHAR

The Penguin Swings



Burning Bright

LONG AGO, IN A GALAXY FAR, FAR away, I was one of about a dozen “pilot/risk managers” (euphemism for sales reps) who covered the U.S. for an aviation insurance company. When we weren’t griping about the condition of the airplanes we were expected to fly we complained about the company’s constantly changing attitude toward its customers. It was either, “Sell, sell sell! Cut the rates, lower the pilot requirements! Do whatever it takes to get the business!” or it was “We have too many claims! Jack up the rates! Tighten the standards!” Finally, we demanded an explanation from the national sales manager. I’ve never forgotten his reply. “Gentlemen, what can I tell you? The penguin swings.”

The penguin also swings in the museum world. On January 30, 1995 Ira Michael Heyman, Secretary of the Smithsonian Institution, announced his decision that the National Air & Space Museum’s planned exhibit of the B-29 Enola Gay entitled *The Last Act: The Atomic Bomb and the End of World War II*, scheduled to open in May, would be replaced by “a much simpler” exhibit. As now envisioned, the exhibit will consist of the restored forward fuselage of the airplane and a video about its crew.

Secretary Heyman’s statement (reproduced in its entirety on page seven) came in response to nearly a year of controversy over

the script for the planned exhibit (see *TIGHAR Tracks* Vol. 10, No. 2, “What To Say About Enola Gay”).

Veterans’ groups, led by the American Legion and the Air Force Association, attacked what they saw as an attempt to portray the dropping of the atomic bombs on Japan and, indeed, the entire Pacific war, as racially-motivated aggression by the U.S. The *Wall Street Journal* decried the planned Enola Gay exhibit as the last straw in a campaign of unwarranted American self-flagellation waged by “the Academic Left.” “Not since the Stalinist trials of the 1930s have so many confessions rolled forth – to so many imagined crimes.” The *New York Times* assailed the script for claiming to present “the latest scholarship” while, in fact, offering nothing but “historical speculation” based upon shoddy research. Mounting charges of “revisionism” and “political correctness” (see sidebar page six, “Meaningless Terms”) halted the penguin’s leftward arc as NASM officials grudgingly altered the script, deleting images of Hiroshima’s devastation and artifacts from ground zero, and appending another major exhibit entitled War in the Pacific. But there’s nothing more dangerous than a swinging penguin, and as the tone of the planned display moved to the right there were new onslaughts from peace activists, religious groups, and what the *Los Angeles Times* described as “liberal historians sick-

ened by ... the triumph of personal memory and nostalgia ... over clear-eyed history.” Again and again the script was revised, and with each swing the chorus of complaint grew louder. Push came to shove on January 26th when eighty members of Congress demanded that the exhibit be canceled and that NASM’s Director, Dr. Martin Harwit, be fired.

Pat and I happened to be doing research at the museum that day and thought it would be nice to get a photo of Enola Gay with her nose being powdered for the big debut. For years she’d been a familiar face – just one of the gang sitting around on the floor at Silver Hill. We had often leaned up against her to sip our coffee or clambered up inside to chat with Norm while he worked on the radios. Now she hid behind temporary walls at the west end of the museum on the Mall while armed security guards turned back the concerned, the committed, and the merely curious. Not even old friends could get backstage. The word was out that her fate would be announced at a press conference called for January 30th and everyone from the elevator operators to senior staffers fully expected that the airplane would soon be on its way back to the Garber Facility. A bunker mentality was so prevalent that you could make any NASM employee visibly cringe simply by saying the terrible name, and a long-time TIGHAR friend on the staff described the museum’s top managers as

“almost literally hiding under their desks.”

The announcement on the 30th turned out to be an attempt to halt the penguin in mid-swing. The airplane, and everybody’s job, would remain in place. Instead of a multi-me-

dia experience, the exhibit will more closely resemble the time-honored air museum display style known as P⁴ (Park Plane, Post Placard). Responding to the Congressional demand for Director Harwit’s head, the Secretary said, “One doesn’t make personnel decisions in the midst of passion and heat” but his promise of “an extensive management review of the National Air & Space Museum” means that nobody above the rank of file clerk should reorder business cards for a while.

That a forum this spring will “discuss the Smithsonian’s role and responsibilities as a national museum” shows how deeply the Enola Gay affair has shaken the Smithsonian Institution. Mr. Heyman says he is “considering a series of public symposia” to address “the issue of atomic weapons” but this would happen “at a later date.” I suspect that the date he has in mind is sometime in the 24th century.



MEANINGLESS TERMS (and what they mean)

Revisionism

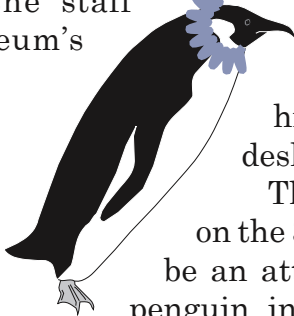
A new interpretation of an historical event with which you disagree. Also known as Trying To Rewrite History.

Correcting The Historical Record

A new interpretation of an historical event with which you agree.

Political Correctness (PC)

Someone else’s adherence to a popular position or sensibility with which you disagree.



**Statement by I. Michael Heyman
Secretary of the Smithsonian Institution
Monday, January 30, 1995**

This morning I shared with the Board of Regents my decision to replace "The Last Act: The Atomic Bomb and the End of World War II" (the Enola Gay exhibition) scheduled to open in May at the National Air and Space Museum. I have taken this action for one overriding reason: I have concluded that we made a basic error in attempting to couple an historical treatment of the use of atomic weapons with the 50th anniversary commemoration of the end of the war. Exhibitions have many purposes, equally worthwhile. But we need to know which of many goals is paramount, and not to confuse them.

In this important anniversary year, veterans and their families were expecting, and rightly so, that the nation would honor and commemorate their valor and sacrifice. They were not looking for analysis, and, frankly, we did not give enough thought to the intense feelings such an analysis would evoke.

Once the controversy was upon us, our staff made a sincere effort to create a more balanced exhibition. Within a month of my becoming Secretary of the Smithsonian last fall, plans for the exhibition were substantially revamped. They included a new 4,000 square foot section on the War in the Pacific and extensive revisions to the script throughout. In all, I believe we eventually succeeded in creating plans for a more balanced presentation. However, the problem was more than one of balance. There was, in fact, a fundamental flaw in the concept of the exhibition. In retrospect, I now feel strongly that despite our sincere efforts to address everyone's concerns, we were bound to fail. No amount of re-balancing could change the confusing nature of the exhibition.

Therefore, I intend to take several actions. Let me just say that it is rare for the Secretary of the Institution to step in and take direct charge of

an exhibition, but I have concluded that given the complexity of the circumstances, it is the best course of action. As a first step, I intend to change the exhibition to eliminate the fundamental inconsistency of purpose. I think the new exhibition should be a much simpler one, essentially a display, permitting the Enola Gay and its crew to speak for themselves. The focal point of the display would be the Enola Gay. Along with the plane would be a video about its crew. It is particularly important in this commemorative year that veterans and other Americans have the opportunity to see the restored portion of the fuselage of the Enola Gay.

Although there will be no formal consultation process for this undertaking, I will work with whomever I believe necessary to produce it.

Secondly, the Institution has much to learn from this experience. To that end, the University of Michigan has agreed to co-sponsor a forum with the Smithsonian this spring on the subject of the appropriate ways for museums to handle controversial subjects. In particular we will discuss the Smithsonian's role and responsibilities as a national museum.

Thirdly, I believe that the issue of atomic weapons is one which the Institution, in its role as a public forum on important issues, can address well in the future, but not necessarily in an exhibition. Therefore, I am considering a series of public symposia to be held at a later date. It is a serious and difficult undertaking, and I intend to enlist the assistance of national experts, curators, military historians, representatives of veterans groups, representatives of peace groups and others to consider what happened.

Finally, sometime in the future the Enola Gay will be displayed at the Air and Space Museum's extension at Dulles International Airport in Virginia. That extension will, for

the first time, allow the Smithsonian to display this important icon in its entirety.

I have a number of regrets about this sad situation. One is that it has gotten in the way of the commemoration of our nation's victory over aggression 50 years ago. We at the Smithsonian do not want to have this controversy overshadow the recognition that our veterans so richly deserve.

I also regret that the Enola Gay controversy has led some to doubt the value of historical inquiry by museums. I believe that important artifacts of American history ought to be exhibited in an historical context. However, I do intend to conduct an extensive management review of the National Air and Space Museum.

And finally, I regret that this action will be seen by some as a criticism of those responsible for this exhibition. The central problem was not their lack of skill or hard work, but rather our collective inability to anticipate the difficulty of presenting this complex subject in conflicting contexts.

Just over four months ago, I came to the Smithsonian Institution imbued with great hopes I still feel. This Institution is a splendid array of museums and research centers with an extraordinary staff. But I also came in the midst of a controversy that is now consuming me and the Institution and is interfering with the important work our nation asks us to do. It is time to move forward. On this, the eve of our 150th anniversary in 1996, we can work to achieve our fundamental goal of making the Smithsonian, the nation's museum, representative of and accessible to greater and greater numbers of Americans. The public's trust is sacred, and we intend to do all in our power to be worthy of that trust.



LOCKHEEDS, LOGOS, AND LEGS

by Frank C. Lombardo, TIGHAR #1806
Ocala, Florida

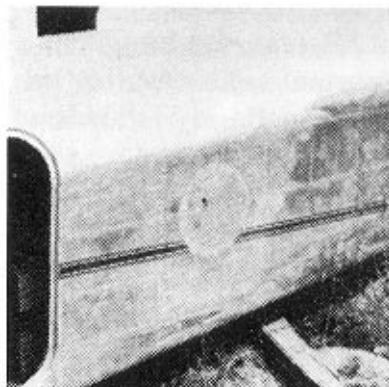


IN THE MARCH 1994 ISSUE of *Air Classics* magazine, there appears on page nine a photo of a stricken Lockheed L12A, with accompanying comment by Mr. Joe Gervais. Some arbitrary statements are made by the writer which should have been researched more thoroughly before unloading them on the public. Gervais says, “The incident in the photo occurred about two weeks before [Amelia Earhart’s] departure for Miami, Florida.” He also sees Amelia’s pant leg departing from the bottom left corner of the photo, inferring her presence from an assumption that the man standing in that corner is George Putnam. The entire photo, uncropped, also appears in the March 1967 issue of *Air Classics* with the caption, “Amelia Earhart escaped injury in this pile-up off the end of Lockheed’s runway at Burbank, Calif. Shortly after this photo was made, Earhart and Noonan disappeared on their Round the World flight in the mid-Pacific, May 20—July 3, 1937.”



The crashed Lockheed 12. Note “mystery man” with his back to the camera at bottom left, and a leg disappearing from view beside him.

NOTICE IN THE PICTURE that there has been an attempt by the developer to airbrush or otherwise obscure something that was painted on the side of the fuselage aft of the cabin door. That “something” was a logo with the name “Rosalie” painted inside a circle. This aircraft (NC17342) was used in a 1937 MGM



Detail of rubbed-out logo. The erasure was clearly made during the developing process, as the brush marks do not follow the curvature of the aircraft.

motion picture called *Rosalie*. The film had a total production time of 69 days. Shooting started in New York on August 30th, 1937,¹ and moved to Burbank, California, after September 3rd, 1937.² The production was finished on November 6th, 1937.³ This means that the aircraft with its freshly painted logo (right) had to be available for filming in Burbank between September 3rd and November 6th, sixty-five days or more after Amelia’s disappearance. In the film, the registration number of the L12A can clearly be seen as NC17342, not X17342.

Other clues which help narrow the window of time in which this photo could have been taken can be found in the clothing of the people. Notice the preponderance of jackets, sweaters, and long sleeved shirts and the long coat

worn by the figure next to the very tall man. Only one person in the photo appears to be wearing summer-type clothing. This would tend to indicate that the day was cooler rather than warmer. All observations taken by weather station WBAS at Union Air Terminal for the year 1937 show that the average coldest mid-day temperatures (65.5°) were in November and December. In May the average midday temperatures were at 74.3°, not really comfortable for heavy coats and winter-type police uniforms. The average daytime temperatures in September and October varied in the 85-90° range.⁴

The weather and the presence of the film logo give us a not-earlier-than date for the photo of November 6, 1937.

In the March 1994 *Air Classics* mention of this photo, the writer suggests that this was a ground loop accident. Based on the photograph, a ground loop is unlikely. Ground loops usually occur



*This is a still shot from the film *Rosalie* on a television screen, but it still clearly shows the “Rosalie” logo. Elsewhere in the film the tail number of the aircraft is clearly visible. Photo provided by Frank Lombardo.*

¹ *The Hollywood Reporter*, August 30, 1937.

² *The Hollywood Reporter*, September 3, 1937.

³ *The American Film Institute Catalog*, p. 1830; entry #F3.3834.

⁴ Original monthly record of six-hourly observations at Burbank, California, months of May - December, 1937.

off some portion of the runway. This ship came through the chain link fence at the airport boundary almost directly in line with and beyond the runway. It hit, and dragged a post (now lying under the aircraft) with its right wing, which turned the aircraft almost parallel with the dirt road. The aircraft was still rolling on its wheels, with the port propeller turning but not pulling power, when it came to rest. There are no signs of ruts, trenches, or other ground scars behind or beside the aircraft before impact with the mound of dirt it is resting against. The gear apparently collapsed on impact with the mound. The most likely accident scenario to produce this result is brake failure on landing or engine failure/aborted takeoff.

The film *Flying Blind*, filmed at the same airport (Burbank) in 1941, shows that surrounding conditions on the approach to the airport have not changed materially from the background visible in the photograph of the Lockheed 12. One might therefore speculate that this accident could have occurred as late as 1941, although there is no direct evidence to indicate that this in fact did happen. However, late 1941 can reasonably serve as a closing bracket on possible dates for this photo, as the war changed so much so quickly shortly thereafter.

The ownership and use of this aircraft probably account for the X registration shown in the photo. The Lang family owned Las Vegas Gas and Lang Transportation. Their businesses had addresses in both Los Angeles and Las Vegas. Lockheed 12A, c/n 1216, was purchased by Lang Transportation in late 1936.⁵ Las Vegas Gas at that time was experiment-

ing with a device shaped like a torpedo that was tethered behind and below an aircraft in flight. It contained super-sensitive instruments that determined the conditions of the strata of varying terrain for future oil and gas exploration. The external instrument mount would have required an Experimental designation.⁶

There is no record nor any suggestion that George Putnam was involved in any way with the film *Rosalie*, the Langs, or any of their commercial ventures. In the months and years immediately following the disappearance of AE, Putnam was in financial difficulties, and was in no position to invest in, or involve himself in, capital-intensive commercial operations. There is nothing that would place him at Burbank airport, at the site of a crashed Lockheed 12, months if not years after Earhart's disappearance – nothing but the over-active imagination of a writer who lets speculation run ahead of documentation.



⁶ Corporate documents for Las Vegas Gas Co., archived by the State of Nevada.

⁵ René J. Francillon, *Lockheed Aircraft Since 1913*. Annapolis, Maryland: Naval Institute Press, 1982, p. 500.

TIGHAR welcomes submissions to *TIGHAR Tracks* from members. Articles should be at a minimum typed, preferably on disc (Mac or IBM, M/S Word preferred, but any ASCII text format will do; please include paper output as well). If typed, please double space. Articles should be factual, footnoted, and accompanied by a complete bibliography. All facts and references will be checked, so no fudging. Photographs are a big plus. Photos must be available for reproduction – no copyright materials, please, unless you own the copyright. Photos will be returned. Payment is a byline. Call TIGHAR for further information or to suggest article ideas.

—The Editors



AN ADVENTURE IN NEWFOUNDLAND

Project Reports

TIGHAR members who take the Introductory Course In Aviation Archaeology are often surprised at our somewhat unorthodox opinion of adventure. Although not particularly romantic, it is a viewpoint born of experience – in particular, expeditions such as Project Midnight Ghost Expedition XXIV.

The objective of the operation was to use a Geonics EM31 instrument to map the electrical conductivity of the bottom of the Gull Pond, an isolated lake high on the muskeg-covered interior of the Cape Shore arm of Newfoundland's Avalon Peninsula. If the survey revealed the presence of a significant electromagnetic anomaly it might well be the wreckage of long-lost l'Oiseau Blanc. Accuracy was of paramount importance but the only way to collect data along absolutely straight lines on the surface of the windy lake was to do it on the ice in the dead of winter.

There are several ways to get to the Gull Pond, all of them bad. The previous October, Project Director Richard Gillespie and John Clauss (TIGHAR#0142CE) had walked the five miles in (or rather, up) from the nearest road. Carrying only light hiking gear, the trip had taken 4.5 hours each way. Transporting sufficient people and gear to actually accomplish anything at the pond means taking a much longer route overland in large tracked vehicles (which are not available) or flying in by helicopter (the pond is too shallow for float planes). Aside from the expense, there are two disadvantages to airmobile operations: limited load capacity and the Newfoundland weather.

The plan called for Gillespie and the other team members, Veryl Fenlason (TIGHAR #0053CE), Kenton Spading (TIGHAR#1382CE), and Newfoundland archaeologist Roy Skanes, to fly to the Gull Pond from St. John's (about a

45 minute flight) at first light in a Bell Jet Ranger chartered from Canadian Helicopters. Meanwhile, local TIGHAR member Gary Hebbard (#1865) would load the EM31 and other field gear into his car and drive from St. John's to a gravel pit along the road which would serve as a landing zone (LZ). After dropping off the team at the pond, helicopter pilot Ron Whiffen would fly down to the road and bring Gary and the gear up to the pond where he would shut down and stand by. At the end of the day the procedure would be reversed. The biggest concern would be fuel. There would be nowhere to refuel during the day, and the planned flight time would be close to the

Jet Ranger's maximum. From the Project Director's field journal and notes:

Fri. 3/25/94

0330 Wakeup

Ad·ven·ture (əd-ven-cher) n.

1. Terror and discomfort remembered in an atmosphere of luxury and security.
2. What happens when things go wrong.
3. The natural result of inadequate planning.

- 0410 Ron Whiffen called to confirm weather.
- 0500 Gary picked up gear and left for Cape Shore. We left to pick up lunches and go to airport. The donut shop on Torbay Road no longer makes sandwiches that early so we had to go to the other one. Delay made us a few minutes late.
- 0615 Pulled pitch for the Gull Pond. Old Bell 206B CF-GNLF, Ron Whiffen, me, Veryl, Kent, Roy. Very heavy. Pulling 90% power to get airborne. Ron not at all sure she'd fly at that weight but she did.
- 0700 Overhead the LZ but no sign of Gary. Checked along road but no luck. Flew up to the Gull Pond and off-loaded people and gear. Went back down with Ron to see if Gary arrived yet.

0730 Landed at LZ. Still no sign of Gary. He's had 2.5 hours to make a 1.5 hour drive. He has the EM31 and the rest of our gear. I kick myself for putting us in this bind. We shut down to wait. It's all we can do. Just then he shows up. He took the long way down from Whitborne.

0800 Finally on site with all gear and people.

1030 I am not happy. We have beautiful conditions. Clear skies, calm winds, not cold, hard smooth ice – and we're not collecting data. It's taking way too long to lay out the lines and the rope has become hopelessly tangled. The operation is floundering, Gary is strolling around out on the ice without an immersion suit. If he goes through we'll have to abort. I'm on my knees trying to untangle and splice rope. I've cut up my hands on the ice and the blood is making it hard to tie the lines. Time to do something different.

1100 Big improvement. We're collecting data. I rounded up Gary and put him ashore untangling rope. I then told Kent, Veryl & Roy that we had to accept less accuracy in favor of a system that let us actually get some work done. In ten minutes we had a good system working.

1145 Kent dumped his first two lines of data and looked at them on the laptop. Good news and bad news. The first line is junk but the second line looks good and we appear to have strong indications of metal. We either have metal in the pond or a system malfunction.

1245 Kent runs some test lines and checks the calibration. Everything looks normal. We run two more lines and look at the data. We're getting classic metal hits as

we pass the island. We'll run two more lines and look at it again. Important to dump and save often. We must not lose this data.

1330 We've collected two more lines. We'll eat lunch while Kent downloads the data, takes a look at it on the software, and backs up to floppy. Meanwhile, I'll do some scouting with the PI [White's Electronics Pulse Induction metal detector] down in the area where we seem to be getting an interesting response.

1400 The weather has closed in until we can't see the island from the chopper. I'm out on the ice with a PI when I see Roy running toward me. Ron wants to leave ASAP. I concur. We've got what appear to be some good data. We've got what we came for. The ice is getting dangerous and the visibility is rapidly going to nothing. Let's get out of here.

1430 We pack up but must take all the gear and Gary down to the LZ then come back for the boys. After discussion it is apparent that I must go with Ron to help him find his way back. He needs somebody in the left seat to read the topo map and I'm the only one who knows the terrain

between here and the road from walking in with Clauss back in October. I hate to leave the guys here. If we can't get back in they'll have to walk out and in those suits it would be hell. As we head down to the LZ we sneak around to the north side of St. Mary's Sugarloaf then follow a stream downhill. The weather clears after we're well down over Castle Ridge and we drop Gary at the LZ and head back up the mountain. This is no fun. My biggest concerns are that we won't be able to find our way back in before fuel forces us to abort or that Ron will decide that it's too dangerous. This is old fashioned scud-running. On the first try



A welcome sight on the muskeg: Canadian Helicopters' 206B CF-GNLF. TIGHAR photo by P. Thrasher.

FREE To GOOD HOME



One of TIGHAR's services to the world of aviation historic preservation is to act as a clearing house for small artifacts and archival material. Members frequently contribute aeronautical objects and publications which TIGHAR then attempts to place in publicly accessible museums or archives for research purposes. The following items are currently available – free – by request on museum or archive letterhead:

Publications

- USGS Sectional Aeronautical Charts.
Condition: good.
Cleveland, dated Jan. 18, 1957.
Winston Salem, dated Jan. 24, 1957.
Norfolk, dated Jan. 27, 1957.
Charlotte, dated Jan. 29, 1957.
Savannah, dated Feb. 4, 1957.
Jacksonville, dated Feb. 6, 1957.
Mobile, dated Feb. 25, 1957.
- Civil Aeronautics Administration (CAA)
Airman's Guide, Vol. 10, No. 19, November 29, 1955. Cond: fair.
Flight Information Manual, Vol. 10, June 15, 1956. Cond: fair.
Pilots' Radio Handbook, Revised March 1956. Cond: good.
Flight Instructors' Handbook, January 1956. Cond: good.
Pilots' Weather Handbook, Revised December 1955. Cond: good.
- U.S. Government Restricted Identification Of Aircraft for Army Air Forces Ground Observer Corps, 1942. Cond: fair.

Artifacts

- "No. 250 Compass Protractor" by "C-Thru Ruler Co. – Hartford, Conn." This is a compass rose on a plastic see-through square with string for laying course lines. On original card with instructions for use. Hand-marked \$1.00. Cond: excellent.
- "Jardur Model R Air Navigation Protractor" Much like item described above. In original cardboard sleeve with instructions. Hand marked \$0.75. Cond: excellent.



Ron attempts to retrace our path down but we can't find the right stream and the thicker fog and rising ground to the south keep pushing us north. After a few minutes we are hopelessly lost in unfamiliar terrain and have to go back down to the coast to reorient and try again. Fuel is low and I know that this will be our last try. I spot a little peninsula on a pond where Clauss and I crossed in October and I tell Ron that I know exactly where we are. This time we'll take a straight shot up the mountain staying as low as possible. Most of the time it feels like it would be faster and a whole lot safer to just get out and walk, but between map and memory I'm able to keep us on course. The visibility lifts just enough so that I'm able to pick out St. Mary's Sugarloaf and we pop over the ridge and there's the pond. We pick up three happy campers then fly back down to wave to Gary. It's 1500 and we're on our way home. The fuel is tight but we're OK.

It took another major expedition, and thousands of dollars, to establish that the apparent "metal in the pond" was nothing but some rocks with an unusually high electromagnetic signature. The Newfoundland Department of Mines & Energy had assured us that the geologic background at the pond was "very flat" prompting the experts at Geonics to interpret the big spikes in our data as metal. When they turned out to be rocks the Mines & Energy folks explained that "very flat" meant (to them) "not worth mining." Once we had an accurate geological picture of the pond, Geonics was able to recommend slightly different technology which has given us reliable results on subsequent searches. There is still a great deal of area to be examined at the Gull Pond. The challenge now is to find a way to cover it economically while minimizing the adventure.



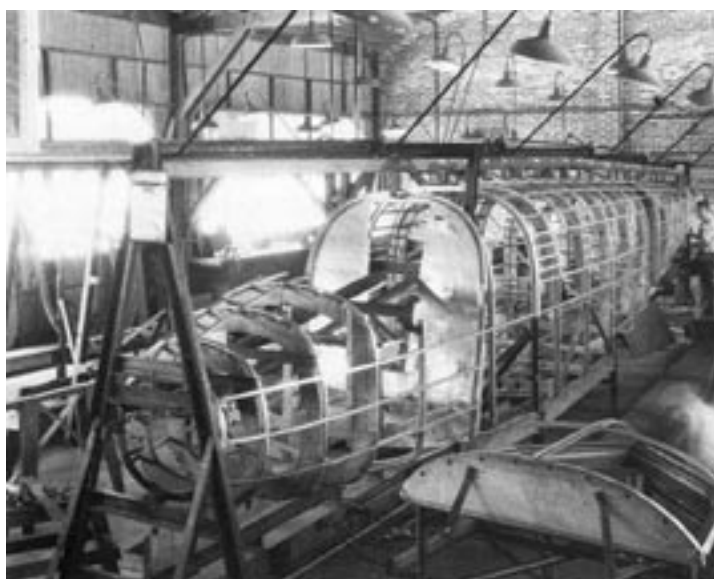
CAUTION: HISTORY UNDER CONSTRUCTION

On March 16, 1936 George Putnam sent a “financial arrangements just completed...” telegram to Lockheed Aircraft Corporation’s president Robert Gross which initiated the construction of Lockheed airframe #1055 (the 55th example of the Model 10) as a “special 10E.” Thus began the short life of the airplane in which Amelia Earhart and Fred Noonan would vanish less than fifteen months later. During the year between its first registration on July 19, 1936 and its disappearance on July 2, 1937, the “Flying Laboratory” underwent many modifications, equipment additions and deletions, and changes to its external markings. And because its owner was the world’s most famous woman pilot, it became one of the most photographed aircraft in history.

It is ironic that the many photos of the airplane in its many guises – images which, when matched with the surviving original paperwork provide a coherent, if not complete, history of the machine’s evolution – have, instead, fueled

endless speculation about its purpose, its use, and its ultimate fate. On the sillier side, the twin pitot tubes under the nose have been labeled secret radio antennas, the flare tube covers have been dubbed camera doors, and the fairing over a special radio compass antenna has been identified as an astrodome. More significantly, respected biographies have unwittingly perpetuated myths such as “She dropped the trailing wire antenna” in Miami (*Amelia Earhart, A Biography* by Doris Rich) and “Amelia... was persuaded... to discard the Western Electric equipment for the Bendix RA-1 series.” (*The Sound Of Wings, The Life of Amelia Earhart* by Mary Lovell). Without a reliable chronology of the airplane’s evolution, serious researchers are confused and often misled by what appear to be contradictory, or even suspicious, photos of Earhart’s Electra.

To augment our own investigation, and as a service to everyone who is interested in the Earhart disappearance, TIGHAR is preparing a major article which will appear in three parts in *TIGHAR Tracks* Vol. 11, Nos. 2, 3, & 4.



A Model 10 in the jig at Lockheed’s Burbank facility circa 1936. Photo courtesy Lockheed Corp.

Part One will cover the airplane from its initial registration in July 1936 through an inspection performed in November of that year. Part Two will chronicle the changes made for the first world-flight attempt, the repairs and alterations made after the Luke Field crash, and the configuration of the Electra at the time of its disappearance. Part Three will trace the evolution of the airplane’s cockpit instrumentation, including radio remotes.

This is a huge project and, as the research has progressed, several needs have come up which we hope the infinitely diverse, knowledgeable and resourceful TIGHAR membership will be able to help fill. But first, a note to the helpful: Photos must be copyright free or permissible to use with a

proper credit and will, of course, be returned on request. Facts (need we say it?) must be documented in a contemporaneous written source. Okay. Here's what we need.



The photo that appears on page 155 of the Summer 1978 issue of the *American Aviation Historical Society Journal* which shows X16020 with a large inflated parachute in the background. A slightly different angle on the same scene appeared on page 11 of the June 1994 issue of *Air Classics* magazine.



A good photo of R16020 at the time of the Bendix Race in September 1936. This was the only time the airplane is known to have had painted engine cowlings. Two badly reproduced photos appear on page 182 of Carol Osborne's book *Amelia My Courageous Sister*.



A good photo of NR16020 just prior to the first attempt. We need a profile shot of the starboard side showing the large rear window and the aft belly antenna masts.



A good print of NR16020 taxiing for take-off at Miami. The photo appears in Mary Lovell's book *The Sound Of Wings*.



Does anybody know what MIT professor Frederick J. Hooven's relationship with Bendix was (if any)? In 1982 Hooven claimed to be the inventor of the radio compass installed in the Electra in October 1936 and removed shortly before the first world-flight attempt.



Can anyone document when the window was first installed in the cabin door?



We need to pin down the nomenclature for the loop antenna installed over the cockpit prior to the first world-flight attempt.

If you have a question about whether information you have may be useful just write, fax or call Earhart Project Director Richard Gillespie.



COMPARISON SHOPPING

To serve a burgeoning market for aeronautical nostalgia as well as for serious aviation historical writing, the magazine industry offers a wide range of periodicals. Some are good. Some are bad. Some are general in scope. Others are incredibly focused (we're waiting for *Altimeters of the Luftwaffe Quarterly*).

Because so many TIGHAR members subscribe to various ones of these publications, and might like to subscribe to others if they knew about them; and because many TIGHAR members are, themselves, historical researchers who might like to see their work in print, we've begun preparing an extensive article for the next issue of *TIGHAR Tracks* (Vol. 11 No. 2) in which we'll do a review of a number of aviation history-oriented magazines. At present we plan to look at:

- ➔ the Challenge Publications stable of magazines (*Air Classics*, *Warbirds International*, etc., etc.)
- ➔ the Sentry Publications magazines (*Air Power* and *Wings*)
- ➔ *Aviation History* (published by Cowles History Group)
- ➔ *Air & Space Smithsonian* (the official magazine of NASM)
- ➔ *WWI Aero* and *Skyways* (published by World War I Aeroplanes, Inc.)
- ➔ *Aeroplane Monthly* (published by IPC Magazines)
- ➔ *Flypast* (published by Key Publishing Ltd)
- ➔ *AAHS Journal* (the journal of the American Aviation Historical Society)

If your favorite isn't here, please let us know. If you have compliments, criticisms or comments about any of these, we'd like to hear them. We'd especially like to hear from anyone who has written for any of the above. Did they fact-check your submission? Did they include you in the editing process? Were you fairly compensated?

Send or fax your input to *TIGHAR Tracks* Editor Patricia Thrasher.



This product was not tested on animals.

The All-New

Better-Than-Ever

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Improved

SUPER-SIZE!!

TIGHAR TRACKS

With this issue we inaugurate a new look for *TIGHAR Tracks*. Thanks to a generous grant from Honeywell Space & Aviation Control of Phoenix, Arizona, we are able to expand our magazine by 50% and publish on a regular schedule for all of 1995. This enhanced publication will replace Project Bulletins for this year, as the extra space will allow us to cover the projects in greater detail in these pages.

Your letters and comments are, as always, most welcome. Member submissions of articles,

artwork, photographs, and ideas are also welcome – please see the guidelines in the box on page 10 for more information.

**AMBASSADORS
NEEDED
FOR POSTINGS
WORLD-WIDE**

Your next renewal will be FREE if you participate in the new TIGHAR Ambassador Program. Simply get two new members for TIGHAR before your next renewal is due, and we will automatically credit you with another year.

To help us credit you properly, please use the blue membership forms provided with this magazine. If you need more, drop us a line and we'll be glad to send them; or make more copies yourself, using blue paper. If you'd like brochures, extra magazines, or other supporting literature to help interest your friends, just ask.

**Still Embarrassed, But No
Longer Silent**

The February 1995 issue of *Air Classics* magazine printed, in slightly condensed form, the letter which appeared in the Fall 1994 issue of *TIGHAR Tracks* under the heading "An Embarrassed Silence." The following phrases were edited out:

- "...whose L. A. Times article you reprinted almost word for word under your own byline in the August 1992 issue of *Air Classics* without once mentioning his name. Perhaps Mr. Dean would find that flattering, but I somehow doubt it."
- "As a non-pilot yourself ..."
- "Well, there's my contribution to the 'hysteria factor' for this month. If you find that you need to edit this letter due to space constraints, please be sure not to delete the bits you might find embarrassing. We can't have the readership thinking that you're less than impartial – now can we?"

These were the only phrases left out of a letter that ran three columns.



Course Schedule 1995

At the TIGHAR Course in Aviation Archeology and Historic Preservation, learn the history, science, and tools of aviation archeology; explore the sources, logic, and field techniques of aviation historical investigation; understand the legal, ethical, and practical considerations of research and recovery; and find out how to record your work like a professional. A Certificate of Training and a TIGHAR Researcher I.D. card are awarded to each graduate.

The course runs 9 a.m. to 5 p.m. on Saturday, 9 a.m. to 3 p.m. on Sunday, with a one hour break for lunch each day. Tuition is \$249.00 for TIGHAR members, \$294.00 for non-members. Your registration fee of \$50.00 is counted towards the tuition. Join us for this ground-breaking course, the only one of its kind in the world!

The TIGHAR Course in Aviation Archeology and Historic Preservation will be offered four times in 1995:



April 22 & 23 Virginia Air & Space Center, Hampton, Virginia. This new museum and aerospace education center in downtown Hampton offers a fine setting in a lovely old town for our course. Twenty minutes from NASA Langley; thirty minutes from Colonial Williamsburg and Busch Gardens; forty-five minutes from Virginia Beach and Norfolk. Just off I-64. A field trip to NASA Langley on Monday morning is under consideration. Served by Newport News International Airport and Norfolk International Airport.

June 17 & 18 Wings Over the Rockies Aviation & Space Museum, Denver, Colorado. This is another new museum, chronicling the history of aviation and aviators in Colorado and the Rocky Mountains. Served by Denver Stapleton, or maybe the new Denver International Airport.

September 16 & 17 New England Air Museum, Windsor Locks, Connecticut. In the heart of New England, readily accessible from all northeastern areas. An excellent facility, with many interesting aircraft on display. On the field at Bradley International Airport.

October 21 & 22 Museum of Flight, Seattle, Washington. A spectacular collection of early commercial aircraft as well as military types in the shadow of Mt. Rainier. On Boeing Field, across the runway from a major Boeing facility. A field trip to the museum restoration facility in Everett on Monday morning is being planned. Served by SeaTac International Airport.

Course registration information is enclosed with this magazine. Additional information is available from TIGHAR, or from TIGHAR OnLine.



(NEWS) DISPLAY SYSTEM NEWS

The TIGHAR Bulletin Board, TIGHAR OnLine, continues to grow, and continues to be used by TIGHARs from all over. One of the more interesting aspects of developing the BBS, in fact, is seeing who uses it and what the users want. One thing a number of users want is HELP!! So here is some.

HELP #1. You will find enclosed with this *TIGHAR Tracks* a card with the main menu from the BBS printed on it, and some instructions for basic tasks on the reverse. The letter in parentheses (E) is the keyboard command. Press that letter, and then ENTER on your keyboard, and your screen will display the sub-directory you have chosen.

HELP #2. When you sign on to the BBS, the system will alert you to any messages left for you, or to any messages left to ALL users. Simply follow the instructions step by step to read your messages.

HELP #3. When you sign on and the BBS displays its Main Menu for the first time, you will need to press ENTER and then choose a keyboard command to begin working with the BBS.

HELP is available while you are working in the system. If you look at the bottom of the screen, you will see a little menu bar with some commands in it. HELP can be had by using the ALT-H keyboard command you see there. Some menus and sub-directories also have specific help available by typing H.

TIGHAR OnLine also has a downloadable Caller's Guide. This is an ASCII text file which you can download to your computer

as a word processor document or print out as is. The file name is CALGUIDE.ZIP. Refer to the manual for your communications software for instructions on downloading files. You will also need to download the utility which de-compresses the text file (that's what the ZIP on the end of the file name means). The name of the utility file is PKUNZIP.EXE.

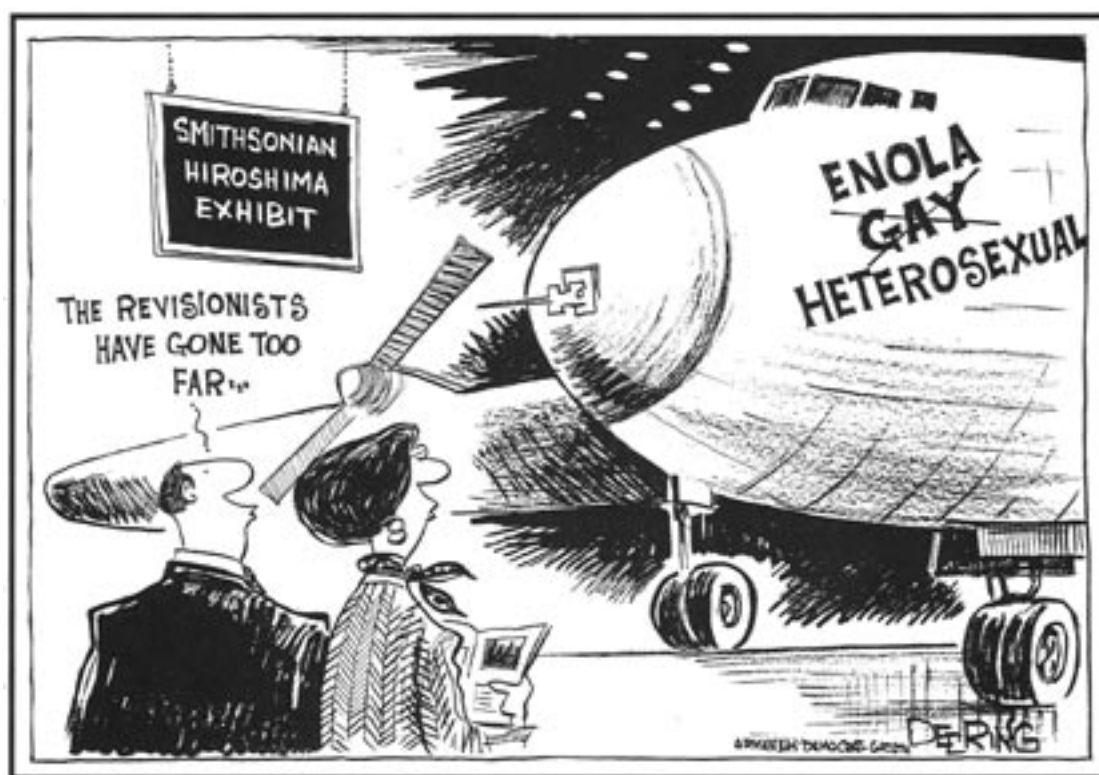
SPECIAL NOTE FOR MACINTOSH USERS:

Right at the moment our BBS isn't very Mac-friendly – which is a little odd considering that TIGHAR's office computers are all Macs. The problem is that the hard drive on the BBS computer is quite small. To make room for everything, we compressed all the text files. To expand them requires the PKUNZIP.EXE utility mentioned above, and it is PC only. The solution will be a larger hard drive which will give us room for expanded text files. This is in the works, but is not yet accomplished. We will notify all who have signed on with Macs as soon as we have our down-loadable files in expanded format so you can read them.

Your comments and questions about the bulletin board are welcome. Please leave messages for the SYSOP on the BBS by using the (C)omment command on the Main Menu, or call TIGHAR. If you get stuck or are having difficulties signing on, please call; we'll do our best to help you out. And don't forget to check back every now and then for new files; we put new items on about twice a month. (G)oodbye!

EOF





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WHATEVER HAPPENED TO...

Early Navy Jets

Vance Blaettler, TIGHAR #0116C, San Diego, California, is working on a listing of surviving early Navy jets. He'd like any help anyone can give him in answering whatever-happened-to-questions, for instance:

YF7U-3M Cutlass (BuNo 129722) in the Regional Recreation Park, Wheaton, Maryland

F2H-2P Banshee (BuNo 128885) in Howell Park, Baton Rouge, Louisiana

F2H Banshee (BuNo 126417) in a children's park, Oteen, North Carolina

F4D-1 Skyray at the Emily Griffith Opportunity School, Denver, Colorado

Anyone who knows or can find out anything about these airplanes, or others on Vance's list, is invited to get in touch with him at 619/291-2488.

The X-2

George Cox, TIGHAR #0943, of E. Amherst, New York, is interested in researching the possibility of the recovery of the Bell X-2 Rocket Research Aircraft from Lake Ontario. He has done preliminary research on the spot, but needs someone to do archival work in California.

The National Archives branch in Laguna Niguel, California, has the NACA files on this aircraft. If any TIGHAR member in the Los Angeles area is interested in working on this project, please get in touch with George. His telephone numbers are (716) 741-3322 (home), and (716) 857-6910 (office). He can be reached by fax at (716) 857-7469.



PLAY IT AGAIN, MITSUO

Historical facts can be a real pain. Why couldn't Bogey have said "Play it again, Sam" instead of the infinitely less useful "If she can stand it, I can. Play it!"? And Sherman's comment upon the sacking of Atlanta, "War is cruelty, and you cannot refine it" is not half as memorable as what he didn't say. Nor is Phil Sheridan's "The only good Indians I ever saw were dead" as catchy as the famous quote he never said, although it does carry the same touching sentiment. More often than not, however, historical misquotes play havoc with the original meaning. William Congreve's 17th century play *The Mourning Bride* proclaimed that "Music hath charms to soothe the savage breast" – not beast – so if playing your harmonica doesn't

pacify that Pit Bull don't blame Bill. And "Lead on, MacDuff" is quite a departure from Macbeth's challenge of "Lay on, MacDuff, and curs'd be he that first cries 'Hold, enough!'" Although perhaps not in the same league with Shakespeare, Leo Durocher is wrongly credited with originating that classic rationalization for ruthlessness "Nice guys finish last" when, in fact, he saw niceness as irrelevant, rather than causative, in his post-season musing, "Nice guys. Finished last."

And it may be that one of the most famous battle cries of World War II was never said at all. In his latest non-fiction work *Blood, Tears And Folly: An Objective Look at World War II* (HarperCollins, New York, 1993) author Len Deighton (*Fighter: The True Story of the Battle of Britain; The*

Ipcress File; Funeral In Berlin; etc., etc.) describes a fascinating historical never-said.

Everybody knows that, as the formations of Zeroes, Vals and Kates arrived unopposed over Pearl Harbor on December 7, 1941, the commander of the attack raised his microphone and triumphantly spoke the code words TORA! TORA! TORA! (Tiger! Tiger! Tiger!) to tell the breathlessly waiting Japanese fleet that total surprise had been achieved. According to Deighton, it never happened. First of all, voice communication back to the carriers was not an option. The aircraft could only send code. Secondly, Deighton says that Lt. Cmdr. Tadakazu Yoshioka, a staff officer aboard the *Akagi*, had specified that two separate code signals would be sent, each a single character selected for its dissimilarity to the other. Each was to be transmitted three times to minimize any chance of confusion. Commander Mitsuo Fuchida was to order the attack to begin by having his radio operator send dot-dot-dash-dot-dot, the character TO in Japanese. If and when it became apparent that surprise had been achieved he was to send dot-dot-dot, RA in Japanese. What actually went out over the air, therefore, was TO-TO-TO and then, a few minutes later, RA-RA-RA. Yoshioka, according to Deighton, later said that it was never intended that the characters would be combined to form the Japanese word tora.

As debunkings go, Deighton's tidbit is a real gem. But what are his sources? None of the Japanese records documenting the planning and execution of Operation Hawaii survived the war and virtually everything we "know" is based upon the post-war recollections of surviving partici-

pants. Although *Blood, Tears and Folly* is otherwise densely footnoted, this particular bit is not, so we have no way of knowing when and to whom Yoshioka spoke. We do know that a Lt. Cmdr. Chuichi (not Tadakazu) Yoshioka of the First Air Fleet was interviewed by Gordon C. Prange on September 23, 1949 and that the several books based upon Prange's thirty-seven years of research into the Pearl Harbor attack (*At Dawn We Slept: The Untold Story of Pearl Harbor, 1981; December 7, 1941: The Day the Japanese Attacked Pearl Harbor, 1988; God's Samurai: Lead Pilot at Pearl Harbor, 1990*) contain the traditional tora tora tale.

Before we dismiss Mr. Deighton's "correction of the historical record" as mere "revisionism" (see "Meaningless Terms," page six) it is interesting to note that every attributed rendition of the tora, tora, tora story seems to be credited to

a single source: Mitsuo Fuchida, the guy who claimed to have said it. In the years immediately following the war, Gordon Prange became a close personal friend of the former flight leader and formally interviewed him more than 50 times between February 1947 and September 1967. Prange's most detailed account of exactly what happened aboard Fuchida's aircraft is presented in *December 7, 1941: The Day the Japanese Attacked Pearl Harbor*, (McGraw-Hill, 1988).

At a spot 'somewhat off Lahilahi Point' at 0749, Fuchida gave his radio operator, 1st Flying Petty Officer Tokunobu Mizuki, the attack signal, 'To, To, To,' the first syllable of totsugekisayo (charge). The radioman hit his key so that all the first-wave planes got the word. [Ed. note: This paragraph is footnoted citing interviews with Fuchida in 1948 and 1963.]

As Mizuki rapped out the 'charge' order, Mutsuzaki [Fuchida's pilot] guided the plane in a sweep around Barber's Point. ... At precisely 0750, Fuchida heard both Murata [leader of the torpedo bombers] and Takahashi [in charge of the dive bombers] order "Tsu, Tsu, Tsu," which had much the same meaning as 'To, To, To' but was applicable to individual groups. Still no sign of enemy attack! So at 0753 Fuchida ordered: "Petty Officer Mizuki, send a telegram to the fleet: 'Successful surprise attack made stop.' Okay? Check your transmitter and send it so that it can reach Tokyo." Thereupon, Mizuki clicked out the famous code words 'Tora,

Tora, Tora' (Tiger, Tiger, Tiger)". [This paragraph is footnoted citing

Fuchida's 1949

book Shinjuwan

Sakusen No Shinso.]

Now wait a minute. What did Mizuki send? The telegram his boss specifically dictated or "the famous code words?" In other accounts by the same author, citing the same source, it was Fuchida himself who "shouted" or "sang out" the words that would live in infamy. The message, whatever it said, was received aboard *Akagi* as well as in home waters aboard Yamamoto's flagship *Nagato*. Various books by various authors describe the commanders' reactions to the news that the striking force had succeeded in catching the Americans unawares, but nowhere does there seem to be an attributed account of anyone hearing or receiving the words tora, tora, tora.

Perhaps further research will shed more light on whether Tora! Tora! Tora! is one of history's great lines, or just a great movie title.



LOST INDEED

The Lost Squadron

by David Hayes

Madison Press Books, Toronto, 1994. 224 pages, \$40.00.

This is the “true story” (so the jacket says) of the Greenland Expedition Society’s discovery and recovery of a Lockheed Lightning, one of eight World War II aircraft locked beneath 260 feet of glacial ice and hyped as “The Lost Squadron.” The oversize book is a snazzy production with heavy, glossy paper featuring no fewer than 153 color photos and illustrations as well dozens of black and white historical snapshots. In the great tradition of coffee-table books, the workmanlike text fills up the space between the pictures and is destined to be read by only a fraction of the many who will flip through the pages with oohs and aahs and wow-look-at-thats. That’s a shame because, while the sightseer is awestruck by images of an historic rescue heroically carried out against impossible odds, the reader is presented with an astonishingly honest account of

an ambitious, but tragically pointless, stunt attempted by a succession of boorish amateurs and ultimately accomplished by some ingenious professionals.

Few are likely to notice, or care, that the “Lost Squadron” was not a squadron at all but two flights, each consisting of a B-17E shepherding three P-38Fs on a 1942 transatlantic ferry flight. Due to bad weather and low fuel the aircraft were crash landed on a Greenland glacier. After a few days the crews were rescued with no casualties. The aircraft were abandoned and eventually swallowed by the glacier.

Few, also, will be those who understand that the stated goal of the project – recovering the aircraft – was quite different from its primary purpose. The name says it: The Greenland Expedition Society was never about history or archaeology, or even warbirds. The airplanes were, as the author says, nothing more than “... an excellent excuse for an adventure in the north.” The founding members, Patrick Epps and Richard Taylor, preferred to “... plunge feet first into an adventure without having all the fun scheduled out of it.” It is hardly surprising, therefore, that fun and adventure (a.k.a. life-threatening logistical blunders), and not airplanes, are what they got for their first few years of effort. When the project finally got big enough to attract professionals who could do the job it became “a mere business venture” and Taylor whined, “I’d rather go out and get myself stuck on the ice cap running out of food, or risk my neck falling into a crevasse.”

Financing that kind of fun is not easy and the story of how the venture courted “investors” would make W.

C. Fields turn green with envy. A not-for-profit structure was never seriously considered and it’s apparent from the text that neither Epps nor Taylor, nor the author for that matter, grasps the concept of working in the interest of history. In 1983 an earlier group had spent several hundred thousand dollars of R. J. Reynolds Tobacco’s money looking for the planes, but The Winston Recovery Team had dissolved amid, among other things, a dispute over handguns and a real live fistfight on the ice. Still, RJR had documented 131 million “news media impressions” so the Lost Squadron, although still lost, helped sell a lot of cigarettes.

By 1992, after six expeditions, the Greenland Expedition Society had found one of the B-17s – and found it to be crushed under 260 feet of ice. It looked like the fun was over until a Kentucky millionaire by the name of Roy Schoffner agreed to finance yet another expedition. The plan was to find and recover three P-38s. In the end, they were lucky to get one out. On August 1, 1992, when the main fuselage section of the Lightning finally emerged from the hole, neither Epps nor Taylor was there to see twelve years of effort come to fruition. Taylor had flown home, bored. Epps was on his way to the fly-in at Oshkosh to display pieces brought up earlier “to advertise their investment potential.”

The final chapter of the book chronicles the methodical destruction of the P-38, now christened Glacier Girl, at Schoffner’s hangar in Middlesboro, Kentucky. The most perfectly preserved example of an operational World War II aircraft ever recovered – a virtual time capsule of information – never had a chance. From the earliest inception of the project, through its final denouement, the intention was always to return the airplane to service. The author proudly catalogs the many original components which had to be replaced or completely rebuilt in order to repair the machine to flying condition (nearly all of the skin, all of the wiring, all of the plumbing, the engines, the cowlings, the landing gear) and then says, “Many other restored warbirds consist of just a very few original parts, and a mish-mash of brand-new adapted components. Not Glacier Girl.” !

No, Glacier Girl is gone. What fifty years and 260 feet of Greenland ice could not do was accomplished in a hangar in Kentucky. Five more Lightnings sleep beneath the ice. For now, that’s probably the safest place for them. The Lost Squadron, without meaning to, makes the strongest possible case for TIGHAR’s efforts in aviation historic preservation education.



See order form enclosed for details

on ordering and payment.

TIGHAR STORE



TIGHAR Polo shirt. 100% cotton piqué, extra long tail, embroidered TIGHAR logo. A high quality shirt for our high quality members. Sizes M, L, XL; XXL available if you don't mind waiting a couple of weeks. \$34.95.

TIGHAR hat. Embroidered logo on a tan cotton canvas hat. Adjustable—one size fits most. \$19.95

TIGHAR T-Shirt. 100% cotton heavyweight white T with blue and silver silk-screened logo on pocket and back. Sizes M, L, XL, XXL. \$20.00.



Enamel pin of the TIGHAR logo. Approximately one inch wing span. Tie tack back. Suitable for lapels, hats, ties, etc. \$12.95; two or more, \$10.00 each. Earhart Project Pin, 3/4 inch diameter. \$10.00; two or more, \$8.50 each.

Earhart Project T-Shirt and Patch. Shirt is 100% cotton, white background with blue, yellow and black logo. Patch is 100% embroidered, 4 inch sew on. Shirt \$20.00, M, L, XL, XXL. Patch \$10.00, two or more \$8.50 each.



Honeywell helps the TIGHAR keep on tracking

For several years, Honeywell has provided funding for TIGHAR's important historic aircraft recovery work. Beginning with this issue of *TIGHAR Tracks*, we are taking a role as a dedicated sponsor for this worthwhile publication.

This is especially appropriate, we believe, for a company like ours. Honeywell itself has been in the aviation electronics business since World War II. But with our acquisition of Sperry eight years ago, we trace our heritage to the very beginning of powered flight.

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