KITANAI ✶

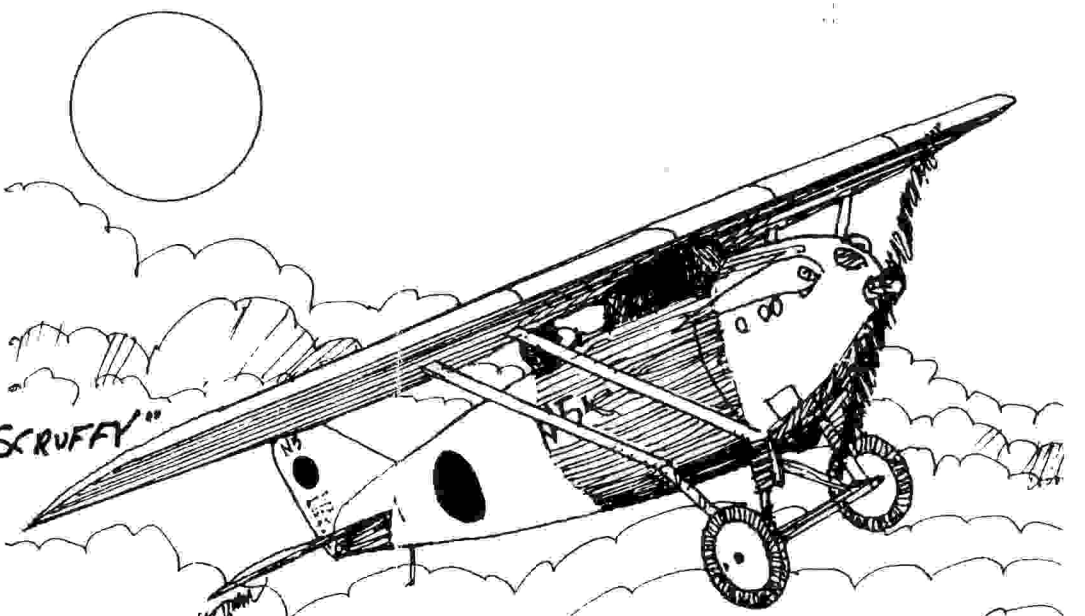
THE HANGAR PILOT

MIAMI INDOOR AIRCRAFT MODEL ASSOCIATION

24TH YEAR of PUBLICATION
INDOOR ISN'T FOR EVERYONE

ISSUE 175

- RESULTS - MIAMA MEET 1
- BUZZARD POSTAL ANNOUNCEMENT



✶ JAPAN - "SCRUFFY"

COVER BY
DAVE VTO
LINSTRUM

RENOTTINE D1 bis No 5
JAPANESE ARMY 1924
LATER LICENSE PRODUCED

NEXT MEET Nov. 11, 12 MacDill AFB. 9-5

AWARDS BANQUET: Nov 11, 7:00 PM



"LIKE A LETTER FROM HOME" - Whelan

The Hanger Pilot, edited by John Martin Jr., who is solely responsible for its content, is published 6 or 7 times a season for bunch of middle aged guys who refuse to grow up. MIAMA (Miami Indoor Aircraft Model Association) - AMA club 986. One of two active all indoor free flight clubs in AMA. For a mere $12.50 you will receive all of the published issues that year. We encourage reader contributions because, frankly, we need the material. Letters, plans, I-views, complaints, gripes and compliments to: Dr.John Martin Jr., President / Editor, 2100 Tigertail Ave., Miami, FL 33133 USA. phone: 305-858-4343.

Club Secretary..Sidney Gilbert MASSLAUNCHMEISTER EILEEN GILBERT
Club Field Marshal Bill Criss Balloonmeister..Wayne Trivin

MEET 1 REPORT OCT 14-15 1995

Year after year MIAMA contest #1-The beginning of our indoor season- is a really special event. Eager and enthusiastic pilots bring their Summer's squadrons of new airplanes. Some are average, some are failures, and some fly like Moody's Goose. How did yours do? Don't give up on those hard to trim models. Before one makes you too mad, just put it back in the box, modify it at home, and give it another try next meet. I've worked on, and rebuilt some planes for an entire year before they flew. Sadly, some never flew at all...but that"s another story. On a scale model, when all else fails, change to a lower pitch prop.

It's always great to welcome new entrants. Up from Miami were Juniors Zack and Dustin Remsen, their Dad, and some pals...their first meet.. Driving over from Palm Bay Was Charles Nelson-- an outdoor free flight pilot checking out his first indoor meet.. On his birthday week end Dave Linstrum CD'd the meet but the Flu Bug hit him and he folded early Sunday feeling bad. We had more than 45 New scale models, plus many more from last season. It is customary to praise the appearance of these models, but these must be seen to be appreciated...Outstanding! Jake Larson brought only five of his fleet and got every one of them flying!. Look over at the results page..we had twice as many entries as the Moscow Nats. Eileen Gilbert was really busy recording the RECORD ENTRIES in our four mass launch events.Last issue we failed to mention that Eileen was chief timer at the Wells ROW meet in Aug.

Wayne Trivin ,the Florida State Champ, wasn't there...the fox. I think he's giving us a false sense of security. It looks like there are a lot of contenders for the State Title this year. The 25th MIAMA season..a quarter of a century! Pilots are entering the BIG POINT events the way Trivin plays it. John Barker was persuaded to build his FIRST scale model ever..a Dime Scale Curtiss Robin..and he proceeded to win the event! Even though this is a two day event, you don't have a minute to spare when you enter eight or nine events. Never a boring moment..it's work,work,work,fly,fly,fly. Ric Choate, Rich MacEntee,Jake Larson and George Nunez' models are so realistic as to be museum quality. The rest of the field are merely great pieces of work.

The next meet, Nov.11, 12 is our annual awards dinner at the famous Colombia Restaurant in Ybor City. The announcement is elsewhere in this issue.

FAC MASS LAUNCH. RACE PLANES

MIAMA MEET 1, OCT 14, 15 1995 - MAC DILL CD DAVE LINSTRUM (2)

AMA PEANUT SCALE

			Static	2 best flights		
1.George Nunez	Zippy Sport	97.2	1:15	1:26	177.7
2.Sidney Gilbert	Lacey M-10	86.4	2:02	2:07	172.8
3.Newt Bollinger	Couger	84	1:15	1:25	164
4.Doc Martin	Ansaldo SVA	88.8	1:07.4	1:00	152.5
5.Ric Choate	Pottier	90	1:00	1:02	151.0
6.Don Brimmer	Martin MO-1 sea	92	:57	:58	149.5
7.Jake Larson	Dornier Zep Lindau	95	:28	:26	122
X.Don Brimmer	Ansaldo	88	:42	:38	128
8.Walt Schlesinger	Fike	84	:40	:26	117
9. Zack Remsen (Jr.)	Pietenpol	70.5	:36	:37	107
X.Jake Larson	Heath Super Parasol	92	:15	:17	107
10.Dustin Remsen(Jr)	BD-4	60.2	:31	:37	94.2
X.Zack Remsen (Jr)	BD-4	60.2	:22	:30	87.4
11.Charles Nelson	Pietenpol	67.2	:20.1	--	77.3

Ric Choate P-51 96.4 George Nunez P-51D 82.9

AMA EASY B

1.D. Obarski 11:59
2.Charles Nelson :27.4

MINI STICK

1.Dick Obarski 8:42
2.John Barker 6:52
3.Chas. Johnson 1:56

AMA PENNY PLANE

1.John Barker 9:48
2.Dick Obarski 8:46

UNLIMITRD PENNY PLANE

1. Dick Obarski 8:47

FLYING ACES SCALE

1. George Nunez	Fairchild 24	60	1:37(75.2)	135.2
2.Doc Martin	Dorn Komet	59	1:28.4 (74.2)	133.2
3.Sidney Gilbert	Comper Swift	52.5	1:48(79.5)	132
4.Don Brimmer	Ford 2-AT	56	:59	115
5.Jake Larson	Bristol Brandon	77	:21	98
X " " "	Eastbourne Mono	:28		95
6.Walt Schlesinger	Porter	56	:38	94

Martin Falke Seaplane 67.5, LarsonLuscomb Sedan 57

MIAMA PISTACHIO SCALE

	Stat	2 fly		Fly Pts.	Total
1. Ric Choate Citbria	1	66	109	1	2
2.Doc Martin Goldwing	3	1:08.8	1:09.3	2	5
3.Dave Linstrum Jabiru	2	1:05	:59.0	4	6
4.Sidney Gilbert Fike	3	1:08.5	1:09.5	3	6
5.Don Brimmer Citabria	1	:58	:48	6	7
6.Walt Schlesinger Cougar	3	:28	:38	7	10

MIAMA PISTACHIO MODEL OF MODEL

1.Dave Linstrum Pussycat 1:39
2.Sidney Gilbert Pussycat 1:30
3.Chas. Johnson Pussycat. 1:20
4.Don Brimmer Found :56
5.Walt Schlessinger Pussycat :36

MIAMA COCONUT SCALE

1.Ric Choate Found 1:38
2. Doc Martin Beardmore 1:10
3.Dave Linstrum Pilatus :58
X Ric Choate Grumman Guardian 50.4
4.W,Schlesinger Hi-Max :36

AMA CATAPULT GLIDER

1.Don Brimmer :48.2
2.Charles Nelson :45
3.Carl Hedley :42

MIAMA LEGAL EAGLE

L. George Nunez Alibi 11:21
2.N. Bollinger White Bronco 9:26
3.John Barker Scimitar LE 8:22
4.Carl Hedley Paper Chase 7:17
5.Zack Remsen Pink Panther 3:58
6.Don Brimmer Mod Paperchase :55

AMA BOSTONIAN

1.John Barker Scimitar III 446.8
2.Dick Obarski Gen Di 50(1.00)404
3.S. Gilbert 7-Up squared(1.10) 290.4
4.Carl Hedley 7-Up (1.10) 267.3
5.Newt Bollinger Orange Crate 1.1 261.8
6.D. Brimmer Ugly Too (1.00) 179.3
7.W.Schlesinger Bost.Bean (1.10) 66

MASS LAUNCH EVENTS

PEANUT MASS LAUNCH
1.Sidney Gilbert
2.Newt Bolinger
3.Ric Choate
4.Bill Criss
5.Walter Schlesinger
6.Dustin Remsen
7.Doc Martin
8.Jake Larson
9.(Charles Nelson

COCONUT MASS LAUNCH
1.Ric Choate
2.George Nunez
3.Doc Martin
4.W, Schlesinger
5.Rich MacEntee

FLYING ACES GOLDEN AGE KANONE FLIGHT
1. Geo. Nunez
2.Newt Bollinger
3.Dustin Remsen
4.W. Schlesinger
Five more

FLYING ACES NO-CAL SCALE

1.Dick Obarski	Farman Postalle	3:28
2.Newt Bollinger	Lacey	2:52
3.Sidney Gilbert	Finnair	2:27
4.Carl Hedley	Zero	2:10
5.Don Brimmer	Martin-MO-1	1:32
6.Charlie Johnson		1:23
7.Walt Schlesinger	Avia 205	:41

MIAMA DIME SCALE

1.John Barker	Curtiss Robin	7:05
2.Ric Choate	" " "	6:36
3.Dick Obarski	" " "	6:34
4.Sidney Gilbert	Curtiss Robin	4:05
5.Carl Hedley	" " "	3:58
6.Charlie Johnson	Curtiss Robin	3:37
7.Don Brimmer	Stinson 105	2:53
8.Dave Linstrum	Puss Moth	2:36
9.Newt Bollinger	Taylor Cub	2:22
10.Walt Schlesinger	Nieuport 17	1:37

FLYING ACES EMBRYO

1.John Barker	8:31
2.Carl Hedley	5:50
3.Sid Gilbert	4:56
4.Don Brimmer	3:42

(3)

PACKING IN THE TURNS

By STAN CHILTON

From INDOOR NEWS AND VIEWS

After you've built and tested your model the final moment of truth is when you wind the rubber motor before making your first official flights.

If you don't get maximum turns in the motor, the other flyer who does may very well beat you assuming everything else is equal, torque, proper rubber size, rubber lube, etc.

In the last several years I have read about crystallization of the rubber motors, maybe caused by excessive stretching (or winding.) However, I have not been convinced enough to change my style of winding, because the bottom line is simply to get as many turns in the rubber motor as it will possibly take.

I have experimented with numerous types of lubricant to facilitate not only getting the winds in but unwinding these same turns with the most efficiency.

And I do know something is happening to Tan II more so than other batches of rubber and it very well may be crystallization, as it may break while winding, or on the model 35 minutes later.

But don't lose sight of the goal, and that is to get the maximum turns consistently every flight. And every official flight is always wound to max turns regardless of how many are backed off to get the desired torque level.

It seems that every indoor modeler has their own particular method of trying to get the maximum number of turns into any given rubber motor. And it also seems that whatever method one uses, it is seldom talked about.

The situation is really very simple: If you can get 10% more turns into your motor you have a 10% advantage over your competitor.

There are many different ways to wind up a rubber motor. I will tell you how I do it although it may be technically flawed. For instance Jim Clem doesn't stretch out the motor as far as I do. He feels that max stretching causes a crystallization of the atomic links of the rubber. Yet I've seen him crank in over 5000 turns on a Federation ROG!

Following is how I wind a motor that I want to put in absolute maximum turns, under these assumptions: 1) The motor has previously been fairly well broken in or stretched to 90% length for 5 minutes and 2) the motor has been lubed with a proven rubber lubricant, preferably with silicon in it. 3) Calculate from a winds chart how many turns this particular motor should take. (For our illustration here we will assume 2000 turns max.) 4) It is helpful to install a brake on your winder so you can hold the winder in your one hand without the danger of free wheeling and losing turns, especially under higher turns and torque. 5) Create some sort of winder-torque meter set up where you can establish a model's hook to hook distance between the winder and the torque motor. The set up must allow the winder to be latched or held firmly at the hook to hook distance but at the same time be easily removable for winding and transfer to the model.

Now for the actual winding. Stretch the rubber loop as far as it can be stretched just short of breaking it. For Tan II this stretched length is close to 10 times the original motor length. Of course the anchored end of the motor is hooked to the torque meter. Do this by holding the winder with motor hooked to it in your right hand and feeling the rubber tension with your left hand.

Now start winding slowly. At about 40 turns (the 2nd winder turn) start coming in as you continue to wind. Keep the rubber slack enough that it doesn't tighten up and break. Put in 500 turns and stop.

A. With your right hand holding the winder again and left hand feeling the rubber, back out (stretch) the motor and again to the max, just short of breaking.

B. Then start winding slowly and coming in at the same time. Put in 300 more turns. Start watching the torque closely now and come in just enough while winding to keep the torque from increasing.

Repeat paragraph A and once again put in 300 turns in the manner described in paragraph B.

At this point while alternating winding, relaxing and stretching drop the turns put in in each cycle to 100.

As you approach 1800 to 1900 turns you will notice the torque increasing in spite of coming in. The torque will increase dramatically as you stretch the motor back out as far as it will go.

The last 100 turns may be put on in 2 cycles of 50. If the motor now appears to be able to take more turns than your chart shows to be the estimated max turns put additional turns on as you think you can get away with, but never more than 100 at a time.

When you feel absolute max turns has been reached your rubber motor length should be at the model hook to hook distance. The motor tension at this point should be fairly tight at the hook to hook distance.

Back off the required turns to your desired torque immediately upon reaching max winds.

The winder may now be placed in its stand, or jig with its unwind brake on and the wound motor in place between the winder and torque meter ready for transference to the model.

As you are winding you will occasionally notice two things: 1) Knots grapevining out perpendicular to the motor, (Dick Hardcastle calls it "zinging out the side") and 2) Locations along the motor where there will be knots on knots where a heretofore even row of knots bunches up in clumps.

Both of those situations occur mostly when you are coming in while winding or nearing max turns.

Here again hold the winder in your right hand and knead, separate & massage the rubber motor knots with your left hand so you end up with as evenly wound motor possible. I feel that the rubber gets overstressed and is more likely to break at the knot on knot areas.

Some motors of equal size, length and weight will grapevine and knot on knot much easier than others. Discard these motors when making a serious flight. Causes for the unevenness may be a varying density of the rubber or a varying width or thickness of the strands.

When making an official flight, I always try to have at least 3 identical motors broken in and ready to wind. This allows you to continue to get a flight in in spite of a broken first motor.

My technique of winding is similar to that described by R.W. New in the 1989 Free Flight Forum of the Model Engineers Exhibition, London, England. He described his winding technique as the "relaxation method," but he does not stretch the rubber as much as I. He holds the stretch to not more than 5 to 6 times the motor length, similar to Jim Clem's winding. But he did not have Tan II rubber.

There are two more points to point out in order to get maximum turns.

The first point is to make sure your torque meter's shaft and indicator needle is free and does not bind or drag. I have ball bearings in my torque meter but they are not absolutely necessary.

Once I was breaking motors almost every wind up, sometimes not even close to max turns. I noticed my indicator needle was dragging on the plexiglass face and causing it to jerk erratically. When I freed up the torque meter, I stopped breaking motors.

The second point is 100% mental concentration. Before beginning to wind the motor be sure you have no questions lingering in your mind about your model's adjustments.

When commencing winding, the only thing in the world to think about is your winder, the rubber motor and the torque meter. Focus and concentrate on the winding of the rubber motor.

It requires extra concentration if you have a talkative timekeeper, especially one who likes to tell jokes to other spectators just a few feet from where you're trying to get max turns on a motor!

If someone walks up and asks me questions while I'm winding I invariably will quickly break the motor.

So to get max turns shut out every thought except that of winding the rubber. Do not hurry, the rubber motor isn't going anywhere. But it does take effort to coax maximum turns into the rubber motor, not physical effort, but total focusing of one's concentration toward getting the most turns in the motor.

Always remember if you never break a motor going for maximum winds you are probably underwinding. (Or you have some super rubber, in which case call me collect.)

AWARDS DINNER - SAT. NIGHT NOV. 11 1995, 7:00PM

Our ONLY club meeting of the year. Our Annual Awards Meet. See last issue if you are due for an award (3rd place or higher). The last time we were there was in October 1991 and it was GUAVAWEEN. The streets of Ybor City were crowded with ghosts. Traffic and parking were murder, but we all had fun. This year the Tampa press has convinced people that there are nothing but muggers, blade skaters and rapeists on the streets of Ybor City..Tain't so. The Colombia is a four star- one of the best restaurants in Florida. It features Spanish cusine(Not Cuban or Mexican) and we order from the menue- no banquet fare. We promise an entertaining evening even if you're NOT getting an award. Address: corner of 22nd St & 7th Ave. Ample restaurant parking both N. and S. of 7th ave. No driving around in Ybor. To get there from the North of Tampa: From I-4 get off at 21st St, and drive about 4 blocks South to 7th Ave..Park in Colombia lot (Has Security). To get there from South of Tampa: Exit from Crosstown Expressway at Ybor City exit. This is 22nd St. Go North a few blocks and park behind restaurant (On left) just before 7th ave.. Leave your Mace at home.

LIFE IS SOMETHING THAT HAPPENS TO YOU — WHILE YOU ARE MAKING OTHER PLANS

JOHN LENNON

The truth of the above quote was driven home to Doc just after Meet 1. Ironically Lennon was composing a song for his infant son the day before he was shot dead. Rich MacEntee and I had a delicious meal at the Collonade restaurant. Medium rare prime rib and a red Burgundy with their killer blueberry muffins... That was the last meal I had for a week, and possibly ever. Next day..routine check up..Colon Cancer! Boom,surgury, one foot less of intestine...PATHOLOGY REPORT: ..CURED! Got it all, no spreading to surrounding tissue. PRAISE THE LORD!! It all came and went so fast (Plenty of pain and anxiety) that I have not assimilated most of what happened. PRAISE THE LORD is not just a catch phrase but a genuine Amen. As a Christian, and a believer I know that my recovery is due to the efficacy of prayer. Prayer from my family, my beloved friends, and my church members. My doctors were astonished at my rapid recovery and didn't know why....I know why. Thank you Jesus!! ROMANS 1:16

(5) SUBMITTED BY FRED KOMLOSY

A LOOK BACK TO OUR BOYHOOD HEROS -

AIR STRIPS:

FLYING IN THE FUNNY PAGES

The early days of aviation comic strips paralleled the golden age of aviation, with Charles Lindbergh inspiring a host of 'paper' aviators.

MAMA IS LOOKING FOR MORE AVIATION COMICS

By Ron Goulart

SENT YOUR OLD STUFF TO H.G.

It's a clear, spring morning in 1935. In the skies over a small Central American country, a young American pilot, flying for the besieged local government, is engaged in a deadly dogfight with two biplanes flown by mercenaries working for the rebels. Doing a quick Immelmann turn, he rises above the two planes. With his motor roaring at full power, he opens fire on the nearest biplane. When his ammunition is nearly gone, he sends a final burst into the enemy ship's engine. Searing hot oil engulfs the defeated flier, and he bails out.

The American's guns are now empty, and the dogfight between him and the remaining adversary becomes a battle of flying skill. His opponent tries every trick to shake him, but the American's big red plane keeps forcing him down until both ships are dangerously near the ground. With one final dive, the young pilot noses his rival's plane toward a line of high tension wires. He pulls out of his dive just in time, but the other ship hits the wires and crashes into a field beyond.

This aerial incident was not a clip from an old newsreel or an excerpt from a 1930s pilot's memoirs. Rather, it was from two daily installments of the once-popular aviation comic strip *Scorchy Smith*. A new sort of popular hero had come into being during World War I—the aviator. He was initially an ace, taking risks in a rickety Sopwith Camel or a Spad and shooting down enemy aircraft. Then, in the Jazz Age of the 1920s, he went on to become a barnstormer and a breaker of speed and altitude records. This latter aspect was perhaps best personified by Charles A. Lindbergh. In the 1920s, when flying wasn't something just a bit more exciting than a bus ride, aviators were often featured by the popular media. They appeared in novels, pulp fiction magazines and movies—most notably in the films *Wings* (1927) and *Lilac Time* (1928).

The flier became a hero in the newspaper comic strips of the '20s, too. As much as their counterparts in books, magazines and movies, the comic-strip aviators entertained a wide audience. They also helped inspire many young people to take up careers in real-life aviation. As the country celebrates the 100th anniversary of the American comic strip, it's a good time to take a look at the various flying heroes who flourished in the funny papers from the 1920s to the start of World War II.

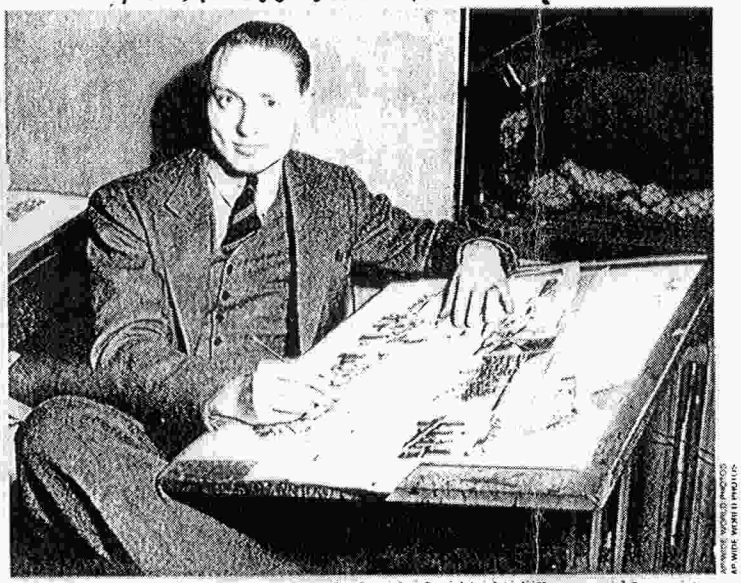
Lindbergh's successful solo flight across the Atlantic in May 1927 made him an international hero. He inspired just about every American who wasn't already enamored with aviation to become airminded. Several aviation strips took off over the next few years, adding a new genre to the funnies. Adventure strips offering continuities (serialized stories)



LEFT: Frank Miller's Barney Baxter *evolved from a freckle-faced kid in 1935 to a seasoned adventurer, capable of tackling spies and saboteurs—and even of bombing Tokyo in April 1942. ABOVE: Comic artists often alternated between dreaming up their own fanciful aircraft and depicting the latest in real planes, such as the Seversky Sev-S2 used by Bert Christman's* Scorchy Smith.

FROM AVIATION HISTORY MAG. WELL WORTH A SUBSCRIPTION

6



ABOVE: Life—and death—imitated art for Scorchy Smith's *third illustrator. After serving as a U.S. Navy carrier pilot, Bert Christman joined the American Volunteer Group in China; he was killed over Burma on January 23, 1942. RIGHT: In October 1939, Russell Keaton's* Flyin' Jenny *proved that heroines as well as heroes inhabited the comic-strip skies.*

were an innovation of the middle '20s. Some of the earliest ones, such as Roy Crane's *Wash Tubbs* and Ed Wheelan's *Minute Movies*, had offered sequences involving airplanes, but there had not been a strip devoted exclusively to aviation.

Then, in January 1928, came *Skylark*, an adventure strip drawn in a very basic cartoon style by Elmer Woggon, staff artist of the *Toledo Blade*. The writer credit went to Eddie Stinson, a record-setting pilot and, later, an aircraft designer and manufacturer. The daily strip—there was no Sunday page—centered around 10-year-old Billie Lark, nicknamed Skylark because of his intense interest in flying. The story line involved him with Pilot Pete, Captain Bruce of the Air Patrol, and the pursuit of a gang of smugglers and their Phantom Plane. Skylark took to the air on several occasions, and there were dogfights, parachute jumps and kidnappings. The strip, however, lasted only a few months.

A considerably more durable flying hero was introduced in *Tailspin Tommy*, which came along a few months after *Skylark*. Tommy Tomkins looked to be in his late teens at the outset, when he was described as "a modern American youth who lives in Littleville. His ambition is known all over town. He has talked 'airplane' so much that the village wit has nicknamed him 'Tailspin Tommy.'" Glenn Chaffin, a former reporter and press agent, once recalled of the era that "Lindbergh and some others were preparing to fly the Atlantic, and the Dole pineapple people were sponsoring a flight from the West Coast to Honolulu, so aviation was a red hot topic."

Chaffin was living in Hollywood when a newspaper syndicate representative got him together with a cartoonist named Hal Forrest. According to a biography fashioned by Forrest, Chaffin had been a flier with the 144th Pursuit Squadron during World War I and then worked for several years as a barnstormer. In reality, says newspaperman and comics historian Jay Maeder, while "Forrest did in fact become a licensed pilot at some point...his later claims to have been a World War eagle and a barnstorming stunt flier were quite fanciful."

The syndicate man told Chaffin and Forrest that the country was ready for a serious adventure strip about flying. The pair agreed to try one. Starting in just four newspapers in the spring of 1928, *Tailspin Tommy*, in Chaffin's words, "took off like a rocket" and by year's end was appearing in well over 50 papers.

Fairly soon the main characters in the strip were in place. In addition to Tommy, who quickly got his wish and became a pilot, there were Skeeter, his freckled flying sidekick, and Betty Lou Barnes, herself a capable aviator possessed of "more nerve than most men." The trio was employed by Three-Point Airlines, but was often too involved with sky pirates, crazed inventors, lost races, and hidden treasures to put in much time with the airline's more routine activities.

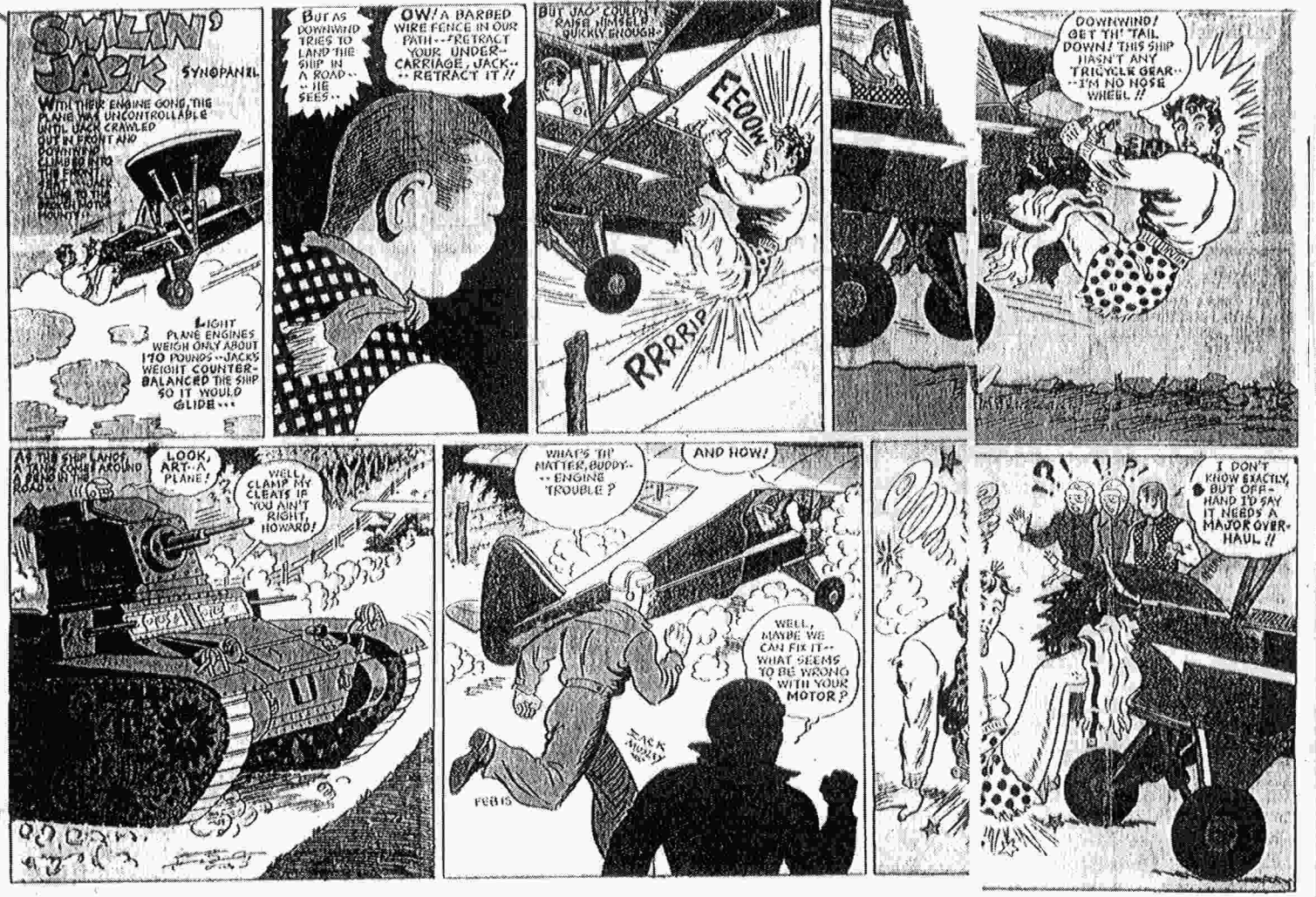
While Forrest was a somewhat stodgy artist and drew people stiffly, he wasn't bad with planes. In a typical sequence, for example, Tommy and company went up against a mystery pilot in a World War I biplane. The ship was known as the Phantom Fokker, and Forrest did a creditable job of rendering the real D.VII of World War I fame. The pilot of the Fokker turned out to be a crazed German ace named Count von Hocht, who had rigged his ship so that a skeleton seemed to be sitting in the cockpit and doing the flying.

"We had about 250 daily papers and around 200 Sunday papers when I sold out my interest to Forrest in 1933," said Chaffin, who had never gotten along particularly well with his partner. After they parted, Forrest continued *Tailspin Tommy* alone. The strip, which was meeting increasing competition from several new strips, began to falter, and newspapers started to drop it. Tommy was finally grounded in February 1942.

Author Lieutenant Lester J. Maitland and artist Lieutenant Dick Calkins teamed up in 1929 to produce *Skyroads*. Both of them were aviators. In June 1927, Maitland and a fellow Army lieutenant had made that first flight from California to Hawaii, a 2,400-mile nonstop hop in a Fokker trimotor. Calkins had been a pilot and a flight instructor with the Army Air Service toward the end of World War I. Because Calkins was more didactic than any of his predecessors, the strip mixed a great deal of educational material in with its narratives. It initially centered around former warbird Ace Ames and young Buster Evans, who formed a partnership called Skyroads, Unlimited. A new biplane was purchased for them by Buster's father, and part of the business arrangement involved Ace's teaching his youthful partner to fly.

Maitland and Calkins often included diagrams and footnotes such as "When the 'stick' is pushed forward, the elevators drop, raising the tail and putting the plane into flying position." In addition, much of the dialogue was of an informative nature. While they were flying an emergency airmail job, for instance, Buster asked, "Why is the propeller in front instead of in back, as it is on a boat?" His mentor replied, "Because the air in front is free from swirls caused by the plane, so the 'prop' gets better pull."

Skyroads also included helpful hints on everything from how to execute an Immelmann to how to avoid prop wash. In addition, Maitland cordially invited readers to get in touch with him: "I will be glad to answer questions about aviation. Address me care of this paper."



Many of the characters the two pilots encountered were as air-minded as they were. A pretty heiress they rescued from a flood remarked, "I took a fifty hour flying course while I was visiting auntie." Even an escaped prisoner, who stole a seaplane the partners were using, confided in his fellow con that flying was a cinch: "See? All you do is pull back the stick." As the strip progressed, Maitland eased up on the instructional aspects, and by the end of the third month, Ace, Buster and the heiress were winging their way to Brazil. There they encountered a lost civilization and went on to an array of other adventures.

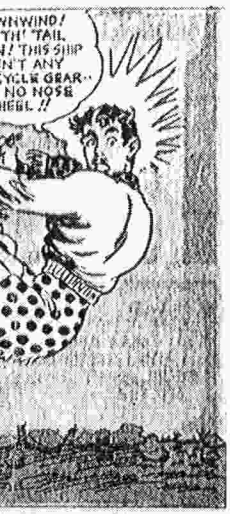
Calkins, who was even less of a draftsman than Forrest, also served as head artist on the pioneering strip *Buck Rogers*. The first science-fiction adventure strip, it began in 1929, the same year *Skyroads* started. The hero, Anthony "Buck" Rogers, had gone to sleep in the 20th century and woke up in the 25th. The world had, as was to be expected, changed considerably, and America was being ruled by Asian invaders. But, and this was probably due to Calkins' input, the American guerrilla forces that Buck joined up with still flew in 1920s biplanes. The strip later evolved into the space adventure it is best remembered as. Calkins had two assistants to help him handle the two projects. They were Zack Mosley and Russell Keaton. Like the heroes of some of the aviation strips, they were eager kids who loved flying.

After Maitland and Calkins abandoned *Skyroads* in the early 1930s, Keaton took over the writing and drawing. The strip then switched leading characters, as it would do so several more times during its run. After Buster and Ace came a youthful pilot named Hurricane Hawk. Typical of the villains he tangled with were a gang of Asian bandits and their hooded leader, the Crimson Skull. Later on in the decade, Speed McCloud was the head man.

In the final years, a mature ace named Clipper Williams led a bunch of young pilots known as the Flying Legion. The Flying Legion had originally been a real club that readers could join by sending in a dime in care of their local newspaper. When Keaton took off with a new strip, *Flyin' Jenny*, in 1939, a cartoonist using the pen name Leon Gordon carried on with *Skyroads*. In its last days *Skyroads*, which ended in 1942, was officially known as *The Flying Legion*. Its somewhat adolescent approach to aviation apparently wasn't popular with wartime readers.

Flying To Fame came late in 1929 done by a forgotten artist named Ernest Henderson. This daily strip offered a trio of young fellows—Curly McKay, Slim Saunders and Tubby Harris—all of whom were interested in flying. Within a matter of months, Henderson was replaced by writer John Welch and artist Russell Ross. More of an illustrator than his predecessor, Ross improved the looks of the strip. Welch included air races and flying circuses in his narratives. He was, however, clearly more interested in the type of story elements then prevalent in pulp magazines and action movies.

One representative story line had the trio helping pretty blonde Pat Rowe, "adventurous girl flier," keep possession of "the valuable but dangerous Rajah Ruby." Although cursed—"No one has owned it five months and lived!"—the gem was





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COURTESY OF RON GOULART

(9)

much sought after. A crooked pilot, a sinister Oriental, and the ruler of an island kingdom all tried to swipe it. Several times Pat was kidnapped by whomever was making off with the stone. Slim, Tubby and Curly, hopping into their plane, flew to Pat's rescue more than once. Eventually Curly dropped out of the proceedings and the strip was rechristened *Slim and Tubby*. The pair of heroes continued in business to the end of the '30s, but by 1933 already had lost all interest in the romance of flying.

Among the new batch of aviation strips inspired by Lindbergh that flew into view in the 1930s was *Scorchy Smith*, which began in 1930. Like more than one of its predecessors, it centered around a small-town young man who was determined to become a pilot. Although it was to have a major influence on adventure strips of every kind by the middle 1930s onward, it started inauspiciously and unhandsomely. *Scorchy Smith* was the work of John Terry, a former animator and political cartoonist, who was only moderately gifted as an artist and script writer. But despite the clumsy copy and inept art, the strip was a substantial success by 1933, when tuberculosis forced Terry to retire.

Noel Sickles, then in his middle 20s, was selected by the feature division of The Associated Press in New York City to take over *Scorchy Smith*. A longtime friend of *Terry and the Pirates* creator Milton Caniff and a worker in the AP art bullpen, he didn't have a very high opinion of the hero he'd been handed or of John Terry's work. "It was the worst drawing I had ever seen by anybody," he once said. Gritting his teeth, Sickles imitated his predecessor at first but then gradually worked the strip into his own style. What he began to develop was the impressionistic, lushly inked style that Caniff later adapted for *Terry*. By the early 1940s, the impact of that approach was such that half of the straight strips in the country were imitating it. All of Sickles' work of those years shows an excitement and a love of drawing. He was able to draw anything—a New York street scene, stretches of jungle, a beautifully staged dogfight that stretched across a week of daily strips. He was a master at drawing any kind of airplane, from a World War I Fokker to a Boeing P-26 Peashooter. The aerial views he created went unmatched in the decade.

Scorchy himself had begun as a lanky lad, very much in the Lindbergh mold. But Sickles never much liked him, so he turned him into a more mature fellow and less of a small-town yokel. He also added several characters of his own. One of the most notable was Heinie Himmelstoss, a German ex-World War I ace who briefly was a villain before becoming Scorchy's



LEFT: One of the most enduring comic-strip flyboys, Zack Mosley's Smilin' Jack *started out as just plain Mack and had a knack for ill-fated romance. TOP: Noel Sickles improved* Scorchy Smith *and influenced Milton Caniff's* Terry and the Pirates. *ABOVE: A tense situation from* Tailspin Tommy, *one of the earliest continuity aviation strips, launched in the spring of 1928.*

friend and sidekick. An admirer of Manfred von Richthofen, Sickles saw Himmelstoss as a man who might have been a friend and colleague of the Red Baron. By the middle 1930s, though, Sickles was growing tired of *Scorchy*. Since he had some money saved, he decided to quit, and soon his name no longer appeared on the strip. Sickles, after helping Caniff to draw *Terry* in the late '30s, went on to become a major magazine illustrator for *The Saturday Evening Post* and *Life*. The *Scorchy Smith* strip would continue with others in charge.

The most successful funny paper flier of the 1930s was Zack Mosley's Smilin' Jack, but when he first took to the air his name was Mack. And he required several more years to grow the mustache that made him a ringer for Clark Gable. He first showed up in 1933 in a Sunday page titled *On The Wing*. The page was originally supposed to be a semi-humorous thing about three fellows learning to fly, although Mosley began to swing toward adventure and continuity quite soon. When *On The Wing* was barely aloft, Mosley was told by his syndicate, "Change the name of *On the Wing* to *Smilin' Jack!*" Mosley obliged, even though there was nobody in the strip named Jack. There was, however, Mack, and while he was flying a rescue mission in a blizzard, he suddenly became Jack.

Mosley was born in Oklahoma in 1906, the year before that state entered the union. He had been enamored of airplanes since he got his first close-up look at one as a small boy. His youth, when he wasn't handling the many chores that were a farmboy's lot, was spent drawing planes. He went to Chicago in 1926, using $500 he'd managed to save, and enrolled in the Academy of Fine Arts. Next came the assistant job with Dick Calkins, and he was on his way. Mosley started taking flying lessons in 1933 and acquired his pilot's license in 1936. Whether or not his own experiences in the air provided him with ideas for the strip, as claimed by his syndicate, they were certainly good for publicity. He was continually being written up as "the flying cartoonist." His picture, showing him wearing the required helmet and goggles, appeared frequently in trade publications and client newspapers.

No doubt influenced by *Dick Tracy*, Mosley started introducing a weird lot of crooks and scoundrels to *Smilin' Jack*. Such villains as the bald Peter Lorre caricature known as the Head (it was as part of a disguise to catch him that Jack first grew the mustache), the one-armed Baron Bloodsoe, the sultry Teekeela, and so on. Jack's cronies were an odd lot as well—the obese, button-popping Fat Stuff, who always had a couple of scrawny chickens following him around and eating his shirt buttons, and the womanizing Downwind, whose face was never seen.

Jack's romances, which often wiped the smile from his lips, were as ill-fated as those of any soap-opera heroine. When Jack jumped into his plane to fly to one of his weddings, readers could be sure he would (1) crash, (2) be set upon by sky pirates, (3) run out of gas, (4) be impressed into a chain gang, (5) end up a prisoner on Devil's Island, or (6) all of the above. The women who did agree to marry him were usually lost at sea on the eve of the honeymoon. With all that



Clayton Knight, illustrator of Ace Drummond *and the nonfiction* Hall of Fame of the Air, *puts the finishing touches on a painting of the smoking room of the U.S. Navy dirigible* Akron.

romance, crime and seat-of-the-pants flying, *Smilin' Jack* managed to outlast all of the competition. When the strip ended in the spring of 1973, another victim of the declining interest in adventure strips, Jack was a grey-haired old duffer with a grown son who handled most of the heroic stuff.

Airplane strips continued to proliferate in the 1930s. *Ace Drummond* started early in 1935 dealing with yet another Lindbergh sort of young aviator who had aerial adventures in various parts of the world. A Sunday page, it was drawn by magazine illustrator and World War I aviator Clayton Knight. The writing was credited to Captain Eddie Rickenbacker, the World War I hero of the 94th Aero Squadron with 26 German planes to his credit. It's probable that Rickenbacker actually did little more than approve the scripts. A smaller feature ran above *Ace Drummond* (these were called toppers by the syndicates), titled *Hall of Fame of the Air*. By late 1937, Knight, who wanted more time for book and magazine illustration, was doing only that nonfiction topper while an artist who called himself King Cole took over the adventures of the dashing Drummond. Knight inducted an impressive range of real-life, famous fliers into his hall of fame. They included pilots Wrong Way Corrigan, Harriet Quimby and Pancho Sarabia, as well as pilot/movie director William Wellman (who had directed *Wings*) and pilot/writer Antoine de St. Exupéry.

Barney Baxter in the Air, handsomely drawn by Frank Miller, also took off in 1935. Miller had been a bookkeeper, a grocer and a cattle rancher before becoming a staff cartoonist for the *Rocky Mountain News* in Denver in the late 1920s. His Barney was an apple-cheeked, freckle-faced kid when the strip started, but he soon grew up and became a full-fledged pilot. Miller was an aviation enthusiast, and he enjoyed drawing real planes, such as the Gee Bee and the Curtiss P-40 Warhawk, as well as experimental jobs of his own design.

Like several of the comic-strip aviators of the day, Barney was something of a mercenary. When he wasn't outwitting spies and saboteurs at home, he was usually involved in some kind of South American air war. He had a girlfriend named Patricia and two flying sidekicks. One was Hap Walters, and the other was a former desert rat, the bewhiskered Gopher Gus. During World War II, Barney and his pals were in the service. Working several weeks ahead of publication, Miller managed to anticipate General Jimmy Doolittle's flight and have Barney bombing Tokyo on the same day in April 1942 that the actual raid took place. Miller died at the end of 1949, and his comic strip was discontinued.

Although Amelia Earhart flew the Atlantic alone in 1932 and Jacqueline Cochran won the Bendix Trophy in 1938, a woman didn't get to solo in her own comic strip until October 1939. *Flyin' Jenny*, whose name apparently derived in equal parts from Mosley's hero and the old Curtiss JN-4D training planes, was produced by Russell Keaton. Initially he wrote his own story continuities, but then Frank Wead came in to do the scripting. Wead, a former Navy pilot, was the author of such movies as *Hell Divers* and *Ceiling Zero*.

During World War II, when Wead was otherwise occupied, Glenn Chaffin did the writing. Jenny Dare, the blonde heroine, got into as many air races and intrigues as her male comic-page contemporaries, but she was much more fashion conscious.

The flying comic strips, in addition to entertaining a large public, served also to help young people interested in aviation as a career. One who was very directly influenced was a young artist named Bert Christman. He replaced Sickles on *Scorchy Smith* late in 1936, when he

Continued on page 71

COMIC AIR STRIPS

Continued from page 36

10

was just 21. Christman guided Scorchy through a Brazilian adventure and then took him Stateside for a job as a test pilot. Later, Scorchy was in the Orient, a volunteer in a small air force serving a Chinese general. After this sequence, prophetic of the turn Christman's own life was soon to take, Scorchy went to Tibet and then came home again. As restless as his fictional hero, Christman stayed with the strip only 1½ years.

By the middle of 1938, Christman was in Pensacola, Fla., training as a Navy flying cadet, and eventually he served in the scouting squadron of the aircraft carrier *Ranger*. The ship became part of the newly formed Atlantic Fleet early in 1941, and when he left it in June to join the American Volunteer Group (AVG) in China, *Ranger* was based in Bermuda. The AVG, which soon came to be known by the more colorful name of the Flying Tigers, was being put together by U.S. Colonel Claire Chennault. Its basic purpose was to help the Chinese defend the Burma Road.

Christman felt that this was a flying job "with real purpose," and he resigned from the service—something the U.S. military allowed the Flying Tiger volunteers to do unimpeded—and joined up. An eager, if not expert, pilot, he kept requesting to be sent into combat. Although he was slightly wounded in January 1942, his enthusiasm never waned. On his third combat mission, which took place over Rangoon on January 23, 1942, Christman was shot down. He bailed out, and a Japanese plane went after him and machine-gunned him. Christman, 26, was dead before he hit the ground.

This was a new world now, with no place in it for the grinning, slightly innocent daredevil pilots he had drawn. There would be more fliers in the comic pages as World War II went on. Scorchy, Barney Baxter, and Smilin' Jack all joined the service and fought the Axis powers in the air. Caniff's Terry also went into the Air Force. New heroes came along, notably Johnny Hazard. But they were all warriors now, not soldiers of fortune. That era had ended, along with the golden age of the aviation comic strip. □

Ron Goulart is a leading comics historian, as well as a well-known science fiction and mystery writer. He writes from his home in Connecticut. His book The Funnies: 100 Years of American Comic Strips *will be published in August. Suggested further reading:* The Encyclopedia of American Comics, *edited by Goulart; and* The Art of the Funnies, *by Robert C. Harvey.*

PLANE WORTH MODELLING FOR STRUT LOVERS ONLY.

(11)

Le type 27

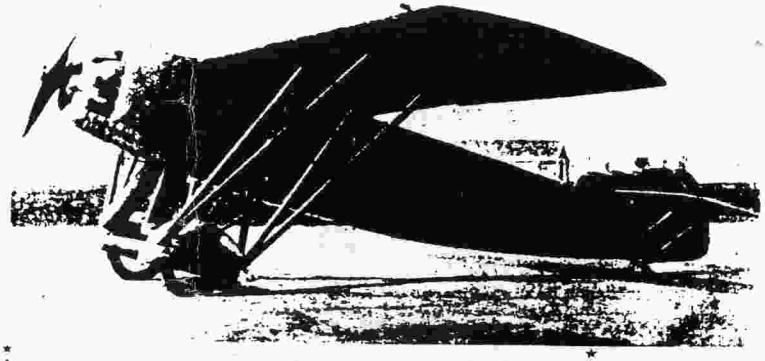
En 1922, reprenant une nouvelle fois le principe du décollage court, pour plate-forme de cuirassé, la firme Hanriot lança le HD-27 C1, capable, grâce à ses 25 m² de surface portante, son 180 ch et son poids maximal n'excédant pas 800 kg, de s'arracher du sol en 8 mètres et d'atterrir en 15.

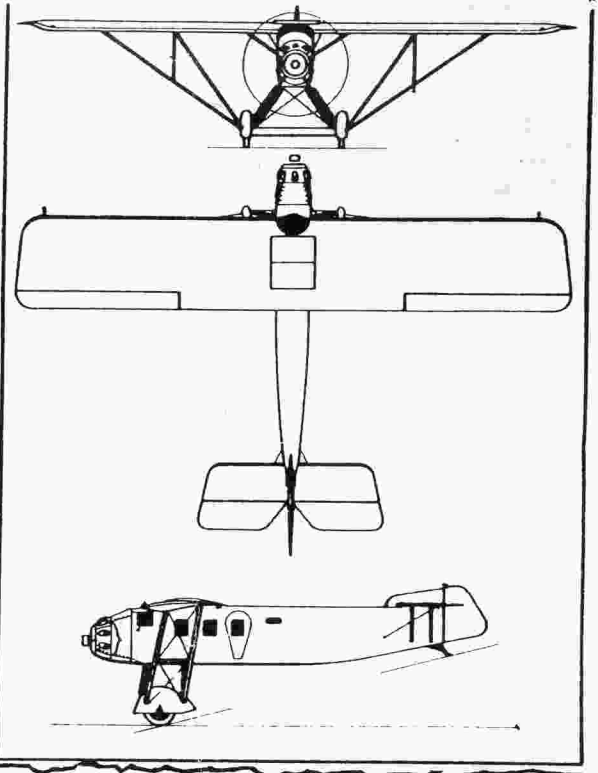
Mais si l'avion existait, les plateformes avaient alors pratiquement disparu.

Converti en avion d'entraînement monoplace, en réduisant la surface alaire de 5 m² et en remplaçant les radiateurs Lamblin par un unique et frontal Chausson, le HD-27 ne sera plus utilisé que par Haegelen pour des liaisons de terrain à terrain.

A noter que le pilote avait à sa disposition un parachute encastré dans le flanc extérieur droit du fuselage, dispositif couvert par le brevet 577 395 déposé par Hanriot le 18 avril 1923.

(à suivre)

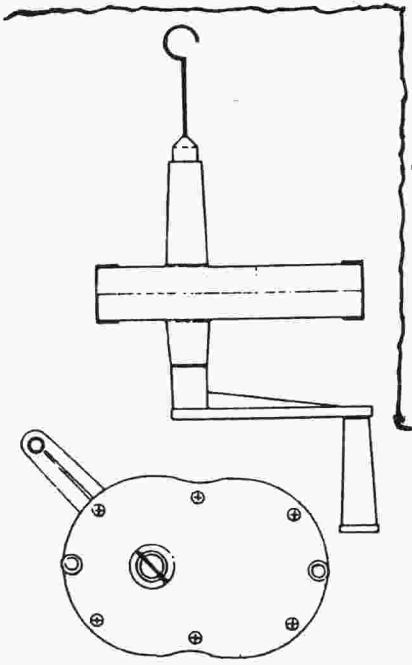




Dérivé du multi place vu page d gauche, le H-25 pouvait emporte six passagers environ 200 km-h

Hanriot H2 T

FROM ALAIN PARMENTIER



ADAC avant l'heu re, le HD-27 devin un avion d'entrai nement monoplac et ne servit fina lement qu'aux liai sons de terrain terrain de la firme

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John Tipper is producing a range of indoor winders. These winders are available in 5:1, 10:1 and 15:1. All three winders will wind ¼" loop of rubber to breaking point, so they should cover all aspects of indoor flying. There is a ball bearing thrust race built in and the winding hook is retractable. There are two mounting holes, one top - one bottom, so that counters and bench clips can be securely fixed to the winder. The cost is £9.00, which includes world wide post. Payment can be made by Eurocheque or International Money Order, made out in £ sterling to John Tipper, 23 Green Lane, Chichester, West Sussex, PO19 4NS, England.

USA F1D TEAM SELECTED IN AKRON from Ed Whitten (12)

CONTESTANT	BEST FLIGHT	2ND FLIGHT	TOTAL (Best 2)	FINALS PLACE	FINALS POINTS	REGIONAL POINTS	TOTAL POINTS	TEAM PLACE
Rich Doig	00:50:41	00:50:41	01:41:22	1	1000.00	100.00	1100.00	1
Gary Underwood	00:49:51	00:48:52	01:38:43	2	973.86	100.00	1073.86	2
Cezar Banks	00:49:47	00:47:12	01:36:59	3	956.76	100.00	1056.76	3
Bob Randolph	00:49:31	00:45:42	01:35:13	4	939.33	97.82	1037.15	4
Don Slusarczyk	00:48:10	00:45:30	01:33:40	5	924.04	100.00	1024.04	5
Larry Loucks	00:46:14	00:44:16	01:30:30	6	892.80	100.00	992.80	6
Stan Chilton	00:45:27	00:44:55	01:30:22	7	891.48	100.00	991.48	7
Jim Richmond	00:45:26	00:42:36	01:28:02	8	868.46	97.85	966.32	8
Bill Hulbert	00:42:43	00:42:12	01:24:55	9	837.72	96.64	934.35	9
Jesse Shepherd	00:40:33	00:37:50	01:18:23	10	773.27	100.00	873.27	10
Larry Mzik	00:39:07	00:38:35	01:17:42	11	766.52	86.66	853.19	11
John Kagan	00:37:40	00:36:20	01:14:00	13	730.02	80.19	810.21	12
Jim Clem	00:39:27	00:34:41	01:14:08	12	731.34	76.39	807.73	13
Tom Vallee	00:36:52	00:36:40	01:13:32	14	725.42	76.08	801.50	14
Bob Gibbs	00:35:16	00:31:28	01:06:44	15	658.34	100.00	758.34	15
Rob Eberle	00:36:33	00:28:26	01:04:59	16	641.07	84.32	725.39	16
George Chabot	00:34:59	00:27:59	01:02:58	17	621.18	83.28	704.46	17

There will be two new members on the American team flying in next year's World Championships. RICK DOIG of Michigan not only placed first, but is the first person in the world to fly an F1D model over 50 minutes. Congratulations, Rick.!! Both of this scoring times were identical 50:41 flights. How clever can you get to have your second winning time be exactly the same as the first???

Our own Northeastern Coastal Region's GARY UNDERWOOD of New Jersey was second...with 48:52 and 49:51. Gary has been working hard these past seasons developing his models and his flying skills...and he proved he is ready. Congratulations, Gary..!!

Perennial CEZAR BANKS of California took third with 49:47 and 47:12. We will need this veteran on the team. Congratulations, Cezar.!!!

Pennsylvania's up-and-coming AMA Junior flyer ROB EBERLE is expected to go with the team, too. He placed 16th with times of 36:33 and 28:26. Rob will fly in the Junior W/C Competition as the only US entry. There is a question regarding his age in International Junior Competition, and Rick Doig, Chairman of the USA Team Program, has written to FAI officials in England requesting clarification. An affirmative OK is expected.

STEVE BROWN of California was at Akron, but did not compete. As the reigning 1994 World Champion, Steve is entitled to fly in the Championships; and he will be there defending his crown. Go to it, Steve.!!

Twentyfour USA flyers entered the selection program; nineteen qualified for the Akron finals. As mentioned Brown, although at Akron, declined to compete....and Chuck Slusarczyk was out of airplanes.

Jim Richmond flew again, posting 45:26 and 42:36 for 8th place. His models, built back in 1983, proved too weak. We will certainly be seeing more from this famous champion. There is a possibility Jim may go to the W/C in some official capacity.

Connecticut's John Kagan did well in his first finals for 12th place and a best time of 37:40, and Massachusetts' George Chabot was 17th with 34:59

Maryland's Tom Vallee placed 14th with 36:52 and DAN BELEIFF was Contest Director.....Yes, our section of the country was well represented.

We wish to thank BILL HULBERT, who placed 9th, for obtaining the use of the Loral Airdock.

The team's Manager has not yet been selected.

SO...a very good team.!! A GREAT TEAM.!!!

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(13) OH, NO, MR BILL!



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DICTIONARY, ANYONE?

Words only a lawmaker could love

The Legislature makes up words as it goes along. Wednesday, in a debate over charter schools, Sen. **Daryl Jones**, D-South Dade, was arguing for incentives to establish the schools in inner-city areas. The state shouldn't take away incentives, he said.

Warned Jones: Don't "disincentivize."

WHO WILL CHECK OUT THIS CALIFORNIA SITE?

If you're ever in the lobby of S.F.'s Hyatt Regency, look up. That ceiling is 17 stories high.

ONLY IN FLORIDA

A Floridian reports: "A young couple parked their van near the entrance of a restaurant. She set up a 'Valet Parking' sign. He took the keys from the first to step out of a Mercedes that drove up. As its driver and passengers went into the restaurant, the pair picked up the sign, and drove away, one in the van, one in the Mercedes. Gone!

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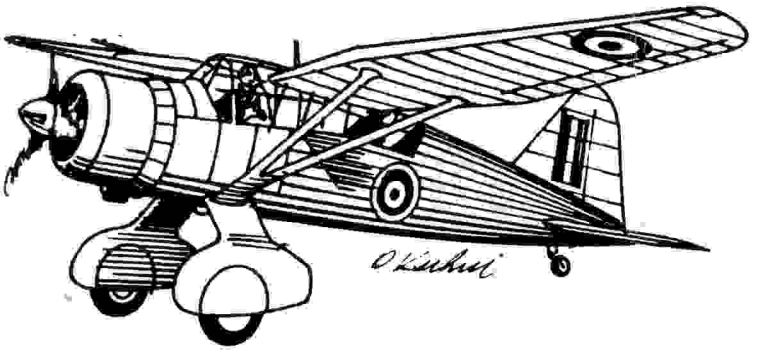
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WHAT'S ON IN FREE FLIGHT?

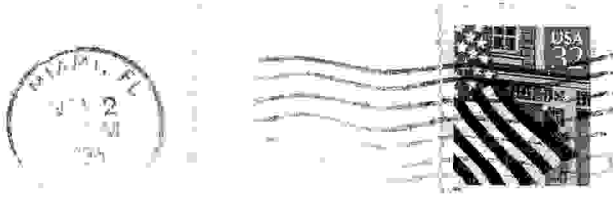
NOVEMBER 11-12 TAMPA, MacDill AFB MIAMA INDOOR MEET #2 FAC Mass Launch : Race Planes5:00 PM. ANNUAL AWARDS DINNER:Colombia Restaurant 7th Av. Ybor City. 7:30 PM. Order From Menue. Sat. Night.
NOVEMBER 18,19 PALM BAY Don Brimmer's Spring Sam Meet with FACevents. [redacted]
OCTOBER 29: Deadline for FAC Postal meet:Comet , and Golden Age-Civil & Military
NOVEMBER 30: Deadline for BAY STATE FAC Postal..WW I Combat, WW II Combat
DECEMBER 29,30,31 . OUTDOOR KING ORANGE..PALM BAY Friday has all FAC events.
DECEMBER 30,31. TAMPA, Delta Airline Hangar. Indoor King Orange FAC Mass Launch: W W II

JOHNSON CITY USIC - MAY 29 - JUNE 2

MIAMA MEET #3

ABOVE CALENDAR IS NOT COMPLETE,OR TOTALLY ACCURATE. WE WILL HAVE MORE LOCAL MIAMI EVENTS, SOME OUTDOOR FAC EVENTS, AND SOME POSTAL EVENTS. CALL DOC FOR POSTAL DETAILS
CALL INDOOR HOT-LINE THE NIGHT BEFORE MIAMA EVENTS 305-858-6363

THE HANGAR PILOT
EDITOR: DR JOHN MARTIN, JR.
2480 TIGERTAIL AVE MIAMI FLA.
33133



WALT ERBACH
2979 Dudley St.
Lincoln, NEB. 68503