**MEMBER EVENTS**

For all events, please RSVP to membership@museumofflight.org.

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**EXCLUSIVE!**

**MEMBER MOVIE NIGHT:**

**The Hitchhiker’s Guide to the Galaxy**

See it again on the big screen!

Mere seconds before the Earth is to be demolished by an alien construction crew, journeymen Arthur Dent is swept off the planet by his friend Ford Prefect, a researcher penning a new edition of *The Hitchhiker’s Guide to the Galaxy*. Join Arthur as he makes his way across the stars while seeking the meaning of life, or something close to it. Family friendly. Rated PG-13. Snacks provided.

**WILLIAM M. ALLEN THEATER**

Friday, Jan. 11 | Movie starts at 6 p.m.

Doors at 5:30 p.m.

RSVP required. To attend, email us at membership@museumofflight.org.

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**NEW TO THE COLLECTION**

Friday, Jan. 18 | Noon to 1 p.m.

NORTHWEST AEROCLUB ROOM (RED BARN, 1ST FLOOR)

The Museum’s Registrar Christine Runte will highlight a selection of donations made during the last half of 2018.

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**RARE AND UNIQUE ITEMS**

Friday, Feb. 15 | Noon to 1 p.m.

NORTHWEST AEROCLUB ROOM (RED BARN, 1ST FLOOR)

Our Collection contains a multitude of rare and unique items related to the history of aviation and aerospace, and you have a chance to view rarely seen materials from the Library and Archives.

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**EXCLUSIVE!**

**MUSEUM MODELERS**

During this model plane building workshop, families step into the role of an aerospace engineer and build a model of the Boeing B-17G.

Space is limited to 60 people.

FEE: $8.35/model

Reserve your model online by Feb. 1 at museumofflight.org/MemberEvents

**SOUTHVIEW LOUNGE, 2ND FLOOR**

Saturday, Feb. 16 | 11 a.m. to 2 p.m.

RSVP required. To attend, email us at membership@museumofflight.org.

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**NEW!**

**MEMBER TRIVIA NIGHT**

Test your aviation, space, and pop culture knowledge at our first ever trivia night!

Learn about the Solar System you call home. Presented in our digital portable planetarium, we will explore constellations, planets, moons, and more while learning about the motions and interactions of these amazing celestial objects.

T.A. WILSON GREAT GALLERY

**SUNDAY, JANUARY 13 AND FEBRUARY 10| 2 TO 3 P.M.**

RSVP required. To attend, email us at membership@museumofflight.org.

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**EXCLUSIVE!**

**Under the Night Sky**

Planetary Experience

Learn about the Solar System you call home. Presented in our digital portable planetarium, we will explore constellations, planets, moons, and more while learning about the motions and interactions of these amazing celestial objects.

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THROUGH HIS LENS

THE SCOPE OF WHAT THE MUSEUM COLLECTS and interprets is as broad and deep as the story of aerospace itself. In the last few years, we celebrated commercial aviation during the Boeing Centennial (2016), the amazing current advances in space (2017), and the awesome military machines and the heroic and yet often-forgotten veterans of the Vietnam War (2018). And in 2019, the Museum will display one of the most incredible artifacts humankind has ever created: the Apollo 11 capsule. Last seen in Washington in 1970, the Columbia will be at the Museum this summer on the 50th anniversary of the Moon landing.

But not to lose between the 747s, New Shepards, B-52s, and Saturn Vs, is the small stuff that’s just as important. The Montgolfier brothers’ first balloon—and human flight—started 235 years of serene and tranquil flight like no other. General aviation took off in the 1930s and is the genesis of almost all pilots throughout history. Neil Armstrong didn’t magically appear in the cockpit of the F-104 or the X-15; his flying began in higher school in the humble Aeronca Champ, a plane similar to our Piper Cub pictured here.

Like Neil and hundreds of thousands of others, I started flying in an underpowered two-seat airplane. And like Neil, I was 16 and flying off of small airstrips surrounded by rural farms, and in planes propelled by 65 horsepower, not 7.5 million pounds of thrust. These humble aircraft are where it all begins in aviation and where it remains for the vast majority of pilots. But this is where the similarities between my flying experience and Neil Armstrong’s come to a screeching halt.

So, the next time you are at the Museum admiring the Blackbird and F-4 Phantom, take a moment to gaze up at the Cub or the Fly Baby or Aeroncas overhead. I don’t know who the next great pilot or astronaut will be, or what awe-inspiring aircraft or spacecraft they might fly, but I can all but guarantee that she’ll start her career in “small stuff” like that.

Remembering the Humble Ones,

Matt Hayes, President and CEO

Museum Flashbacks

TOP LEFT: David Williams showed more than slides at his lecture about famous pilot and hydroplane driver Mira Slovak. He brought a replica of the thunderboat Slovak raced for Bill Boeing, Jr. On display with it was Slovak’s Buckner Jungmann biplane, flown from Spokane for the occasion by its owner Mark Schafhousen. • First Man author James Hansen captivated the audience with his lecture about “the astronaut as icon,” while busting some popular myths about Neil Armstrong. • The 2018 Space Expo surely inspired new generations of space travelers. • Archivist Sarah Frederick documents the LEM model used in the movie First Man, and sent to the Museum for our Behind the Scenes of First Man exhibit. • An enthusiastic crowd watched live Mission Control coverage of NASA’s InSight Mars spacecraft when it successfully landed on the Red Planet in November. • Pilot Linda Finch was happy to be reunited with the Electra 10-E she flew around the world in 1997. She was here for an upcoming special Amelia Earhart edition of Travel Channel’s Mysteries at the Museum.

#1

Artifact: Air Force One Model
Film: Air Force One (1997)
Role: Used in filming the scenes where the modified Boeing 747 is flying the president.
On Display: Not on display
Details: 22 ft. long, wing span - 28 ft.
A PLANES BY ANY OTHER REGISTRATION

QUESTIONS ANSWERED BY: JOHN LITTLE, ASSISTANT CURATOR AND RESEARCH TEAM LEADER AND GEOFF NUNN, ASSOCIATE CURATOR FOR SPACE HISTORY

What’s new in the collection?

BY: CHRISTINE RUNTE, REGISTRAR

WALT SOBOL was the father of donor Shirley Nelson. He was an aircraft welder for CAMCO, the Central Aircraft Manufacturing Company in China in the 1930s. Starting in 1933, CAMCO assembled aircraft at a factory in Hangzhou, China. Walt Sobol also worked at Louing on the Burma Border and later in India. The collection consists of over 1,300 2.5 by 3.5 inch photographs and negatives. The collection is well organized in envelopes with additional information. The photographs include not only aircraft, but the people, region and activities of his time with the company, which provides an important context to the collection. This photograph collection illuminates a time and area not well documented in our current collection.

Q: DOES THE MUSEUM’S FOKKER D.R. TRIPLANE DEPICT THE MARKINGS OF ANY GERMAN PILOT?

A: The D.R.1’s black-and-white markings do not appear to depict the aircraft of any particular German pilot. Even the dramatic Croix Pattée on the upper surface of the horizontal stabilizer appears to be purely hypothetical. Several years ago, one of the Museum’s docents, Dr. Dieter M. Zube, Ph.D., sent photographs of the Museum’s D.R.1 reproduction to the Luftwaffenmuseum, in Berlin, where experts determined that the builder of the Museum’s D.R.1, Dr. P. Richard Coughlin, D.D.S., of New York, probably combined the markings from several D.R.1s to mark his reproduction. Unfortunately, Dr. Coughlin passed away before we acquired his D.R.1 reproduction from the Champlin Fighter Museum, so we couldn’t ask him about the markings.

Q: I HAVE TWO PHOTOGRAPHS OF WHAT APPEARS TO BE THE SAME AIRPLANE, BUT THE AIRPLANE HAS A DIFFERENT REGISTRATION IN EACH PHOTOGRAPH. CAN THAT BE POSSIBLE?

A: First, a registration is to an aircraft what a license plate is to a car or a truck: it is the aircraft’s official identification and is issued by the national government of the country in which the aircraft is registered. With that said, aircraft registrations can, and often do, change.

For example, if an aircraft is sold to an owner in a different country, the aircraft must be re-registered in the new owner’s country. If an aircraft is sold within a country, the new owner may elect to keep the current registration, or to re-register the aircraft. The aircraft that prompted this question was the Museum’s Boeing 247D, which has carried the following registrations during its long life: NC-13347 (1933-1940), CR-RTD (1940-1941), CR-RTB (1941-1945), NC-13347 (1945-1951), T1-011 (1951-1954), N3977C (1954-1966), N13347 (1966-present).
AND THE OSCAR GOES TO...
February, Hollywood's finest will gather for the film industry's biggest event: The Academy Awards®. The Best Picture winner will be the subject of countless debates. Ninety years ago this spring, the first Best Picture award went to Wings, a film about WWI that was released in 1927.

It tells the story of two American fighter pilots whose relationship transforms during the war, first becoming rivals vying for the affections of the same woman, and then reestablishing a friendship only to be tragically separated after a deadly aerial battle and a case of mistaken identity.

**TOP:** Actor Buddy Rogers in the cockpit of a Boeing-built Thomas-Morse MB-3 fuselage, which was affixed to a cart on a track in order to film a controlled crash scene.

**LEFT:** Famed stunt pilot Dick Grace flew many of the aircraft in Wings and was responsible for crashing the aircraft intentionally staged in the movie. After the scene in which he crashed a Fokker on a set built near Leon Springs, Texas, it was discovered that Grace had broken his neck in three places during the crash!

**BELOW:** Movie still of character Jack Powell (actor Buddy Rogers) after coming upon the wreck of best friend David Armstrong’s (actor Richard Arlen, not shown) aircraft and realizing that he was responsible for shooting his friend’s plane down, after David stole an enemy aircraft.

**OPPOSITE:** Cast and crew of Wings surrounding a Boeing-built Thomas-Morse MB-3A, made to look like a French SPAD. The aircraft was mounted on a track to film a controlled crash sequence. (The David D. Hatfield Collection/The Museum of Flight)

**PREVIOUS:** Silent film stars Buddy Rogers and Clara Bow. (The David D. Hatfield Collection/The Museum of Flight)

THE DAVID D. HATFIELD COLLECTION/THE MUSEUM OF FLIGHT

THE PETER M. BOWERS COLLECTION/THE MUSEUM OF FLIGHT

THE DAVID D. HATFIELD COLLECTION/THE MUSEUM OF FLIGHT

THE PETER M. BOWERS COLLECTION/THE MUSEUM OF FLIGHT

10 Aloft | museumofflight.org
Filmed just eight years after the end of the war, Wings captures realistic aerial combat scenes and crashes, the likes of which had yet to be successfully captured on film. Directed by William A. Wellman and shot over the course of nine months, Wings features nearly 300 pilots, actual war veterans, Boeing-built Thomas-Morse MB-3s and Curtiss P-1s painted in French and German markings, along with appearances by Curtiss JN-4 Jennys, De Havilland D.H-4s, and SPAD VIIIs. The film also includes a massive re-creation of the St. Mihiel battlefield, in which Wellman coordinated a ground battle with 3,500 local troops, with over 150 planes swooping overhead and a number of impressive coordinated explosions. Wings was an instant success, with the public and aviators alike dazzled by the realistic aerial combat and the heartbreaking story of friendship and love during the war.

It was the first—and only—silent film to receive the Best Picture award, until the mostly silent French film The Artist won in 2012.

Pixar’s Much Beloved Films, like Toy Story and Finding Nemo, may never have been made were it not for a few beeps from a Russian satellite in October 1957. As the 1950s wound down, the United States fell behind in the Space Race. More than a decade had passed since both the U.S. and U.S.S.R initiated their respective space programs, and when Sputnik launched in 1957 only the Soviets had visible success. The launch reignited political interest in the U.S. space program and President Eisenhower injected creativity by introducing the Advanced Research Projects Agency (ARPA) in direct response to Sputnik. ARPA poured money into universities to create tech incubators to counter the Russian advances.

Jump ahead to the 1960s, when the University of Utah’s Computer Science Department received funding from ARPA to focus on computer-generated (CG) graphics. Edwin Catmull, one of the first students in this program, found solace in Utah’s computer graphics program, figuring his perceived modicum of artistic ability could still find an outlet in the fledgling world of CG. After school, Catmull took a job as a programmer for The Boeing Company in Seattle. His interest piqued in computer graphics; he finagled after-hours time on Boeing’s robust computer banks to create some of his earliest CG projects. The early 1970s were not kind to Boeing, and the resulting layoffs swept Catmull out of the company. Catmull pursued more ARPA-funded computer graphics during his masters and doctoral research and work on very experimental CG projects until, in 1979, he met one of the biggest advocates for computer graphics: George Lucas. Lucas’ Star Wars film was only the second feature film ever to use 3D CG, the basis of which was a wire-frame depiction of the Death Star plans. Lucas liked Catmull’s ideas and set up Catmull’s team at Lucasfilm, where they recreated hardware that kept pace with the ever-increasing demands of movie production. The business’ animation component grew ardently as companies contracted with Pixar to create commercial animations.

Pixar got $373,000,000 worth of acceptance from enthralled ticket buyers. The film, Toy Story, topped the box office and spawned multiple sequels and a film empire for Pixar. Thanks to Sputnik, computer animation was launched to infinity and beyond. By: Sean Mobley, Docent Services Specialist

Pixar’s much beloved films, like Toy Story and Finding Nemo, may never have been made were it not for a few beeps from a Russian satellite in October 1957. As the 1950s wound down, the United States fell behind in the Space Race. More than a decade had passed since both the U.S. and U.S.S.R initiated their respective space programs, and when Sputnik launched in 1957 only the Soviets had visible success. The launch reignited political interest in the U.S. space program and President Eisenhower injected creativity by introducing the Advanced Research Projects Agency (ARPA) in direct response to Sputnik. ARPA poured money into universities to create tech incubators to counter the Russian advances.

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AN ICON IS an object of uncritical devotion, and iconic being something widely recognized and well-established. Maybe more than any plane in the Museum’s collection, our Boeing 747 prototype fits the definition. On February 9, the Queen of the Skies turns fifty. She made her maiden flight during a cold morning on that day in 1969. Boeing bet the farm on a jet that was twice the size of any other airliner, and some wondered if the gigantic plane could even fly. Thousands watched anxiously as pilot Jack Waddell, co-pilot Brien Wygle and flight engineer Jesse Wallick—the only souls onboard the first Jumbo Jet—taxied into place on Paine Field’s main runway and began the takeoff. Because of its size it seemed to be moving impossibly slow as it left the ground. The flight was a success, and as they say, the rest is history.

The Museum will be celebrating the plane’s birthday. Check our website for details as they become available, and we will see you there!

MUSEUM MUSINGS

Looking Great at Fifty!

BY: TED HUETTER, SENIOR PR MANAGER

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The Museum will be celebrating the plane’s birthday. Check our website for details as they become available, and we will see you there!
## February Calendar of Events

### Lecture

**Michael P. Anderson Memorial Aerospace Program Special Lecture**

In honor of Black History Month, and in conjunction with the Michael P. Anderson Memorial Aerospace Program—an annual event that gives underserved students the chance to participate in the Museum's educational programs—the Museum will hold an empowering lecture featuring a special guest. For more information, check our website.

**T.A. WILSON GREAT GALLERY**

SATURDAY, FEB. 2, 2:30 TO 4 P.M.

### Special Event

**2019 NorthWest Scale Modelers Show**

Explore the world in miniature at the 2019 NorthWest Scale Modelers Show. See hundreds of detailed scale models of all types at the largest model show in the Northwest! Featuring special displays, modeling seminars and free make-and-take activities for families.

**T.A. WILSON GREAT GALLERY**

SATURDAY AND SUNDAY, FEB. 16 AND 17

10 A.M. TO 5 P.M.

### Weekend Family Workshops

**Long-Distance Valentines**

Learn about the early days of airmail and then send your loved ones over the moon with a sweet valentine made by you.

**T.A. WILSON GREAT GALLERY**

SATURDAY AND SUNDAY, FEB. 2 AND 3, 9-10 A.M.

11 A.M. AND 1 P.M.

**Pushing the Envelope:**

**The X-15!**

In the early 1960s, a new generation of pilots tested the limits of human endurance by going to space in the X-15 experimental aircraft. Learn about this breakthrough project that paved the way for all future space travel and then design your own X-15 aircraft.

**T.A. WILSON GREAT GALLERY**

SATURDAY AND SUNDAY, FEB. 16-17, 23-24

11 A.M. AND 1 P.M.

### Special Event

**Puget Sound Engineering Council Fair**

Students interested in engineering can learn about exciting career opportunities by talking to professionals in local engineering societies, colleges and businesses. Featuring hands-on activities and demos.

**SIDE GALLERY**

SATURDAY, FEB. 9

10 A.M. TO 2 P.M.

### Special Event

**Popsicle Bridge Contest**

Passions run high as teams of high school students design and build small bridges and then are subjected to the pressures of a hydraulic press until they snap. Students design and build small bridges while using only popsicle sticks and white glue. The bridges are judged for creativity, and then subjected to the pressures of a hydraulic press until they snap.

**T.A. WILSON GREAT GALLERY**

SATURDAY, FEB. 9

10 A.M. TO 2 P.M.

### Book Recommendation

**Hidden Figures: The True Story of Four Black Women and the Space Race**

**By: Margot Lee Shetterly**

**Illustrated by: Laura Freeman**

Dorothy Vaughan, Mary Jackson, Katherine Johnson, and Christine Darden were good at math... really good. They participated in some of NASA's greatest successes, like providing the calculations for America's first journeys into space, during a time when society placed limitations on what people of color and women could do. But they worked hard and used their genius minds to change the world. In this beautifully illustrated picture book edition, we explore the story of four female African-American mathematicians at NASA and how they overcame gender and racial barriers to make space exploration history.

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### Movie Jumble

Unscramble these five jumbles, one letter to a square, of five words related to film and movies. Then rearrange the five circled letters to find the answer to the cartoon's riddle!

<table>
<thead>
<tr>
<th>TRPSCI</th>
<th>TOCAR</th>
<th>AERCTSS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TDREICO</td>
<td>MEAARC</td>
<td></td>
</tr>
</tbody>
</table>

This is the biggest award a film can win.

Answers on page 24.
C lay Lacy, Museum of Flight trustee emeritus, leans back in a leather office chair and smiles. He’s sitting across from me at a board room table looking relaxed and ready to chat, despite the fact that he’s just finished a three-hour recording session with our oral history team.

The aviation legend—who has more than 50,000 flying hours under his belt—and groundbreaking aerial cinematographer certainly has a lot to brag about. But Lacy’s humble Midwestern roots show through, making him seem less like a Hollywood icon and more like a grandpa preparing to tell a good story. And he has many.

Growing up in Wichita, Kansas, Lacy started flying when he was only twelve years old. At 19, he followed his passion for aviation to Los Angeles and started flying for United Airlines. Lacy took leave from that position in 1954 to attend USAF pilot training under the Air National Guard where he flew the F-86 Sabre, and returned to United Airlines in 1955. In 1964, Lacy became manager of Learjet sales and then acquired his own Learjet in ’65. Lacy, ever the entrepreneur, saw a business opportunity in the Learjet, which could cruise at Mach 0.8 and climb quickly up to 40,000 feet. In 1968, Lacy opened his own private jet charter company, Clay Lacy Aviation, and elite travelers started lining up to book flights on his Learjets.

During this time, Lacy began doing air-to-air photography for airline companies from inside of the Learjet. Lacy’s burgeoning Hollywood connections introduced him to aviation enthusiasts and aerial cinematographers, such as Rex Metz, who told Lacy that the plane most often used for filming jets, the B-25, didn’t have the speed to keep up with the faster planes. Lacy saw this as an opportunity to approach Douglas Aircraft, which had been using B-25s to photograph its planes.

“With the B-25, when a 707 or DC-8 peeled off, it took 20 minutes to get joined up again and stage another shot, but with the Lear I could join up with them immediately,” recalls Lacy. He convinced Douglas that it needed a more efficient way to photograph its planes. At that point, Lacy was using a tripod and shooting through the window, but Douglas was so impressed that they ditched the bumbling B-25 and started to use Lacy and his Lear for photography work. However, the camera setup on the Lear still needed improvement.

Enter Bob Nettmann, John Carroll, and their crew of British engineers who came to the U.S. from England in the 1960s. They gained notoriety building camera mounts for helicopters. “Nettmann knew about the camera mounts and ended up getting one or two—they were surplus at that point—and created Astrovision,” Lacy explained. He talked to Bob about developing Astrovision to use for air-to-air photography. “Bob did a great job of developing it into a movie device by putting it out of the top and bottom of the Lear. It revolutionized photography.”

What Lacy describes as revolutionary involves a complex choreography between the cameraman and the pilot. The cameraman sits in the back of the Learjet with a 12-inch TV monitor and a console with a stick that makes the periscope rotate and move up and down. There are seven mirrors inside that transmit images up through the 2.5-inch diameter periscope. Lacy illustrates this dance with sweeping hand gestures. “When I [the pilot] go up, the cameraman tilts the periscope down; when I go down, the cameraman tilts...
two in the world—one in Japan and one here. I watched them fly it. They're using it in a
new movie coming out. It takes two people to operate it—the guy flying the airplane, and the
guy running the camera," says Lacy. He was impressed by how well it flew and how stable
it was. "It was pretty big, too, and could carry a full blown 35mm camera."

Besides bearing witness to these advances in aerial cinematography, Lacy is also excited
about the technology he now has in the palm of his hand. One of his new favorite toys is
an app called Flight Tracker, which allows users to follow the flight paths of planes all
over the world at any given moment. "You can see the airplanes that fly all over Asia, the
Middle East, Japan, Europe. Back when I started flying to Honolulu with United there
weren't so many. There were maybe 1,000 airliners flying worldwide, and today there
are hundreds of thousands."

Although Lacy has slowed down a bit after a leg injury he sustained four years ago, he's
just as passionate as ever about the field of aviation and remains humble about his role in
it. He contends that he's only worked a day in the aviation industry has given him.

Left, break right, ' he would try to direct the
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The Museum of Flight has acquired the Trainer and the B-29, the last aircraft remaining from the original Boeing Airplane Company fleet. The B-29 arrived in Seattle in 1995 after spending over 30 years in desert storage in California. It was completed in 1944 and served in the Korean War before being converted to an aerial refueling tanker completing 37 missions during World War II. The museum plans to restore the B-29 to its original condition and services to the aircraft.

Dale Thompson is one of the volunteer leaders of the B-29 restoration team. Thompson has been a workhorse, keeping the project moving forward. He has worked on projects at our own pace, "said Rich Heasty, who is stepping in as the new B-29 crew chief."

Thompson's own list of accomplishments is extensive, with many focused on his interest in radios and electronics. He and the team restored the high frequency radios, used for short range plane-to-plane communications, and put them in working order. "We located and put them in working order. "We located the radios on the HAM band and let them communicate as they had on missions 70 years ago," Thompson said.

Perhaps Thompson's most noteworthy technical accomplishment was leading the team that restored the Central Fire Control, or CFC system. On the B-29, the CFC gunner sat in an elevated “barber's chair” in the middle of the aircraft where he could look out of a top blinder. From that position he could direct the fire of all the aircraft's defensive turrets or pass control to other gunners who might have a better sight line. The system utilized mechanical and computer controls that were revolutionary at the time. Thompson's efforts brought the system back to life.

"Restoring the CFC system was an amazing feat," said Tom Cathcart, Director of Aircraft Collections and Restoration. "Due to Dale's efforts, our B-29 has the only operating fire control system in the world. As a volunteer, Dale is clearly a 10 on a 1 to 10 scale!"

At one time, Thompson had the system linked to a sound recording of .50-caliber machine guns firing. When the trigger was pulled the guns "sounded" off. "We decided that wasn't a good idea in the Pavilion," Thompson offered, with a smile. While the interior of the plane is not available to the public, Thompson always made an exception for veterans and their families. One former CFC gunner, 95-year-old Bob Comstock, sticks in his mind. "I helped him into the barber's chair and watched as he moved and 'fired' the guns as he'd done decades before. When finished, he asked if he could just sit there for a while, and when he came down there were tears in his eyes.”

Thompson and the restoration team have been recognized for their efforts outside the Museum. At the 2011 annual awards event for the King County Historical Organization, Dale Thompson received the Willard Jue Memorial Award as a volunteer who "made outstanding contributions, provided exceptional leadership, and demonstrated excellence in ... quality or spirit of service." The entire B-29 restoration team received the Long-Term Project Award "for an outstanding landmark restoration.”

Why did Dale Thompson choose to dedicate over 8,000 hours of his life to the Museum and the B-29? "It was an honor to work on such a famous aircraft and meet veterans who flew them. And it was a privilege to work with such a skilled and dedicated group of volunteers. I will miss them."

“We will miss him, as well,” echoed Rich Heasty and Tom Cathcart.

THE ICONIC BOEING B-29, on display in the Aviation Pavilion, was not always the shining artifact that visitors enjoy today. After completing 37 missions during World War II, it was converted to an aerial refueling tanker for the Korean War. After the war, it spent over 30 years in desert storage in California. Arriving in Seattle in 1995, the B-29 began a volunteer staffed restoration that has put new life in the weathered airframe.

Dale Thompson joined the restoration crew in 2002 and for the past five years has served as Crew Chief for the 14-person volunteer team. After devoting over 8,000 hours to the restoration effort, Thompson is retiring.

"Dale has been a workhorse, keeping the restoration on track. He's been a joy to work for, directing with a soft hand and letting us work on projects at our own pace," said Rich Heasty, who is stepping in as the new B-29 crew chief.

From the exterior the restoration appears complete but that's not the case, according to Thompson. "We have the original Boeing drawings and our goal is to restore the interior to its 1945 appearance. We have a long way to go. That doesn't mean everything will work—though some systems do—but the interior 'look' will match the original drawings. If you can see it, it will be correct."

To achieve that goal, Thompson maintained an extensive list of projects, like making wiring bundles throughout the interior and installing a heater duct to the rear gunner position. He tried to match the list with the skills and interests of the volunteers so they would enjoy the work and keep coming back for more.

Thompson is known for his ability to locate needed materials and parts—radios, switches, instruments and wire—and to convince the owners to donate their items or services to the aircraft.

Thompson's own list of accomplishments is extensive, with many focused on his interest in radios and electronics. He and the team restored the high frequency radios, used for short range plane-to-plane communications, and put them in working order. "We located two pilots who flew the B-17s and B-29s, put them in their respective aircraft, fired up the radios on the HAM band and let them communicate as they had on missions 70 years ago.

Perhaps Thompson's most noteworthy technical accomplishment was leading the team that restored the Central Fire Control, or CFC system. On the B-29, the CFC gunner sat in an elevated "barber's chair" in the middle of the aircraft where he could look out of a top blinder. From that position he could direct the fire of all the aircraft's defensive turrets or pass control to other gunners who might have a better sight line. The system utilized mechanical and computer controls that were revolutionary at the time. Thompson's efforts brought the system back to life.

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“We will miss him, as well,” echoed Rich Heasty and Tom Cathcart.
Investing in the Future

BY LOUISA GAYLORD, DEVELOPMENT COMMUNICATIONS COORDINATOR

HERE AT THE MUSEUM OF FLIGHT, we like to plan ahead. Our team is always thinking about the next big exhibit to unveil, the next school year’s educational opportunities or what the aerospace community will look like in five years. By planning ahead, we can ensure that our programs continue to grow and engage our visitors into the foreseeable future. The Museum’s Frequent Flyers program allows donors to set up an automatic monthly gift that we can plan around, like adding more Aerospace Camp Experience sessions for students during their spring break or doubling our Western Aerospace Scholars enrollment to serve both high school sophomores and juniors.

Ron Limes, a trustee on the Museum’s Board of Directors and chair of the Michael P. Anderson Memorial Aerospace Program, spoke at the October A.M. Flight Breakfast about how sustainable funding benefits everyone who walks through our doors: “Our mission is to expose underserved children to STEM activities with an aviation emphasis. And these activities come at a cost. But all the programs here at the Museum never pass that cost on to the students and their families. Often that’s the barrier between desire and achievement, and the Museum’s Frequent Flyers program allows donors to set up an automatic monthly gift that we can plan around, like adding more Aerospace Camp Experience sessions for students during their spring break or doubling our Western Aerospace Scholars enrollment to serve both high school sophomores and juniors.”

Ron Limes, the Museum’s B-17F Flying Fortress.

You choose a monthly donation amount that fits your budget. Once the automatic donation is set up, you can be confident that your monthly support will add to making a big difference at The Museum of Flight! Plus, Frequent Flyers get benefits like a subscription to our Aloft member magazine, invitations to exclusive events and recognition for their generosity.

When we think of frequent flyers at the airport, we imagine someone who is efficient, prepared and has mastered the art of flying. At the Museum, Frequent Flyers are donors who have mastered the art of philanthropy. We invite you to join them and be part of the future of aerospace. Investing in the Museum will help us prepare the diverse STEM workforce of the future to explore the world around them, continue to preserve and restore iconic aircraft, and make sharing the stories and wonder of aerospace easier than ever before.

To learn more about the Frequent Flyer program, visit museumofflight.org/Giving/Frequent-Flyer.

ARTIFACT IN FILM

Artifact: B-17F Flying Fortress
Role: Played the role of C-Cup in Memphis Belle, used to portray other planes in the films, and numerous interior scenes as well.

On Display: Aviation Pavilion
Details: The Museum’s B-17F was built in 1943 and was also featured in an episode of Mysteries at the Museum. It is nicknamed the Boeing Bee.

Tribute Gifts

In Memory

In memory of Michael P. Anderson
Harold L. “Mitch” Mitchell, USAF (Ret) and Ruby Mitchell
In memory of Donald D. Archer
Dave and Wendy Welch
In memory of Walter A. Babinski
Gregory Babinski
In memory of Warren E. Beececroft
Kelli Drouet
In memory of John I. Beaudreaux, Jr.
Paula Clark
In memory of Michael S. Bixel
Patricia and Wendell Frost
In memory of Stan Brewer
Manalée Brewer
In memory of Victor N. Cabas
Paula Clark
In memory of Phelen H. Cole
Jay Steen
In memory of Don Davis
James and Patricia Davis
In memory of James A. Duensing
Jay Steen
In memory of C. Donald Filler
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Paula Clark
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Theresa Mitchell
In memory of Eugene J. Monahan
Virginia Monahan
In memory of Theodore (Dale) Moors
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In memory of Paul S. Ostrander
Donald Ries
In memory of Eugene M. Parsons
Ruth Carlson
Lunnea Osborne
In memory of Raymond P. Pennock, Sr.
John Purvis and Nancy Wright
In memory of Nathaniel S. Penrose
Jr.
Poo Penrose
In memory of Anthony (Tony) B. Schmelzer
Joel and Marilyn Nemerever
In memory of John J. Wagner
Doris Wagner
In memory of Ridley C. Wilson
Paula Clark
Jim and Lida Gough
Richard Payton
In memory of John A. Zink
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In Honor

In honor of Katy Ahrens
Anne Melton
In honor of John G. Bewen
R. Graham Danville Family
In honor of Tom Cathcart
Steven Pennington
In honor of Iris Cummings Critchell
Lavasby Conjunt and Fred Spahn
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Chuck and Maggie Kuebler
In honor of Peter M. Morton
John Purvis and Nancy Wright
In honor of Veterans
Gary Wright
In honor of David C. Wellman
Buck and Soo Dixel
In honor of Veterans

In Memoriam

Paul G. Allen
Sarah Barbour
Stuart D. Barker, Jr.
James E. Bauman
David S. Belvin
Kent R. Bishop
Sarah C. Black
John L. Boudreaux, Jr.
Kathryn Bowman
Malcolm L. Campbell
Dave M. Carver
George Cavinzel
Donald G. Chapen
Shirley L. Conrad
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William Stavig
Jennifer Walls
Ellen M. Winters
Arnold O. Wolf
Harold Zebert
John A. Zink

In Honor of Hisako T. Guest
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Coming April 2019!

The only West Coast appearance of Apollo 11’s command module Columbia!

Destination Moon: The Apollo 11 Mission is organized by the National Air and Space Museum and the Smithsonian Institution Traveling Exhibition Service. The exhibition is made possible by the support of Jeff and MacKenzie Bezos, Joe Clark, Bruce R. McCaw Family Foundation, the Charles and Lisa Simonyi Fund for Arts and Sciences, John and Susann Norton, and Gregory D. and Jennifer Walston Johnson. Transportation services for Destination Moon are provided by FedEx.