



THE HORATIO ALGER SOCIETY

OFFICIAL PUBLICATION

NEWSBOY



Horatio Alger, Jr.

1832 - 1899

A magazine devoted to the study of Horatio Alger, Jr., his life, works, and influence on the culture of America.

VOLUME LI

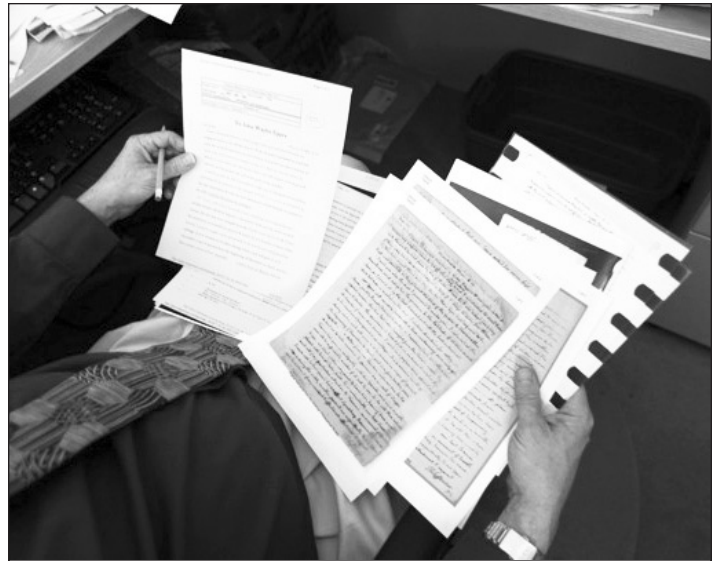
JULY-AUGUST 2013

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President's column

We need Alger more than ever

There's no dispute that Horatio Alger's books inspired generations of young people (mostly boys). Many 20th century captains of industry grew up reading those books, but the real value of Alger was the hope he inspired in hundreds of thousands.

Alger's legacy is his message: *Anyone* with a little education, upright character, and a lucky break can move from the alleys and tenements of Five Points and Hell's Kitchen into the "respectable middle class." That person can overcome all challenges, including evil villains.

Alger's message is even more profound when you consider the number of books he wrote during the Gilded Age. You'll recall that the term is based on the book *The Gilded Age: A Tale of Today*, by Mark Twain and Charles Dudley Warner.

The Gilded Age is roughly the years from 1870 to 1900. In this time we had tremendous social problems, covered by thin gold gilding. We had slums, poverty, child labor and abuse of new immigrants.

And yet during this time, Horatio Alger wrote 64 of his books. If you want to include the runup to the 1870s, add five more, written between 1868 and 1869, including *Ragged Dick*. In my opinion, Alger did far more than support Charles Loring Brace's Newsboys' Lodging-House (as did Theodore Roosevelt, Sr., by the way). He acted as a social reformer simply by casting light on how poorly people were treated.

It's also my opinion that Alger's message inspired automaker Henry Ford (who mainly through manufacturing innovations provided a living wage), Theodore Roosevelt (who was the great Trust Buster), and Franklin D. Roosevelt (who signed the G.I. Bill).

Today, we need Alger more than ever. We are in a new Gilded Age, filled with corporate greed, corruption, and increasing wage disparity. We are eroding the middle class that Alger believed was the Promised Land for all.

We must never stop believing that the Alger message ("education, character, and luck will pay off") will work. Otherwise, we're in danger of losing the America we have come to know and love.

Online Algiers

Reminder. There are 64 free digitized Alger books in

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HORATIO ALGER SOCIETY

To further the philosophy of Horatio Alger, Jr. and to encourage the spirit of Strive & Succeed that for half a century guided Alger's undaunted heroes. Our members conduct research and provide scholarship on the life of Horatio Alger, Jr., his works and influence on the culture of America. The Horatio Alger Society embraces collectors and enthusiasts of all juvenile literature, including boys' and girls' series, pulps and dime novels.

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J. Jefferson Looney seeks to decipher Thomas Jefferson's retirement writings

By Michael Laris
The Washington Post

Thomas Jefferson died 186 years ago. But J. Jefferson Looney still wants the nation's third president to speak for himself. The Monticello historian has spent more than a quarter-century deciphering, annotating and publishing thousands of Jefferson's letters precisely as they were written, including eccentric spellings ("knolege"), obscure capitalizations and musings on slavery, God and death.

Looney's work is part of an audacious, multimillion-dollar memorial to some of the nation's most prominent Founding Fathers: an attempt to track down and publish an exhaustive collection of all of the significant correspondence and other documents written by — and sent to — George Washington, John Adams, Jefferson, James Madison, Alexander Hamilton and Benjamin Franklin.

Since 1999, Looney has been indexing Jefferson's letters on everything from censorship to cold foot baths using XML, a computer language good for categorizing things such as names and places, and flexible enough to evolve as the Internet does. Soon, a database made up of 197 volumes of

Jefferson's and the other Founders' papers will be available to all online. Later, new volumes and rough, early copies of unpublished letters will be added.

Looney brings patience, a mathematician's precision and a glint of mischief to his work, which he expects to complete by July 4 — in 2026.

He is 58, wears his beard somewhere between scraggly and

scholarly, and has 375 neckties, which he organizes to avoid repeats. Among them: the Gettysburg Address in Lincoln's handwriting and tiny tree toads.

From his office down the hill from Monticello, Looney wrestles with letters full of wit, hypocrisy and humanity. One day, the debt-ridden author of the Declaration of Independence is concerned about luring a great watchmaker to Charlottesville. On another, the obstinate slaveholder is terrified at the life-threatening illness of longtime slave Burwell Colbert, with whom he had grown close.

When Looney is done, he wants readers hundreds of years from now to have "pretty close to the ultimate tool kit" for understanding Jefferson.

"People create their own Jefferson out of the available record. . . . He's slippery that way," Looney said. "You can interpret him more than one way, and each generation has a way of finding the Jefferson it wants and needs in his papers."

A definitive collection

Months after President Franklin D. Roosevelt dedicated the marble-and-granite Jefferson Memorial in 1943, a historian proposed a definitive, multimil-

lion-word collection of Jefferson's writings.

Julian Boyd, an expert on the Declaration of Independence, launched the project at Princeton, where he was a librarian.

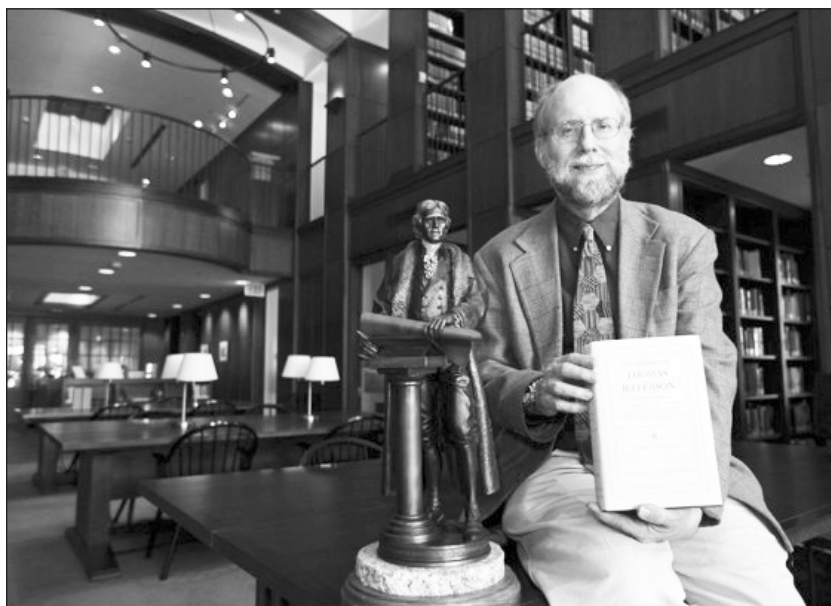
He thought it would take 10 years, maybe 15.

It's been 70.

His predictions were off, in part, because he insisted on including incoming letters, which paint a picture not just of Jefferson but his era. That became the standard for other Founders projects that followed.

Boyd died in 1980, still at work after 36 years.

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J. Jefferson Looney, editor of *The Papers of Thomas Jefferson Retirement Series*, poses with the latest volume of *Thomas Jefferson's retirement papers* in the reading room of the Jefferson Library in Charlottesville, Va.

Norm Shafer/The Washington Post

This article featuring H.A.S. Vice President Jeff Looney appeared in The Washington Post editions of March 21, 2013. The article and photos are reprinted with the permission of the publisher.

Editor's notebook

Those of us who have been collecting a long time just love old-style used-book stores. Yes, buying on the Internet is much more efficient, particularly when traditional bookstores are closing their doors at an alarming rate and the cost of gasoline hovers around four bucks a gallon.

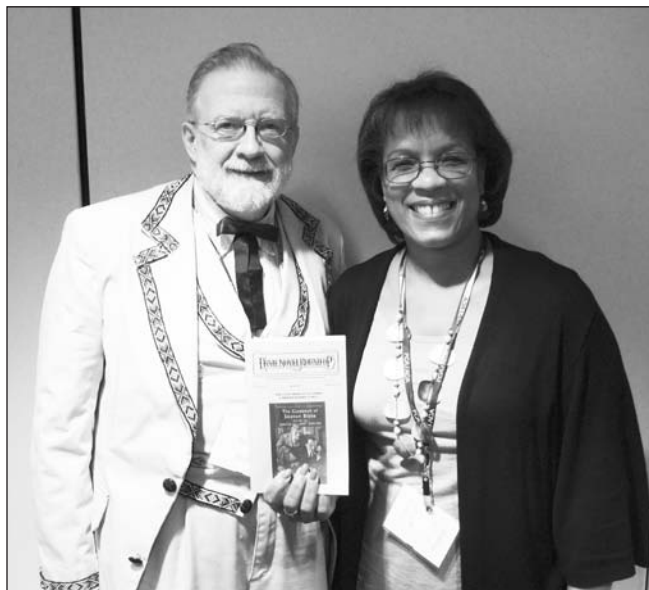
The comforting, musty smell of old books and the ubiquitous bookstore cat taking a nap on the counter are indeed vanishing fast.

That's why a visit to a vintage bookstore by watching a movie or television show can be so bittersweet. In fact, the proprietor of an antiquarian bookshop is often a key figure in a film or TV show. Remember "Banacek," the 1972-74 made-for-TV movie series starring George Peppard as an insurance investigator who solves complex, high-dollar thefts? The show was set in Boston, and one of Banacek's regular information "sources" was Felix Mulholland, the owner of a warm and fuzzy downtown book shop, the likes of which we seldom see today.

Of more recent vintage is the made-for-cable movie series "Mystery Woman," produced by Larry Levinson for the Hallmark Channel between 2003 and 2007. The series stars Kellie Martin as Samantha Kinsey, owner of Mystery Woman Books, a California used-book shop specializing in (you guessed it) mysteries. Her associate and shop manager is a soft-spoken gentleman named Philby, whom we learn is a retired operative for an unnamed U.S. agency (likely the CIA). Philby's ability to hack into any known computer network helps Samantha solve murder cases that pop up with regularity.

Philby is played by Clarence Williams III, now sixtyish and far removed from his starring days as Linc in the late 1960s series "The Mod Squad." Miss Kinsey is also supported by local assistant district attorney Cassie Hillman (Nina Siemaszko) in her detective work, much to the

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J. Randolph Cox (PF-598) informally "passes the torch" as editor of *Dime Novel Round-Up* to Marlena E. Bremseth (PF-1123) during the 2013 Popular Culture Association/American Culture Association conference in Washington, D.C. Photo by Kimberlee Keeline

New editor for the *Round-Up*

As of the December 2012 issue, J. Randolph Cox (PF-598) has retired from his 18-year-long term as editor of **Dime Novel Round-Up**, succeeded by Marlena E. Bremseth (PF-1123) of Purcellville, Virginia. Randy became editor in 1994, taking over for Eddie LeBlanc, who had held the position since 1952, following DNRU founding editor Ralph Cummings, who was in charge from 1931 to 1952.

Although Cox will no longer edit the **Round-Up**, he will continue to be involved, both as a member of the editorial advisory board and contributor.

To subscribe to **Dime Novel Round-Up**, now a quarterly publication, the rate is \$20 (\$35 for two years). The new address is P.O. Box 2188, Purcellville, VA 20134. The e-mail address is DimeNovelRoundup@aol.com.

President's column

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the Amazon Kindle store. Also, there are 41 free Algiers online at Project Gutenberg.

2014 convention

Reminder. Next year's convention (H.A.S. Convention 2014) is planned to be in historic Annapolis, Maryland.

The host is Richard Hoffman (PF-570). We'll have more information in *Newsboy* later this year. Meanwhile, enjoy additional photos elsewhere in this issue from this year's convention!

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Horatio Alger interviews Bernie Biberdorf (PF-524)



Editor's note: On the 114th anniversary of Horatio Alger's death and his 181st birth year (he was born Jan. 13, 1832), Horatio Alger returns to earth to interview H.A.S. members regarding their Alger collections. This is the eighth in a series written by an anonymous author posing as Horatio Alger.

H.A.: Hello, is this Bernie Biberdorf?

B.B.: Yes, it is.

H.A.: This is Horatio Alger speaking.

B.B.: Horatio Alger!

H.A.: Why yes, I've come back from the dead to conduct interviews. I understand you recently sold your collection?

B.B.: I sold part of my collection. I had about 150 books, many first editions, and I sold about 100 of them at the 2013 Horatio Alger Society convention in Greenwood, Indiana.

H.A.: I heard about that. Sorry I did not make it.

B.B.: You missed a good one. You would have enjoyed it — a lot of enthusiastic members were there.

H.A.: Tell me, Bernie, how did you get started collecting my books?

B.B.: Well, when I was a youngster on a farm in eastern South Dakota, I came across a few of your books and I was impressed with the stories that encouraged boys to do their best.

H.A.: That's right. Which book was that?

B.B.: I wish I could tell you that. I just can't remember.

H.A.: It happens to the best of us Bernie. I'm 181 years old and can't remember much.

B.B.: That was in the 1930s. We called them the "dirty thirties" because of dust blown in the sky in South Dakota. They were pretty bad years. It was hard to put food on the table during those years.

H.A.: I hear they called it The Depression; I'm glad I missed those years.

B.B.: It was a Depression alright. I did get to go to college, though, at the School of Mines in the western part of South Dakota. I studied Electrical Engineering. I worked on a farm during WWII. After getting my college degree in

1950, I entered the United States Army Signal Corps and served during the Korean War. My oldest brother, Gerhard, gave his life for his country in 1944 WWII in Italy. Three other brothers also served in WWII. I have so much respect for the military and what they do to protect our country..

H.A.: So do I, Bernie.

B.B.: My real name is Bernard.

H.A.: I wrote a book about Bernard Brook's Adventures. He was a brave lad.

B.B.: Right, Bernard Brooks. I'm pretty sure I saved that book from the auction.

H.A.: Who was your favorite character from my books?

B.B.: My favorite book that you wrote is *Abraham Lincoln, The Backwoods Boy*. I have several copies of reprints

by different publishers. He was one of my favorite Presidents. I don't know if you know it or not, but in western South Dakota they have a large mountain called Mount Rushmore, where they have carved heads in rock of four Presidents in the side of the mountain. One of the presidents is Abraham Lincoln. The other three are George Washington (our first president), Thomas Jefferson (our third president), and Theodore Roosevelt (our 25th president). Another one of your books I really like is *From Canal Boy To President*, which is about James Garfield.

H.A.: I've seen pictures of Mount Rushmore.

B.B.: One of the most popular and revered presidents in this country is Abraham Lincoln. He was a very popular President — still is to this day.

H.A.: What else can you tell me about your collection?

B.B.: I had a very rare copy of *Number 91*, which sold very well at the recent auction. I have kept back several books for display in a book case in my office. I have several first editions and I have several bibliography books by Ralph Gardner, Bob

Bennett and my good friend, Brad Chase.

H.A.: I've heard of those gentlemen.

B.B.: Gardner wrote a great book about you with a synopsis of each of your books.

H.A.: He liked to autograph books. I wish I had signed

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Bernie Biberdorf, who hosted the 1991 Horatio Alger Society convention, joined the H.A.S. in 1977. He is a retired electrical engineer.

Photo by Bill Gowen

Horatio Alger interviews Bernie Biberdorf (PF-524)

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more of mine.

B.B.: I have two of his books he signed for me personally in 1983 and he wrote my name right in each one!

H.A.: No kidding, I'll bet you're proud of that those.

B.B.: They're ones I will keep.

H.A.: Any questions for me?

B.B.: Where did you get all your ideas for books?

H.A.: I had many young friends who were "street boys" in New York. They were newsboys, shoeshine boys and what have you. They told me about themselves and others they knew. The rest is just my vivid imagination.

B.B.: Remember the Partic'lar Friend in *Ragged Dick*?

H.A.: Oh, yes.

B.B.: Each member of H.A.S. gets a PF number assigned when they join the Alger Society. The PF stands for Partic'lar Friend.

H.A.: What's your number?

B.B.: I am PF-524.

H.A.: Goodness, that's an old one. They have well over a thousand members now — of course, some are gone, like me.

B.B.: I became a member in October 1977. I was introduced to the Horatio Alger Society by a woman named Rohima Walter and a man named Amos Smith.

H.A.: I'll write those names down. You've been a member for about 36 years.

B.B.: Rohima lived in here in Indiana and I visited her several times — a great woman. She has since passed away. She's up there with you.

H.A.: I'll have to look her up.

B.B.: If you see her, give her my regards and thank her again for introducing me to your books.

H.A.: I sure will. What did you do before you retired?

B.B.: I was an electrical engineer and I worked for The Western Electric Company, a large manufacturing plant in Indianapolis. We made over 10,000 telephones every day.

H.A.: I've heard of telephones. They're like the cell phones people use today? Only kidding, Bernie.

B.B.: That reminds me of a story that you wrote about an ear trumpet.

H.A.: One of my books? I can't remember.

B.B.: I have it right here. It is a short story called "Aunt Jane's Ear Trumpet." The trumpet had a long tube with large cone that would help Aunt Jane hear what people were saying.

H.A.: What else?

B.B.: Will you come to Annapolis, next year's convention? We hope we will be able to attend. During the past years we have been able attend about 15 of the annual conventions. This included trips to Canada, Utah, New York, Illinois, Michigan, Pennsylvania, New Hampshire, Ohio and Virginia. At each convention we met some wonderful people, some of whom have become our life-long friends. My wife, Marcy, and I hosted the 1991 convention, which was held here in Greenwood, Indiana. So, if we get to Annapolis, we hope to see you there.

H.A.: I'll try. It's been good talking to you.

B.B.: It's been great talking to you, Mr. Alger. There are still some titles I haven't read yet, but I will keep working on it.

Editor's notebook

(Continued from Page 4)

chagrin of overzealous police chief Connors, played by Casey Sander. The interior set design for the bookstore is suitably dark, with many aisles and recesses, with comfortable couches and chairs lit by early-period lamps.

One of the most famous depictions of an antiquarian bookstore in a major film is found in Alfred Hitchcock's "Vertigo" (1958). San Francisco's fictional Argosy Book Shop is featured in a very important scene in which the shop's owner, "Pop" Liebel (a local historian as well as bookseller) tells star James Stewart the tragic story of the beautiful Carlotta Valdes, a key to the film's complex plot of murder and deception.

Hitchcock's production designer based the movie set for the Argosy on photographs taken of the interior of the real-life Argonaut Book Shop, and Pop Liebel is



Pop Liebel (actor Konstantin Shayne), proprietor of San Francisco's fictional Argosy Book Shop, in a crucial early scene from Alfred Hitchcock's "Vertigo."

based in part on that shop's owner, Robert Haines, Sr. The Argonaut still exists today at 786 Sutter Street in San Francisco, and is run by Robert Haines, Jr., the son of the original owner, and his family.

J. Jefferson Looney

(Continued from Page 3)

Four years later, fresh after finishing his doctorate at Princeton, Looney started work in the basement offices of the Papers of Thomas Jefferson. He came in as the computer guy and rose up. He eventually left Princeton to head the Dictionary of Virginia Biography.

Then in 1999, the Jefferson Papers drew Looney back to what has become his life's work. With a push and hefty donations from the Pew Charitable Trusts, which wanted to see the process sped up, Princeton agreed to shift responsibility for Jefferson's post-White House papers to scholars at Monticello. Looney landed the top job there, and he has edited the Papers of Thomas Jefferson Retirement Series since.

Although Looney's project does not receive federal money and is funded by private donors, his work will be carried on the National Archives' free, searchable Founders Online site — a \$2 million effort scheduled to open this spring.

For years, the University of Virginia Press's digital division had printed volumes digitized in India for a subscription service, paying 20-somethings in Chennai, India, to work nine-hour shifts typing them in twice to boost accuracy. The federal money accelerated the process and will open up the database to everyone.

"What I find exciting," Looney said, "is most of my readers haven't been born yet."

'Like his friends'

Sitting on the couch in the Looneys' modest brick home in Charlottesville, Judy Looney says she'd lose it if she had to spend countless hours decoding even the tiniest Jeffersonian detail.

Not her husband.

"He lives in that period. These are like his friends. He knows all of these people," she said. "He just gets interested in something, and when he does, he has to do it all."

Their living room is scattered with newspapers and piles of DVDs. Bookshelves strain with row after row of early 20th-century adventure novels, stacked two deep, and yellowing history board games from Looney's youth, including "Broadside," about the War of 1812.

"It's always like this, and we never seem to make any headway," said Judy Looney, a former lab technician. "He has no interest in putting things away."

It is a contrast to the meticulous system he helped design to track thousands of Jefferson documents at various stages of editing. Decades deciphering Jefferson's brain have helped Looney learn about his own.

"I think I gravitate toward jobs that require a lot of organization and precision as a sort of corrective, because I'm not a real organized guy," he said. "I sometimes think I force myself into areas where you have to do that or you can't succeed."

An uncommon touch

In an era of quick hits and dashed off e-mails, Looney's 10-person editorial team goes through endless red pencils. They stare at tandem screens and smudgy photocopies, and they read to one another from handwritten originals to catch mistakes. They write biographical sketches. Indexing takes months each year. Unlike a search engine, they know that when Jefferson says "my people," the reference will likely go under "S" for slavery.

"We go a healthy amount of crazy," said Ellen Hickman, one of Looney's assistant editors.

Those who have spent decades on mammoth documentary projects say Looney has an uncommon touch.

"Many people do this work extremely well. But to do it at the very highest level takes a kind of gift," said Ellen R. Cohn, editor of "The Papers of Benjamin Franklin." It "takes extraordinary creativity, in that you've got to recognize clues in distant jottings and scraps of paper that can be the building blocks of a big story."

Jefferson was a loquacious correspondent on matters scientific, architectural, political and more. He used a primitive copy machine and kept a detailed log of letters. The era's climbers often wrote him, testing ideas and seeking wisdom — and job recommendations, which didn't always turn out.

Jefferson sent a recommendation to President James Madison on behalf of a neighbor who wanted a post in Lisbon. Jefferson also enclosed another letter at the same time, noting that the neighbor "is not qualified by education or understanding for the duties of the office."

He didn't get the job.

'Ability to go into details'

Mail meant for J. Jefferson Looney at Monticello is often addressed to T. Jefferson Looney. But he was named for his great-grandfather in Missouri, not the father of American democracy.

Looney's father, Chesley, helped design a worldwide satellite tracking system for NASA. His mother, Ida Ruth, was an English major and homemaker who hooked the kids on books and has been Looney's Scrabble partner for decades. One brother worked on software to repair the Hubble telescope, another with air traffic control systems.

"All of them have an ability to go into details," Chesley Looney said.

J. Jefferson Looney would ride his bike from his boyhood home in Hyattsville to the University of Maryland, where he majored in history and math. Today, he often sounds like a Dashiell Hammett character, saying one of his main jobs is to "try to smell a rat."

He smelled one in a letter sent to Jefferson on April 23, 1812. At first it just looked like a bunch of numbers:

153.49.42.920

72.51.36.375

68.53.15.150

But Looney saw a story.

Jefferson's correspondent was calculating the longitude of

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J. Jefferson Looney

(Continued from Page 7)

the U.S. Capitol, trying to build a case that the young nation should reset its maps with Washington — not Greenwich, England — as the center of the world. The United States had its own currency, so why shouldn't it have its own prime meridian, from which every place else should be measured?

"It's part of a very broad movement to create sort of an American identity," Looney said.

But Looney sensed something was amiss. On a last-minute read before sending the final pages to the printer, he caught the error: An earlier archivist had mislabeled the page numbers, scrambling the writer's calculations.

"What's exciting and interesting and fun about it is that every day you get to work on a new series of detective stories," Looney said. "It isn't just this altruistic thing—that I want to help other people. I find it fascinating."

And entertaining.

In one "senior moment," Looney recalls, Jefferson accidentally sent a friend a letter meant for James Madison. Looney cracked up reading Jefferson's apology for the "blunder."

"I committed a similar one while in Paris," Jefferson told his friend, "by cross directing two letters to two ladies out of which scrape I did not get so easily."

Using his best aggrieved voice, Looney said: "I thought he liked me better!"

They haven't been able to find the letters, "which is sad, but in some ways it's better," Looney said. "You could just write a whole book about that."

Letting Jefferson speak

Looney says he tries to avoid writing long annotations filled with current scholarship or opinions, which would make for dated reading centuries from now or being drawn into contemporary fistfights over Jefferson's legacy.

Ask him about what Jefferson's slave-owning says about his character, and Looney responds, as he often does, by cit-

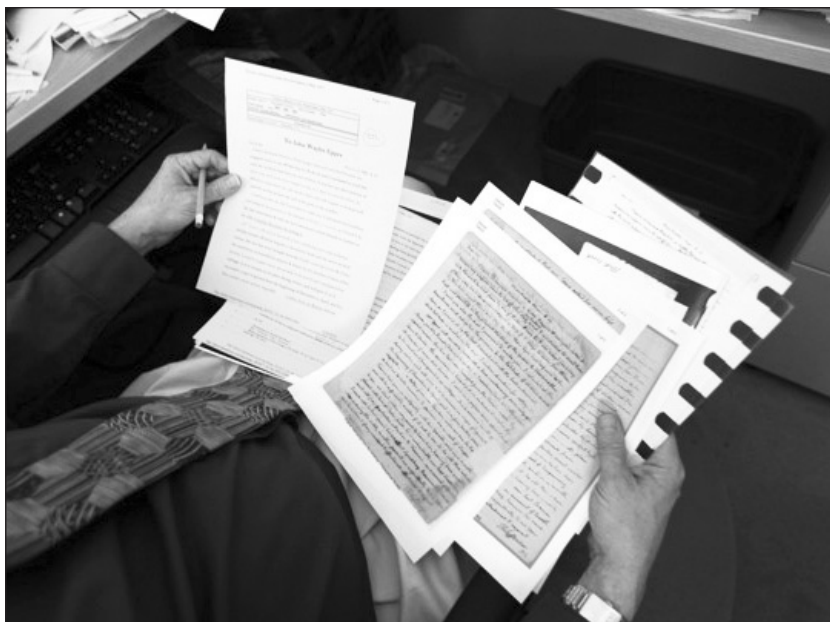
ing a letter: this one sent July 31, 1814, by Edward Coles, a fellow Virginian and secretary to Madison.

Coles asked Jefferson to step forward with a plan to end the evil of slavery in Virginia. He cited Jefferson's stature as one of the "revered Fathers of all our political and social blessings" and his role "establishing on the broadest basis the rights of man."

Jefferson responded Aug. 25, saying he had hoped young people would have "sympathised with oppression wherever found," but instead there had been apathy. Emancipation would come, Jefferson continued, just led by the young, not him. When it did, he favored a gradual freeing "of those born

after a given day" to lessen the shock. (Jefferson's response included his typical colorful spelling, capitalization and punctuation.)

"for, men, probably of any colour, but of this color we know, brought up from their infancy without necessity for thought or forecast, are by their habits rendered as incapable as children of taking care of themselves . . . they are pests in society by their idleness, and the depredations to which this leads them. their amalgamation with the other colour produces a degradation



J. Jefferson Looney, editor of The Papers of Thomas Jefferson Retirement Series, edits one of Thomas Jefferson's letters that has been digitized by Looney's staff, in his office at the Jefferson Library in Charlottesville, Va.

Norm Shafer/The Washington Post

to which no lover of his country, no lover of excellence in the human character can innocently consent."

Coles wrote back on Sept. 26, calling again for Jefferson to take the lead. He got no answer.

"It would have had enormous symbolic value if Jefferson had done something like that. But he didn't. We can't get around that," Looney said. "His late unwillingness to risk any political capital on the subject speaks volumes."

And that's where he leaves it.

"I want to print the documents and let other people do what they do with them," he said.

Jefferson wrote his last two known letters on June 25, 1826, and died days later, on July 4. Looney is up to 1818.

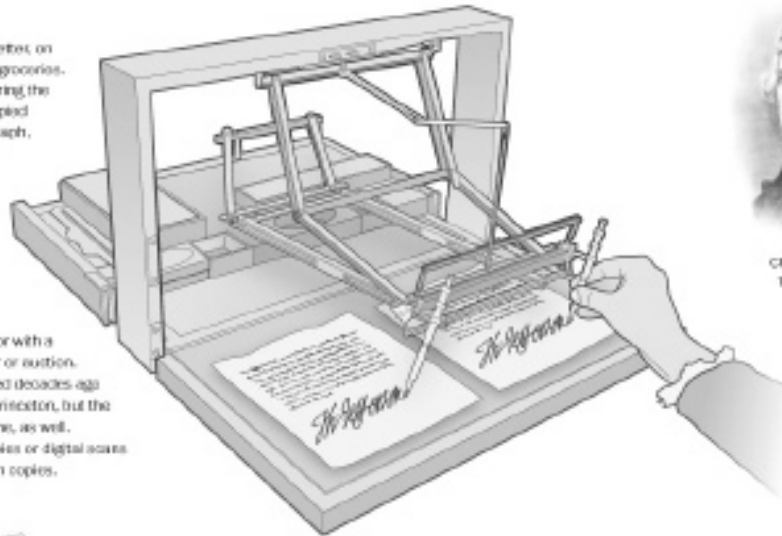
"The big payoff," he said, "is hoping to last long enough to get to all of those documents that are coming up."

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Here's how a document goes from Thomas Jefferson's pen to historian J. Jefferson Looney's hands and eventually into a book and exhaustive online database:

1. WRITING

The retired Jefferson writes a letter, on any topic from government to groceries. Nearly everything he wrote during the last 20 years of his life was copied with a machine called a polygraph, which held a second pen that created a copy as he wrote.



Charcoal drawing of Thomas Jefferson

2. ACQUIRING

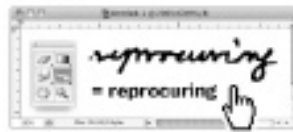
The letter ends up in a library or with a descendant, autograph dealer or auction. Most documents were gathered decades ago by Looney's predecessors at Princeton, but the Monticello group acquires some, as well. The team tries to get photocopies or digital scans of both originals and polygraph copies.

3. TRANSCRIBING



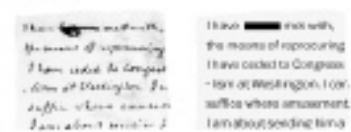
A copy is sent to keyboarders in India for transcribing and basic Internet formatting. (Looney considered using grad students, but they would've taken longer and cost more.)

4. TIDYING



Digital technicians take the first shot at deciphering parts that the transcribers mark as illegible. They also clean up the files and improve the formatting.

5. EDITING



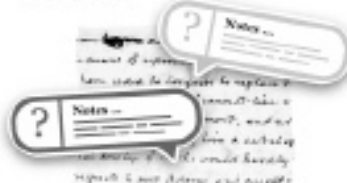
If we included a separate step for every bout of painstaking editing, this graphic would be twice as long. But the most arduous part occurs when editors compare the transcription against the original, character by character, three times.

6. CORRECTING



Jefferson's spelling was quirky. He dropped letters on purpose and ignored the "i before e" rule. The team does not correct intentional misspellings but fixes and notes obviously unintentional errors.

7. ANNOTATING



Editors add notes, biographies of people mentioned and other information to flesh out the letter's context. Fast-checkers scour everything not written by Jefferson to make sure it is accurate.

8. "GENIE READING"



A fresh team reads the text for the first time, looking for big-picture errors, contradictions, or things that just don't sound like Jefferson. They talk it out with the original team, and Looney releases any disagreements.

9. "WARREN CHECKS"



That's Looney's term for the final step before sending a compilation of letters to Princeton University Press for printing. He makes sure titles are correct, no documents have been dropped or duplicated, etc.

10. INDEXING



After galley proofs come back, the team starts the index. All people in the book are indexed, as are book titles and authors, organizations, broad themes and just about anything else someone might want to search for.

11. PUBLISHING



One final file goes to the printer and another will be used on a public Web site. Jefferson's 70,000 or so papers will span 75 to 80 volumes, including pre-retirement correspondence that is edited at Princeton.

'Race to Indy' flashback



Ann Chase is presented the *Richard Seddon Award* by 2012 recipient Lynda Straus.

Photo by Barry Schoenborn



Keynote speaker John Luther during his dramatic Edgar Allan Poe presentation.

Photo by Bill Gowen



Recipient Brad Chase and the 2013 *Newsboy Award*.

Photo by Bob Sipes



Bob Petitto and Jeff Looney during Friday's dinner at Panzarotti's Hamilton House Restaurant in Shelbyville, Indiana.

Photo by Barry Schoenborn



Bob Sipes, Robert Eastlack, Rob Kasper and James King get together during the Sunday farewell breakfast at the Holiday Inn Express in Greenwood, Indiana. Photo by Bill Gowen



Closeup view of the Soldiers and Sailors Monument.

Photo by Barry Schoenborn



John and Richard Juvinal.

Photo by Barry Schoenborn



Lynda Straus and Barry Schoenborn.

Photo by Bill Gowen



Rob Kasper is joined by Bob and Channing Sipes during the Friday dinner in Shelbyville.

Photo by Bill Gowen

Canfield Cook's *Lucky Terrell* aviation series

An American flies with the Royal Air Force in WWII

By David K. Vaughan (PF-831)

The three most popular authors of American World War II-era juvenile aviation series books were Robert Sidney Bowen, Rutherford Montgomery, and Canfield Cook. Bowen wrote the largest number of WWII series titles, fifteen in his **Dave Dawson Series**, and eight in his **Red Randall Series**, both for Grosset & Dunlap.

Before World War II, Bowen had been a newspaper reporter and editor of *Aviation* magazine, perhaps the single most popular periodical devoted to aviation topics in the 1920s and 1930s.

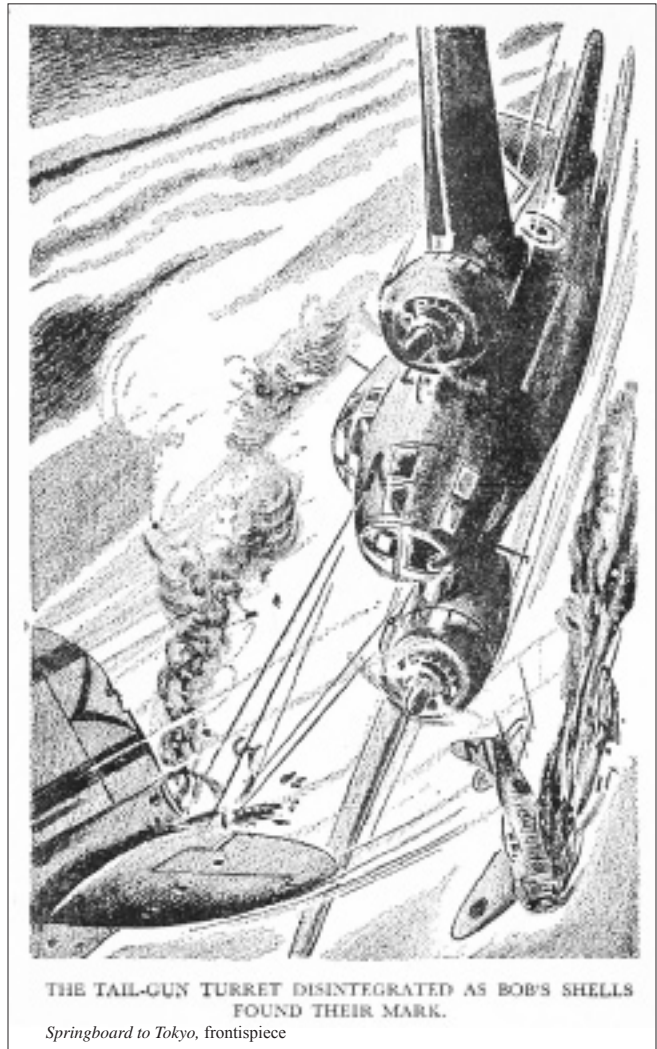
Rutherford Montgomery, who had served as a maintenance specialist in the U.S. Air Service during World War I, became a teacher and a judge in Colorado before becoming a free-lance writer in 1938. He wrote several juvenile books about nature and wild animals, starting in 1940. During WWII, for G&D he wrote the nine-volume **Yankee Flier Series** under the pen name of Al Avery; he also wrote nine WWII military adventure stories for younger readers under his own name, all published by David McKay. He continued to write and publish after the war ended, and by the time he died in 1985, he had published over 100 books.

In contrast to Bowen and Montgomery, Canfield Cook had no known record as a writer before World War II and published only two books after the war ended. Compared to the other two authors, his total output as a writer is less impressive. Yet his contribution to the WWII aviation series genre, the **Lucky Terrell Series**, was significant. He may well have written the best of the wartime aviation series books.

Background

Haswell Canfield Cook was born in Wallaceburg, Ontario, on October 24, 1899. He trained with the Royal Canadian Air Force in Canada and flew as a bomber pilot with the Royal Air Force during World War I. After the war he married and became a naturalized U.S. citizen. In the early 1930s he operated a European air tour business, and then became the foreign manager of Travel Guild, Inc. In the last half of the 1930s he

This is an expanded version of a paper presented at the 49th annual conference of the Popular Culture Association on March 29, 2013, in Washington D.C.



THE TAIL-GUN TURRET DISINTEGRATED AS BOB'S SHELLS FOUND THEIR MARK.

Springboard to Tokyo, frontispiece

became involved in motion picture production and was the producer of several aviation-related films.

During WWII, Cook produced a color film describing the training of aircrew members for the Royal Canadian Air Force. Starting in 1936 he became a lecturer on aviation-related topics, accompanying his lectures with films that he had produced. He was first associated with the National Lecture Bureau in Chicago and later was associated with the Redpath Bureau, also of Chicago. Newspaper ads and publicity releases during the war years show that he criss-crossed the United States, speaking in the Midwest, Florida, and California.

By 1945, as the war came to a close, the topic of his presentation shifted to post-war aviation in America, as indicated by one title, "The Air World of Tomorrow." He was evidently a popular speaker. How he was

encouraged to undertake the **Lucky Terrell Series** is not known, though it may have been suggested by individuals he had met in Chicago or New York. It seems evident that he was motivated by the deteriorating conditions in Europe in 1940, as France fell to the Germans in May 1940, and the Germans attacked Britain by air in the summer of 1940. In his eight-volume Lucky Terrell World War II aviation series, published from 1942 through 1946, Canfield Cook presents his version of the war in the air as seen from the viewpoint of a young Texan flying with the Royal Air Force, flying in a variety of aircraft and in a variety of locations.

1942 titles

The first Lucky Terrell story, *Spitfire Pilot* (1942), introduces the series' central character of Bob ("Lucky") Terrell, an American from Texas, who learned to fly with the Canadian Air Force and then joined the RAF. Although the incident that earns him the nickname "Lucky" is never specified in the series, it is certainly appropriate, for he experiences exceptionally good luck in his flying adventures throughout the series.

Bob makes friends with two other pilots, Eric Prentiss, an Englishman, and Don White, a Canadian. These two individuals accompany Bob in all of the titles in the series. In this first title of the series, Bob is assigned to a squadron which is flying the high-performance Spitfire fighter aircraft. The squadron's main duty is to defend the British cities against German air attacks. Although no specific dates are mentioned, it is clear that the time frame of the story is the summer of 1940, when German air attacks against England were at their most intense.

On his first patrol, he is separated from his flight commander and shoots down a German aircraft. When he lands, he discovers that his squadron leader is upset because he thought Bob had violated squadron policy by leaving formation to attack a target of opportunity. In fact, Bob's radio had stopped working and, in the confusion of aerial combat, he thought he was doing what he was expected to do. Bob is temporarily placed on leave while the matter is investigated.

While on leave status, he accompanies Eric Prentiss to his home in the London suburbs and meets the members of Eric's family, including Eric's sister, Marcia, who is a volunteer nurse. During one bombardment, Bob accompanies her, and he runs into a building set on fire by an aerial attack and saves three children from



**Haswell Canfield Cook
(1899-1952)**

the fire. In this section, Cook provides realistic details of the effects of the Battle of Britain on the people of England: the blackout of London at night; reduced train service (which has been cut in half); and the fact that "Big Ben" (the large clock tower that is part of the Parliament buildings) is dark and quiet: no lights are on in the tower, and the clock does not chime every quarter hour as it normally would.

When he returns to the squadron, Bob is told that he will be a good pilot if he can curb his impulses and "individualistic" behavior. During a practice flight over northern England, he observes an aircraft under attack by Germans, and helps to prevent it from being shot down. The aircraft Bob helps to save is a Lockheed twin-engine aircraft being brought over on a ferry flight from Canada. Cook indicates his interest in film-making in the story when the men in the unit review a film showing the armament of the downed German aircraft. Cook's belief in the value of still and motion pictures as important tools of combat is evident in every book in the series.

As a result of combat losses in the squadron, Bob is finally assigned as a line pilot. On his next mission, he engages in a dogfight and lands safely in reduced visibility when he follows a British Hurricane into a strange field. While escorting some Martin "Maryland" bombers over France, Bob is shot down, wounded and taken to a German hospital. Bob escapes by stealing a German pilot's uniform, walking out of the hospital, riding a bus to a flying field, and taking off in a Messerschmitt Me-109. Although he is part of a large attacking force, he is able to break away from the formation and warn his fellow Spitfire pilots and still avoid being shot down himself. He lands safely with information about the new German aircraft and the location of the field from which they are flying. As a reward for good service, he is promoted from Pilot Officer to Flying Officer.

If the first volume in the series seems to suffer from a lack of cohesion — it seems to be a mostly disconnected series of events illustrating the activities that could happen to any flying officer — it has the requisite elements of a series book: dogfights with enemy aircraft, success in combat, the shootdown of the protagonist, his capture in German-held territory, and his resulting escape. However, it has the practically unique quality (at least in most series books about the WW II war in the air) of providing detailed and accurate accounts of flying equipment and procedures, including the steps involved in bailing out of a disabled aircraft. In addition, Cook's descriptions of fighter pilots attacking German aircraft are the most believable of any WW II aviation series — realistic without being sensational. As an

(Continued on Page 14)

Lucky Terrell series

(Continued from Page 13)

experienced pilot himself, he understood very well the role of clouds in aerial combat — how they can conceal an attacking aircraft and occasionally provide safety to pursued aircraft. No other writer of juvenile aviation series books makes the natural flying environment such an integral part of the story line.

Another reason for the tentative story line of *Spitfire Pilot* could be that Cook may not have known if he would be asked to write additional volumes in the series. When Robert Sidney Bowen wrote the **Dave Dawson Series**, for instance, the first three titles were published simultaneously. Thus, when Bowen began that series, he knew he would have the opportunity to develop an extended story line for his hero. In neither internal (in the book) nor external advertisements (on the dust jacket) does *Spitfire Pilot* mention any other title in the series (though at the end of the story, the next title — *Sky Attack* — is announced). Nor does *Sky Attack*, the second and last 1942 title, mention any additional titles in the series.

However, with the appearance of *Sky Attack*, the series takes on a special quality that stamps it with a unique character, for *Sky Attack* is the first of five titles that give Bob Terrell and his associates a special place in the fictional air war of World War II, as he joins and eventually takes command of a squadron of high-performance aircraft that are assigned flying duties, first in England, then in India, and finally in China.

The story of *Sky Attack* begins five months after the conclusion of *Spitfire Pilot*, the intervening time necessary for Bob Terrell to recover from the injuries he experienced at the conclusion of that first book of the series. Bob Terrell, Don White, and Eric Prentiss voluntarily transfer to Bomber Command, where they will be flying a new bomber capable of operating at high altitude and high speeds. They fly Spitfires from London to Edinburgh as Eric Prentiss leads their formation over the English countryside, pointing out the landmarks as they pass overhead.

Appropriately for an author who believes in the appeal of visual images, Cook provides accurate descriptions of the countryside. When they arrive in Edinburgh, a fellow American pilot takes them on a tour of the Edinburgh Castle. In general, Cook's descriptions of either the terrestrial or aerial environment of Bob Terrell and his friends are of very high quality, the best of the WWII aviation series authors.

They eventually arrive at a secret base on the northeast coast of Scotland, where they learn they will be flying a new bomber. This new bomber is called the "Stratohawk," and is described as a "cross between a Martin Maryland and a Lockheed Lightning." Like the Maryland and the Lightning, the Stratohawk is a twin-engine aircraft, designed primarily as a bomber but as maneuverable as a fighter. It is capable of flying at speeds of between 300 and 500 miles an hour and has a pressurized control cabin.

The inclusion of a pressurized combat aircraft is unique in WW II juvenile aviation series; the only pressurized combat aircraft to see extensive duty during World War II was the Boeing B-29 long-range bomber, which did not appear until 1944. The Stratohawk can fly as high as 43,000 feet. It is also capable of flying unusually long distances without refueling. No such aircraft actually existed, but its characteristics are a combination of several high-performance WW II aircraft.

The Stratohawk becomes Bob Terrell's featured combat aircraft in the next four titles, as he and some 60 of his fellow pilots and aircrew members make up the secret squadron. Bob and co-pilot Don White are joined by a Scot sergeant named Sandy McTavish as navigator. In addition to serving as co-pilot, Don White is the radio operator, and his radio operator skills are necessary for crew survival on their long-distance missions. At this point in the series, Don White becomes Bob's primary flying companion.

Once this aircraft is introduced into the series, Cook's narrative takes on a more confident tone. It is clear that Cook is happy describing aviators in a crew-type aircraft instead of the single-seat fighter aircraft like the Spitfire. As a bomber pilot during World War I, he would have become intimately familiar with flight procedures involving two or three crewmembers. A multi-crew aircraft also gives the narrative some flexibility, as different characters can take on different tasks, in the air or on the ground. Cook's World War I experience gave him familiarity with the roles and functions of each member of the crew, and this familiarity is evident in the confidence and accuracy with which each member of the crew talks about his particular actions and responsibilities.

The difficulty of writing an aviation series involving characters in single-seat aircraft is that it restricts an author's options. Typically the hero of the series has a buddy who shares the adventures. But a single-seat aircraft prevents side-by-side situations, so the author has to resort to describing flight involving two aircraft flying side by side, which in turn requires that conversations be carried on by radio. However, in a

combat situation, radio silence is the norm. Thus, in Robert Sidney Bowen's *Dave Dawson Series*, Bowen often is forced to rely on the solution of having Dave Dawson and sidekick Freddy Farmer fly special missions in small, two-place aircraft. But in a multi-person aircraft like the Stratohawk, conversations among crewmembers could be carried on as they normally would.

Before the men in the unit can become fully operational, they have to deal with episodes of espionage. Bob discovers that a temperature-sensitive switch has been installed in his aircraft that causes the engines to shut down in flight. Cook's choice of this kind of device, and his explanation of how it works, reveal that he has a solid foundation of technical and scientific knowledge that he is able to integrate naturally and believably into the narrative. The initial missions flown by the Stratohawk aircraft are bombing missions against Nazi targets on the coast of Norway.

Aircraft of the British Bomber Command did in fact undertake missions of this kind in the winter of 1940-41 before shifting their emphasis to targets in France and Germany. Nearly three-quarters of the way through the book the narrator comments, almost in passing, that "America was now at war"; this reference to the Japanese attack on Pearl Harbor on December 7, 1941, undoubtedly influenced Cook's decisions about the plots of the subsequent stories in the series. Before the attack on Pearl Harbor, one of the primary motivations of series authors was to motivate readers to build sympathy for the Allied cause. After Pearl Harbor, that motivation was no longer necessary.

The last mission flown in *Sky Attack* describes a bombing attack on Berlin; in 1942, such an attack had not yet been flown. It may have been Cook's strong desire to suggest to his readers that it was not a matter of *if* a bombing mission to Berlin would occur, but *when*.

After bombing Berlin, they fly east until they reach Russian lines, where they land to refuel at an RAF base behind the Russian lines and return to their base in Scotland, where they learn that they are to fly to a new location. The reference to the Russian lines clearly indicates Cook's desire to recognize the Russian participation in the war against the Nazis and to suggest, at least indirectly, that in a world full of committed fighters against the Nazis, it would be a matter of time before the Nazi forces would be overcome.

1943 titles

In *Secret Mission*, the first 1943 title, the Stratohawks continue to attack Nazi targets on the Norwegian coast. Bob, promoted to Flight Lieutenant, learns that all 63 pilots, co-pilots, and navigators of the unit are to fly to a new location; initially their final destination is unknown,



and their route of flight will be revealed to them in segments. The first segment is from London to Malta with a bombing attack on Lorient, France, on the way. Before they depart London, they visit Eric Prentiss's family, where he learns that Eric's sister Marcia is now in the WAAFs (Women's Auxiliary Air Force).

An enemy agent is able to commandeer the Squadron Leader's aircraft and attempts to lead the squadron aircraft into a trap, but Sandy McTavish determines that they are flying off the designated course and Bob calls to the other aircraft to proceed individually to the target. They eventually arrive in Malta in time to witness an air attack and see the RAF pilots defend the island against the attack. Cook provides an excellent description of the island and culture of Malta.

From Malta they proceed to Alexandria, Egypt (north of Cairo), attacking a German convoy en route to Benghazi with supplies intended for General Rommel. From Alexandria they depart for Karachi via Basra. From Karachi they fly to Calcutta and then to a recently constructed airfield 75 miles northwest of Calcutta. Again, Cook provides good visual details of the routes over which they are flying. While in India, they are told that they are to provide protection on the supply route from the Bay of Bengal to Calcutta, which is a key defensive position against the westward advance of the Japanese army. They are joined in this effort by an

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Lucky Terrell series

(Continued from Page 15)

American squadron of P-39s. In this title, Cook provides a much broader view of key locations in the theater of war in Europe and the Mediterranean than he has in any previous title. He also effectively shifts the focus of the war effort, at least as it is being conducted by Bob Terrell and his RAF associates, from the German to the Japanese forces.

In *Lost Squadron*, the second 1943 title, Bob and his companions intercept Japanese bombers attacking Calcutta. His crew follows one of the stragglers back to its home base in Burma, then returns and leads a strike against the airfield; one Stratohawk crew is shot down, but Bob lands his aircraft and rescues the crewmembers by fitting them into his aircraft. Bob is promoted to the rank of Squadron Leader and is given command of the Stratohawk Squadron with instructions to lead the squadron to a new location in China, at a base in Chekiang Province, 250 miles southwest of Shanghai.

The squadron is provided with an upgraded model of the Stratohawk, with more powerful engines featuring coaxial propellers and a "high velocity" gun fixed in the tail. The squadron departs India flying across the Himalayas, where severe storms and monsoon weather force them to scatter and proceed individually. Bob and one other crew land at field near what they believe is their destination and are promptly captured by Japanese forces. They become prisoners of war, but are treated reasonably well, mostly as the result of the directions of the surprisingly sympathetic Japanese officer in charge.

While they are in POW status, the Japanese officer in charge requests to be given a demonstration flight in the Stratohawk so that he can report on its capabilities to his higher authorities. The pilot of the other crew flies the demonstration flight and manages to subdue the Japanese officers on the aircraft. Bob and his crew eventually escape, and they fly to their destination airfield, where they contact their Chinese hosts. Eventually, the other Stratohawk crews arrive and the "Lost Squadron" is no longer lost.

Against the general background of the war in the Far East, specific details of which would be little known to most juvenile or adult readers of the time, Cook creates a believable scenario in which Bob and his fellow aviators have to rely on their own resources and creativity to survive and to establish a forward operating base. Cook's descriptions of the Chinese

village, the POW camp and the natural surroundings over which they fly (especially the Himalayas) are good. Cook also describes in some detail the logistics requirements involved in moving an entire squadron of aircraft a distance of several hundred miles.

At some points his account of the logistical and geographical problems that face Terrell and his fellow aviators might well challenge the comprehension of some of his younger readers, but at least Cook does not magically simplify the tasks involved in a move of this magnitude. In this book, Bob is challenged as much by the decisions he has to make as a commander as by the decisions he has to make as a pilot defending against attacks by enemy aircraft.

In *Springboard to Tokyo*, the third and final 1943 title, Bob is faced with continuing challenges as the commander of the Stratohawk squadron, as the field is under constant threat of attack from Japanese forces. Following a suggestion made by his friend, Eric Prentiss, they use the natural foliage to disguise the field and the maintenance areas. The Stratohawks are able to help the outnumbered Chinese forces defeat a larger Japanese force, but draw the ire of the Japanese authorities, who send a large attacking force of Japanese aircraft to destroy the field. However, Bob and his squadron-mates are able to successfully defend against



the attack. Don White is able to finally make contact with their headquarters in India. He learns that a force of RAF Lancaster bombers intends to arrive at their field soon, and Bob is now tasked with new logistical issues to house and maintain the additional bombers. At the end of the story, they successfully attack a Japanese carrier which is bringing additional aircraft to support the Japanese army. Eric Prentiss' aircraft is disabled in the attack on the carrier, but he is rescued in time to welcome the arrival of the Lancaster bombers.

While the operation of the Stratohawks at their base at Kingsha is clearly meant to remind American readers of the efforts of the American Volunteer Group (the Flying Tigers) in China, Cook keeps his action in the arena of the RAF. Cook also reminds readers of the importance of attacking the Japanese on their home territory, and he refers at one point to the attack of Jimmy Doolittle's B-25s on the Japanese mainland in April 1942, less than four months after the Japanese attack on Pearl Harbor. Although Cook casually reminds the readers of the Pearl Harbor attack, he is surprisingly restrained in his comments on the actions, mentality, and physical characteristics of the Japanese soldiers. In fact, compared to other series books writers (especially Robert Sidney Bowen, in both his **Dave Dawson** and **Red Randall** series), Cook takes a relatively dispassionate view. He is more concerned with the tasks of war than with the rhetoric of hate.

Final titles

There is only one 1944 title, *Wings Over Japan*, which, as its title suggests, describes the efforts of the Stratohawk squadron (now unofficially known as the "Scorpion Squadron" due to the "stinger" gun in the tail of the aircraft) to take the war to the Japanese homeland. In this story there are two main episodes; one is to support efforts to obtain fuel for the Chinese forces (and for their own aircraft) from a tanker which is attempting to approach a remote area of the Chinese coast.

The second is a daring effort to land a Japanese officer sympathetic to the Allied cause in a remote area of the Japanese mainland so that he can obtain information about Japanese plans. The bombers attack a Japanese airdrome at Keelung and naval bases on the Formosa coastline. When Bob, Don, and Sandy sink a Japanese cruiser, this is how Cook describes the scene:

The cruiser had rolled on her side and was down at the stern. The water was dotted with tiny figures, while others slithered down the sloping deck to escape the sinking ship.

"It's a dirty war," said Don.

"Just what I was thinking," replied Bob. "But it was their idea, not ours." (196)

When Bob returns from his last mission, he is informed that he has been given home leave. And thus end the adventures of the Scorpion Squadron in China.

The 1945 title, *The Flying Jet*, brings Bob and his friends back to England for an appropriate ending to the war. On returning from his home leave in southern Texas, Bob is directed to report to the British Embassy in Washington, D.C., where he and Don are assigned to fly a rocket expert to London. The three of them fly to Goose Bay, Labrador, in a Mosquito aircraft, in which they also fly to England. Bob (or more likely, Cook) has such confidence in modern aeronautical technology, that at one point during the flight, while the aircraft is on autopilot, all three are sound asleep as the aircraft cruises through the night sky over the North Atlantic.

Prior to arriving at Prestwick, Scotland, they are intercepted by a mysterious German rocket plane which unsuccessfully tries to shoot them down. They eventually deliver their passenger to the authorities in London. They learn that they and the other members of the Stratohawk squadron have been given a new assignment — to fly an improved model of the Stratohawk to deliver and pick up underground agents into locations in Europe.

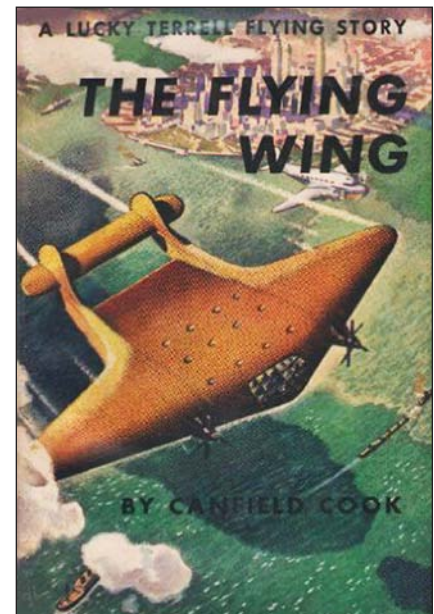
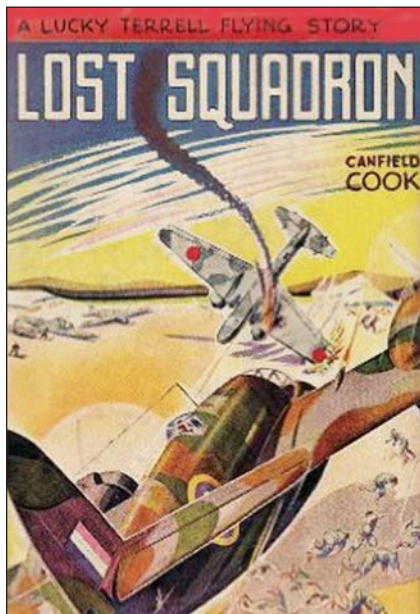
The new improved model Stratohawk is fitted with turbine engines capable of both high speed propeller operation and pure jet operation; Cook provides a detailed description of the new improvements; it is evident that Cook kept up with the latest developments in aviation technology throughout the war. In addition to delivering agents, the aircraft are also to be used to intercept and shoot down one of the new German rocket weapons, the V-1 ("buzz bomb"). Bob is able to shoot one V-1 down and destroys another by "nudging" its flying surface with his wing. (These results were in fact achieved by Royal Air Force and American aircraft.)

Bob and his crew fly their first mission in support of the underground, landing in the vicinity of Brussels to drop off one agent and pick up another. The agent whom they carry back to England has important information about secret German operations relating to the V-2 rocket.

Bob and his crew are assigned to fly the same agent back into Germany, wait a few hours, and then fly him back to England. This mission requires them to make a short field landing at night on a cooperative farmer's pasture, where they stow the aircraft and wait for the agent to return. However, German authorities come to the farm, and all three crew members become involved in helping the agent escape.

This episode, which takes up the last quarter of the book, is very well written, with good visual detail, dialogue, and suspense. It is an entirely satisfactory

(Continued on Page 18)



Three examples of dust-jacket art for the Lucky Terrell Series. *Lost Squadron*, by Frank Dobias; *Wings over Japan*, by former World War I pilot Clayton Knight; and Gordon Dean Smith's conceptual drawing for *The Flying Wing*. Smith chose not to mimic the XB-35 flying wing, just recently designed by Northrop.

Lucky Terrell series

(Continued from Page 17)

ending to the war titles in the **Lucky Terrell Series**.

In the post-war 1946 title, *The Flying Wing*, Bob is hired as a test pilot to fly an aircraft with a revolutionary design, a flying wing. The aircraft combines a number of unusual features: it flies at high speeds using jet engines, is pressurized, and can carry a good payload (either cargo or passengers). Because of its speed and versatility, the United Nations has expressed an interest in purchasing several aircraft to help it in its efforts to maintain world peace. However, there is evidence of sabotage, as one engine quits suddenly without warning.

On a test flight to determine the problem, Bob and Don are hijacked by the mechanic, who wants to deliver it into the hands of a foreign power, who could use it as a platform to deliver nuclear weapons. As they fly the aircraft across the Atlantic to an unknown destination somewhere in Europe, Bob and Don are able to regain control of the aircraft. They land at Prestwick, Scotland, where they are reunited with their former crewmate, Sandy McTavish.

After repairing the aircraft, they return to the United States, where they complete their flight tests, demonstrate the aircraft successfully to the representatives of the United Nations, and even demonstrate its suitability as a modern airliner to a skeptical airline owner.

There was a flying wing, of course; the best known version is the Northrop YB-49, a jet-powered flying wing. That aircraft was based on an earlier Northrop design, the XB-35, a flying wing powered by piston engines. The XB-35 was being tested in 1944, the year before WWII ended, and the YB-49 appeared in 1949. Although the aircraft never went into production, Northrop eventually capitalized on its design decades later when it built the B-2 "stealth" bomber, in service today. It is likely Cook knew of the XB-35; he clearly kept himself informed of all the latest developments in aircraft design.

The dust-jacket art of the Lucky Terrell Series

One of the most important elements of any juvenile aviation series is its cover art, which should appeal visually to the reader and create a sense in the potential reader that what can be found inside the book will be just as appealing as what can be seen on its front cover. In the case of the **Lucky Terrell Series**, the dust-jacket art certainly succeeds in this area.

As the central aircraft of the series changed from the Spitfire fighter to the Stratohawk fighter-bomber, the dust-jacket art of the series titles changed as well. The illustration for the first title in the series, *Spitfire Pilot*, drawn by artist Frank Dobias, depicted the classic Spitfire fighter triumphant over a German twin-engine aircraft. The second title, *Sky Attack*, also by Frank Dobias, depicted a single engine aircraft (presumably a Spitfire), diving on some naval vessels. Although the

scene depicted occurs early in the story, most of the story describes events associated with the new twin-engine aircraft, the Stratohawk. Apparently Dobias elected to draw the more familiar Spitfire rather than draw an aircraft that did not exist, except in the imagination of the series author.

With the third title in the series, *Secret Mission*, Dobias had no choice; he had to draw a representation of a twin-engine fighter-bomber; however, the aircraft that appeared on the cover was something like an A-20 Havoc, shown diving on a submarine (the episode occurs at the end of the story). Dobias' version of a Stratohawk doesn't quite capture the dynamic design suggested in Cook's narrative accounts; it looks too much like a typical World War II twin-engine aircraft. The same aircraft is depicted shooting down a Japanese aircraft on the cover of *Lost Squadron*, also by Dobias. The twin-engine aircraft on the cover of *Springboard to Tokyo*, also drawn by Dobias, continues essentially in the same style, though its dynamic nature is more convincing, as it dives towards an exploding Japanese aircraft carrier.

The artistic version that best captures the dynamic potential of the Stratohawk is shown on the dust jacket of *Wings Over Japan*, drawn not by Dobias but by one of the best American aviation artists, Clayton Knight, who was himself a pilot in World War I. The aircraft drawn by Knight has a sleek, tapered fuselage with engine fairings to match. The ground beneath it is ablaze with fire, which contrasts sharply with the dark sky above.

The version of the Stratohawk in the cover art of the next title, *The Flying Jet*, drawn by Ralph Crosby Smith, is clearly modeled on that drawn by Clayton Knight, as if Smith knew better than to mess with a good design.

Because the Stratohawk is replaced with a "flying wing" as the central aircraft in the final title of the series, *The Flying Wing*, the artist, Gordon Dean Smith, was challenged to come up with a unique design. He could have used the Northrop flying wing as the basis of his design but apparently decided to create his own concept, which was not entirely successful, as it looked like a flying pancake with a large horizontal stabilizer.

However, one characteristic shared by all representations of the aircraft flown in the **Lucky Terrell Series** is their ability to stimulate the imagination of the reader, which is true of the art work of all nine titles.

Conclusion

Several important qualities in Canfield Cook's style become apparent in this review. First, he was knowledgeable about aircraft, aircraft systems, aircraft components, and aircraft operational procedures. He is

knowledgeable as well about military operations, from the simple aspects such as flying in formation and bomb dropping procedures to the more detailed accounts of planning and executing major movement of military aircraft and organizations. Because he was trained and flew as a member of a WW I bombing aircraft, he knew the roles and duties of crew members.

If Cook has a failing as a writer, it might have been that his characters were defined by their tasks; outside of the aircraft, the characters seem to have relatively little life. But then this characteristic is true of all series book characters: plot drives character. Cook's most important strength as a writer is the excellence of his descriptive detail; as someone who worked in the medium of film, he appeared to understand the importance of giving the reader the essential visual context, whether it was the inside of an aircraft or the territory over which the aircraft was flying.

Of all the World War II aviation series books, Cook's were the most accurate in terms of descriptive detail and technological consistency. A reader of any one of the books in the **Lucky Terrell Series** has a clearer idea of the inside of an aircraft cockpit (or even of an operations room or an administrative office) than in any other series.

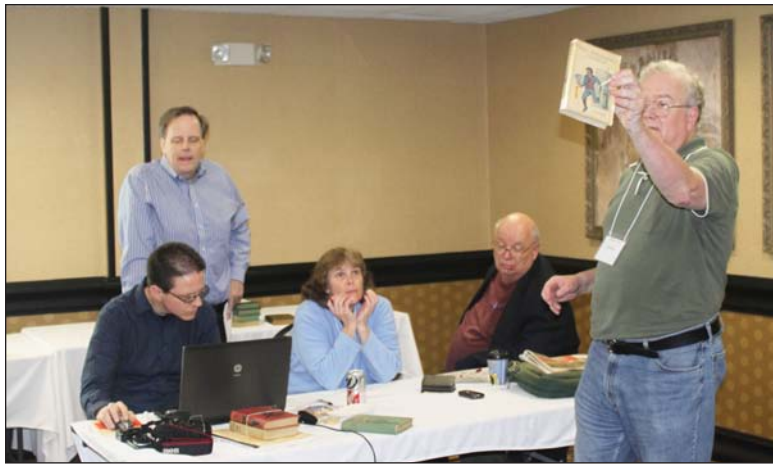
Cook wrote two books after the war ended; one was another aviation title intended for younger readers, *From the Ground Up* (Crowell, 1948), which provided Cook's interpretation of what the postwar Air Age might mean in an American small-town environment. His last published title was *Color Movie Making for Everybody* (McGraw-Hill, 1949), in which he shared his knowledge of — and fascination with — the art of filmmaking. This book includes numerous references to aviation and his flying experiences.

Canfield Cook died in Vancouver, British Columbia, on December 8, 1952, just three years after his last book was published.

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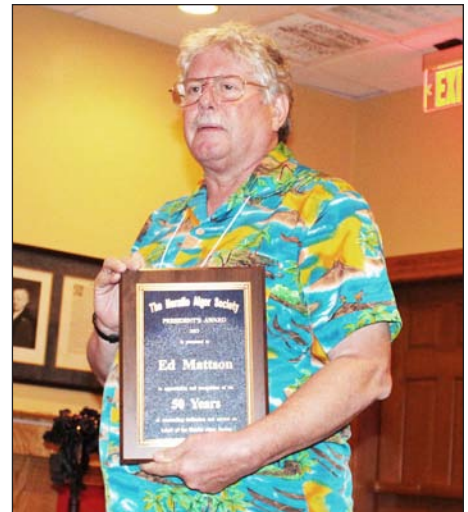
A note on sources: The best single source of biographical information about Canfield Cook is *Who's Who in Aviation: A Directory of Living Men and Women Who Have Contributed to the Growth of Aviation in the United States, 1942-43*, compiled by the writers of the Writers' Program of the Works Projects Administration, published by Ziff-Davis Publishing Company in 1942. Also, special thanks to James D. Keeline for sharing his research findings relating to Canfield Cook.

David Kirk Vaughan, Ph. D., a former U.S. Air Force pilot and author of several aviation-related books, is emeritus professor at the Air Force Institution of Technology in Dayton, Ohio.



The 2013 auction: Bob Sipes, Rob Kasper, Chris DeHaan, Bill Gowen and auctioneer Bob Huber.

Photo by Barry Schoenborn



Barry Schoenborn announces *President's Award* winner Ed Mattson.

Photo by Bob Sipes



Lee Switzer, with Sofia Sipes.

Photo by Barry Schoenborn



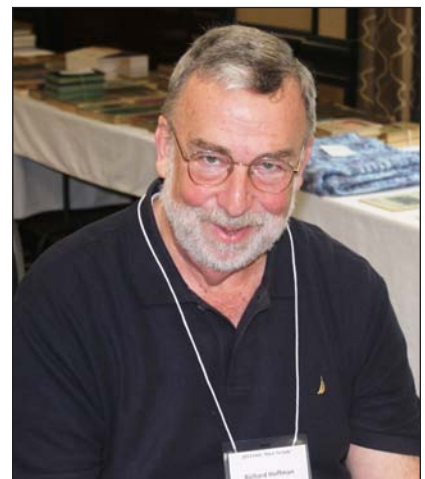
A small sampling of the many Alger books available at the 2013 H.A.S. auction.

Photo by Bob Sipes



Bill Gowen and Keith Thompson.

Photo by Robert Eastlack



Richard Hoffman, who will host the 2014 convention in Annapolis, Maryland.

Photo by Barry Schoenborn