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STUNT KITE QUARTERLY

SUMMER 1992 • VOL. 4 NO. 1 \$4.00

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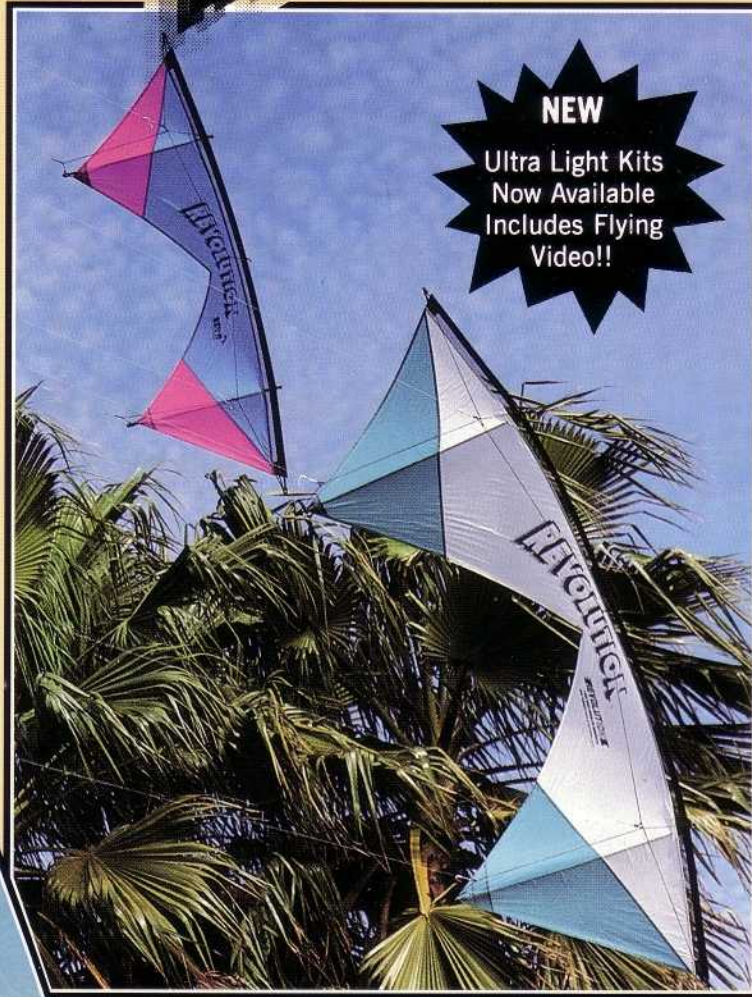
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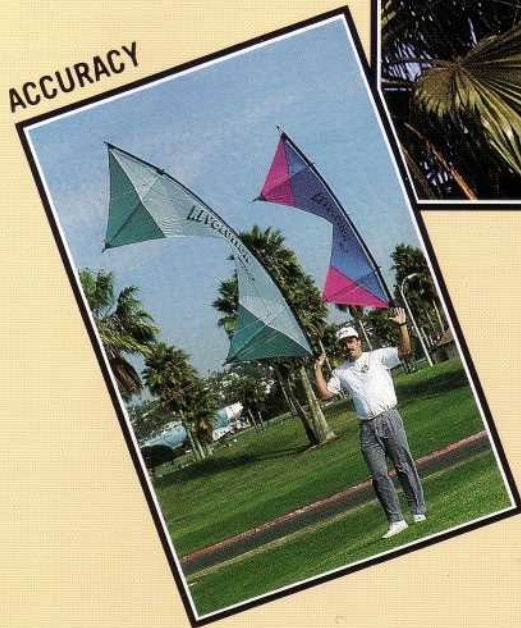
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Stunt Kiting-Addressing the Critical Issues.

Are you a flyer who goes out to the field for a great afternoon of flying, and afterward all seems well with the world? Consider yourself lucky. Many of us seem to be wondering why it is that if laughter is healthy and kites are supposed to be fun, so many of the people involved in kiting are anxious and grumbling right now.

At a time when stunt kiting is still in its infancy, speculation abounds as to the future of the industry and the sport. Simply put, the problems seem to come down to money, or more accurately, the lack of money. Currently, it seems that most of kiting's commercial interests are fighting to get at a limited "piece of the pie." To us, it seems elementary that the solution is to make the pie bigger by expanding the base number of kite flyers. When you consider that the general public STILL doesn't know what you're talking about when you say you fly "stunt kites", and the fact that once you get a stunt kite into someone's hands, it can be difficult to get it back, there's obviously still a large market out there waiting to be tapped.

Your hometown kite stores are faced with competition from mail-order houses. Presently a number of retail stores have closed their doors; too bad. On the other hand, this competition has spurred other shops to realize that we presently live in a discount society, and by recognizing the importance of expanding their customer base through their local, dedicated flyers, they have come up with creative programs that are not only keeping them in business, but are providing their customers with more service, selection, and fun than ever before. We see this, then, as positive growth. What we would like to see disappear are the non-tax-paying, unlicensed, illegitimate kite sellers who are here today and gone tomorrow. They've sold many kites that now sit in closets, never to see the light of day because the would-be flyer tried to fly their kite once, and, being unsuccessful and without a reputable dealer to go back to, gave it up – forever. We've not only lost that flyer, but also the people that the flyer could have been exposing to stunt kiting. Please, don't support this type of dealer!

Taking a look at the "sport" side of kiting, competitions have made tremendous strides over the years, attracting an ever-increasing number of competitors. While there would be no need for competition without interested flyers, organizers are now faced with the next step to the future. While judging has improved tremendously over the last six years, even today much of what one is told to judge in a flight, or what criteria your routine should meet, depends on who is assigned as head judge at a particular event. We need definitive, albeit flexible, guidelines now. We are already losing seasoned competitors who are tired of the frustration, and asking themselves why they're spending so much money to attend events that are unpredictable and less than satisfying. For the most part, judges are still ALL volunteers. We feel that it is long past time for judges to be of a professional and known caliber, and compensated.

The organizers are also faced with trying to draw a greater number of spectators to events in the interest of "expanding the base" or becoming profitable. This is also necessary in order to provide a tangible return to those providing sponsorship money. The manufacturer's demonstration field is starting to become a fixed part of many events. This gives spectators the opportunity to actually try their hand at flying – excellent! It also provides the opportunity for local kite shop owners to test out new products. Goodness knows, it is presently impossible to be knowledgeable about every stunt kite out there. This is but one positive step toward an important goal; we must change the format of competition events in order to attract more spectators, rather than simply putting on an event for ourselves, the kites.

And where are all of the different stunt kites coming from? Are they all necessary? Aren't all manufacturers millionaires? A common scenario is the stunt flyer who decides to try their hand at the sewing machine, following the cut of another kite, ostensibly to save money. On the field, friends are impressed with their workmanship and ask them to make a kite. The wheels start turning, and the dream of designing the end-all, be-all kite starts. We are not here to discourage the advancement of stunt kite technology, but it is no great secret that many of these kites offer nothing new, and many are, in reality, a virtual carbon copy of someone else's model. With a little research, these budding manufacturers would often find that the market already has at least a half-dozen kites that have the same attributes as their kite. We'd caution anyone interested in coming out with the next "must have" kite to make sure that a need truly exists! Remember, the goal is not produce another mouse trap, but a BETTER mouse trap. By purchasing a direct knock-off you are eroding the market base of the real designers. What motivation remains for them to bring us original designs that will only be "original" for three months?

Every single flyer makes a difference. As growth is of paramount importance to the survival of this industry, every flyer out there should be an ambassador to kiting. Share with others the joy of your hobby. More people are cut off at the pass when asking one of the very first questions that so many ask, "How much does that kite cost? Two hundred dollars for a KITE! You must be nuts!" Take the time to tell these potential flyers that they can get a kite, including lines and handles, for under thirty dollars. In fact, we believe it's a wise move, for these "entry level" kites are made for bashing and crashing. When this new flyer upgrades, they can lend their starting model to their friends who are anxious to check it out. Flyers simply don't need a top model kite to have great fun!

If we didn't believe that stunt kite flying is a wonderful family pastime, a terrific stress reliever, and holds the possibility of becoming a booming, legitimate sport, then



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pre-visualization techniques to help prepare a winning routine.

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Editorial

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none of the above would matter much to us, and we'd readily abandon this "labor of love". But it does matter to us, and we'd like to help address these critical issues in whatever way we can.

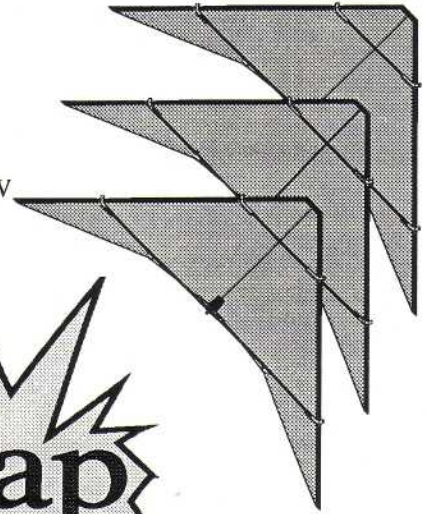
Based on your feedback and our own observations, we've decided to take a different approach with the editorial content in this issue, and we'll continue to make changes appropriate for an evolving industry. First and foremost, you'll notice that competition coverage has been reduced in order so that we may bring you more news and information that is not specifically competition-related. Instead of playing "hero worship" with the top fliers in our competition coverage, we've decided instead to highlight the important lessons that we've learned at events (see "Two First Year Events.") We'll bring more useful information to the table, as we have done with our new columns, "Flight Secrets" and "The Novice Guide." Based on your positive comments, "Wanderings" is back to detail another prime flying spot. Most importantly, in this issue we will begin to highlight and applaud the most important people in the sport. These are the people who unselfishly share what they know and love with others, so that the sport may advance. Read on to find out more about these "unsung heroes," for they are the ones that will help to ensure everyone's success.

Finally, to acknowledge the comments of detractors would be to validate their statements, and we have no desire to get caught up in any infighting. Instead, look for what we feel is one SKO's most valuable traits today: Positive Speak and objective reporting. Let's all concentrate on the goodness of what we're doing in stunt kiting. Remember...laughter is healthy and kites are supposed to be fun!

Good Winds and Tight Lines
Susan Batdorff

R&D Report:

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In the last few years we've all seen a lot of truly memorable Innovative routines in OII (Open Individual Innovative) competitions. Who will ever forget Pete Dolphin's ZZ Top show, flying a kite off his guitar while surrounded by cardboard babes that popped off the beach? But the greatest demonstration I've ever seen was David Barresi and Joann's "Free Like A Bird" routine.

Those who attended BASKC in '91 witnessed the finest presentation of this routine, with Jo dancing in full feathered headdress and David conducting the air show. They performed the most exciting and moving routine I've ever seen, filled with birds and dance and emotion.

Now as Jo continues the fight against her cancer, she has been unable to attend many events. I have missed seeing her at the latest east coast events that I have attended.

Last weekend (Sept. 19 & 20) at B.A.S.K.C. '92, David dedicated a new OII presentation to Jo entitled "Only With You."

As David began it was apparent this was not a showing of technical skill, but instead was a gift to Jo of "straight from the heart" emotion. This left the judging staff (myself included) with a lump in the throat the size of all of Massachusetts.

David speaks very little of his personal life, but when he flies he takes us all in, and on this day he shared with us what it feels like to go through some of the most difficult obstacles in life.

For this I would like to give my thanks to David for allowing me to feel as he feels, and to Jo for allowing me to appreciate her as a friend.

Bob Childs
Boulder, CO

What's Wrong?

First, I wish you and, widely, all the American kiting community smooth winds!...Now, may I make some suggestions? I've read SKQ from the beginning and I feel it has lost something I liked in it: educational part. A lot of pilots here in France, even in Europe are a bit lost, often looking for fresh informations. We expect them from magazines like yours.

- ❖ new compulsories
- ❖ articles about flying skill, That is

increasing very fast here too!

- ❖ tricks about the conceiving of a kite, the tuning, how to modify bridles to get some special effects, etc.
- ❖ new materials
- ❖ how to create a team, tricks to avoid wasting time, methods and exercises for team training
- ❖ why not a new edition of a list of kite games?

Well, our sport is still young here, and people are more interested in learning and understanding than in competition results, even if Ron Reich, Scott (Aughenbaugh), or Lee (Sedgewick) are here real heros. So, excuse me for criticizing so heavily, but I still wait for my SKQ impatiently!

Thank you, come and taste the French winds with us as soon as you can!

Pierre Marzin
Villeveque, France

I agree!

I am a recreational kiter (no competition) and feel that your magazine assumes that we automatically are familiar with the jargon and special SK terms. I have yet to see precision, ballet or innovative defined. Also feel there is too much emphasis on competitions and the results. Would rather see more articles on techniques, tuning the kite to the wind, and maybe a glossary of terms. You're getting a little too "hard core."

Warren Tiaht
Clarkston, MI

How to, how to...

I am a new subscriber to your magazine and enjoy it thoroughly. I would, however, like to be pretentious and make a couple of suggestions.

Here in Morgantown there are not many stunt kite pilots. I am one of the more experienced, and have been flying for three years. From a kiting standpoint, we are pretty well isolated from the rest of the world. The nearest kite shop is hundreds of miles away, and long distance adds up really fast.

What we would like to see are articles about what new tricks are being done. We are in a sort of closed system. The last news that broke through was: 360's, full window slides, and turtle launches. The layout of 360's in the Summer 1991 issue is kind of what we're shooting for,

only more. Much more.

Anyway, thanks for taking the time to listen, and keep up the good work. Let me know what you think. Take some time out to come fly the mountain winds.

Richard P. Shaub
Morgantown, WV

Dear Readers,

We hear you! While we feel competitions, by their very nature, encourage continued advances in kite technology, continued advances of what it's possible to do with a kite, an opportunity of exposure for the competitors, an opportunity to expose the general public to stunt kites, and the chance to make friends from around the world, the simple fact is: competitions are growing so quickly in number, we can't possibly provide coverage of all of them. Current plans are for S.K.Q. to trim competition coverage, and focus more attention to the "how to" articles.

What's wrong in this picture?

Your article (Rollerkiting in V3N4) is quite interesting, but those rollerskaters were violating the basic rules of kite flying.

Four of your seven photos clearly showed they were playing around utility lines. A no-no. Hanging on 85 to 90 foot lines on wet ground & Quadrifoil, not very smart. All their safety gear was meaningless.

I hope you could mention something about this in your future articles. Thanks!

Sincerely,
Paul Cheung
San Gabriel, CA

Dear Paul,

Thank you for your concern. You are quite right about not flying near power lines. Rest assured, that while power lines may be visible in the photo's, they are, in fact, well out of range. The pole in the parking lot is a light post that doubles as Lee's ground stake for rollerkiting solo-flying! Unfortunately, our time in Erie, PA didn't allow for us to wait on a dry and sunny day to photograph Lee Sedgewick and Sue Taft. We do encourage those of you who are trying RollerKiting to stick to dry ground. As always, fly safe!

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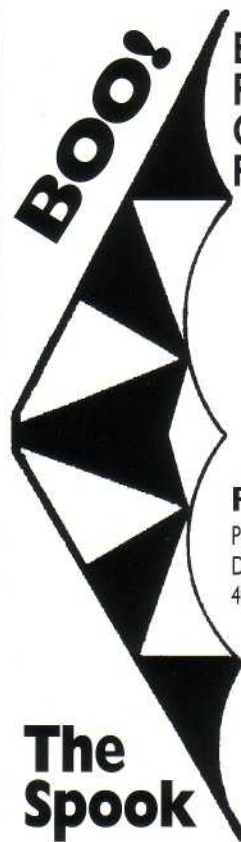
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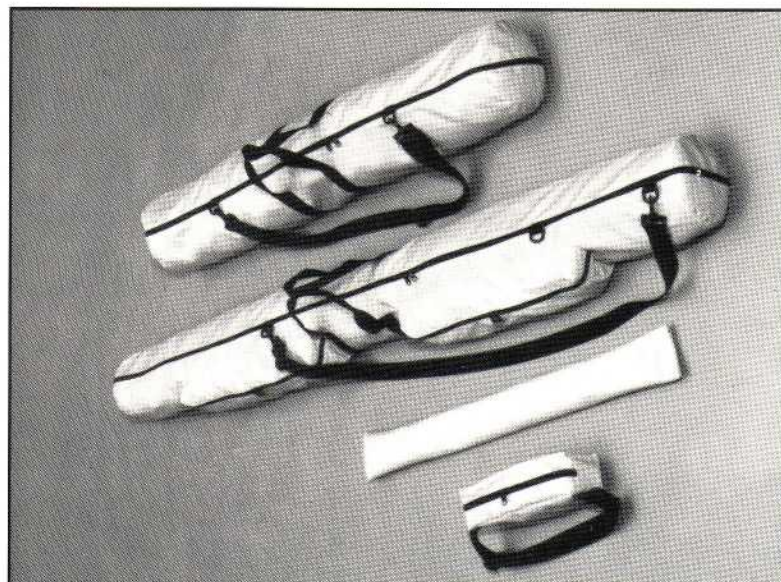
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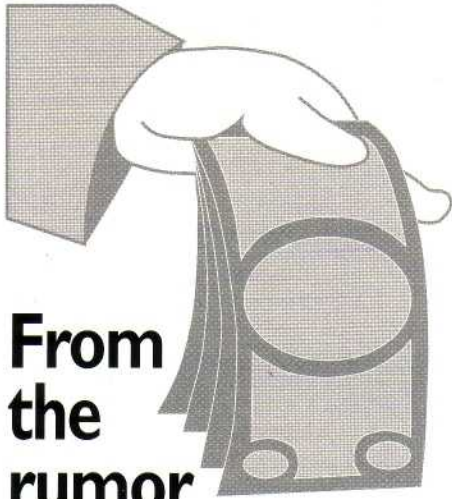


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From the rumor mill:

Good news! When prices on everything seem to be going up, the price of Spectra flying line may actually come down! It seems that Spectra, a product from Allied Fibers, is a national defense commodity that can't be shipped overseas, except to Taiwan for some reason. It has been said that one group is working on a deal where the raw fibers would be shipped to Taiwan, woven into line, and sent back to the U.S. The final product will be of the same quality that we're accustomed to, but will cost dramatically less than line provided by other manufacturers. Let's hope.

Great News!

A decision regarding the location of the 1993 AKA Convention has been reached, and once again the event will be held in Seaside, Oregon. For those of you who attended the 1990 Convention, you'll recall that the beaches at Seaside are huge, with plenty of room for both stunters and single-liners, and the center of town is just steps away. All of this nestled in an area of scenic beauty.

Nevada Fun Fly

During the week of June 13th, 1992, KITES B.F.U.N. of Las Vegas, NV, flew into aviation history. This was Nevada Aviation Week, and the purpose was to promote flight safety for ALL flying aircraft. Since this included kites, Jack Christopherson and Jack Washington of the F.A.A. authorized KITES B.F.U.N., the local kite store, along with Team Scirocco from Tori Industries, to take part. There were a number of local airports involved, and seminars, demonstrations, and opportunities for audience participation were readily available. Airport manager Duane Bush and tower chief Phil Baker coordinated the flight areas.

The North Las Vegas tower gave one-hour flight times to the kite flyers. The time slots were alternated with event times for Experimental Aircraft Association's Bill Devlin, Civil Air Patrol's Doris North, and the aerobatic flying team of Woody Woods. The Tori team demonstrated kite acrobatics while Woody Woods, flying an aerobatic Citabria airplane, matched their moves in the sky. John Furney

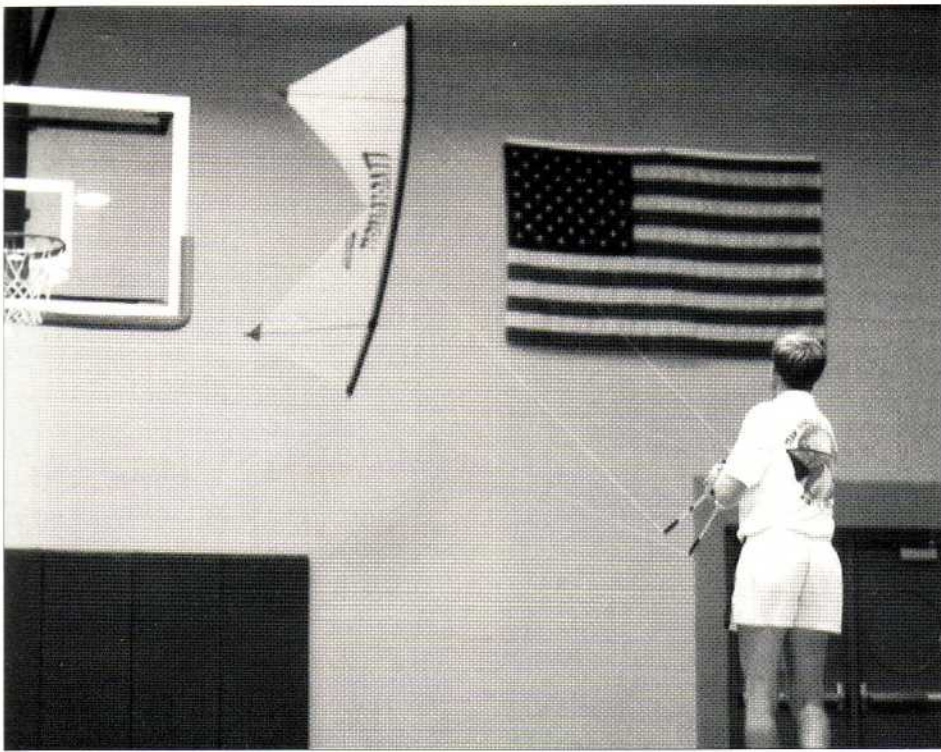
was in constant radio contact with the tower to monitor traffic control, thereby ensuring safety.

John Furney says, "We were ecstatic to be out there flying." The result of this week-long demonstration has seen the store and local flyers invited to do demos for local fairs. They've been contacted by many area teachers who want to include the design and construction of kites into their class curriculum. They've established an open line of communication with the airport tower personnel resulting in access to previously restricted fields. As if that weren't enough, they also had the opportunity to show kiting and plug the KTA's 1993 show to State Senator, Ray Shaffer.

Friends who participated and gave their support were Georg Botts and Ed Nelson of Team Scirocco; Wayne Weishan, a brilliant Revolution pilot; Manny and Beverly Vizcarra of Wonderful Things in Tehachapi, CA; Scott Dyer and Jim Humphery of Las Vegas; and the KITES B.F.U.N. gang. They are all looking forward to next year's event.

"Tower, this is Ghost rider One requesting a fly-by."





"Dave Brittain salutes the American Flag...or is he going for the two points?"

What's the wind like outside? Who cares!

Who: Dave Brittain

What: Established an indoor (zero wind) sport kite time aloft duration world record. Record time: 4 hours, 4 minutes, 4 seconds.

Where: The gymnasium of Central Catholic High School, Portland, OR.

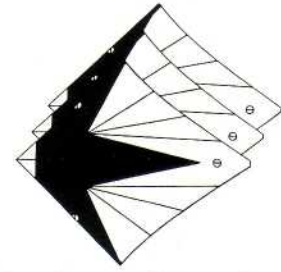
Why: The concept for indoor flying began with a desire to fly no matter how low the wind was. Living in Oregon, the rain prompted the attempt to fly inside. It has rapidly become one of David's favorite practice sites because of the, er..., consistent conditions.

How: Using a Revolution I sparred with ultra light Advantage graphite spars, 50 lb. Spectra in 30 foot lengths, no mechanical aids (i.e. no fans, no heater ducts, etc.) and all doors closed resulting in zero wind. No breaks were taken and the kite never touched anything at all during the flight.

Witnesses: David Gomberg, AKA President, Mike Sterling and Corky Corbin. Record signed and notarized.

Note: We believe that it is very important to recognize stunt kite flyers who are driven forward by the sheer enjoyment of flying. David Brittain is such a flyer, and we are delighted that he has agreed to be "spotlighted" as an outstanding flyer in our next issue. We are excited that he will share with us what he does, how he does it, and how flying has changed his life. At the recent A.K.A. Grand National Convention in Lubbock, Texas, both David and Joe Vaughan (fighter kite pilot extraordinaire) had many of us mesmerized as they flew together in the atrium of the hotel.

We extend an invitation to all of our readers: Do you know someone who flies for the fun of it? Someone who willingly and freely gives their time to introduce others to the sport? Someone responsible for spreading the good word of kiting without getting all caught up in the BS that seems to be so prevalent in the competition scene today? Let us know who they are, and we'll consider profiling them as one of the "Unsung Heroes" in a future issue!



Jones Airfoils Mirage Stunt Kites have been competing and winning in major and minor events since 1984. This record of longevity was accomplished using technology derived from years of observation and extensive testing. Although we have been around for quite some time, this is our first ad due primarily to the fact that we put our dollars toward technology first, so you probably won't see any big glossy color ads from us soon. This is because we want to provide you with high quality and performance at a reasonable price.

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Thanks to all of you who have helped us become the competitive success we are. We look forward to striving to previously unattained goals in the future with you.

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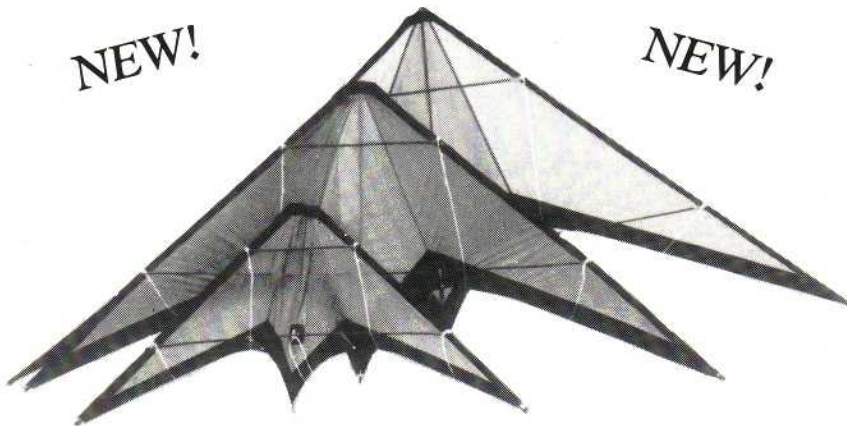
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In the last issue of *Stunt Kite Quarterly*, we introduced a new column called "Wanderings," featuring Hunting Island, South Carolina as one of those "perfect" places to fly. Needless to say, we were delighted when we received more positive feedback about the column than we could have ever anticipated! Thank you for your interest in the column and for your words of encouragement.

In a sidebar to that first column, we invited anyone who knew of a special flying place to share the information with us. Gary King, the organizer of this year's AKA Grand National competition in Lubbock, Texas, and owner of the Buffalo Beano Kite Shop, wrote to us with his description of a very special spot. So in this issue, we're going to tell you how to get to LS Mesa - a high plateau with steep walls - for a rendezvous with a sunset. Before you ask, no one really knows what "LS" stands for.

Whether east coast, west coast, or somewhere in the middle, in the United States or abroad, whether you just discovered it accidentally or fly there regularly, if you have one of those special spots in mind, we'd love to hear about it. Simply write to us with a short description and directions. If you have any pictures of the spot, that's even better.

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Adventure to LS Mesa

by Gary King

Silver City, New Mexico is a southwestern town of 12,000 nestled in the folds of the Gila Mountains. It is an old town founded in 1803 when gold, silver, and copper were discovered. Today it sleeps quietly except for an occasional fiesta or celebration. For those of you that do not recognize the name it is the home of the Father and Mother of the AKA, Bob and Hazel Ingraham. From the 10th - 13th of October, Silver City hosted the Cielo Encantado Fiesta kite competition. It was small by most standards, but the quality was exceptional. Fliers came from three coasts and ten states.

This story is not so much a tale of the event as it is a tale about a trip into the enchanted skies of New Mexico

On Sunday evening at 6:00 PM mountain standard time, seven ardent kite fliers met at the Old Carter House Bed and Breakfast Inn. The party consisted of Chris and Eve Dunlop, Bill Mldenka, Kathie Jones, Gary King, and Gwen and David Turner, our guides.

David had been telling me all week about this grass covered mesa at the southern edge of the Gila Wilderness. David guaranteed a spectacular view at sunset and a great place to fly kites. After talking it over we decided to make it an after the event activity. We recruited the others by casually mentioning kites in a wilderness area at sunset. We formed our caravan and started into the dusty hills north of town.

After leaving the Carter House, we drove for thirty or forty minutes on a dust covered rock and gravel road. David and Gwen were leading in their



four wheel drive vehicle, Bill and Kathie in their 4x4 with a kite trailer, Chris and Eve in their own van and me in my trusty 4x4 truck. The road we were traveling on was typical for New Mexico mountains, winding, steep and in some areas dangerous.

Bill and I were in contact by citizen's band radios to help keep us together in the dust. After about twenty minutes of trailer-slinging mountain curves, Bill suggested that this little trip had better be worth the ordeal he and his trailer were going through. Having been in the Silver City area several times in the past, I tried to reassure him that it would be.

While driving we passed by abandoned buildings, old silver mines, and one flat skunk. Being Tail- End-Charley in a line of vehicles on unpaved roads, I suffered the brunt of the dust!

We finally topped out on a rise that overlooked a flat grass and broom weed covered plain. As the dust cleared we could see soap tree yucca, cholla, and pinion pines scattered across the mesa. To the west we could see all the way into Arizona.

The sun was just beginning to set as we arrived. To call it a sunset is a vast understatement. The mountains

around us were gray, blue and green. The sun was radiating hot pink and orange from the few clouds in the sky. We rolled to a stop and stepped out of our vehicles in a trance. We started walking into the sunset as though we could catch and hold the scene. The only sound was the wind. We stood and stared. Why were we there? To fly!

We walked back to our dust powdered machines and grabbed our kites. The sun continued to glow in the west as we lofted our kites in tribute. Tribute to the sun, tribute to friends, to the kites we all have in common, and to the Cielo Encantado Fiesta for bringing us together for this moment. As we flew, talk turned to other flying things. UFO's, red-tailed hawks, shooting stars and satellites. The iridescence of the sun stayed with us for about an hour before fading into black. The milky way painted its soft white light across the darkening sky. A single flair kite remained aloft, red LED light on its corners, David letting out his singing string, seemingly the only thing that was making noise. Coyotes began to howl at the crescent moon. LS Mesa at the edge of the universe. This was truly an enchanted sky.

continued on page 12

How to Get There

Ed. Note: When we asked Mr. King whether or not he thought that people would have a difficult time getting to LS Mesa, he replied, "It's not necessarily easy. Outside of town, a lot of the drive is mountain road with lots of rocks. It's accessible by auto, but you should be careful; a 4x4 vehicle would be recommended." With that caveat, Gary offers the following, detailed directions:

Starting in El Paso, Texas, take Interstate 10 west to Deming, New Mexico.

From Deming, take US 180 North to Bayard, and then to Silver City. (Says Gary, "Here is where it gets tricky. Even I had to call Dave Turner, trusted Indian Guide. He's not really Indian, but don't break the news to him.")

Once through Silver City, proceed west on Highway 180 to Alabama Street.

Turn right (north) on Alabama Street and set your odometer; all mileage references will be relative to this point.

As you continue on Alabama Street, it will turn into Cottage San Road. Keep going. At 3.3 miles, Cottage San turns into a dirt road and forks. Bear left at this fork onto Bear Mountain Road, which then becomes Forest Road 853.

At 5.5 miles the road forks again. Keep going straight on Forest Road 853. As you continue on this road, it will skirt around the west side of Bear Mountain.

At about 8 miles on your odometer, you will begin to glimpse LS Mesa to the north, and at 10 miles, the road begins to climb up to the mesa. Only half a mile further, you'll be on a broad mesa top. Welcome to LS Mesa and good flying!

Other Attractions:

The Gila cliff dwellings are nearby, on Rt. 75 going into the wilderness, and if you take the climb up a mountain road, there is swimming available near the Cliffs. Elsewhere in the general area, there is golf, an operating silver mine, as well as the world's largest copper pit mine.

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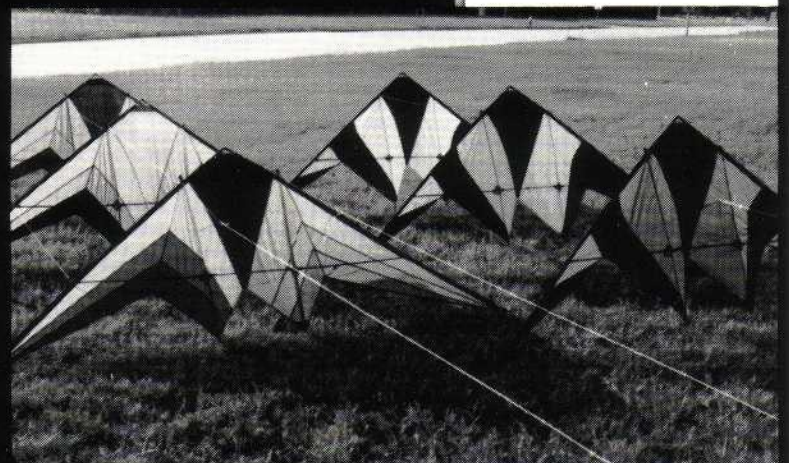


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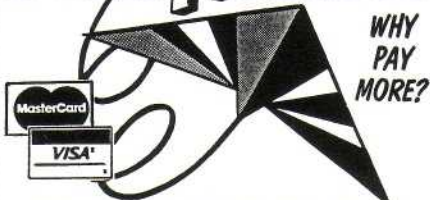
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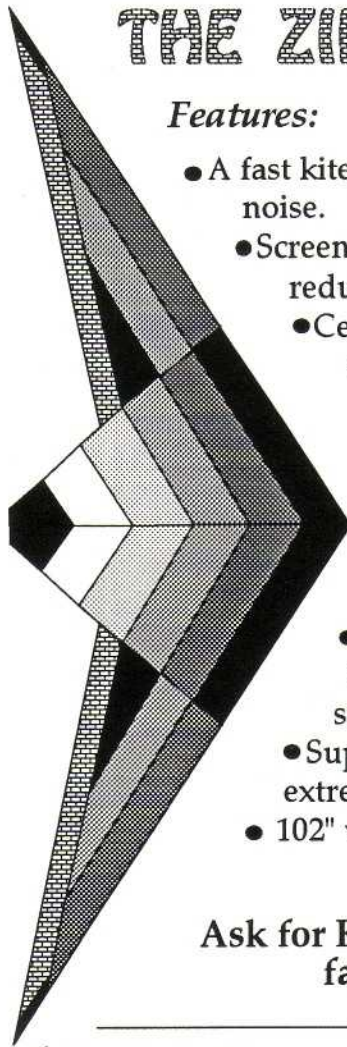
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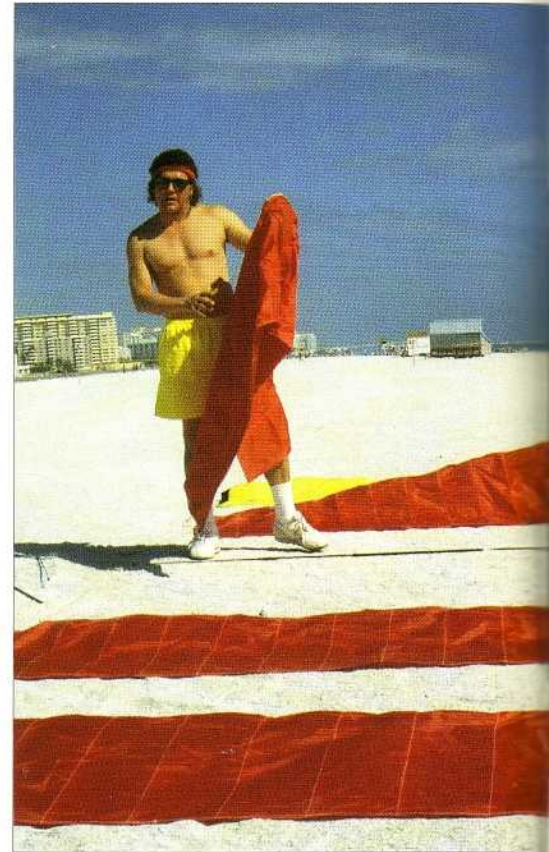
An Interview with Roger Chewning

Yesterday, Today, and Tomorrow ... A series of conversations with the founder of the Eastern League as he tells us where he came from, what he's doing now, and where we're all heading in the future.

Roger Chewning is certainly one of the "movers and shakers" in the kite world today. Anyone who has ever attended a competition event in the eastern United States – particularly the East Coast Stunt Kite Championships – has probably heard Roger's name. As one of the founding fathers of competitive sport kite events, Roger has come into the spotlight primarily because of his success in forming the Eastern League, a string of eleven competitions ranging from Boston to Miami. During our discussions with Roger, we found that he has a long, rich history in stunt kiting that has brought him to the point he is at today. But he's not stopping there...

Earlier in the year, Roger sold the Pennsylvania kite shop that he founded – The Meadow Mouse – in order to dedicate his efforts to organizing kite events, although he'll continue his State job working with deaf children. Last July, Roger took his style of organization out to the west coast, where he was instrumental in helping to organize the UP Sports Kite Festival in L.A., along with Steve Behr of Keely's Kites. Based on the success of that event, Roger wants to continue to develop bigger, better sport kite competitions and festivals, carrying them to new areas, as well as to continue his work with the Eastern League.

We've long wondered what compels Roger to continue his efforts, and particularly now when the sport seems to be developing nicely, we were interested in his current plans. Back in 1991, Cris Batdorff conducted an interview with Roger. We've followed up some of Roger's thoughts from that session with a series of interviews conducted more recently. Catching up with Roger between appointments, meetings, and events, we met with him on no less than three occasions to get a complete picture of where he came from, what he has done to date, and his plans for the future.



in 1991...

Cris: How long have you been in stunt kites, and how did you get your start?

Roger: Since the early '80s, when we opened the Meadow Mouse. It was actually opened as a gift store, and then we added kites for little kids. Later, we found out that big kids like kites, too. The first stunt kites I flew were Rainbows.

Cris: Where did you get them?

Roger: I got them from Fran Gramkowski, who started me in business along with Olan Turner, who was flying Rainbows at the time. I remember one day I went out with Olan, Fran, and Steve Ediken and saw team flying for the first time in 1983.

Cris: Who had the original idea for the East Coast Stunt Kite Championships?

Roger: Fran coined the name, but when we really put the program together was after going to the San Diego AKA convention and watching how those guys ran a stunt kite competition. Actually, at that convention I was judging the single line events. The whole time my eye was on the stunt kite field. I watched, and Fran and I said, "This stunt kite thing is taking off so much that we need to do an event."

Cris: What year was that, and how many competitors were there?

Roger: That had to be 1985, because we came back from that and 1986 saw the first ECSKC in Wildwood. At the ECSKC in 1991, we had 190 competitors, so I can work it backwards. At East Coast-V, there were

160, at East Coast-IV there were 120, III was like 100, 80 at II, so I would say that we had about 55 the first year.

Cris: Do you remember how many events you flew at the first one?

Roger: We flew a ton. We actually flew two classes of Team; Team Train and regular Team Precision. I don't think we flew Team Ballet that first year, though. On the Team Train event, the reason we cut back on some categories was that there weren't enough competitors in each event. What I look to do in the next couple of years is really to get out into the promotion end of the sport, and I'm intending on running a number of kite festivals that really aren't focused solely on stunt kites, but they're showcases for stunt kites and for single line.

Cris: Like Philadelphia?

Roger: Like Philadelphia was this year, probably the most interesting event that I ran this year. It put kites into the hands of people who'd never flown kites before. It promoted kiting as a family fun sport. We had the Corporate Rokakku Challenge, which got kiting out in front of the corporate community, and that's what needs to happen in order for our sport to go forward.

You see, manufacturers in the sport of stunt kiting are being asked to pay for what's going on, and I think they should be asked, but I also feel for those folks because we are going forward together, yet we can't be solely on the back of the manufacturer. Yet we read of other folks complaining that it is much too expensive for a Novice flyer to come out here and get involved in the sport. People don't really understand what it takes to finance an event like East Coast. In that situation, the lodging bill was over \$8,000, closer to \$10,000, actually.

Cris: How large a staff does it take to put on an event the size of East Coast?

Roger: Including our video crew, we have a staff of approximately eighty people. It's pretty phenomenal, when you think of it, that you have 200 competitors. That's about three competitors for every staff member. I think we overkill way big with our staff, but one thing we did this year was to empower everybody on the field to be a safety marshal, and we emphasized not flying in unauthorized areas. The biggest disaster for any of these events, of course, would be for somebody to whack a spectator and then turn people negative to the sport.

Cris: Money, pro circuit.

Roger: What about it?

Cris: What do you think?

Roger: We should have money in a pro circuit. The thing with the money and the pro circuit is that, for me, it's not going to happen while the current events are losing money, and while we're not actively supporting our judges and our judging program. It would be nice to just pay judges per event, and we think that could be something really hot. We're starting to

look at picking up travel, but as we train more and more judges that can operate for the majority of the classes, maybe we'll have levels of judges as we build this.

Cris: So your idea, if you get a corporate sponsor, you can then perhaps use a portion of the money as your purse base?

Roger: Oh yeah. It's interesting when you talk to newspapers. About the number one question we get is, What's the prize money? Money makes the world turn, and if it takes money to get teams to come to your events, that's what we'll do in the future.

in 1992...

SKQ: We'd like to pose a rather blunt question. Do you feel that there is something inherently wrong with stunt kite competitions? Why does it seem that more spectators aren't being drawn to the sport?

Roger: I have a three-point letter going out to all of the Eastern League event organizers, just asking their opinions on how we should change.

That's one. Another idea is also to drop Innovative as an event, and use it as a demo in between events, making it more of a people's choice. Perhaps not making Precision mandatory anymore.

SKQ: There has been talk of developing various – for lack of a better term – Pro Circuit tours. This would be a festival or demo tour, where you get support to put the names of major corporate sponsors against a backdrop and they help to foot the bill. What do you think about this?

Roger: You can't get away from running your big competitions. The big meets are the ones that allow everybody a chance to get out there and give this thing a try. We don't want to stop the introductory flier from coming out. The event that we did with UP Sports was a great style event to highlight the sport – to put it on television – and to put it in front of a whole lot of people, running it as a short, one-day event. Peoples' attention span is not from eight in the morning 'til six at night. They can't deal with it.

continued on page 16

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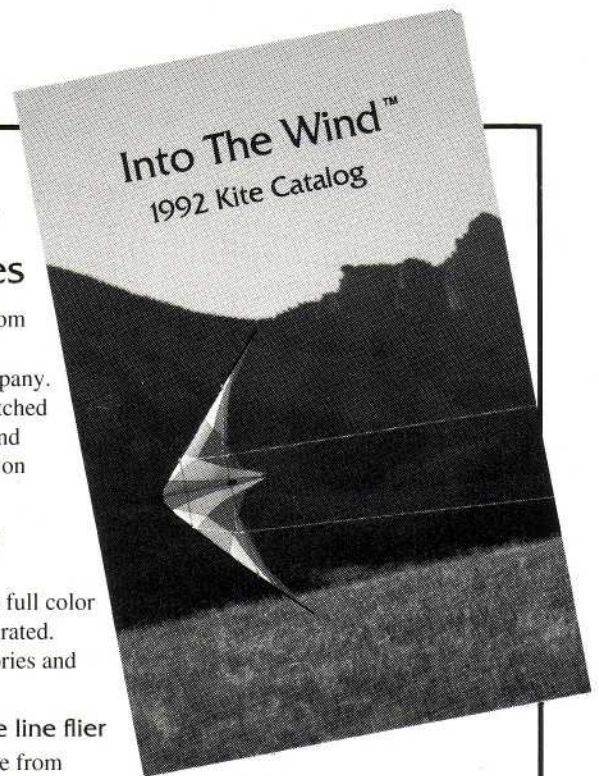
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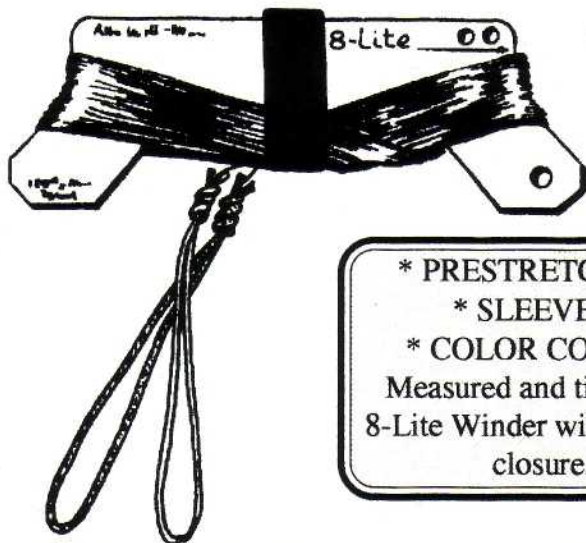
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continued from page 15

SKQ: I'd concur. The UP Sports Kite Festival had real star quality out there.

Roger: Yeah, it did, and it could've been trimmed there, too. That event really could have been a five-hour event, and action-packed. I think that's the way you'll eventually see professional fliers getting paid. When you want to have the showcase – if you want to get ESPN in here – let's do a one-day event, let's rock n' sock 'em. Let's blow their minds.

SKQ: Wow, that's great. But how can we get more organizers to think that way?

Roger: What about this concept: We realize that the kite manufacturers cannot afford to sponsor the events and their growth. What if we bring in corporate sponsors? Corporate sponsors foot the bill, but they want all the credit. What if we turn back to the kite manufacturers and say, "Hey look, you guys are making all the money, here, how about spending your money to support a league. We want you to sponsor the Eastern League, the ProAm league, or whatever, and the money you spend now will be put toward training judges, on introducing kites to new people, on training new people to get involved in kiting, and on promoting kiting as a sport." This is something that the KTA had looked at, but who are the promoters in kiting right now? It's not the manufacturers; they're all fighting each other. The promoters in kiting right now are the people that run events. And other people should be creating stuff like the advertising that you see on TV. Hey, fly a stunt kite...it's fun! You know?

SKQ: Why are the manufacturers spending money suing each other and not spending that money promoting themselves?

Roger: Because they're not working together. I don't know. Why are certain manufacturers who are making a lot of money not doing anything?

SKQ: Perhaps it's because they have to get the money now so that they can pay their bills.

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Roger: Then we have to get the money from somebody new. What's going to happen is that as more of the public gets involved with kiting, the affordable kite is going to be in the dollar range of whatever the public is willing to spend, and say that's a \$100 kite or something. That means that people aren't going to go spend three or four hundred dollars for a competition kite. The companies that are going to get big are the companies that can supply that \$100 kite. There are a couple of companies that have come out with some nice graphite kites in the \$100-120 range. So here comes the middle ground kite that everybody, including my shop experience, has been missing. Here comes this middle ground kite that's gonna allow a lot more people to get into sport kites at an affordable rate.

SKQ: *Put your competition hat on for a minute. What of the current standard of judging right now?*

Roger: I think we took a big step backwards with the Eastern League.

SKQ: *You do?*

Roger: Yeah. I think so, because you can't train large numbers of people and expect to have expert judges. I've seen some scores in the last year that I totally disagree with. But we knew that by expanding the ranks of the judges, judging would suffer. The long term would be that you have enough people so that you could say, "Hey, let's use this guy 'cause he's a better judge here," or "let's put him in there, because he needs more work on Innovative."

SKQ: *Have you run any numbers about judging?*

Roger: That needs to be done. The first thing we'll probably do this year is to make a cumulation, saying "Who's judged what where?" Judy Winkler and Forrest Cary have both kicked around a computer program that could do that, and we're finally getting to the point where we have enough events to make this valid. With statistics, you can't have two events a year and think you're gonna come up with meaningful data.

Also, I want to go back to 3 judge panels because of finance, personnel shortages at some events, plus I hate

to see a flyer in the arena with five judges trotting around behind him. I really believe that the ice rink belongs to the skater and not all these [expletive] judges.

SKQ: *So you think the field is too crowded?*

Roger: The field looks stupid. The judges should be positioned, and fliers should know where the judges are, and address that problem. I'd like to have the judges in one spot, with a computerized clicker. I'd like to see the scores come up as soon as the flier is done. It'll be displayed on a board – 7.5, 7.9 – and I think that the judges' scores should be announced. They need to be held accountable now.

SKQ: *Question: you are obviously concentrating your efforts on promoting and getting things ramped up to the point where, I guess, the main motivation is profit.*

Roger: It's always been that way for me. No hidden agenda there.

SKQ: *What do you think can be done to get beyond this perpetual infighting that seems to be going on. Someone in this business always seems to be pissed off at someone else, whether it's single liners vs. dual liners, one manufacturer against another, people on the field thinking that they got stiffed on their scores... What can you do to get beyond all of that?*

Roger: Dollar bills. Sponsorship. Because all the things that we've talked about can be done when you have money. Then you can hire somebody to actually run a league like a league. You can hire an association, you can have a management team, that can project scores, that can project promotions, and can spend dollars to put the energies together to organize the judge groups. Right now, it's a bunch of people involved with their time only, and if you want consistency in this stuff, you need full-time people at it. You can't have a Robbie Sugerman as head of a committee for a year, and then everybody gets mad at him and throws him out, then Eric Wolf happens and he gets thrown out. Corky Chewing's doing it now for the AKA. Every year or two there's a new president of the AKA, and that doesn't work. The American Kite Magazine Circuit only

focuses on team-level events, and although they address individual stuff, it's not full-blown. That's a promotion, not a circuit. It's a circuit only in that the fliers buy into it.

SKQ: *So by introducing consistency, you hope to eliminate the source of the complaints?*

Roger: Sure, by professionalizing the judging first. But the point is that we should be looking at prize money. We should be looking at a Pro circuit. And that's going to make a lot of people feel good when they can go out there and win some bucks. It really wouldn't take too much for me, in terms of dollars, to go out and run judging seminars and start the whole program going in other places.

SKQ: *So, Roger, you started competing when?*

Roger: Oh, I started competing at the AKA Nationals, and then I either got involved or chickened out, one or the other.

SKQ: *But you've been competing actively now for – what – a year and a half?*

Roger: Two years.

SKQ: *We heard that you did that so that you could get the perspective of the flier at an event, instead of looking at things only as an organizer. Well, what have you learned from that?*

Roger: I learned a lot. But I wouldn't have started all this stuff in the first place if I didn't think it would be a whole helluva lot of fun to compete. I mean, I really like stunt kites. And I like to fly...no, I like to entertain. So here I've done a lot to create this whole thing, and I wanted to feel what it was like for the flier to go through it. I wanted to sense how the flier was affected by the system. And I think it has made things go better.

SKQ: *Being on the fliers side, have you ever felt as though you got stiffed on a score?*

Roger: Oh, definitely. And it's more screwy for me because I have to bitch to myself, you know? Sometimes I'm the event coordinator and the protests would go to me, so it's not like I'm going to uphold my own protests against one of my judges.

continued on page 40

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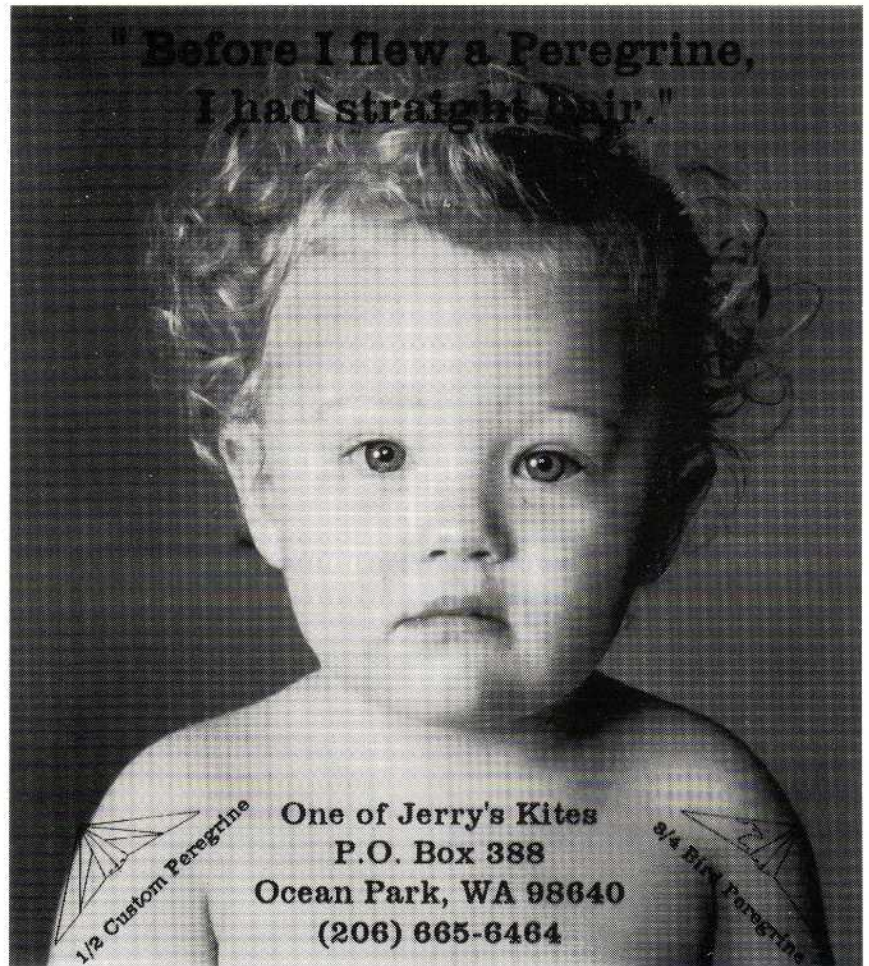
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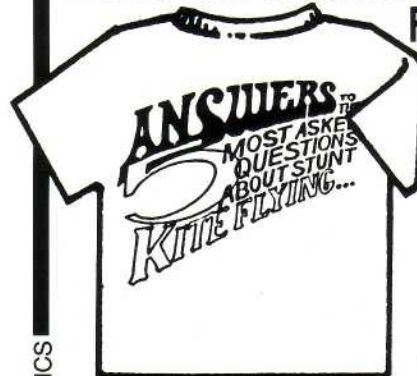
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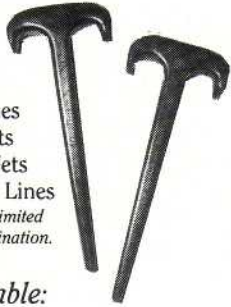
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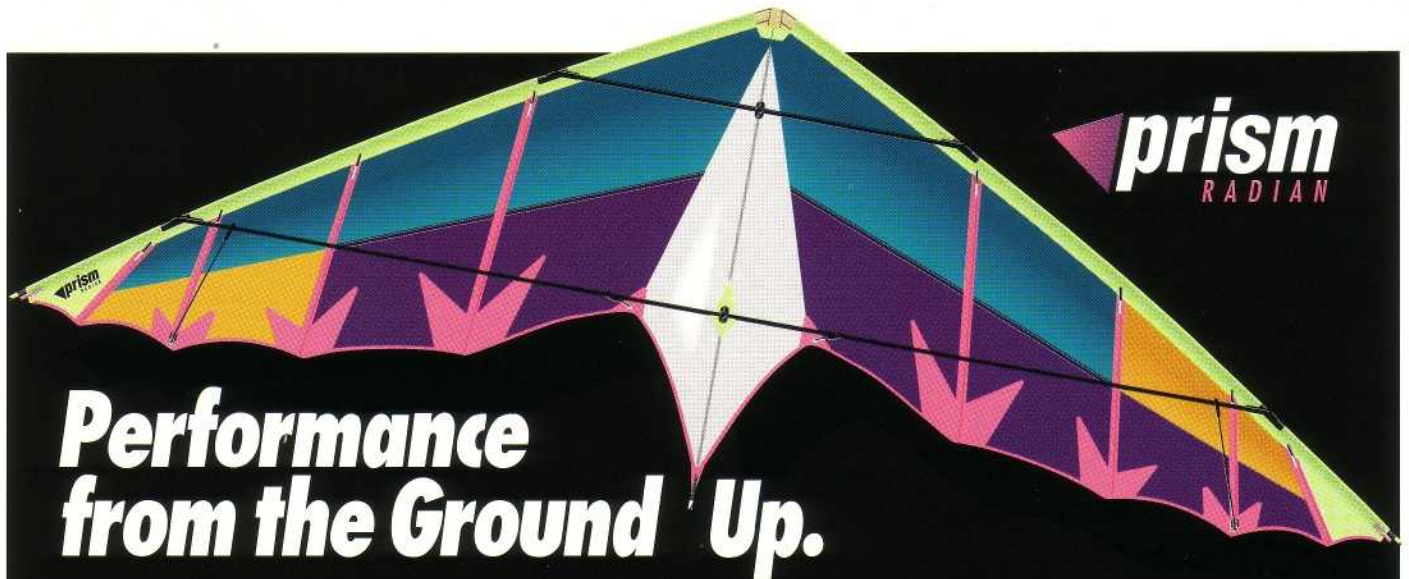
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Sport kites, despite their appearances, can be extremely fragile beasts. Ask anyone who has taken a kite "through the wringer" a few times. While your kite may look solid, a few simple steps taken to protect your investment will help ensure that you'll enjoy your kite for years.

Setup Hints

If you're not careful, the wind can flip a kite around as you're setting it up, possibly driving a spar or rod through the sail. There is a safe, two-step method for setting up, and using the following method will help to save your kite. (If your kite came with setup instructions, read them carefully! There may be special considerations that you should note.)

Begin by setting your handles onto a well-anchored ground stake. Carefully unroll the lines, laying them out downwind from the stake. (Be sure that you take the lines off the spool in the opposite direction that they were wound. Taking them off in the wrong direction will cause a tremendous number of twists!)

● Flat on the Ground, Nose into the Wind

Carefully unpack your kite, keeping the nose pointed into the wind, and lay it flat on the ground face up - that is, the bridles should be on the face-up side. Begin assembly by inserting the spars into the vinyl attachment points, starting first with the nose spreader. Making sure that the bridles are not

In our effort to bring you more news and information not specifically geared toward competition, we present to you another new column. "The Novice Guide" is primarily intended for those pilots who have been recently introduced to the sport of stunt kiting. We assume that the new pilot has been able to set up and launch their kite at least one time. Chock full of tips and tidbits, even the more experienced pilots may find something new here. If you have any specific questions that you'd like us to answer, drop us a line. If you have discovered something interesting that you'd like to share with others, please let us know.

wrapped around any of the spars, insert the lower spreaders into the center connector. (Hint: Especially if the rod-to-vinyl fit is tight, place your hand in between the vinyl and the sail before inserting the spar. That way, if the spar slips, you won't drive it through the sail...you'll just bleed.) Once the major connection points are assembled, proceed to the next step.

● Kite Upwind, You Downwind

The most common method for finishing the setup is to set the kite on its wing tips as you stand downwind of the kite. Working from the back of the kite in this manner, you can complete final setup operations such as inserting standoffs or whiskers. Once assembled, pick up your kite and carefully hold it so that the bridle side is facing upwind. Walk forward to the ends of your lines, set the kite on its wing tips while standing behind the kite, and attach the lines while bending over the kite. Your feet won't get tangled in the lines, the kite can't inadvertently launch itself with you standing over it, and the wind shouldn't cause any problems. After all the parts are connected and the kite is attached to the lines, lean the kite backwards about 45-degrees (to prevent self-launching), and then step back.

If You Dunk It, Rinse It!

Most people realize that if you get a kite wet, the sail is bound to stretch (not always a good thing.) This is true, so the obvious recommendation is keep your kite as dry as possible. But

anyone who has spent time on a flying field can tell you that this is virtually impossible.

There are many factors that will decrease the useful life of your sail. If you fly near the ocean, the humid ocean winds can carry salt-laden, humid air that will attack nylon. If you fly very near the ocean, you may even become a lifeguard-for-the-day as you rescue your kite from the waves. On dusty, inland fields, minute particles of dirt and grit can work their way into the sail, and each particle can have a microscopic "cutting" action on the fibers of the nylon. Face it, anything hitting your kite that isn't pure, clean wind can have a damaging effect on your sail.

For this reason, you may want to give your kite a bath. Unfold the kite, but do not assemble it for flight. If you are outside, use a garden hose to gently rinse the sail. If you'd rather take care of this inside, place the kite inside the shower and set the water to a comfortable, lukewarm temperature. Although some people use mild soap on a particularly dirty kite, we feel that it is best to use plain water only.

When you've finished rinsing the kite, set the kite on its wing tips in a cool, dry place that is out of direct sunlight (ultraviolet rays are particularly damaging to nylon!) Do not fully assemble the kite, as this will place a strain on the wet sail, and it's a sure bet that the sail will stretch. Just gather your rig loosely and let it drip-dry. When the sail is completely dry, pack the kite into its bag, and you're ready for another day at the field.

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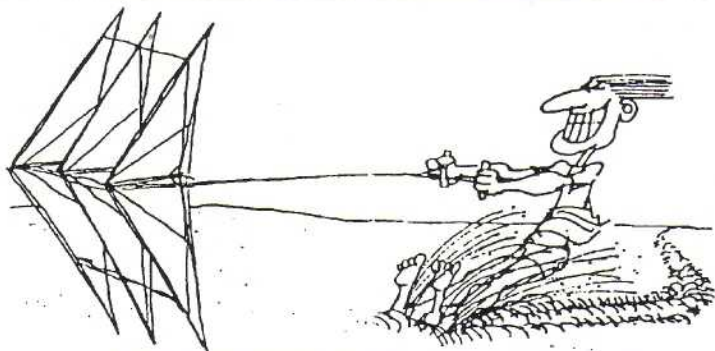
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Ohayo Gozaimas, Nippon!

by Bob Hanson

"Japan, eh?"

Those were about the only words I could muster when Susan called with the news that we had been invited to participate in a competition event in the Far East. Though she couldn't see it at the time, one probably could have dropped a grapefruit into my mouth. While I've often thought of myself as being "well-traveled," it suddenly occurred to me that I had never been out of North America, save for a few trips to the Caribbean. This trip to Japan would surely qualify as the greatest journey I had ever taken, and while many kilters seem to have become globe-trotters, this promised to be a completely new experience for me. I barely even knew how to pronounce *sake* (though there have been many mornings where I wished to God that I hadn't even learned that much of the language.)

"How the heck did you swing that?" I asked.

"Well, I'm not quite sure," Susan replied, "the reasoning behind it is a little fuzzy, but it looks as though they'd like us to go there to help out with judging, and they mentioned that we might have a chance to compete or fly some demo routines."

After a bit of discussion between ourselves, it seemed clear that our Japanese hosts wanted to run a first-class event, and they were willing to do almost anything to ensure that the

competition would be run cleanly. From our perspective, we figured that the competition scene in Japan was somewhat political – not unlike the situation in the United States – and that our presence would help to guarantee an impartial judging panel. With an invitation also extended to Don Tabor's Top of the Line/Bee Team, as well as the High Performance boys and Revolution Enterprises, the organizers had a wealth of talent on which to draw. There were other reasons, too. If you wanted to run a world-class competition, who would you invite? How about two of the world's best teams and a key manufacturer, representing some of the greatest individual talent in the business as well? How about coverage provided by a magazine devoted to dual- and quad-line kiting with heavy emphasis on competition? Smart moves, to be sure.

During the next couple of weeks, we studied up on a few key phrases that we felt would be important to know. (Like "Good morning," or "Dinner was delicious, thank you, although it was still moving," and "I'm terribly sorry, Sir, I didn't realize that was your daughter.") Boning up on Japanese social customs was an interesting experience for us, too, as we discovered that there were certain, established ways to present and accept business cards, give or receive gifts, and how not to set your chopsticks down when you're finished eating. Duly prepared with a Japanese-English dictionary and a brand new set of passports, we took off for Tokyo-Narita airport and the Shonan Stunt Kite Competition/Tokyu Hands Cup 1992!

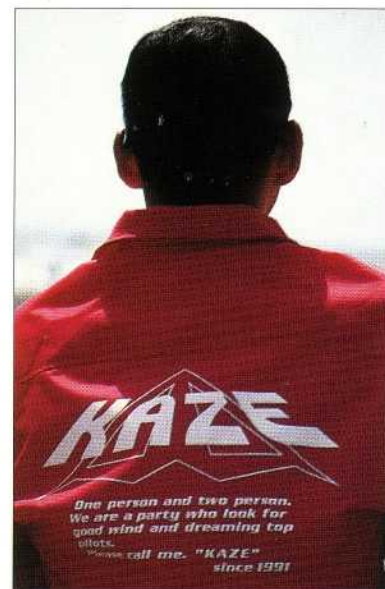
We were reminded of Dorothy in The Wizard of Oz after she got bonged on the head with the screen door. The trip, which took us by way of a two-hour limo run, a fourteen-hour plane ride, a two-hour bus trip, and then another hour by car-caravan to Kanagawa, was a tortuous tornado of travel, and when we finally arrived at

// Mom always told me that one should write a thank-you note if somebody does something really nice for you. For our new friends Hideo Wakuzawa, Ryohei Shiohata, Kotaro Fujumori, and all the others, please consider this our public note of sincere thanks for showing us a wonderful time, as well as introducing us to entirely new experiences, sights, and people. We can only say again what we have said so many times before: Domo Arigoto ! (Thank you very much!) //

Susan Batdorff and Bob Hanson



(Good Morning, Japan!)



the luxurious Shonan Hotel, we knew for certain that we weren't at home anymore. In the cities, the streets and highways were narrow. Cars were smaller. (Heck, everything was smaller.) In a few places where real estate was at a premium, apartments seemed to be stacked on top of buildings, which were stacked on top of coffee shops, gas stations, and restaurants. It was a strange and curious mix of the familiar and the unknown, as road signs written entirely in Japanese characters gave way to those all-too-familiar golden arches. Shortly after we arrived, we were treated to our first dinner (cooked, thankfully enough), and although we had a good, rowdy time, it seemed clear that none of the intrepid travelers would make it late into the evening. After all, we had some serious power sight-seeing to do the next morning.

Friday

Since the competition didn't start until Saturday, and this was Friday as far as we were able to determine, our hosts herded us onto a tour bus for a trip to Enoshima Island, and then up to Kamakura, the ancient capitol of Japan. Scattered throughout the town are a number of temples and shrines – most of them centuries old – and this turned out to be the very place where

that icon of Japan, the Great Buddha, sits as it has for over 700 years. (It was worth a toss of 200 yen to get inside his head, a cavern of bronze filled with the sounds of small school children on class trips.) After a full day of visiting five or six temples with stops and shops in between, the hosts found that our weary travelers – Scott Aughenbaugh, Susan Batdorff, Bob Crawford, Al Gullien, Bob Hanson, Brian Hirose, Al Nagao, Terry O'Neil, Dominique Smith, Burt Sumida, and Don Tabor – were ready to call a halt to the touring in lieu of recharging our batteries.

Saturday

We didn't want to be late for the party, so we *gaijin* ("aliens to Japan") set out bright and early for the competition beach that, luckily enough, was almost directly across the street from the Shonan Hotel. Since it was such a short walk, we got there at about 8:30 a.m. for a "9 a.m. start." Over here in the States, we seem to be accustomed to "leisurely" event starts, so we figured that we had plenty of time. NOT! To our amazement, everybody had pitched in, set up, and organized themselves so as to start at...you guessed it... 9:00 a.m. sharp! Major culture shock gave way to

continued on page 24



Above left: "The Japanese Skynasaur team takes to the sky over Enoshima Island, off the Shonan Coast."

Top: "Okay, Now we know how to address you!"

Bottom: "Ya'll aren't from around here, are ya?" Smiles are universal.

Lower Left: With real estate often at a premium, pairs ballet teams are abundant.

Nippon, *continued from page 23*

profound appreciation for punctuality in this structured society.

After a short pre-flight meeting, accompanied by halting translations from Japanese to English and English to Japanese, the event got underway with Experienced Individual Ballet.

You know, so many sweeping comparisons and contrasts have been made between the Japanese and Americans, but we noticed almost immediately that rather than adopting a uniquely distinct flying style, many of the Japanese pilots have studied and practiced the styles of some American pilots. Indeed, there were one or two routines that were trademark Aughenbaugh or Reich stylings, with music that was different but similar in so many ways. Classic nose launches and groundwork, or clean, precise, subtle moves marked a good number of the routines. One of the visitors was heard to remark, "Check this out, Bob. These guys have been watching every videotape they can get their hands on. They're going to take this whole idea

and improve on it, and we're liable to get our butts waxed at the next AKA competition." Hardly a doubt in our minds about that, for we saw quite a number of superb Ballet routines.

The competition rolled along smoothly, with the Americans judging large fields of pilots in Experienced Individual Ballet, Open Individual Precision, Open Quadline Ballet, and team events. In a couple of the events, we had the opportunity to compete, and our own Susan Batdorff stomped the rest of the competitors in OIP, leaving better than a 10-point margin between her and the other finishers, Hideo Wakuzawa and Koichi Kosuge. (Now, Susan, is that any way to treat your hosts?) I found it particularly interesting to watch the OOB competitors and the approach they've taken with choreography and innovative maneuvers. Whereas here in the U.S., Quadline Ballet is usually a "fun" event with light-hearted or unusual music selections, the Japanese tend to treat OOB with the same reverence with which they fly dual-line Ballet. Masayuki Odate, Toru Shirohata, and Hitoshi Matsuo placed

1-2-3 with solid scores in the high '80s against a field of 19 competitors.

The only problem that we noticed with the competition area was that there were only two, standard-size fields, and pilots were not allowed to fly anywhere outside the boundaries. This basically meant that all pilots had to enter the field "cold." No pit, no practice. Setting up small practice areas might be a good recommendation for the next event to be held on this beach.

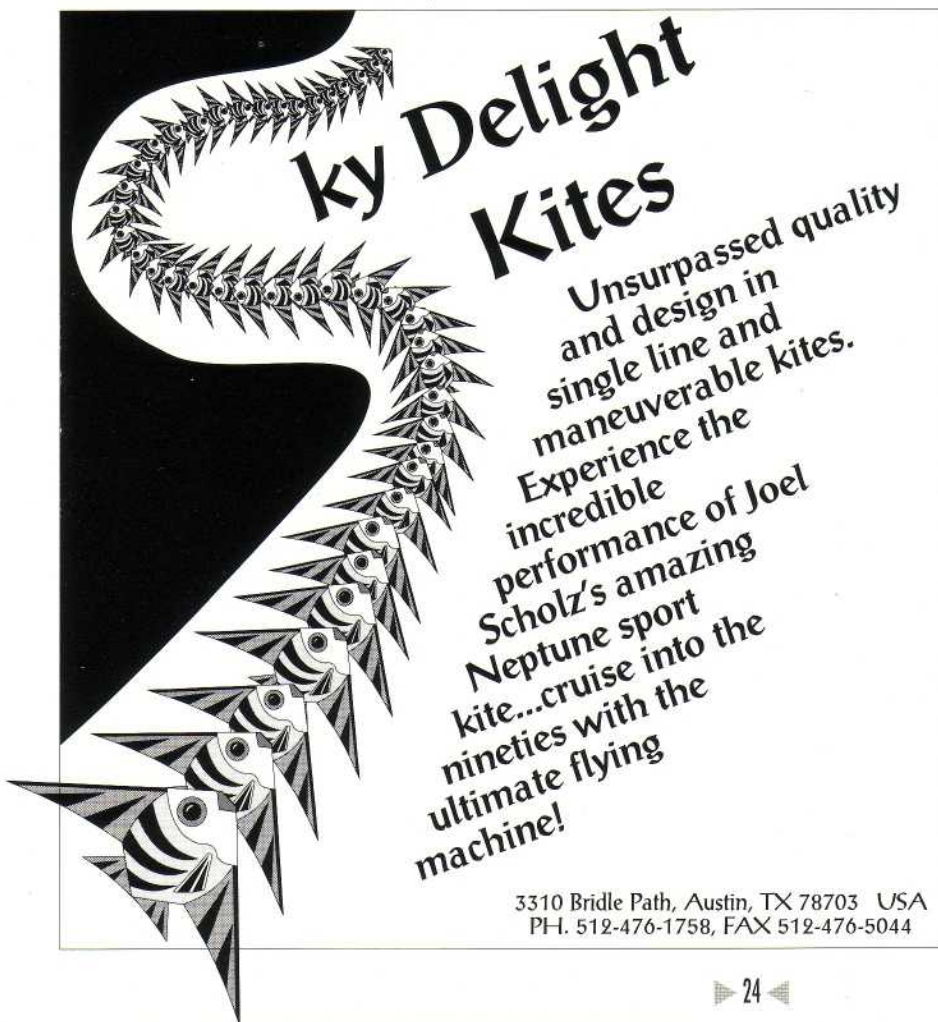
Between the standard competition events, the crowd was treated to demonstrations of Team Precision, Team Ballet, and Team Innovative from Top of the Line and High Performance, and it was the first time we had seen the latest TOL routine (they had to scratch in Miami's SSKC event.) The antics of TOL flying to mooing cows and High Performance's four-Revs-at-a-time kept the spectators entertained and showed the other competitors the very essence of team flying.

Finishing up like clockwork, the field was folded down, and our intrepid travelers cleaned up and headed out to a superb Shabu-Shabu dinner at a nearby restaurant after a quick visit to Woodwinds, the host kite store. (I was relieved to find that Shabu-Shabu was not Japanese for "thinly sliced filet of killer whale" – that was Shamu – but rather a delicious method of cooking beef and vegetables, washed down with ridiculous amounts of sake or beer.)

Sunday

Since we didn't have much of a chance to free-fly on Saturday, flying only during the competition events, we decided to head out to the field bright and early to "beat the rush" on Sunday morning. Standing on the beach at the ungodly hour of 7:00 am, we were surprised to find that volunteers were already setting up the tent and sound equipment! (We must offer our congratulations on this, and it's something that we see precious little of here in the U.S. It is our opinion that if you're going to run an event – the one big event of the year on your schedule – then it's worth waking up early for.)

Another day of competition went cleanly and ran on-time, with the



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"We're definitely not in Kansas anymore, Toto!"

Americans judging the Team events, Pairs Ballet, and Open Individual Ballet. Teams Woodwinds, Ninja, Kiteland, and Tokyo Winds battled it out for top honors, with Woodwinds the clear winners as they aced both OTP and OTB, followed in both events by Team Ninja. Team Hayabasu received one of the highest team scores of the day, racking up 91.07 points for the win in Experienced Team Ballet. Late in the day and true to form, Gaijin "Billy" Bob blew the OIB judges away with "On the Beautiful Blue Danube," garnering a whopping 97.77 points for the win.

There were a million other little adventures during this trip – far more than we have pages to fit them in. We could tell you how we intrepid guests unintentionally broke every major rule posted in the hotel lobby. There was what we called "The Living Dinner," where a freshly-sushi'd fish was placed on the dinner plate as decoration; the danged thing was still moving! Or how some of the TOL boys held an impromptu burial ceremony for our dinner, draping napkins over the body. There are stories from the many cocktail parties in the lounge at the Shonan Hotel, or how when you're out drinking with friends, you absolutely, positively should never pour your own drink. (That way you can blame your cohorts for the mondo-hangovers you experience the next day.) Or how when you take two American visitors – those being Susan and I – and remove them from the hotel, the hosts, and all things familiar, you can really have a wonderful time just trying to order a

cup of coffee "to go," or a lunch that you can recognize.

No, those little anecdotes have to stay filed away in the memories of those who visited, as well as those who hosted. Besides, there's another guideline to getting by in Japanese society: If you're out having a great time in the evening, you don't discuss it the next day. Or ever. (Hey, those aren't my rules.)

A wonderful feeling, however, seemed to be shared by host and visitor alike. We went over there by their invitation to lend a hand and perhaps to share some of our competition expertise. We were happy to do so in the interest of promoting the sport. But with our departure came a heartbroken feeling of sadness, for we had all made new, close friends.

You see, it's one thing to experience and appreciate the wonderful people and culture of Japan, but when you throw complete strangers from two different worlds together, bound only by their love of kiting and few words understood, you begin to communicate in ways that you would never expect. We spoke using the few Japanese words that we knew, and they had a few English phrases that we could understand. More often than not, we would all be reduced to gesticulating wildly. Late in the evenings, we'd even sing snippets of song to describe our Ballet routines, our homes, or our preference for a late wake-up call and a large bottle of Tylenol.

No matter by which method it was communicated, I think everyone understood the same thing: We were all glad to be there to share our experiences, and during our trip the Pacific Ocean seemed reduced to the size of a puddle, for we now have good friends and good times to remember from both sides.

Our hosts may be wondering what we thought of the event. Well, it started on-time and ended on-time. A full card with enthusiastic pilots. Great food, great accommodations, great beach. Thousands of eager spectators. It was a total experience. So there's only one word that would seem appropriate: Ich-ee-bahn Absolutely "Number 1!" Arigotto. Gambate. (Thank you, and good luck.)

Shonan Cup 1992 Winners

Experienced Individual Ballet

Soichi Fukui.....	81.10
Takayasu Yano.....	78.43
Manabu Tsuchiya.....	78.07

Experienced Individual Precision

Akihiro Kano.....	86.43
Ichiro Kaneko.....	85.03
Hikomichi Ito.....	85.00

Open Individual Precision

Susan Batdorff.....	85.43
Hideo Wakuzawa.....	75.37
Koichi Kosuge.....	74.70

Open Individual Ballet

Bob Hanson.....	97.77
Hideo Wakuzawa.....	86.37
Koichi Kosuge.....	85.97

Quadline Ballet

Masayuki Odate.....	89.57
Toru Shirohata.....	88.60
Hitoshi Matsuo.....	87.87

Experienced Pairs Ballet

Blue Sky.....	79.43
Kite Village.....	74.93
Kunoichi.....	69.33

Experienced Team Precision

Shiden.....	80.78
Hayabusa.....	73.73
F.I.T.S.....	67.33

Experienced Team Ballet

Hayabusa.....	91.07
Furaibo.....	83.83
Shiden.....	81.93

Open Team Precision

Woodwinds.....	78.08
Ninja.....	77.28
Tokyo Winds.....	71.77

Open Team Ballet

Woodwinds.....	80.57
Ninja.....	80.57
Kite Land.....	70.87

Does the excitement of flying thrill you? How about power flying? How about flying for an audience? Well, imagine yourself flying pairs, with stacks of kites, out of the back of a speeding power boat, and in front of an audience of forty thousand people. Naturally, the sound system would be phenomenal, but just to add a touch more sparkle, throw in the grandeur of daylight fireworks. Is this beginning to sound like a stunt flyer's dream? It's not. It's the reality of the show called, "Surprise In The Skies," at Epcot Center in Orlando, Florida. Epcot has a number of fascinating rides, but this is not one of them.

It's a job! For a dozen talented stunt flyers this is how they make a living. Five days out of every week they get to fly in these exciting surroundings, all while stirring fascination and deeply patriotic emotions within Epcot's visitors. The show is a conglomeration of activity in the sky; hang-gliders, Disney characters in para-planes, kite stacks, fireworks, and grand music.

Pulling all of these elements together is no small task. While each person is an expert in their particular role, the players are dependent upon one another and must be familiar with all aspects of the show. While the hang-gliders are launched from the speed boats, it is the responsibility of the kite pilots to tend the tow lines and to ensure that the hang-gliders have the proper altitude and tack before releasing them. And while the kite pilots are competent flyers, the boat captains are their greatest asset. By keeping abreast of the relative wind speed and direction along with keeping an eye on the kites through a rear view mirror, they can assist the pilots by altering boat speed or course. Remarkably, this is all done while the boat drivers avoid islands, pyro-technic barges and dormant floating kite lines! Communication is key and is maintained via a high-tech headset system. All plans are finely orchestrated and familiar to all, but for those uncontrollable or unforeseen conditions, there's a master control station atop the Mexico Pavilion. Watching every aspect of the show, they stand ready to deal with any necessary alterations to the program.

So, what's it like to be a kite pilot in this show? The day's work is geared to the 15 minutes of show-time. The goal is to

perform in "show quality," and that means pushing for perfection. Optimally, not even a kite tail would be flying out of sync with the others. This requires preparation and daily evaluation. Before the show, flyers inspect and make any necessary repairs to their equipment. Major repairs are taken care of in an on-site shop. The flyers then load the kites into launch racks to be picked up by the technicians. Two-packs of large delta kites are taken away by the pyro-techs who will add a touch of explosive magic to them. Six-packs of diamond kites are wheeled away in their launch boxes to be taken to various shore points around the lagoon. Later, the flying lines for the delta kites are run out and left floating in the water to be retrieved by the pilots at the appropriate time. Lines for the 6-pack trains are handed off to the flyers by a ground crew onshore.

The pilots have passed an audition for this position and have a flying skill level equivalent to a top Experienced class competitive flyer, but that's not all. In addition, the pilots are all able to fly Pairs Ballet with stacks of kites. The admiration or "Wow!" factor comes in when you observe the forces these pilots are up against while flying out of the back of the speeding boats. Sitting down, the pilots fasten their seat belts and secure their harness-pulley systems. The seatbelts come in handy, for with six boats zipping around the lagoon it isn't long before the boats are no longer riding through the water, but bouncing across the chop they've created. Now, hang on to the kites; the harness helps to dissipate some of the pull

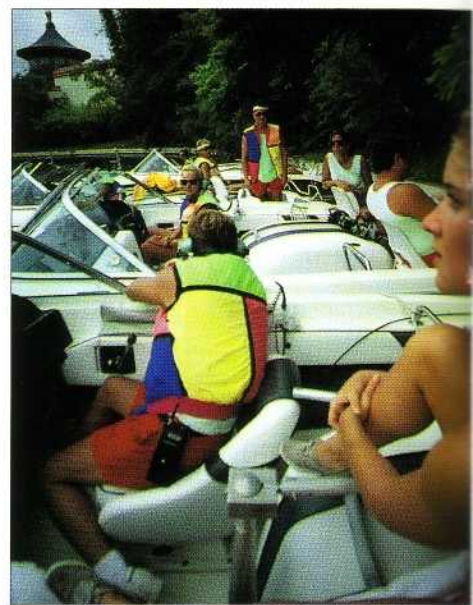
to the flyer's body. Throw in a constantly shifting wind window while flying in synchronized form to the commands coming over the headset, in time to the music! Try not to worry about the explosives taking off and bursting overhead, and SMILE, because you're on center stage for thousands of spectators. Ah, a dream job.

Given any opportunity to see this show, do so. It's spectacular, it's thrilling, and it will make you proud to be a fellow stunt kite pilot.



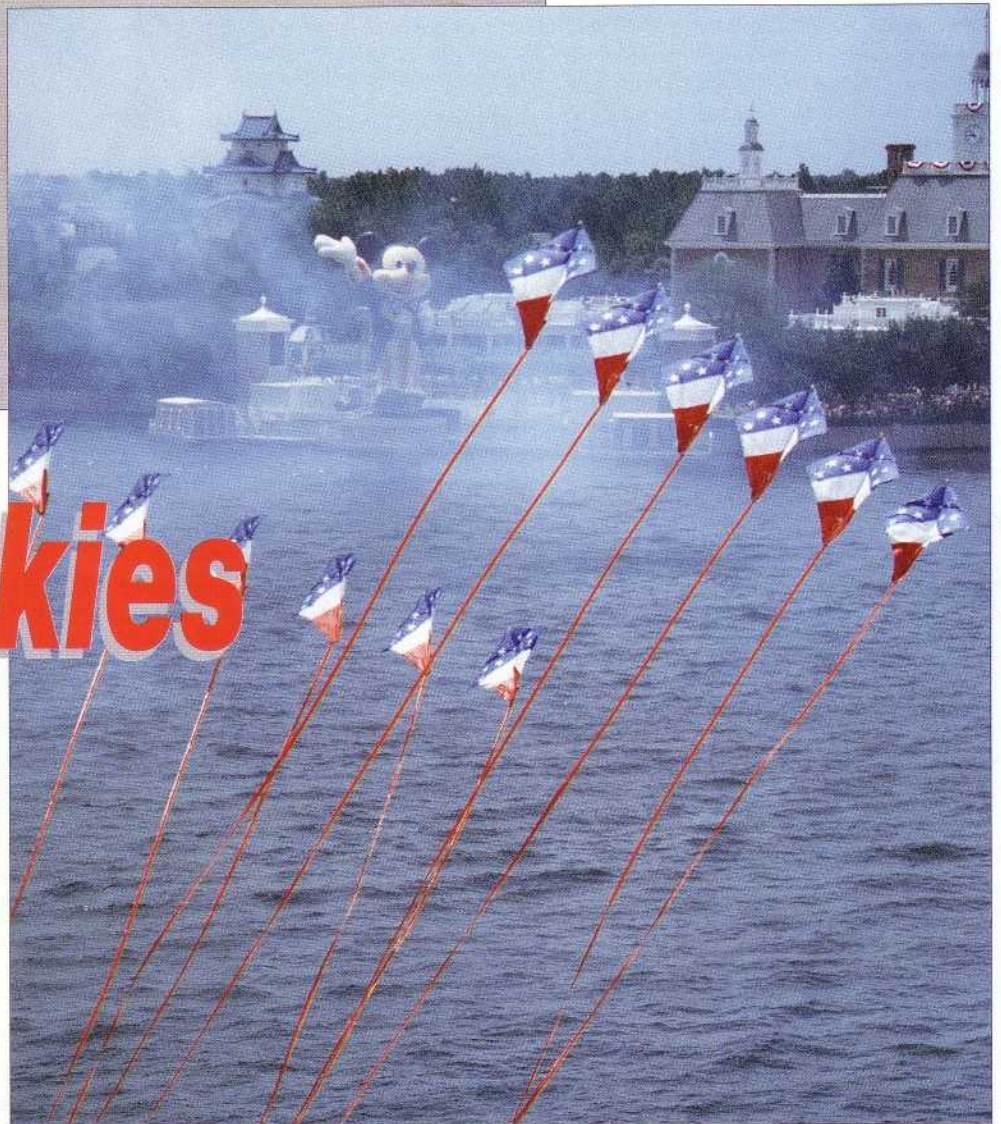
by Susan Batdorff

Surprise





*The Team - (left to right)
 Steve Casey, Larry Wade,
 Justin Marceau, Arlene Anderson,
 Bruce Flora, Brian Keating,
 Bob Bono, Jacques Lepoutre,
 Heather Morrow, Phillippe Cassagne,
 Jeff Downey, Jeremy Moore,
 and Mike Ruby.*



in the Skies



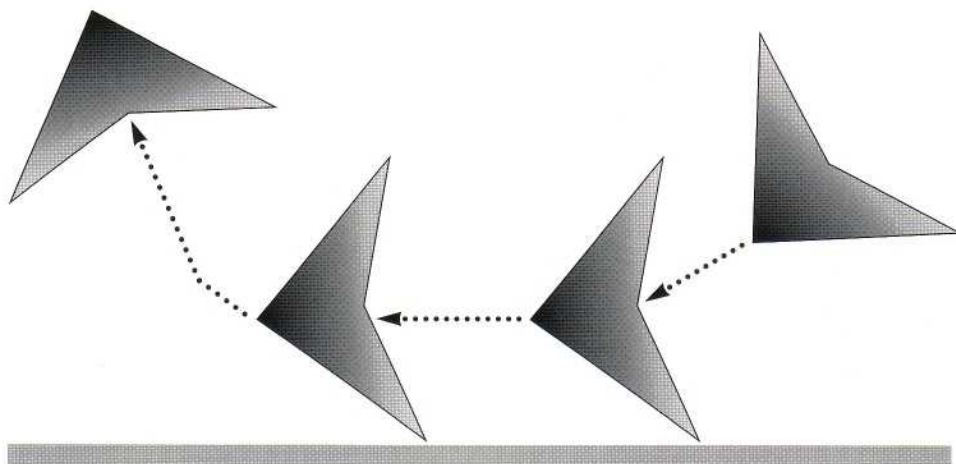
*"Left to Right: First, some minor repairs...
 The Boats are lined up for the "Go" signal...
 Lines are handed off, and...
 It's Show Time !!"*

You're out on your favorite field or beach practicing, or perhaps flying just for the fun of it. In the back of your mind, you think of a new move or trick, or maybe you recall seeing an interesting maneuver at the last competition. There was that strange launch, or maybe the kite flipped a certain way and was then pulled out cleanly. You're left wondering, "Now, how did they do that?"

Well, relax. We're about to spill the beans on some of the best-kept secrets to flying sport kites. SKQ will send our spotters out to the fields to solicit information from the people who have mastered their own little piece of the sport. And we'll get it out of them, passing it back to you. Whether a beginner, intermediate, or advanced flier, we'd like to help you build your repertoire of tricks by offering tips, advice, and information so that we might all enjoy the sport just a little bit more.

In this first iteration of *Flight Secrets*, we've asked Bert Tanaka of California to describe how he does a "Wing Tip Drag." This is a trick that has been perfected by some pilots and has been successfully incorporated into many Ballet and Precision Freestyle routines, most notably by Pam Kirk, a member of the Flight Squadron team. Bert leads us through a step-by-step guide to performing this trick.

Don't forget, though, we'd like to solicit your input. If you have invented (or discovered) a "Flight Secret" that you'd like to share with us, drop us a description of the move, along with some hints on how to go about it. We'll squeal like a stuck pig, and we'll do our best to "declassify" the information.



“The Wingtip Drag”

by Bert Tanaka

The Wingtip Drag is a stunt where the pilot maneuvers the kite to move across the wind window while dragging a wing tip along the ground. The visual effect is surprising; it looks as though the kite is about to “crash & burn,” but it never quite does. The following is a “getting started” guide to learning this impressive, good-looking trick.

First, let's assume that we are trying to set up this stunt so that the kite is moving across the window from the right side to the left. To begin the maneuver, fly your kite low to the ground, toward the right edge of the window, but leave yourself some room to turn the kite downward. As the kite nears the right edge of the window and is about to stall, turn under 180 degrees. The kite should now be heading to the left. At the same time that you are turning the kite under, walk forward so that you can put the kite down softly on its left wing tip. Be careful, as this is the part of the move that has the highest risk of breaking your kite! You'll want to ease the kite down smoothly, with a feel similar to that of a landing, trying your best not make it look like the unfortunate victim of a Hulk Hogan body slam. If all has gone well, the kite should have now started moving along the ground to the left, gently dragging the left wing tip along the ground.

There should be some coordination between hand control and footwork, and you should focus your attention on using the control lines to keep the nose of the kite within two feet of the ground. Hint: It helps to lock your hands and shoulders into a stable position at this point. Then, quickly moving your feet forward or backward to maintain a light pressure on the lines, the objective is to keep the kite moving at a moderate, controlled rate of speed.

For example, on a typical execution of the wing tip drag, you should move forward to lay the kite down to start the drag. Then you might have to step backward to maintain speed. As the kite nears the center of the window, start moving forward to keep the kite from turning up and launching in the stronger, center-window wind. As the kite passes beyond the center of the window, you should start moving backward again to compensate for the decreasing wind pressure.

When you have dragged the kite far enough for your satisfaction, a sharp tug of the top (right) line should snap the kite back up into the air.

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Tips

1. This trick can be very difficult to do with anything less than a full size delta.
2. If you seem to have difficulty performing the move from right-to-left, try it from the other direction. Many pilots tend to be "one-sided," or able to perform a maneuver better in one direction than the other.
3. If you have a choice, a kite with a billowed sail will probably be easier to practice with than one with a taut sail. After you master the trick, you can usually perform it with almost any kite.
4. Best tip: Set the kite bridles low, toward the tail. If the kite is bridled high for slow turning and a lot of forward drive, it can make this stunt very difficult to control.
5. This can be a "wind dependent" stunt. In ideal conditions (8-10 mph), you can practically drag a kite from one edge of the wind window to the other. In lower wind, you'll probably wind up running backwards a lot. In high wind you shouldn't even bother, save your kite for another day!
6. The best practice surfaces are either sand, closely trimmed grass, or, if you're feeling particularly brave, water. Remember, this is a "ground" stunt, so it will be tough on your kite. When it comes to "abrupt landings," most kites seem to suffer from an allergic reaction to hard pavement.

About the Author: Bert Tanaka has been a stunt kite enthusiast for years, and can often be found on Seal Beach or Belmont Shores, just outside of L.A. Being that Bert is active with computers and electronic bulletin boards, he has often "posted" and shared his tips, suggestions, and insights with others in the kiting community.

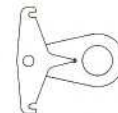
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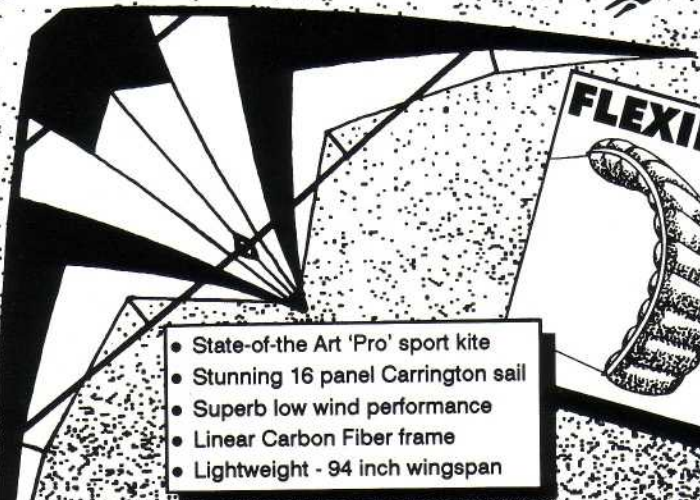
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kites, and inexpensive diamond kites. Even Bartholomew J. Stringfellow, Spencer's Type-A Personality parachute-riding teddy bear, made an historic jump for his free-fall pin.

A bit confused? Well, this wasn't a competition at all, but a two-day demonstration held in the low foothills of the Catskill mountains in New York State. The term "beautiful" that Ralph employed so often doesn't come close to describing the overall setup. If you were to look out beyond the twin fields that had been marked off, you'd see a small stream near the bottom of a gently sloping hill. Behind that, a row of trees set off the backdrop of two fairly large mountains about a mile away. Behind the sound tent and across the street, another green-shrouded mountain rose to meet the sky. Combine those views with the peace and tranquillity of this farmland area, and you begin to think that the term "scenic beauty" is woefully inadequate.

Some of the best pilots in the world were here. For many it was the first time that they had ever attended an organized event that didn't center around competition. In fact, some people have been so indoctrinated to the competition environment that, after completing the last note of a Ballet demonstration, they were seen turning around to where judges would have been, calling "OUT!" All that the pilots had to do over the course of the weekend was to set up any number of kites, then take turns flying them for the spectators and passersby who walked, drove, or took the free shuttle down to the fields. In other areas around the town of Windham, there were booths and shops, food concessions, pony rides, and places where some of the local craftsmen could display their wares of clothing, jewelry, and artwork. (Windham happens to be very near the site of the Woodstock Music and Arts Fair held back in '69. From the appearance of a few of the locals, some apparently never left after Hendrix closed the show!)

While the sport kite pilots were free to simply walk out on the field and fly to the perpetual musical backdrop that the sound stage provided, there were many organized activities and

demonstrations. Team Sumo (Dolphin and Beneker), threw the gauntlet on a Rokakku challenge, but as of late in the day on Saturday, no one had the nerve - or the spare rokakku - to challenge "The Bad Boys of Pennsylvania." The Best Homemade Kite contest was held late on both Saturday and Sunday, with Pete Dolphin, Bill Edison, Scott Spencer, and Susan Batdorff judging. For the younger pilots, there was a "High Fliers" contest, and throughout the day everyone was free to fly in a special area reserved for those people who had only recently been introduced to the sport.

There were over 50 banners set up along the side of the field. Whereas ground displays used to consist primarily of kites, the banners seem to have taken over in sheer numbers. Perhaps it's because banners will fly in zero wind...always. They can be pretty misleading, though, since the fabric flaps wildly in even the slightest puff of wind, making you think that the wind is up when it really isn't.

It got much more quiet, and less hectic, late in the weekend. It was a long and activity-filled two days, and everyone had plenty of air time. Some of the pickup "teams" considered whether they should make a go of it in competition. Chris Belli organized and orchestrated a Mega-Louie-Louie fly, where at least fifteen dual-line pilots arranged their kites according to line length, then flew team formations in time to that famous party tune. It worked for a while, and the thunder of all those kites in the air at one time caused more than a few spectators to appreciate the effort involved.

Lately, we've been seeing more and more dual-line events or gatherings that are specifically not geared toward competition. For the staunch competitor, these events can provide a refreshing and relaxing change of pace. We also believe that events such as this provide more of an opportunity to introduce kiting to those who have never seen stunt kites before, for they are more likely to become directly involved. SKQ gives a tip o' the hat and a hearty "Attaboy" to Bill and Susie Edison for organizing such a wonderful and successful "fun" event!

Windham County Fair

"Thanks for joining us here in beautiful Windham," Ralph Offredo announced over the public address system, "and next up are the organizers of this event, Bill and Susie Edison, flying what we call a Pairs Ballet routine."

After Bill and Susie came Brian Vanderslice, Team Image, Susan Batdorff, Dynakiite Breezin', Team Trilogy, Bob Hanson, and a host of other eastern-shore pilots who had made the trek to New York State to participate in this weekend-long event. Sometimes the pilots flew individually; other times in teams that were either previously established or organized only minutes before. There were even a couple of occasions where almost everyone present flew at the same time, on the same small field. While it may sound even more unusual, these pilots and teams shared the same air space with Pete Dolphin, Scott Spencer, Bill Beneker, and a number of small children, all of whom were flying a variety of single-line kites including Flowforms, a giant "Esmerelda the Pig" windsock, French Militaries, spinsocks, home-made

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East Coast Stunt Kite Championships -VII

"Ain't this just like Wildwood? Sunblock and long Johns." ...Al Hargus, overheard at ECSKC-VII.

Some things never change over the years, and one thing that we've come to count on is the East Coast Stunt Kite Championships. As with 1991's event, the new location proved to be optimal, and the weather, for the most part, held out to give us clean winds and plenty of sunshine. The sun? Shining on Wildwood? It would appear that the change of location may have helped, as it was theorized that it was still raining in the old location a few blocks away.

Once again, most of the "Big Guns" showed up for the event, and yet it was quite noticeable that the Intermediate and Experienced classes were positively loaded with pilots looking for that coveted Wildwood win. There were a few disappointed people, but that's all part of it, and because of this the glory for the few is even more sweet.

In order to accommodate the surge of Novice and Intermediate pilots, the

event actually started on Friday, leaving the higher-classed events for the weekend "prime time." The schedule even pushed into Monday, where the second-ever running of Air Wars was held. In Air Wars (premiered by Billy Jones at this year's Mid-Atlantic SKC), five pilots go head-to-head in a duel-to-the-death demolition derby. Luckily, few kites ever seem to receive major damage, and most of the crashes are due to loosened spars or locked lines.

During the course of the weekend, we saw a number of very positive changes over last year's event. A manufacturer's demonstration field and areas for single-line kiting were set up off to the side of the main competition area. And according to organizer Roger Chewning, there were more volunteers than assignments, and some people were disappointed that they couldn't work the event.

In the traditional style of Wildwood, the banquet was as rowdy and self-serving as ever, and we're beginning to

think that such behavior is simply the direct result of ingesting too much of Uncle Lou's fine home cookin'. (Ed. Note: You don't really believe everything you read, do you?) A pie in the face of Al Hargus was auctioned off, but during the bidding, several innocents on stage got in the way of a premature toss.

East Coast has always been known for its new and unusual Innovative routines, and this year was certainly no exception. Pete Dolphin unleashed his creativity to design an elaborate, multifaceted routine, with his daughter singing "Over the Rainbow." Not to be outdone, Ted Dougherty flew multiple Quadrifoils in a smooth, precise routine that included a number of ground props, taking First Place in the process. John MacLauchlan, Joe Perron, Billy Jones and others flew great routines, and we were left wondering only, "Where's Lee?" To our knowledge, this is the first and only East Coast Innovative that didn't feature Lee's superb routines.


In the Masters Individual events, Bob Hanson continued his winning ways, taking First Place in both Masters Individual Ballet and Open Quadline Ballet. He also grabbed a Third Place in Masters Precision, coming in behind Pam Kirk and Abel Ortega.

Box of Goblins provided quite a surprise as they breezed into Masters Pairs Ballet and wowed the crowd with clean, crisp, and precise maneuvers, leaving a lot of people to wonder, "Where did they come from?" (Texas.) They wound up a full five points ahead of last year's "sneak" winners, the Duodrones.

In other Masters Team events, the fields were balanced as Tsunami, Team Shred, Ramjet, Team Top of the Line, and the Chicago Fire all split honors between Precision and Ballet.

And for our friends Paul Keller, Gregory Preston, Sandy Bertholf, Derrick Williams, Dawn Simmons, Doug Laubach, Gary Sweeley, Dodd Gross, Mike Fitzpatrick, John Baressi, Todd Nelson, and Donald Miller...well, you all have those "coveted Wildwood wins" to look back upon. Keep up the good work, and we'll see you at East Coast VIII.

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1989 low wind Saturday, somewhat better Sunday but cold!

1990 "beset by unusual calms and, yes, even rain!"

1991 Saturday-light but flyable breezes, severely failing winds. Sunday-fog and diminished winds forcing events to be delayed

GREAT LAKES SKC a.k.a. The All-American

Michiganders have a saying: If you don't like the weather, stick around for five minutes, it will change. Fliers who have attended the previous three years of the nationally-ranked GLSKC event were certainly ready to bet money that this year the winds would be sweeping in beautifully right off of Lake Michigan, and they wouldn't need the light wind equipment that they had dutifully brought along. Sure, Michigan weather can be very fickle. 1989 saw low wind along with temperatures appropriate for both swimsuits and snowsuits. 1990 brought unusual calm and even rain, and 1991 delivered barely flyable wind followed by a day of thick, low-lying fog.

While the Great Lakes event enjoys a reputation of being relaxed, fun, and laid back, this year would be quite different. The organizers, Bob and Steve Negen, had agreed to allow the 1992 GLSKC event to be labeled and run as the All-American by the American Kite Magazine Circuit. The goal was to have the final showdown between the Masters Ballet teams that were vying for an invitation to the World Cup event. This year there was an atmosphere of intense competition. All of the "big" teams were there and ready to give it all they had, and even if you were an individual competitor, there were more points to be gained here for the AKM circuit than anywhere else.

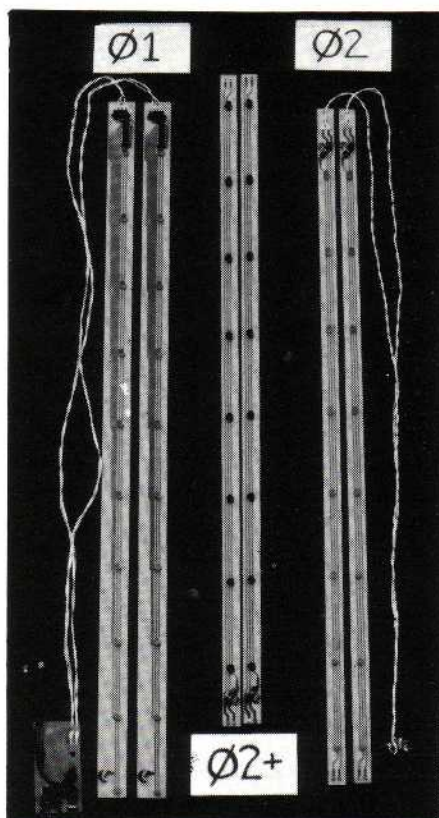
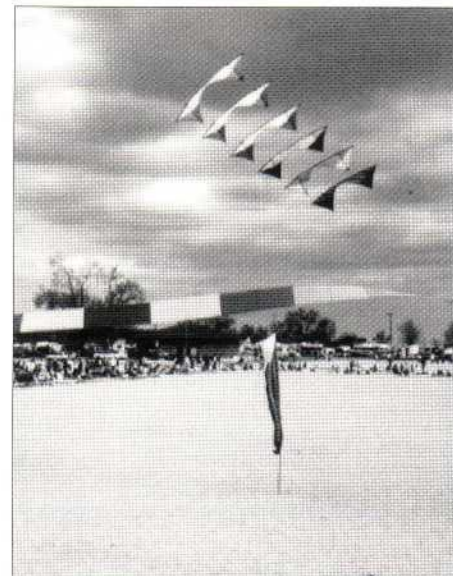
Souping up for this "best of the best" event, the structure had been changed in that only Experienced and Masters classes would compete. Additionally, the event would be held over three days instead of two.

Organizationally, everything that could be put in place was, but enter Mother Nature who seemed to support the fact that "the best laid plans soon go astray!" The Negen brothers, along with head judge Robbi Sugarman, did their best to reschedule events, hoping for a break from the 1/2 to 1-1/2 m.p.h. winds. Just a little more breeze would have allowed the running of Masters Team Ballet. While waiting on the wind, the rest of the events were run under the guise of "Fly or Die", but by 6 p.m. on Sunday it was clear that the big showdown would not happen. Even though the big-point event on the American Kite Circuit was moved from the AKA Annual Convention in an attempt to ensure favorable conditions, the All-American fell victim to the very forces it was trying to avoid.

Although the chief goal was not met, the Mother's Day weekend saw a large number of spectators arriving in the park. Even if the competition flying was less than we had hoped for, the many demonstrations put on by the likes of Lee Sedgewick, Sue Taft, Brian "Sliceman" Vanderslice, and Dan Buxton, accompanied by the

commentaries of Corey Jensen and Bob Negen, provided terrific ongoing entertainment and education for an appreciative audience.

When you're packing for next year's GLSKC bring your low wind gear, make sure your legs are prepared to do some serious running in soft sand, and perhaps this time Mother Nature can be persuaded to participate in the activities.



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MASKC

The day started out with the "ultimate stunt kites." The announcer said that people were flying, but we couldn't see them. We didn't even know where they were. Apparently their rigs were still packed up in the bags. Suddenly, we saw four colorful, square parachutes unfold in the morning sky, and the Eastern Shore Skydivers came rocketing in for a landing in a higher-than-normal wind. We won't mention the unfortunate, nerve-wracking, pile-driving face plant that Billy Jones did into the beach sand; he doesn't need any more reminding. We just picked him up, patched him, dusted him off, and the festivities got under way.

This year, Jones and the Kite Loft moved the date for MASKC from April to May in hopes of better weather. For those of you who attended either of the two previous MASKC events, you may remember high winds, cold weather, rain, and even snow. The change of dates worked, for the weather held out warm, sunny, and beautiful all weekend, leaving the pilots free to concentrate only on the shifting winds.

In the Team Precision events, Tsunami won revenge on the Flight Squadron, hosing them by virtually the same point margin by which the Squadron won in Miami - a full six points! Over on the Experienced Team Precision field, Massachusetts-based Storm Front walked away on a seven-point spread over Team Image and the Valli Boyz. If you get a chance to see Storm Front in action, take a good look, for this team should prove to be a solid contender when they move up to Masters.

Ballet events seemed to be the show-stoppers at this competition. Top of the Line Flight Squadron (as they were called at the time) and Team Top of the Line blasted away on the field, leaving Tsunami, Team Trilogy, and What's Up shaking their heads over the melee. In the end Flight Squadron, showing why they're often considered to be "the best of the best," walked off with First Place by two points. Following up on the Miami win with his well-choreographed "Blue Danube" routine, our own Bob Hanson

once again smoked the Masters Individual Ballet competitors, ending up with a score of 95.33, followed by Bill Edison and John MacLauchlan. In Experienced Ballet, Californian John Barresi clobbered Dave Arnold and Michael Moore in his pursuit of this year's top ranking. Quadline Ballet, always one of the more entertaining Ballet events, saw Dodd Gross from Pennsylvania taking full advantage of Hanson's unexpected crash-and-burn to place first, with John Barresi in second.

MASKC is MASKC, and Wildwood is Wildwood, but with a good beach location just off of an east coast boardwalk, it was almost hard to tell the difference. With the change of dates to a month that tends toward more favorable weather, MASKC should continue to pull in more of the best fliers for some hot fun in the sandbox. It's great to see this event gaining popularity and momentum as one of the cornerstones of Eastern League competition, and it seems to give the competitors a place to "dry out their wings" before heading out to the big East Coast Stunt Kite Championships event later in the month.



At SKQ, we believe that the first year of a competition event is most important. A good first event helps to "set the tone" for years to follow, and with stories of fun and success spreading through the airwaves, many more teams and pilots are likely to attend the second or third year of any given competition. We've seen this principle with MASKC, SSKC, and other events, all of which have grown and developed over the years to become top-rated, popular competitions.

This year, two new events were added to the Eastern League, and our experiences at Old Dominion and Newport taught some lessons that we'd all do well to remember as we forge ahead in this sport.

Old Dominion Stunt Kite Championships

Volunteerism Works!

"This isn't a kite club...it's a friendly mob!" As we looked over the registration sheets for this new event held in Sterling, Virginia, just outside of Washington, DC, the names looked strangely familiar. As it turned out, the Old Dominion SKC gave a growing number of local pilots a chance to compete for the first time, but the field was also heavily loaded with names that we recognized. Most of the entrants, it would seem, were local and belong to the Kapitoll Air Korps (KAK) kite club. Ah-hah!

As the weekend progressed, it became clear that the folks from KAK had spent a great deal of time watching how things are done at other events, and organizers Dave and Sherry Arnold managed to put together a remarkably solid and well-run event, which is no small accomplishment for the first year! Using what seemed to be "the formula," the event ran to 100% completion, and everyone agreed that it was a stupendous first effort. Remarkably, the food at the Saturday banquet was absolutely top-notch! Uncle Lou (the caterer for the Wildwood events) should cook such fine fare...but we know that he never will.

What made this event so notable was the degree of synergy that seemed to be present. First, there was no shortage of volunteers in the area. It was wonderful to see so many people digging into any task at hand, and the

spirit of enthusiasm seemed to dance in the air. It's even very likely that there was not much for some people to do (Roger.) Line judges, safety marshals, field directors, pit bosses, scorekeepers, and judges all seemed familiar and comfortable with their duties, reflecting experience and training.

If only the wind had cooperated more. Being that the field was inland and ringed by trees, it wasn't surprising that the winds were bumpy on Saturday. This caused a few problems with some routines, and it was a true test of the fliers' ability to tune a kite for strange winds. Sunday was a bit better, although Mother Nature seemed to overcompensate with strong, "draggin'" winds. Be that as it may, there were few slips in the schedule, and the routines were doubly entertaining to watch. (Please refer to the Competition Results section for a list of the winners at ODSKC.)

What's the lesson to be learned from this event? It shows that a group of people, brought together by their love of kiting enough to start their own event close to home, can work together

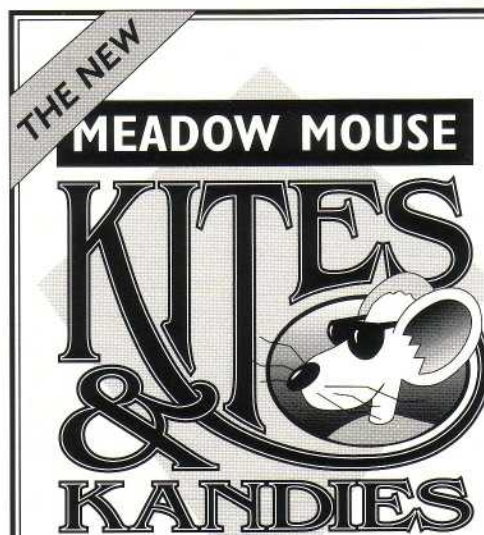
in a spirit of cooperation to create a truly memorable weekend competition, building on the knowledge and experience gained from other events. We applaud Dave, Sherry and all the volunteers for their fine efforts. Keep up the good work, and the momentum!

Newport Sport Kite Championships

Bringing It To The People

You had to see it to believe it. Hundreds of spectators lined the edges of the primary competition field, but there was something different. Most of them had spread out blankets, beach chairs, and coolers. They were here to stay, watch, and to be entertained. In other words, they were here to see US! Many more - perhaps thousands - passed through at one point or another, walking about on single-line fields on their way to and from the two

continued on page 36



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Newport

continued from page 35

dual-line fields, but we haven't seen a dedicated crowd like this at any other event. The excitement and spectator involvement seemed to build through the course of the two day event. At one point, the announcer noticed a staff cameraman panning his lens around the crowd. "Over on the right side of the field, are you having a good time?" A roar came up from the crowd. "How about the people on the left side? Are you having just a great day?" Not to be outdone, the left-side people cheered louder and longer. "Then," the announcer proclaimed, "Let's Party!"

Whipping the crowd into an enthusiastic fervor is just one way of making a sport kite event more exciting, but the fun didn't stop there. During the course of the event, the organizers, staff, and announcers helped to ensure that the spectators who had taken the trouble to visit knew exactly what they were watching. While this may have seemed a bit bothersome and repetitive for those people familiar with competition events, many of the spectators took a moment to walk by the sound tent to note their appreciation for the running commentary.

Lesson #1: Do you want to keep the crowd's attention? Want them to be enthusiastic and enjoy the show? Whip 'em into a frenzy! Keep them informed, and keep them entertained! (Even after the fields had been disassembled on both days, many of the spectators stayed around to watch the free flying. We don't often see that sort of behavior.)

Was this "the non-kiting public?" Not for long! On Saturday, an announcement was made that Bob Hanson and Brian Vanderslice would volunteer some of their time in order to run stunt kite lessons on the main field. "If you've never flown a stunt kite before, or if you just picked up your first kite recently, we encourage you to sign up for a quick lesson," the announcer said. Within just a short time the list had to be closed, for over twenty enthusiastic would-be pilots had hustled up to the stage to get to the sign-up sheet. For most, it was

quite a thrill to hold the handles for the first time. Most of the students seemed to have an aptitude for flying kites, a couple had a bit more trouble, but many first-time fliers walked away with new stunt kites by the end of the weekend! On Sunday, at least a dozen people approached the tent to ask if there were any more lessons available, but the schedule of events did not allow enough time for a repeat of Saturday's session. Lesson #2: Want to generate retail kite sales in a hurry? Turn people on to the sport in a visible, organized fashion!

There were other notable tidbits during the weekend that deserve mention. First, net proceeds for the event, including those secured at the Saturday night auction, went to benefit The imPossible Dream, Inc., an organization that helps chronically-ill children to realize their wildest dreams. With \$3,000 raised at the auction and perhaps thousands more coming in from food and drink concessions, the charity benefited tremendously. Late on Sunday, Team Image helped to organize what they claim is a world-record-breaking Mega Fly. Late on Sunday, one by one, over 40 dual line kites filled the sky. The stated number to beat was 24, and at that time, it looked certain that the record had been shattered. We'll review the videotapes and wait for the official results.

What's the overall lesson in all of this? There are several, but it seems that in this time of economic recession, when consumer spending is extremely low, when the sport experiences significant growing pains in a number of areas, there are glimmers - no - rays of hope and promise. With enthusiastic volunteers, hard work, good winds, and the synergy of many, we can create weekends that will live in the memories of all who attend kite events. Fun, education, good-spirited competition, and camaraderie are the beneficial results of the effort, and these are the targets that we should ALL shoot for at any event. Dave, Sherry, KAKers, Chuck, Maureen, Joe...build on the successes of this year, and carry them forward for years to come!

The UP Sports Kite Festival

Now that's a first! A one-day, cash-prize, star-quality kite competition. Roger Chewning, one of the event organizers, wanted to "rock 'em, sock 'em," and from all indications, that's exactly what he and the folks from UP Sports did. (UP Sports is a company that has been involved with windsurfing, para-gliding, and other wind-related sports. Recently, they have worked to become more involved with sport kiting, and it looks as though they may become a major force in the industry.)

All along Manhattan Beach, just minutes from Los Angeles, there was a flurry of activity. Just on the other side of a pier near the competition field, a major beach-volleyball show was taking place. There were boats, swimmers, and wind surfers out on the water, while banner planes and helicopters flew overhead. Anthony Crisafulli set up his man-lifting rig numerous times, but only managed a few minutes airborne due to the low winds that prevailed for most of the day. And then there was the "boardwalk," which wasn't really a boardwalk at all, but rather a paved surface where skaters and passersby could strut their stuff. It was interesting to sit back and watch the crush of people as they worked their way along the boardwalk, and surprising to discover that some fashion companies make bathing suits that are no larger than the drawstrings on Band-Aid envelopes. (Why do they put those little strings there? They don't do anything.)

And the stars came out that day, with the registration sheet reading like a Who's Who in the world of stunt kiting today. The Open Individual Ballet Final competition, for example, had Scott Aughenbaugh, Pam Kirk, Bob Hanson, Abel Ortega, Ron Reich, Miguel Rodriguez, Brian Vanderslice, and Gary Wood going head-to-head. At the end of that event, it was Bob Hanson (who, incidentally, does not believe in "magic") edging out Scott Aughenbaugh for first place by almost a point, followed by Abel Ortega in third place.

The team events were no less impressive on the rosters, with Flight Squadron, Team Tsunami, High Performance, Team Top of the Line, Air Art, the Bay Area Sundowners, Team Bohica, Team Stinger, and the Pacific Fliers going at it. (If you re-read the previous line, you'll have the finishing order for these teams in the Open Team Ballet event.) The winners were only slightly different in Open Team Precision, and that was due solely to the fact that Team Top of the Line and the Bay Area Sundowners didn't compete in that event. Other than that, the finish was exactly the same.

The UP Sport Kite Festival was a different kind of event than we're accustomed to seeing. All of the categories were designated as Open, with no regard to the conventional classification scheme. There was a single sponsor, along with cash prizes for the top three positions in each event. Innovative was held - albeit only as a Team Innovative event - as well as a Pairs Ballet run, but Individual Precision was dropped entirely. Knowing what we know about Chearning's plans for the future, we think that this event may herald a new age in sport kite competitions.

While we believe in and thoroughly support standard competition events, leagues, and the efforts of the A.K.A. toward developing an amateur circuit, it is clear that there is plenty of room for one-day "showcase" competitions such as the UP Sports Kite Festival. A little something for everybody? Hey, why not? Growth, change, and variety is good, and this was an excellent time to come up with a badly needed "rock 'em, sock 'em" event!

Berkeley SKC

Garbage = space?

Garbage = happy kitefliers?

Say what?

That happens to be the case when you are talking about the flying fields used for the 1992 Berkeley SKC. In an ongoing project, this weekend saw the opening and dedication of a new area of this park. This project is creating land where none existed, providing a scenic recreation area that's nearly perfect for kiteflying. With nothing but

green grass terracing down to the waters of the San Francisco Bay, there's little to impede the wind's path, and happily, the wind agreed to take part in the weekend's festivities.

When the event kicked off on Saturday morning, there were more than a few flyers who were overheard wishing for a little less than the 12-15 knot wind that caused a flurry of activity at the sweatshirt sales booth. Sunday the winds dropped to a steady 3-7 knots, the sun graced the fields, and flyers were out to take advantage of the always hoped for "perfect" competitive conditions.

In a decision geared to arouse suspense amongst the winners in the finals, the top three scores were posted along with the others, but the names were withheld. It was not until Sunday night's banquet that the finishes were revealed, but, of course, first you had to eat your dinner. This was followed by a few words from Dave Gomberg, the American Kite Association President. Corey Jensen was scheduled to speak next, but unfortunately could not attend. Standing in for Corey was Charles Abney, who drew great amounts of appreciative laughter and applause from the audience by saying simply, "On Corey Jensens' behalf I have nothing to say." And so, with that, it was time to cut to the chase and find out who had won. Anticipation had risen, as expected, and the results were sprinkled with surprises. Local flyer Miguel Rodriguez says he rarely has sufficient time to practice, but his flying, a mix of cleanly timed precision turns along with unlikely stalls managed to outscore (92.93) both Scott Aughenbaugh (91.66) and Bob Childs (91.00) for the win in MIB. MIP also saw three names, any of which might easily be the winner. When revealed, Pam Kirk once again reigned victorious (90.33) followed by teammate Ron Reich (89.96) and another excellent flyer, Jim Baldo (89.36).

Team action on the west coast has always been superb and the action in MTB lived up to that reputation. California team, Air Art, bested the best! Coming in with a score of 96.26 they were followed by the Flight Squadron and High Performance. The ranks of the toughest Masters teams continues to grow, and it's terrific to

watch these folks fly. Their dedication to practice is quite apparent.

Although early on the organizers weren't certain whether or not it would be beneficial to run Pairs, eleven teams showed up to fly their stuff. Coming out on top of this large heat by a narrow .40 points was team Tori Tako in a neck-and-neck race with the slightly offbeat Texas duo, the Box of Goblins. It's great to see that Pairs flying is starting to mature as evidenced by the changes taking place in the routines. We are seeing Pairs fliers exploring creative avenues beyond the obvious romantic approach.

Another event due for an explosion of popularity as organizers continue to explore ways of drawing larger audiences has got to be Team Train Ballet. Perhaps team train fliers are somewhat restricted in maneuverability, but it doesn't seem to matter in the least to the spectators. They are always wowed (as are we) by teams like the Bay Area Sundowners, who so gracefully piloted their 12-stacks with tails around each other.

After hearing last year's mixed reviews on the Berkeley SKC, we weren't sure what to expect this year, however we did know that Tom McAlister had been working hard to ensure that all would go well, and that the event would be a memorable success. They succeeded. With competition grounds that were so colorful and festive, local motorists were easily attracted to exit the freeway and come see what was happening. There was no shortage of spectators and it was terrific to eavesdrop amongst them and overhear their remarks. Many were flabbergasted at the advanced technology that now exists in kites, families were thrilled that this show was FREE, the kids had the chance to make their own kites, and the only unfortunate comment heard was from a person who thought the only way to get into stunts was at a cost of over \$200. We quickly straightened that out. The sky was overflowing with color, and the fields were flanked by paths, allowing easy access to visit both the single and multi-line fields. Even the city officials on hand were quite impressed, ensuring full support for next year's competition.

All around the field at every competition and tournament you will see photographers. Every time a shutter is released the photographer hopes for that one great shot, perhaps one that will make an SKQ cover. Quite often, when the prints come back, the photographer is disappointed. Prints may be dark and underexposed, or those beautiful kites seem little more than dots. So what does it take to get those winning photos? Domination, location, timing, and a little technique.

Shoot Em!

By John Cosby

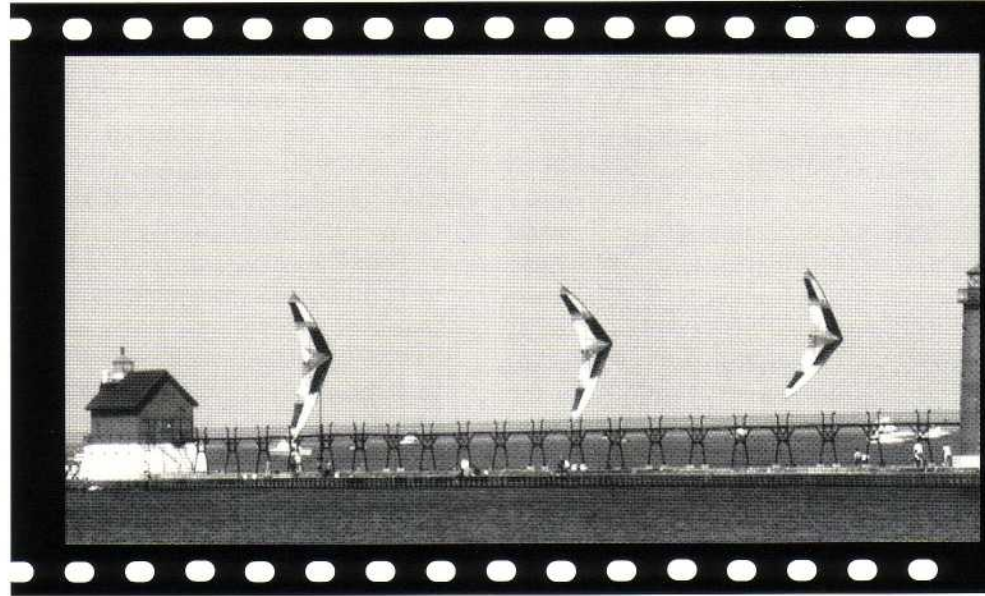
Domination

Robert Capa – a photographer who made his living at the front during World War II – put it perfectly: “If your pictures aren’t good enough, you’re not close enough.” The main image, the main “idea” of your photograph, whether it is the kite, the flyer, or both, should dominate the frame. Can this be done at a competition? Yes, even with fixed-lens auto-focus cameras.

The most obvious way to fill the frame

the “ripostop jungles” that spring up at kite events. The trade-off for the convenience of these cameras is they may not be suitable for taking closeup pictures of kites in the air.

If you can change lenses on your camera, a telephoto lens of 200mm or more can put you closer to the action on the field during the actual competition. I regularly use lenses up to 600mm to fill the frame with an individual flyer. Long lenses are also



is simply to move closer to the subject. However, this is not always possible. Competitors and judges alike might object to your climbing into the ring during an actual competition. But, you frequently can get quite close to the flyers while they are practicing. Many flyers are happy to be photographed then.

If you decide to photograph during practice, there are several rules of courtesy. Remember, the flyers are working! They are preparing for a performance. It is your responsibility to not disturb that preparation. Likewise, you – the photographer – are responsible for the flyers’ safety. Don’t let them back over you. Tell the flyers you are there to take pictures. If they object, stop.

Auto-everything cameras with fixed wide angle lenses in the 34mm to 45mm range are ideal for taking great pictures of the ground displays and

ideal for catching the color of the kites in the air. Using a monopod or tripod with a long lens will help ensure that your photo is in razor-sharp focus. When this isn’t possible, follow the general rule of thumb; when hand-holding the camera, never shoot at a shutter speed slower than the focal length of the lens being used. If you are using a 200mm lens set your shutter speed no slower than 1/250 sec.

The depth of field – how much of a scene is in focus in a photo – is limited when using telephoto lenses, unless you are willing to pay many thousands of dollars for a lens. You must decide which is most important for your picture, the flyer in the foreground or the kites in the background. It may be impossible to keep both in focus (small aperture) AND freeze the motion (fast shutter speed). You can compensate for this by using an ISO 200 or faster film.

Location

The best place to watch a sport kite routine is from behind the flyer. This is especially true of ballet. From behind the pilot you can watch the flow of the performance. If you shoot video, this is the place to be. Behind the pilot is also a great place for still photographers who want to emphasize the kites. But because the flyer's back is usually toward you, this is not a particularly good place from which to

Timing

Timing – the point at which you release the shutter – is closely related to ANTICIPATION. You must anticipate the position of the kites to know when to release the shutter. Whether you're trying to catch both the kite and the flyer together in one shot or trying to catch a team crossing in a thread, you must anticipate. The fact that you might be a sport kite flyer helps your anticipation and timing

shutter speed for stopping motion, and film speed. I think one more is in order: exposure.

Have you ever gotten prints taken at a kite festival only to find that they were so dark – underexposed – that you could hardly tell what the pictures were? Kites are relatively small, dark objects against the sky, which provides a very bright background. The light meter in your camera gets "fooled" into thinking that the scene is



shoot the flyer. Getting downwind of the action and aiming back gives you a better view of the pilot. If you want to concentrate on only the kites, a side view offers an interesting change of perspective.

From a photographer's vantage point a pilot who flies through a dog stake offers the best opportunity to capture the flyer and the kite in the frame together. Depth of field problems are solved because the kite and the flyer are on the same plane. You can use a slower, finer grain film and still keep everything sharp.

Take the time to look around the field. Challenge yourself to find new angles. Observe the scene through your lens while laying on the ground. If there is an elevated announcer's podium nearby ask the organizer for permission to use it and you will see things from a bird's eye view.

tremendously. Involvement in the sport helps you to know what to look for. The more you fly and the more flyers you watch, the better your timing will get.

Timing is also knowing when in a routine is the best time to shoot. For example, a classic and difficult shot is to get both the flyer and the kite in the same image, preferably with the kite in motion. This is most easily accomplished at launch or landing. Again, it is anticipation of the moment of launch that determines the timing of the shot.

Technique

There are university degree programs devoted to photographic technique, and there certainly isn't room here to teach the basics of photography. However, I previously referred to several basic photography concepts, including depth of field,

very light, and adjusts accordingly. You wind up with pictures that are too dark. All but the most simple cameras offer some adjustment for the "backlight" situation. Check your camera's instruction manual. If your camera is adjustable or gives you a choice, select 1 to 1-1/2 stops of overexposure. This will compensate for a bright sky background.

In Closing

Try not to get frustrated. There will be some hits and some misses with nothing but clear sky, no kites at all. At first there will be a lot of near hits. This is not a science. Like kite flying itself, photographing kites is a process based on experience. Like kite flying, there will be good days and bad days. Simply put, the more often you take pictures, the better you will get.

SKQ: *Are you satisfied with the Eastern League?*

Roger: What I'm happy about is the growth. The growth and the people who said, "Wow, eleven events? How can you do eleven events? That's too many, and we're all going to be competing with each other." There are a lot of problems that we've all perceived have happened. We've traded our own competition for the dollar, but the bottom line is that we have to get a helluva lot bigger than eleven events to have a bona-fide sport. If you look at any other sport, there's a million events, you know?

SKQ: *Who's going to draw the geographical boundaries in order to determine what event goes into the various leagues that are forming?*

Roger: I could see the whole thing with event organizers putting together a circuit, but it has to be a united effort. It's not just going to be the organizers. It's going to be the sponsoring dollars, and it's probably going to be something like the AKA or a flyers organization or something like that.

SKQ: *So, what are you going to do to make it better?*

Roger: We're just going to keep doing more events, and pursue sponsorship full-time. That's the primary reason for setting up Sky Festivals and selling the Meadow Mouse, just dedicating efforts to chasing sponsors and putting together the program that we had been building conceptually.

SKQ: *Do you have people helping you in your search for sponsors? Have you thought of having Sky Festivals retain an advertising agency? Are you out there actively pursuing sponsors?*

Roger: Right now we're actively pursuing every lead that comes our way. We're setting forth a program to sell. A package, basically, that we put together for sponsors. That's what I'm trying to do with the Eastern League, I'm trying to sell a package. Whether some day it's television or

something like that, you need to be organized to retain that kind of legitimacy to be a sport.

But the point is that the sport is growing, the sport is changing, and we're still evolving. We're working on the rulebook, we're changing the events. The thing I noticed most at the UP event is that people relate immediately to kites and music, without knowing anything about our sport. These are two things that they have some conscious knowledge of, so they can put together what our sport is about.

SKQ: *Earlier we talked about the possible distinction between competitive events, which are put together for the fliers to rank themselves, versus something more along the lines of the UP Sports event, where you have star quality and polished routines.*

Roger: And you know what else? Money. If you come in with some big cash prize events, grab everybody's attention, everybody relates to somebody winning \$25,000. We've got a ways to go with dollars and sponsorship coming into the sport before we get people on that level. How many good fliers come into the sport, seeing no avenue of where to go, and then end up taking on something else because the challenge is gone? Well, there might be more of a challenge if there was more competition.

You know, there are so many different avenues for people to get involved in the sport, still. We're still so brand new. The people who come into it new today will carve out niches for themselves.

What we're trying to do is to create the action. Whoever has the money, then I'm talking to them. The sport's going to get bigger, and some people are going to get hurt, but basically, everybody is going to be better. The only thing that could really screw it up would be safety. If people are uncool with kites, and if there's nobody that goes out there and recommends safety, we could stand to lose it all, because all the beaches will say, "Hey, there's those stunt kites. They're all idiots, and now there's a thousand of them."

SKQ: *To what degree are you doing this for potential profit, and to what degree are you doing it because you just really love kites?*

Roger: I'll tell you the truth; I've never been happier in my life. I'm finally doing something that I love to do. I see the potential to make a buck, but I've worked for a lot of people – I've had a state job for 17 years – and I look at all that and I say, "This is something that I want to do... more than anything I've wanted to do in my life." This is me. This is it. It's hot. And when all the lights go on, it's time to dance, you know?

We finished up the interview by asking Roger if he had any hints for new organizers. He summed up his feelings with a few points. First, he relates, a potential organizer should choose a good location, as it is one of the biggest factors for the success of an event. Secondly, the organizer should ensure that they have adequate liability insurance. He also recommends that organizers attend other events, gathering information and seeing how the other events are being run. Finally, look for the support of people who are willing to work at an event. The potential organizer should look for a ratio of one worker for every two or three registrants.



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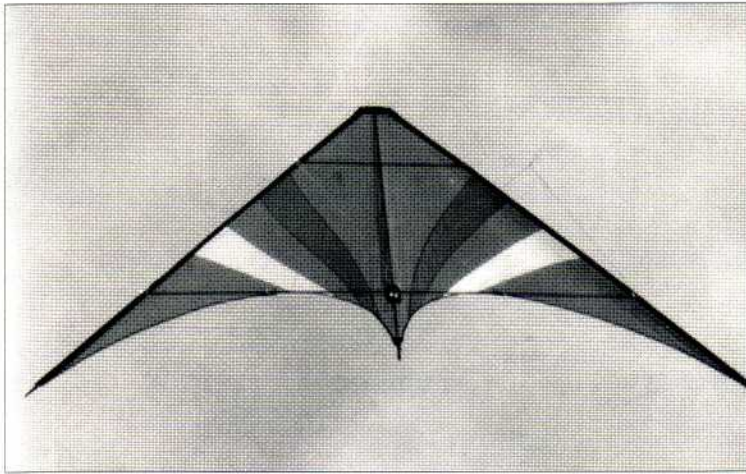
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FIELD TEST



Model: PRO-COMP

Manufacturer: Renegade Kites

Fabric Weight: 0.75oz. ripstop nylon

Framing Materials: Graphite

Wind Range: 1 1/2 - 20 m.p.h.

Configuration: Delta-type (104" wingspan)

Skill Level: Intermediate - Advanced

MFGR's Suggested Retail: \$250.00 Standard

With the production of the Pro-Comp, Renegade Kites has set out to bring the flyer a competition-ready stunt kite, with particular emphasis placed on its being geared for light to moderate winds. To reach this mark, Renegade Kites has incorporated two new design features into the Pro-Comp; the Sail-Form and the Traveler. These features are used to bring "maximum lift" and "positive control-response" during low wind flight. The manufacturer's maximum wind rating extends to 20 m.p.h., and we have flown the Pro-Comp over the entire wind range, so we'll start with those attributes that were consistent throughout the varying wind speeds.

The Pro-Comp is quick to respond to the flyer's directives. This is certainly a plus in the lower wind ranges, but flyers must also be very steady with their hands, or else a noticeable bobble will show up in straight line tracking and angular turns. The kite maintains a steady speed throughout the wind window, and is easily pushed forward on the edges of the wind, giving it an above-average total wind window. While you're on the edge of the window you will find one of the strong points of the Pro-Comp: Whether you gently lower the kite down onto a wingtip or choose to do a flip turn to a wingtip stand, the kite is incredibly well balanced and is easily controlled in a rocking motion on the wingtip. In other offwind maneuvers, there must be room for the kite to come about in a turn, and attention paid by the flyer not to "wail" on the kite as it is easily pulled from the air.

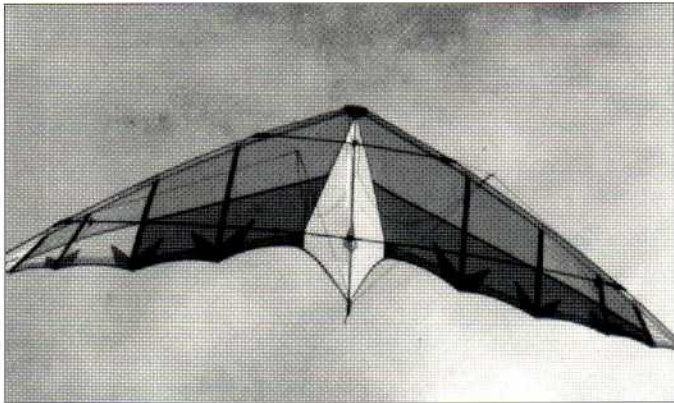
There are two stand-off fittings. One is the conventional type for use in winds above 10 m.p.h., the other, the new Sail Form for use in light winds. The Sail Form is a length of fiberglass that runs from the cross spreader through a tab along the trailing edge of the sail and back to the cross spreader, "forming" the trailing edge of the sail for lift in light winds. Both of these stand-off systems are made from lightweight fiberglass and don't always hold for relaunch, resulting in a "when you're down, you're down" situation.

Throughout the wind speeds we found the Pro-Comp to have no noticeable oversteer or understeer problems. Below 10 m.p.h. the Pro-Comp has a minimal amount of pull while maintaining a positive feedback down the lines to the flyer. In the light stuff (1 - 3.5 m.p.h.), we found a moderately slow, smooth, and graceful flyer. Precision flying seemed to suffer, while floats, landings, and large sweeping movements stood out. Flying in a bit more wind (4-8 m.p.h.), we were impressed with the constant, moderately slow speed maintained in vertical passes. The stability found while doing wingtip stands with the Pro-Comp extended to making complete window wingtip drags with relative ease, and the marks for tight turns improved. This was our preferred wind range with the Pro-Comp. Not surprisingly, when flying the Pro-Comp in 10 - 16 m.p.h. we saw a marked leap in precision abilities, speed, and pull. Unless we had the bridle on the black mark and the bridle set all the way in on the Traveler (a knotted quick bridle adjustment on the center T), we also experienced a fair amount of wing shudder when flying in winds over 13 m.p.h. and we would question the wisdom of flying the Pro-Comp in these higher winds.

The Pro-Comp is available in a standard sail pattern (shown in photo) as well as the custom applique sails for which Renegade is well known. For a kite in this price range, we were disappointed with the fittings and would like to see them improved in terms of fit. As the conventional stand-offs are supplied for higher winds, perhaps they should be more rigid than the current fiberglass stand-offs. We think this would also benefit the kite's relaunch capabilities. Designing a stunt kite that will fly from a very low 1 1/2 m.p.h. through 20 m.p.h. is no small feat, and if you must restrict yourself to one kite to cover this range, keep the Pro-Comp in mind. We do agree with Renegade though, that the Pro-Comp shines in light to moderate winds.

SB

SKB
FIELD TEST



Model: RADIAN

Manufacturer: Prism Designs

Fabric Weight: .75oz. ripstop, .9 mil mylar laminate

Framing Materials: Graphite

Wind Range: 3 - 25 mph

Configuration: Delta-type (102" wingspan)

Skill Level: Intermediate - Advanced

MFGR's Suggested Retail: \$275.00

When it comes to "tinkering" it seems that most people either enjoy it greatly or avoid it with an even greater passion. One group purchases an item and never gives a second thought as to how or why it works; everything is fine so long as it works. The other group of people not only want to know the "why" and "how", but also what they can change to make it even better! Well, it is our belief that the latter group will be enthralled with the new Radian from Prism Designs. There are a number of innovations in the design of this kite, and they are all geared toward "programing" the kite with flying attributes, favored by any individual flyer.

The first thing you'll notice is that the Radian has a high aspect ratio. This, at first, seemed strange in flight, but flying the Radian for a short time can make your "normal" aspect ratio kites seem very pointy.

Before you launch the Radian you are going to notice a number of very different things on the kite. There are four batten pockets on each side of the sail, providing the opportunity to adjust the camber of the wing. There are two standoffs per sail side, and the top spreader, when used, passes through a plastic retainer on the spine. The bridle is unique in its connection points, with four lines per side. Two of them span from the cross spreaders of the leading edge to the bridle clip. The remaining two bridle legs will show they are both knotted with the corresponding leg of the opposite bridle side, and then travel to unexpected attachment points. One set goes to the midpoint of the upper spreader, and the other to the lower most part of the spine, where bridle adjustments are made. The bridle fittings are worth noting. They are made from a molded plastic drilled with two holes. One hole allows the adjustment knots to pass through with ease to your desired setting and by slipping the bridle down, a smaller hole locks it into place. This is one of the quickest and easiest methods of adjustment we've ever seen. While the bottom adjustment can be considered the basic bridle setting area, the top adjustment is called an "Attitude Adjustor." The Attitude Adjustor allows you to alter how radically you want this kite to fly. Because there are two such adjustment points, you may find that you spend more time

experimenting with the settings then actually flying the kite! Fortunately, the Owner's Manual is one of the most complete we've seen, and you can follow the designer's suggestions for the number of battens to insert and where you want to set the bridle for certain wind conditions. Tinkerers, should take their own notes as we have little doubt that they will be compelled to try every combination.

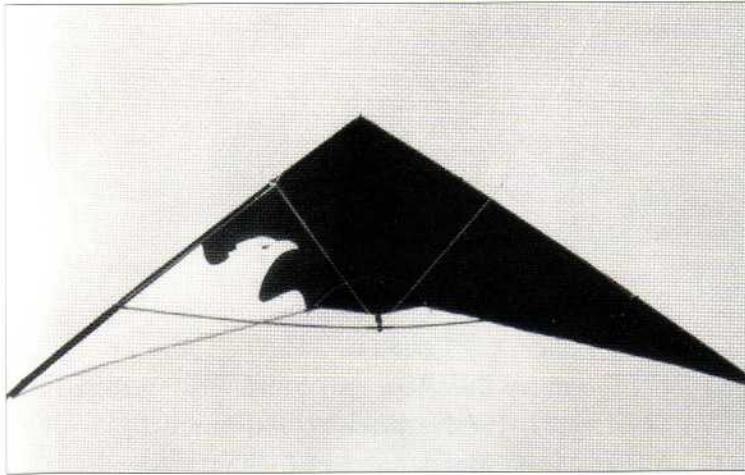
So, how does it fly? At this point you may realize that it depends on where you've set the bridle and how many battens you've inserted. With the exception of a few attributes, the scores from our panel of testers were all over the place! Suffice it to say, the two "Adjustors" allow for such latitude, and the odds of getting just what you want out of the kite are very good. We will say this: The Radian is more of a freestyler than a precision flyer. Standard launches are a snap, but launching from a leading edge or belly-down is difficult. The amount of pull was low no matter what setting we used. It is quiet in flight, and this kite is capable of unusual snap turns - almost a back layover vaulting turn. When performing a turtle (pulling on and then throwing the fly lines forward to get the kite to lay on its back), expect the kite to go onto its back, and it will frequently continue all the way around - basically a backward somersault! If you manage to come out with the bridle lines coming over the upper leading edge, repeating the same movements will snap it back to normal!

The sail is graphically striking and reminded us of the Wind Machine stunt kite by kite artist George Peters. While the kite looks good on the ground, it looks twice as good in the air. The quality of the workmanship shows forethought and attention to detail. It is, simply, excellent in all respects, and certainly should be a point of pride for Prism Designs. Our only problem was a tendency to catch the bridle around the keel when doing the radical sort of flying that this kite seems to beg for.

The Radian is meant to provide many hours of experimentation so that you can learn its full range of abilities. "Tinkerers", enjoy!

SB

SKQ
FIELD TEST



Model: 3/4 BIRD OF PREY

Manufacturer: One of Jerry's Kites

Fabric Weight: 0.75oz. ripstop nylon

Framing Materials: Graphite

Wind Range: 4-28 MPH

Configuration: Delta-type (75" wingspan)

Skill Level: Beginner - Advanced

MFGR's Suggested Retail: \$100 basic

MFGR's Suggested Retail: \$120 bird graphics

If you've been flying stunt kites for a number of years, chances are good that you will remember the first time you ever piloted a fast, noisy, and ultra-tight spinning kite. It was pure fun, and in addition it provided a challenge to the flyer; Keep it from crashing. The 3/4 Bird of Prey brought back those memories to us. This kite is not so fast that you'll be replacing keel or wing rods every time you fly it, nor is it as unpredictable as many earlier kites of its kind, nor will you need 8+ m.p.h. of wind to launch it, but you will have a blast with it.

Jerry Sunati, the kite's designer, makes no premise about this kite other than it is a "basic fun flyer." We agree, although we feel that this doesn't tell the whole story. For starters, the wind range is a wide 4 - 28 m.p.h. It will fly quite well in 4 m.p.h., and the experienced flyer can put it up in even less wind. The moderately loud, resonant buzz will delight many and will serve as a warning to bystanders to keep clear of this zipster.

The kite is agile and very responsive to the flyer's input. Interestingly, when testing for oversteer and understeer, we found that these elements depended on flying style. Fundamentally, there are three combinations of hand motions that are commonly used to make a turn. To make a right turn you can punch with your left hand, pull with your right hand, or do both simultaneously. If you turn this kite with a combination of punch and pull, oversteer becomes readily noticeable, yet if you use a punch turn, you'll notice some understeer. However, with pull turns the 3/4 Bird of Prey will most likely respond exactly as desired. It will cut

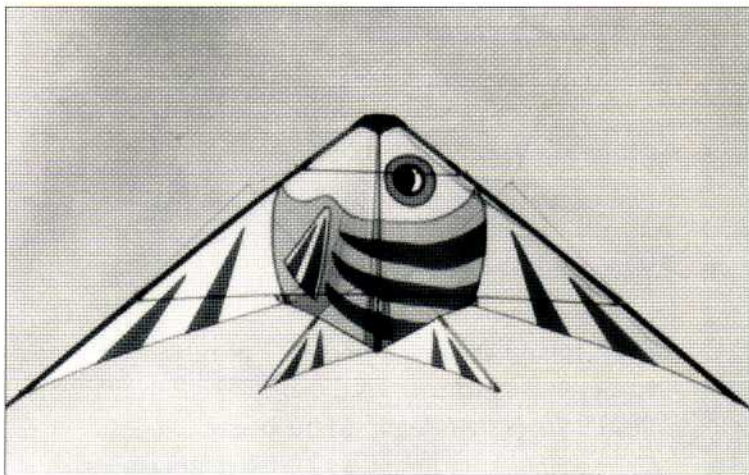
corners with the best of them, it tracks smoothly, and does tight turns as though a wingtip was tacked to the sky.

The 3/4 Bird of Prey readily fills the bill of being "fun." It will also sharpen your reflexes, doing so in a way that makes the pilot look sharp and exacting to onlookers, and only gets the flyer into trouble when the flyer is not quite quick enough with their reactions.

But perhaps you don't want just a fun kite; maybe you want to throw in a few tricks. In the middle of the wind window the kite is quite stable, while on the edges it can seem somewhat touchy, and in this area requires that the flyer remain attentive to the kite. Landings on the edge of the window are another matter; they're accomplished with ease. While the kite is easily stalled directly downwind, it is fairly difficult getting it to land here. This is mostly likely due to the inflated wedge keel that provides increased lift. For a 3/4-sized kite, it has a fair amount of pull, which was found to add to the fun. The only problem we discovered was that the bottom cross spreaders have a penchant for popping out of the leading edge fittings, so keep the tape handy.

In this day and age where kite designers seem to be concentrating on producing the "ultimate" competition kite - accompanied by skyrocketing prices - here's a moderately priced kite that will provide the recreational flyer with many hours of fun flying. The fact that the 3/4 Bird of Prey covers a wide wind range just makes it that much more of a bargain. We'd suggest that you check it out!

SB



Model: NEPTUNE

Manufacturer: Sky Delight Kites

Fabric Weight: 0.75oz. ripstop nylon

Framing Materials: Graphite

Wind Range: 5-25 MPH

Configuration: Swallow tail delta (96" wingspan)

Skill Level: Intermediate to Advanced

MFGR's Suggested Retail: \$260.00

The sail graphics of Joel Sholtz's new Neptune kite grabbed our attention immediately. In fact, we initially wanted to review this kite for no other reason. Knowing that there are any number of kite collectors out there, we were anxious to make them aware of this delightfully whimsical sail pattern. Beyond the sail, we expected nothing more than another swallow-tailed delta. We anticipated that we would find a slow, solid, basic kite. That didn't matter, as we were still enticed by the graphics and the idea of an award-winning single line kite artist venturing into stunt kite territory. Guess what - it turns out that we were rather presumptuous in our thinking. Son-of-a-gun, this fish flies great!

Throughout its wind range, the Neptune received above-average marks for all basic flight characteristics. With a full size sail, no oversteer, and only a moderate amount of understeer, the Neptune breezes through standard precision maneuvers and will certainly hold its own when taken into the competition arena. The kite cannot be considered achingly slow nor blindingly fast, but will hold your attention as it responds crisply and surely to your flying directives. Pushing or pulling of lines by the flyer makes little difference in its cornering abilities. Landings and launches on the side of the wind window are easily accomplished. Holding the kite on a wingtip will give you a feel for how well balanced it is.

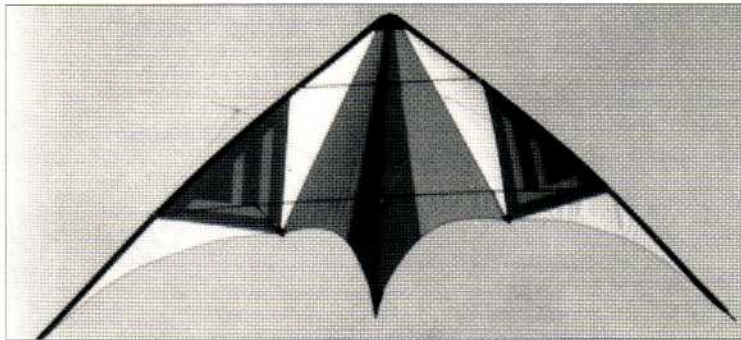
The suggested wind range of the Neptune is 5 - 25 m.p.h., and while most aspects of its flight capability do not change with the wind, a few do. Interestingly, between 5 and 8 m.p.h. we found the Neptune able to do the most advanced edgework we could put it through. The Neptune is very stable, and even when we purposely dumped the sail of wind, the kite maintained enough lift to correct itself. Also,

in the lower wind range, the Neptune could be snapped to a stall and then lead into a side-slide with great ease. As the wind picked up the pull increased, naturally, and we found it increasingly difficult to execute these moves, and more likely than not we'd catch a flying line on the tail (not a legitimate way to catch a fish.) Higher winds bring a measure of vibration to the fiberglass-reinforced tail section, and tended to raise the decibel level of the Neptune, which could be considered moderately loud in the first place. Higher wind crashes or performing heavy-handed maneuvers often resulted in the popping of a cross spreader. This may be attributed to a recent design change. Early production models had longer bottom cross spreaders and shorter stand-offs. In any event, the problem is easily fixed with a bit of tape.

Attention to detail is apparent in the construction of the sail. Both nose webbing and leading edge dacron are color matched to ensure continuity with the sail design, and the center "T" area is strongly reinforced. The sail itself is a stitched applique, and although not hemmed, the hot-knived fabric edges of our test kite show no signs of wear. The graphite spars keep the kite rigid in winds up to 18 m.p.h. after which there's moderate distortion of the frame.

We feel that the Neptune is a solid product, and it comes with a one-year warranty. All of our field testers remarked that flying the Neptune was a great deal of fun, and perhaps part of that fun was due to the attention that this kite receives from curious onlookers. You just can't help but smile when you see this great looking fish.

SB



Model: **FALCON LT**
Manufacturer: **Falcon Aero Designs**
Fabric Weight: **0.75oz. ripstop nylon**
Framing Materials: **Graphite**
Wind Range: **3-15 MPH**
Configuration: **Delta-type (96" wingspan)**
Skill Level: **Beginner - Advanced**
MFGR's Suggested Retail: **\$240.00**

We received word of the Falcon and the Falcon LT in early 1991, and at that time it was the objective of the designer to develop a line of stunt kites that would be quiet in flight, hence they were named the SILENT SERIES. When we received the kite for review we were told that the current design objectives also included "superior aerobatics, rock solid tracking, superb off-wind performance and excellent ground work."

We came to realize that when it stated in the instruction manual "...only half of the arm movement you may have used to turn other stunt kites is necessary to steer the Falcon LT", they weren't exaggerating. We found that any more than a few inches of arm movement would pull the kite out of the air. Fortunately, we also found that the kite sought to regain the wind and usually did so before hitting the ground. As we became more adept at limiting our arm movement, we were still caught trying to find a way to perform a tight spin turn or a snap turn without "slicing" out of the sky. We sought to correct this tendency, but interestingly enough, the bridle setting had very little impact on the turning characteristics, and as we were aware of designer Doug Stout's engineering background, this was somewhat surprising. We continued, never able to do tight turns until the kite was in the center of the wind. Later checks with Stout revealed that in his rush to meet the demands of producing a light wind version of his Falcon, he'd made an oversight in the conversion formula, and has corrected this problem by shortening the outhaul of the bridle by one-half inch. We followed suit and found that this went significantly improves the kite's tight turning abilities.

For the bridle settings, you should read the manual carefully. The black marks, normally used to mark the best bridle setting, should be kept below the clip with the Falcon LT. The instructions also assist the flyer in finding the ideal setting for the kite. Suggestions are made to leave the bridle adjustment in this spot, and to make other adjustments by altering line weight. However, as the winds increase the Falcon LT becomes a powerhouse, and we were less than comfortable with the recommended line in an 8 - 11 m.p.h. wind. Rightfully so, we thought, as our line broke.

We'd suggest exceeding the line weight recommendations detailed in the instructions. For those flyers capable of skiing behind a single kite, step the line way up, for in winds of 14 m.p.h. and above the Falcon offers a super amount of pull combined with the quickness in turning that is perfect for skiing.

Once we were comfortable with line weight, and had adjusted our arm motions, we found a very stable, moderately fast kite. Straight line tracking, angular turning abilities, and launches were judged to be excellent. We found the kite's stall abilities led to easy lateral slides anywhere in the window. Provided the kite has room to come about, we had no trouble flying it along the edge of the wind window, and while the kite is very stable, it can be frustrating to find that you are once again "over-arming" the kite when doing ground work. Lead the Falcon LT through ground work with a gentle touch, and it will respond in kind.

Overall construction was solid and clean. There is a length of dacron running through the seam of the trailing edge which is then secured to the wingtip nock. By keeping the trailing edge taught, noise is eliminated. Fittings have been designed to stay put, and delightfully, we never popped a spar during crashes. Using rubber caps on the end of the cross spreaders produces a snug fit with the vinyls. The bottom of the vinyls are fed along the leading edge to ensure a clean line, but because the kite has considerable pull, the holes in the vinyls of our test kite are being stretched by the spreaders. The sail is reinforced at all of the stress points, and the leading edge has been reinforced with 2 ounce ripstop as opposed to the usual heavier dacron.

The Falcon LT is a capable low wind flying machine. It offers a wide range of capabilities, along with stability in flight that will help the flyer to learn a certain finesse, helping them to achieve many of today's more advanced flying skills. Falcon Aero Designs has developed a solid contender amongst light wind kites, and with Stout's background, we're looking forward to the development of future SILENT SERIES models.



COMPETITION RESULTS

MASKC - 92 May 2-3, 1992

▼ Individual Precision - Novice

1. Edgar Shenk	81.70
2. Roger Knically	79.70
3. Lawrence Bates	79.07
4. John Goudy	76.53
5. Susan Thonstad	76.13
6. Paul Keeler	74.87
7. Corey Arnold	74.77
8. Bob Nock	72.80
9. Jeff Burka	65.73
10. Peter Williams	61.70

▼ Individual Precision - Intermediate

1. Dawn Simmons	85.97
2. Lou Behrman	81.70
3. David Snyder	78.63
4. Richard Chang	78.00
5. Doug Laubach	77.83
6. Chuck Stecker	77.57
7. Orlando Karpf	77.20
8. Lindsey Asay	76.33
9. Derrick Williams	74.93
10. Bill Lytke	74.90

▼ Individual Precision - Experienced

1. Mike Donley	85.33
2. John Barresi	84.80
3. Dodd Gross	84.27
4. Michael Moore	83.10
5. Mike Fitzpatrick	82.20
6. Marty Sasaki	81.57
7. Steve Huff	79.90
8. Ray Bordelon	79.13
9. Brad Spivey	79.07
10. Charles Stonestreet	78.57

▼ Individual Precision - Masters

1. Ron Reich	88.20
2. Pam Kirk	86.57
3. Bob Hanson	83.40
4. Susan Batdorff	80.93
5. Chuck Walker	78.23
6. Mike Dennis	73.13
7. Mike Simmons	72.53
8. John Tavalacci	70.33
9. Bill Edison	69.53
10. Ray Melikian	66.40

▼ Individual Ballet - Intermediate

1. Gary Sweely	86.63
2. Doug Laubach	86.20
3. Lou Behrman	84.30
4. Sherrie Arnold	80.53
5. Dawn Simmons	80.10
6. Betty Rountree	78.37
7. Joel Brown	77.80
8. Derrick Williams	77.63
9. Chuck Rountree	75.23
10. Orlando Karpf	75.20

▼ Individual Ballet - Experienced

1. John Barresi	89.50
2. Dave Arnold	82.57
3. Michael Moore	82.00
4. Dodd Gross	81.93
5. Steve Huff	81.40

6. Mike Donley	80.63
7. Phil Cooper	79.83
8. Marty Sasaki	79.23
9. Brad Spivey	78.90
10. Chris Belli	77.80

▼ Individual Ballet - Masters

1. Bob Hanson	95.33
2. Bill Edison	87.67
3. John MacLauchlan	86.27
4. Ron Reich	85.67
5. Chuck Walker	84.80
6. Ralph Offredo	82.60
7. Ray Melikian	81.90
8. Pam Kirk	81.53
9. Roger Chewning	81.03
10. Suzanne Edison	80.83

▼ Pairs Ballet - Experienced

1. KAK Attack	80.77
2. Breeze Brothers	79.23
3. Breezin'	76.67
4. VA Windseekers	72.90
5. VA Lovers	56.90

▼ Pairs Ballet - Masters

1. Skyward Edge	87.10
2. Windswept	77.87

▼ Team Precision - Experienced

1. Storm Front	83.78
2. Team Image	69.93
3. Behind the Lines	67.90
4. Valli Boyz	51.78

▼ Team Precision - Masters

1. Tsunami	90.42
2. Flight Squadron	84.08
3. Black Sheep Squad	83.70
4. Trilogy	79.25
5. What's Up	79.07

▼ Team Ballet - Experienced

1. Storm Front	89.70
2. Team Image	82.40
3. Valli Boyz	77.03
4. Behind the Lines	76.27
5. KAK Deltas	72.13

▼ Team Ballet - Masters

1. Flight Squadron	89.77
2. Top of the Line	86.73
3. Tsunami	82.90
4. Trilogy	78.50
5. What's Up	76.47

▼ Quad Ballet - Open

1. Dodd Gross	87.13
2. John Barresi	85.93
3. Bob Hanson	84.47
4. Thom Powers	83.33
5. Chris Belli	81.67
6. Dave Arnold	80.83
7. Pete Dolphin	77.57
8. Ray Melikian	73.07
9. Mike Donley	72.67
10. Bill Beneker	71.07

▼ Individual Innovative - Open

1. Billy Jones	84.05
2. Joe Perron	81.28
3. John MacLauchlan	80.97
4. John Barresi	76.97
5. Bill Beneker	69.83

REDWOOD COAST Kite Festival May 2-3, 1992

▼ Individual Precision - Novice

1. David Fortna	60.00
2. Joel Meyers	50.33
3. Erik Kanstrup	28.67

▼ Individual Ballet - Intermediate

1. John Morrison	85.06
2. Bruce Morrison	83.46
3. Ken Linn	70.36

▼ Individual Precision - Experienced

1. Michael Miner	86.03
2. Steve Capon	84.80
3. Peter Shields	82.20
4. Seth Goldman	80.16
5. Rod Smith	79.20
6. Klyph McCormick	79.06
7. Kobi Eshun	78.36
8. Andy Anderson	77.30
9. Steve Kent	76.86
10. Lee Kanstrup	76.43

▼ Individual Precision - Masters

1. Jim Baldo	86.50
2. Jeff Hilliard	82.96
3. Troy Gunn	81.63
4. Mike Sterling	79.33
5. Rod Guyette	79.26
6. Mike Barclay	77.86
7. John Oliver	77.03
8. Steve Thomas	63.90
9. Tom Stoner	60.10
10. Peter Werba	53.40

▼ Individual Ballet - Experienced

1. Shelley Hobbs	86.90
2. Steve Kent	86.67
3. Kobi Eshun	86.43
4. Steve Capon	85.36
5. Alfred Washington	84.50
6. Peter Shields	82.93
7. Rod Smith	82.60
8. Michael Miner	81.10
8. Gary Hanson	81.10
10. Lee Kanstrup	80.90

▼ Individual Ballet - Masters

1. Jim Baldo	88.93
2. Darrin Skinner	87.73
3. Troy Gunn	86.63
4. Miguel Rodriguez	86.50
5. John Oliver	85.60
6. Mike Sterling	84.90
7. Peter Werba	82.93
8. Geory Botts	82.20
9. Steve Thomas	77.83

▼ Pairs Ballet - Experienced

1. Team Like, 2 Guys from LA	81.26
2. Wind Dancers	79.96
3. Cosmic Storm	79.36
4. Leading Edge	75.50
5. Kites, Etc.	74.26

▼ Pairs Ballet - Masters

1. Tori Tako	81.30
2. Papalotes	79.26

▼ Team Precision - Experienced	
1. Tempest	79.81
2. Wind-A-Soarus	79.36
3. Cutting Edge	70.98
4. Cyborg	68.10
5. Kiss the Sky	63.65
6. Invisible Wind	21.60
▼ Team Precision - Masters	
1. Air Art	87.26
2. Ramjet	87.06
3. Pacific Flyers	84.70
▼ Team Ballet - Experienced	
1. Tempest	85.50
2. Invisible Wind	79.73
3. Cyborg	79.06
4. Wind-A-Soarus	79.03
5. Cutting Edge	77.53
6. Kiss the Sky	74.46
▼ Team Ballet - Masters	
1. Air Art	89.43
2. Ramjet	87.53
3. Pacific Flyers	83.83
▼ Quad Ballet - Open	
1. David Brittain	98.16
2. Troy Gunn	86.66
3. Craig McReynolds	85.50
4. Scott McKelvie	70.00
5. Peter Werba	66.00
▼ Team Quad Ballet - Open	
1. Pacific Flyers	79.10
2. Salt & Pepper	68.26
▼ Individual Innovative - Open	
1. David Brittain	86.21
2. Troy Gunn	82.53
3. John Oliver	74.85
▼ Team Innovative - Open	
1. Pacific Flyers	71.10

GREAT LAKES All American Scores May 8-10, 1992

▼ Individual Precision - Experienced	
1. Todd Nelson	90.4
2. John Barresi	89.9
3. Jeff Radtke	86.5
4. Brian Greller	85.9
5. Tony Perez	84.9
6. Michael Moore	83.0
7. Gary Wood	82.6
8. Keith Anderson	79.4
9. Mike Mulroy	78.3
▼ Individual Precision - Masters	
1. Scott Aughenbaugh	91.5
2. Pam Kirk	90.4
3. Ron Reich	90.2
4. Bob Hanson	88.7
5. Susan Batdorff	88.6
6. Allan Guillen	88.4
7. Eric Wolf	81.9
8. Abel Ortega	72.2
▼ Individual Ballet - Experienced	
1. John Barresi	92.3
2. Jerry Elkerton	87.7
3. Donald Miller	84.5
4. Gary Wood	84.3
5. Charlie Hill	80.9
6. Brian Greller	79.9

7. Todd Nelson	77.5
8. Matt Cooper	74.8
9. Matt Weiden	74.6
▼ Individual Ballet - Masters	
1. Scott Aughenbaugh	94.4
2. Brian Vanderslice	92.1
3. Jon Trennepohl	90.1
4. Jim Baldo	89.0
5. Ron Reich	87.7
6. Alan Nagao	81.8
▼ Pairs Ballet - Experienced	
1. Double Up	80.2*
2. Aviators	80.2*
3. Team Dillo	75.7
4. Windjammers	75.5
5. B. C. Boyz	73.7
6. Rob-N-Air	61.3
*Tie-breaker by AKA rules	
▼ Pairs Ballet - Open	
1. Sky Burners	85.5
2. Box of Goblins	82.5
3. Air Flair	81.0
▼ Team Precision - Experienced	
1. Stinger	89.3
2. Screaming Seagulls	79.4
3. Tempest	77.9
▼ Team Precision - Masters	
1. Flight Squadron	91.5
2. High Performance	91.1
3. Air Art	86.1
4. Roaring Flamingos	84.1
5. Slip Stream	83.5
6. What's Up	82.8
7. Ramjet	68.6
8. Chicago Fire	67.1
9. Tsunami	55.6
▼ Team Ballet - Experienced	
1. Tempest	76.6
▼ Quadline Ballet - Experienced	
1. John Barresi	85.3
2. Mike Donley	77.7
3. Sam Ritter	70.6
▼ Quadline Ballet - Masters	
1. Allan Guillen	92.7
2. Bob Hanson	89.7
3. Bert Sumida	87.5
4. Alan Nagao	84.3
5. Eric Wolff	77.9
6. Thomas Erfurth	70.9

EAST COAST SKC May 22-25, 1992

▼ Individual Precision - Novice	
1. Paul Keller	76.57
2. Gregory Preston	75.23
3. Sandy Bertholf	70.93
4. Byron Pratt	70.30
5. Melinda Isilli	69.50
6. Lawrence Bates	68.93
7. Peter Williams	65.07
8. Michael Polifrone	52.03
▼ Individual Precision - Intermediate	
1. Derrick Williams	85.83
2. Dawn Simmons	83.60
3. Doug Laubach	83.27
4. Richard Synergy	81.30
5. Eric Schweiss	81.20
6. Monte VanDeusen	78.10
7. Joshua Connell	76.57
8. Jennifer Gross	74.93
▼ Individual Precision - Experienced	
1. Dodd Gross	81.83
2. Mike Fitzpatrick	79.20
3. John Barresi	78.93
4. Rene Tremblay	76.27
5. Mike Donley	75.50
6. John Smith	73.87
7. Brad Spivey	72.17
8. Douglas Stout	71.40
▼ Individual Precision - Masters	
1. Pam Kirk	88.63
2. Abel Ortega	88.53
3. Bob Hanson	85.93
4. Jon Trennepohl	85.80
5. Mike Simmons	83.70
6. Eric Wolff	82.57
7. Rod Guyette	81.87
8. Bob Childs	81.83
▼ Individual Ballet - Intermediate	
1. Doug Laubach	87.50
2. Derrick Williams	78.70
3. Gary Sweely	78.00
4. Jennifer Gross	77.67
5. Monte VanDeusen	75.97
6. Chuck Conner	74.77
7. Susan Mason	72.00
8. Stephen Fitzgerald	71.60
▼ Individual Ballet - Experienced	
1. Todd Nelson	86.23
2. Dodd Gross	84.90
3. Donald Miller	84.77
4. John Barresi	81.93
5. Jerry Elkerton	81.70
6. Edward Reynolds	81.63
7. Mike Donley	81.53
8. Blair Gray	79.77
▼ Individual Ballet - Masters	
1. Bob Hanson	95.00
2. Mike Simmons	93.20
3. Abel Ortega	91.77
4. Chris Shultz	91.10
5. Jon Trennepohl	86.67
6. Bob Childs	84.47
7. John MacLauchlan	81.93
8. Chuck Walker	78.03
▼ Pairs Ballet - Experienced	
1. KAK Attack	81.43
2. Breezin	80.83
3. Mirage	78.73
4. Aviators	76.90
5. Breeze Brothers	76.37
6. Rob-N-Air	76.00
7. Behing the Lines	75.40
8. VA Windseekers	71.90
▼ Pairs Ballet - Masters	
1. Box of Goblins	85.47
2. Duo Drones	80.67
3. Skyward Edge	78.90
4. Windswept	75.37
▼ Team Precision - Experienced	
1. Storm Front	76.87
2. Stinger	73.22
3. Behing the Lines	68.08
4. Image	64.65
5. Ground Control	58.77
▼ Team Precision - Masters	
1. Tsunami	85.02
2. Shred	81.45

3. Ramjet	81.30
4. Chicago Fire	77.95
5. What's Up	77.80
6. Trilogy	69.78

▼ **Team Ballet - Experienced**

1. Team Stinger	83.70
2. Team Image	68.90
3. Storm Front	68.57
4. Ground Control	64.90
5. Valli Boyz	64.50

▼ **Team Ballet - Masters**

1. Top of the Line	85.23
2. Chicago Fire	84.96
3. Ramjet	84.52
4. Tsunami	82.92
5. Trilogy	81.64
6. High Flyers	80.90
7. What's Up	77.26

▼ **Quad Ballet - Open**

1. Bob Hanson	88.77
2. John Barresi	85.20
3. Dodd Gross	80.83
4. Jerry Elkerton	80.47
5. David Arnold	80.07
6. Ted Dougherty	77.57
7. Brad Ruud	76.80
8. Thom Powers	74.60

▼ **Individual Innovative - O-pen**

1. Ted Dougherty	78.83
2. Pete Dolphin	67.53
3. Joe Perron	66.70
4. Billy Jones	64.45
5. John MacLauchlan	64.18
6. John Barresi	61.60
7. Brian Vanderslice	61.03
8. Richard Synergy	61.00

SUMMER GAMES

June 13-14, 1992

▼ **Individual Precision - Novice**

1. Stacey Monroe	81.73
2. Jeffrey Rivers	78.33
3. Jeremy Rogers	69.60
4. Todd Justin	68.23
5. Nick Diachun	67.47
6. Kenny McGibbon	56.93
7. Eric Seeker	53.83
8. John O'Bond	38.27

▼ **Individual Precision - Intermediate**

1. Lou Behrman	78.73
2. Aldo Ramirez	75.77
3. Susan Thonstad	71.67
4. Reid Richards	69.37
5. Adam Lavelle	69.07
6. Corey Arnold	65.40
7. Carlos Looper	63.87
8. Chip Long	58.93
9. Phil Madren	50.37

▼ **Individual Precision - Experienced**

1. Michael Moore	85.53
2. John Barresi	83.93
3. Brad Spivey	82.90
4. Benji Brazell	80.30
5. Steve Huff	79.07
6. Matt Cooper	78.10
7. Robert Hawkins	76.70
8. Jeremy Moore	65.17

▼ **Individual Precision - Masters**

1. Chris Shultz	90.47
2. Rod Tanis	87.20
3. Steve Negen	80.73
4. Bob Bono	77.23

▼ **Individual Ballet - Intermediate**

1. Adam Lavelle	84.80
2. Sherrie Arnold	77.67
3. Lou Behrman	77.13
4. Franklin Cook	76.87
5. Betty Rountree	75.53
6. Chip Long	74.70
7. Aldo Ramirez	73.70
8. Jim Killian	73.40
9. Carlos Looper	72.70
10. Susan Thonstad	70.87

▼ **Individual Ballet - Experienced**

1. Heather Morrow	90.33
2. John Barresi	89.07
3. Jeremy Moore	87.87
4. Stacey Carmichael	87.40
5. Steve Huff	86.47
6. Michael Moore	86.40
7. Dave Arnold	85.50
8. Ben Futrell	85.40
9. Matt Cooper	85.23
10. Benji Brazell	82.57

▼ **Individual Ballet - Masters**

1. Chris Shultz	90.76
2. Bob Bono	86.70
3. Roger Chewing	85.87
4. Rod Tanis	76.63
5. Steve Negen	74.27

▼ **Pairs Ballet - Experienced**

1. Still Looking Skyward	93.00
2. Breeze Brothers	85.10
3. VA Windseekers	80.43
4. KAK Attack	79.50
5. Zen Air	77.23
6. Amateurs	69.63
7. Wild Dogs	65.57

▼ **Pairs Ballet - Masters**

1. Windswept	76.37
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▼ **Team Precision - Experienced**

1. Impromptu	68.35
2. Windswept	52.95

▼ **Team Precision - Masters**

1. Roaring Flamingos	84.73
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▼ **Team Ballet - Masters**

1. Roaring Flamingos	79.67
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▼ **Quadline Ballet - Open**

1. John Barresi	91.47
2. Calvin Mills	88.37
3. Dave Arnold	87.40
4. Ben Futrell	82.13
5. Bob Hawkins	75.07
6. Lou Behrman	71.37
7. Phil Mahdren	68.90
8. Ben Diachun	65.90

▼ **Innovative - Open**

1. John Barresi	73.08
2. Calvin Mills	62.97

CHICAGO SKC

June 20-21, 1992

▼ **Individual Precision - Novice**

1. Brian Taubman	86.4
2. Lisa Spiegel	78.5
3. Tom Fennessey	76.3

▼ **Individual Precision - Intermediate**

1. Bob Roehl	82.2
2. Jan Winkel	75.9
3. Karen Scanlan	72.4

▼ **Individual Ballet - Novice**

1. Bryan Schackmuth	82.8
2. Rob Nordstrom	81.5
3. Ray Fossum	80.5

▼ **Individual Ballet - Intermediate**

1. Bob Roehl	88.1
2. Jan Winkel	74.7
3. George Vasquez	72.1

▼ **Team Ballet - Intermediate**

1. St. Elmo's Fire	74.9
2. Jive	63.2
3. Kapahi Kekaha	61.4

▼ **Quadline Ballet - Open**

1. Bryan Schackmuth	77.9
2. Ray Fossum	63.0
3. Guy Guercio	62.5

UP SPORTS

Kite Open

July 4, 1992

▼ **Individual Ballet - Open**

1. Bob Hanson	95.50
2. Scott Augenbaugh	94.67
3. Abel Ortega	91.90
4. Miguel Rodriguez	90.60
5. Ron Reich	90.43
6. Brian Vanderslice	88.77
7. Pam Kirk	88.73
8. Gary Wood	88.03

▼ **Pairs Ballet - Open**

1. Sciarocco	88.37
2. Papalotes	84.40

▼ **Team Ballet - Open**

1. Flight Squadron	93.70
2. Tsunami	92.30
3. High Performance	91.80
4. Top of the Line	89.40
5. Air Art	88.00
6. Bay Area Sundowners	86.77
7. Bohica	85.00
8. Stinger	83.93
9. Pacific Flyers	80.87

▼ **Team Precision - Open**

1. Flight Squadron	94.95
2. Tsunami	90.60
3. High Performance	90.03
4. Air Art	87.48
5. Bohica	85.67
6. Stinger	80.67
7. Pacific Flyers	79.92

▼ **Team Innovative - Open**

1. Flight Squadron	83.78
2. High Performance	82.75
3. Pacific Flyers	59.72

BERKLEY SKC

July 25-26, 1992

▼ Individual Precision - Juniors	
1. Erik Kanstrup	71.46
2. Jason Poy	71.26
3. Michael Forshee	70.60
▼ Individual Precision - Experienced	
1. Gary Wood	83.50
2. John Barressi	83.23
3. Satoshi Shimizu	80.80
4. David Bui	79.83
5. Yoshikazu Kameda	78.96
6. Sherry Scribner	78.50
7. Tony Perez	76.93
8. Takayuki Noguchi	75.33
▼ Individual Precision - Masters	
1. Pamela Kirk	90.33
2. Ron Reich	89.96
3. Jim Baldo	89.36
4. Abel Ortega	88.46
5. Mike Barclay	87.83
6. Bob Childs	87.20
7. Terry Crumpler	83.86
8. Allan Nagao	68.53
▼ Individual Ballet - Experienced	
1. John Morrison	90.46
2. Greg Aronson	90.43
3. Ken Osterlund	87.36
4. Ed Nelson	84.76
5. David Bui	84.63
6. Tod Nelson	84.13
7. Gary Wood	83.56
8. Edward Reynolds	79.56
▼ Individual Ballet - Masters	
1. Miguel Rodriguez	92.93
2. Scott Aughenbaugh	91.66
3. Bob Childs	91.00
4. Kobi Eshun	90.63
5. Abel Ortega	90.10
6. Glenn Mueller	90.06
7. Pamela Kirk	89.80
8. John Oliver	85.40
▼ Team Precision - Experienced	
1. Shiden	86.31
2. Kiss the Sky	78.78
3. Cutting Edge	75.51
4. Wind-A-Soarus	72.11
▼ Team Precision - Masters	
1. Flight Squadron	92.95
2. Air Art	89.95
3. Ramjet	89.83
4. Prevailing Winds	88.40
5. Bay Area Sundowners	85.86
6. High Performance	83.90
▼ Pairs Ballet - Open	
1. Tori Tako	92.10
2. Box of Goblins	92.06
3. Papalotes	87.73
4. Scirrocos	87.23
5. Air Flair	86.73
6. Wind Dancers	84.73
7. Like, 2 Guys from LA	83.86
8. Aviators	83.33
9. New Generation	83.20
10. Roadside Armadillos	81.16
11. Bay Breeze	77.93
▼ Team Ballet - Experienced	
1. Wind-A-Soarus	90.40
2. Cutting Edge	89.73

3. Shiden	88.76
4. Kiss the Sky	84.43
▼ Team Ballet - Masters	
1. Air Art	96.26
2. Flight Squadron	95.76
3. High Performance	95.33
4. Prevailing Winds	93.83
5. Bay Area Sundowners	92.76
6. Ramjet	90.06
7. Osnas Banzai Works	84.13
▼ Team Train Ballet - Open	
1. Flight Squadron	89.93
2. Bay Area Sundowners	87.63
▼ Quadline Ballet - Open	
1. Bert Y. Sumida	93.90
2. Allan Guillen	93.86
3. David Brittain	93.26
4. John Barressi	93.06
5. Ron Despojado	92.56
6. Allan Nagao	84.63
7. Bill Taylor	84.16
8. John Oliver	82.06
9. Scott McKelvie	79.93
10. Wayne Weishan	78.93
11. Jerry Hobbs	64.56

8. Quin Rickman	75.37
9. Bill Beneker	73.93
▼ Individual Ballet - Intermediate	
1. Gary Sweely	80.77
2. Cliff Wilson	79.73
3. Richard Chang	78.47
4. Jennifer Gross	76.70
5. John Eppley	73.23
6. Maureen Stimpson	72.17
7. Ed Crowley	71.97
8. Donald Ottomano	71.13
9. Joel Brown	71.07
10. Lou Behrman	70.80
▼ Individual Ballet - Experienced	
1. Dodd Gross	88.57
2. Dawn Simmons	84.10
3. Charlie Stimpson	82.20
4. Rene Tremblay	82.13
5. Michael Allen	81.23
6. Marty Sasaki	79.27
7. John Smith	79.03
8. Brad Ruud	75.87
▼ Individual Ballet - Masters	
1. Bob Hanson	93.70
2. Mike Simmons	91.37
3. Chuck Walker	90.17
4. John MacLauchlan	85.43
5. Bill Edison	82.60
6. Raimond Melikian	82.33
7. John Tavalacci	81.60
8. Roger Chewning	80.57
9. Bill Beneker	73.80
10. Joe Perron	67.37
▼ Team Precision - Experienced	
1. Storm Front	83.20
2. Image	74.32
3. Valli Boyz	70.93
▼ Team Precision - Masters	
1. Shred	82.83
2. High Flyers	81.20
3. Black Sheep	73.87
▼ Pairs Ballet - Experienced	
1. Breezin	83.03
2. DJ Jam	78.87
3. Jersey Devils	72.13
▼ Pairs Ballet - Masters	
1. Skyward Edge	90.03
2. Duo Drones	88.77
3. Edison Flight & Power	87.63
▼ Team Ballet - Experienced	
1. Image	82.20
2. Six Pack	79.67
3. Valli Boyz	68.73
▼ Team Ballet - Masters	
1. High Flyers	90.93
▼ Quadline Ballet - Open	
1. Bob Hanson	93.27
2. Dodd Gross	81.73
3. Ray Melikian	77.93
4. Brad Ruud	75.03
5. Bill Beneker	74.67
6. Lou Behrman	73.30
▼ Innovative - Open	
1. Brian Vanderslice	84.20
2. Joe Perrone	71.60
3. Dave Simpson	69.90
4. Bill Beneker	65.42

NEWPORT SKC

July 25-26, 1992

▼ Individual Precision - Novice	
1. Mathew Holmes	84.83
2. David Young	83.73
3. Michael Polifrone	83.20
4. John Goudy	81.43
5. Greg Preston	80.67
6. Ken Fenske	80.50
7. Ruth Polifrone	80.33
8. Rob Codman	79.53
9. Jeffrey Rivers	76.23
10. Paul Lawrence	75.70
▼ Individual Precision - Intermediate	
1. Lou Behrman	84.60
2. John Eppley	80.80
3. Richard Chang	80.63
4. Joel Brown	80.33
5. Cliff Wilson	78.47
6. Paul Keeler	77.70
8. Jennifer Gross	74.90
9. Michael Dawson	73.30
10. Jeffrey Cleaves	67.00
▼ Individual Precision - Experienced	
1. Dawn Simmons	85.83
2. Dodd Gross	84.23
3. Mike Fitzpatrick	80.20
4. Rene Tremblay	79.67
5. Michael Allen	78.77
6. Marty Sasaki	78.73
7. Brad Ruud	73.93
8. John Smith	70.50
▼ Individual Precision - Masters	
1. Bob Hanson	85.67
2. Mike Simmons	84.20
3. Brian Vanderslice	83.97
4. Chuck Walker	80.37
5. Raimond Melikian	79.17
6. Bill Edison	78.93
7. John Tavalacci	76.37

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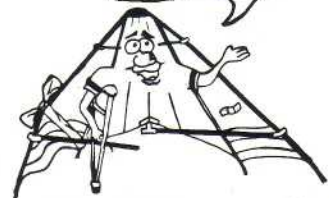
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