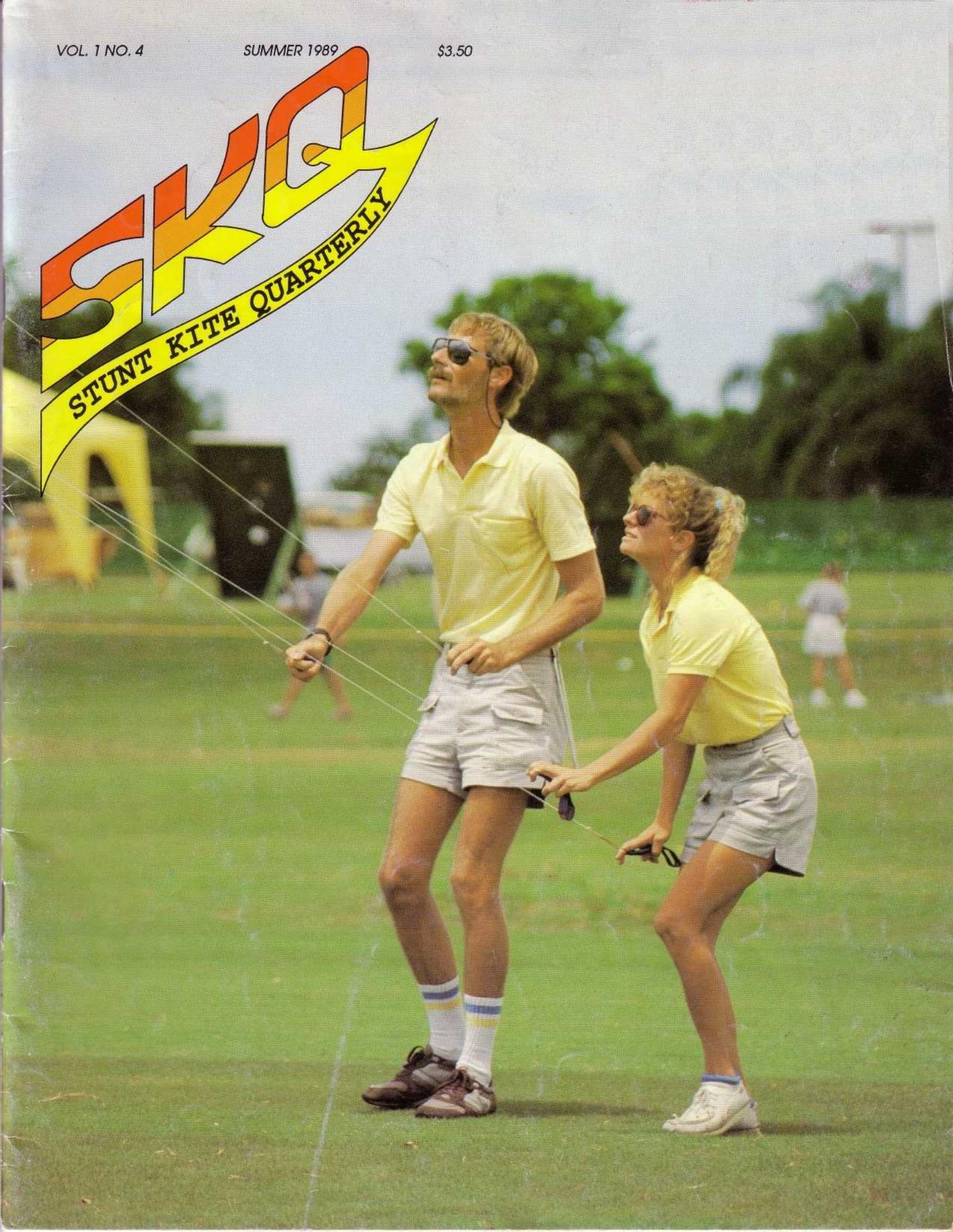


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ON THE COVER: The Hurricane Squadron of Jim Bunce and Ruth Bradley on their way to winning Team Ballet at "An Air Affair '89," Palm Beach Gardens, FL.

SKQ Photo by Cris Batdorff



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Letters . . .

Dear SKQ:

A hearty thanks to Rome Enterprises, the principal organizers of the Belmont Park Stunt Kite Contest recently held in San Diego, California. If this contest was any indication of what's to come, competitive stunt kite flying is coming of age. It was living proof that the kite trade can successfully mix with the flyers to promote a contest, without making the contestants feel they are only participating to benefit one sponsor.

Many different kite products were represented in colorful booths and displays. My feeling was, flyers and commercial interest alike were promoting kiting. The setting was beautiful and the winds were good. Aside from some judging problems, everyone seemed happy with the event.

The only real problem may be; if future events are as good as this one, we may have so many contestants that contests may end up being a week long, instead of just the weekend.

Richard A. Peck
La Canada, CA

Thanks for the letter, Richard. We, likewise, have heard many good things to report about the Belmont Park Contest. We were really sorry to have missed it! You'll want to check out Keith Landes' review of the event on pages 18-21 of this issue. And by the way ... congratulations on your first place finish in the Intermediate Ballet! Looks like it's back to the Open class for you, young feller!

Dear SKQ:

This is just a brief note from your kite language-watcher at Kite Lines. We are awfully fussy about kite terminology, you know, and

you've just breached our pain threshold by using the word "hybrid" to mean "one-of-a-kind" or "noncommercial" (in your Spring 1989 issue).

Please correct this usage in future issues! If you don't like "one-of-a-kind" or "noncommercial," there are others, such as "personal," "individual," or "lone," to choose from. But "hybrid" is absolutely the wrong word because all it denotes is that two or more elements are joined to make a new kite. As we all know, joining of elements is very common in kites, commercial, personal, stunter or nonstunter. The word "hybrid" could be applied to practically every kite in existence and therefore does not do any work at all toward distinguishing an individual's kite from a manufacturer's.

Excuse us now, we're busy — have to go slay the "solo" dragon next. ("Solo," the inaccurate word used to mean reversed stunt flying, may have been started by Sedgwick-Taft but has been memorialized and perpetuated devastatingly in Dave Gomberg's book, *Stunt Kites!* I'm trying to catch up with Dave before he goes to a second printing.)

By the way, keep up the good work.

Best breezes,
Valerie Govig
Publisher-Editor
Kite Lines

Thank you for your letter of suggestion! It's heartening to see that there are linguists left alive following the rise of electronic entertainment. If you will pardon us a few style points ... we'd prefer to see "non-commercial" applied to that non-fundraising portion of Public Television and "lone" applied to wolves. "One-of-a-kind" is

illustrative of, and should be reserved exclusively for usage describing only those things for which, truly, there exists a unique example. "Personal" and "individual" may with alacrity find suitable use as a descriptive phrase for your preference in kites or my preference in socks.

The word "Hybrid" conveys precisely what was intended by its use: a composite formed from the intermixing of heterogeneous elements. Each manufacturers' production model starts with a hybrid. The process ends with mass-production, thus the term "production kite."

As a young lad, I was fascinated by my grandfather's aggregation of roses. Of more than passing interest to my consummately untrained eye was a grouping of tea roses. When I inquired as to their type, my grandfather replied that they were "hybrid teas ... a contrived concurrence that occurred initially only coincidentally, but consequentially produced a consanguineously consistent conception."

(Actually, we used "Hybrids" because that's all the letters that we could fit into the headline.)

As regards the use of the word "solo," though we will reserve judgement on the argument, we hasten to point out that the originator or discoverer of a thing or process is often given the singular honor of so naming it. Good manners would seem to dictate this as a proper procedure. We may only surmise a world without Brownian movement or (in the event that capital letters are not acceptable) early roads not paved in macadam. A dragon, by the way, is only a mythical monster. (*Unless, of course, you're referring to the typist.*)

All in good fun!
Smooth winds as well.
Cris Batdorff, Publisher-Editor, SKQ



DUAL-LINE DILEMMA DEVELOPS

On any sunny afternoon when the wind's up you might pay a visit to Shoreline Park in Santa Barbara, CA, and find Jeff Pilon flying stunt kites ... just another guy out enjoying a little recreation and a little piece of sky. For Jeff, however, it's more than that ... it's therapy.

ERROR DEPARTMENT!

Horror of horrors, we have made a mistake ... in fact, TWO of them! In Vol. 1, No. 3 it was erroneously reported that Team Rome 1 took second place at the Reno International Kite Fly. The error of our ways has since been appointed out to us! Second place honors were, in fact, won by the Father and Son team of Jason and Jim Loo. Jason, as we all know, is at age 13, beginning to burn up the Open circuit. Team Rome 1 (Ron Romero, Keith Landes, Phil Wiltz, and Phil Bazell) finished in the third position.

Mistake number two revolves around the reporting of the results of the Hawaii Challenge. In the Novice Class it was Kathi Larrabee finishing sixth with a score of 111.0. Kathi was followed by Cheri Ledesma (7), Ute Ermgassen (8), Kaliko Ahyat (9), and Ron Thorpe and Clive Armitage (tied for 10th).

We sincerely regret any inconvenience that may have been caused by the errors. Those keeping track of point totals for the year will want to make the appropriate changes in their records. To those involved, we appreciate your indulgence ... to err is human but to really foul things up requires a computer!

Jeff's encounter with stunters goes back a few years to when both of his feet were injured by being caught between two 500 lb. chain-link gates. In search of an accepted form of physical therapy, Jeff's physician recommended flying kites ... stunters. The therapy has grown, in time, into a love affair and Jeff, like so many of us, has pursued the sport with ador. Having missed most of the recent competitions owing to upcoming surgery, Jeff faces an even more serious problem.

In response to a complaint from a resident whose property lies across the street from Shoreline Park, the Santa Barbara City Council is presently entertaining the barring of stunters in the park. The neighbor, Ken Slider, contends that the kites are potentially dan-

gerous and should be relocated. He has referred to them as "loud, hazardous, and scary."

According to an article which appeared April 25 in the Santa Barbara News Press: "This is the greatest place to fly a kite," Pilon said ... "I just think one guy doesn't like what we're doing, and it's gotten out of hand."

"There's a lot of places to fly kites that are quieter and safer," Slider said in the report. "If they move down the road that will shut me up, but there's still the safety issues. Maybe it is something the city should look at."

One way or the other, the issue will likely be decided on September 5, when the City Council is expected to reach a decision in the dispute.

Cherry Stunt Fly Held In Michigan

The Grand Traverse Resort was the site for the first running of what will become the annual Cherry Stunt Fly, run in conjunction with the National Cherry Festival in Traverse City, Mi. This year's event drew 25 flyers who competed in Junior, Novice, Intermediate, and Open classifications. Although the wind was not particularly cooperative, the event was blessed with clear, sunny skies and a small, but very appreciative audience.

Of particular interest was the way in which judging information was handled at the July 8-9 fly.

John Antaya of the Grand Bay Kite Company, sponsor for the event, utilized an on-site computer to provide competitors with an on-the-spot analysis of their performances. Each participant was provided with a one page printout for each category in which he flew, which gave a judge-by-judge score for each element in the event. Judges were not identified by name on the sheets but were assigned numbers to preserve anonymity. Flyers were able to tell within the hour exactly what about their individual routines the judges liked, as well as where their weaknesses were.

"I have received a lot of good response to this type of judging," said Meet Director Antaya. "As you know, in the past when judging was done, you didn't know whether your artistic, technical, freestyle, or compulsory scores were high or low ... I can see this as helping quite a few flyers in months and years to come."

Plans for next year's event are already underway and dates will be announced shortly.

CHERRY STUNT FLY "89" JULY 8, 9, 1989

Place - Name Score

INDIVIDUAL PRECISION - OPEN

1. Balodis, Vern	84.00
2. Tanis, Rod	82.33
3. Batdorff, Cris	80.17

INDIVIDUAL PRECISION - INTERMEDIATE

1. Longcor, Tim	78.00
2. Mulligan, Dan	75.93
3. Keating, Brian	75.67
4. Borer, Mike	72.67
5. Norton, Ken	70.00
6. Weiden, Matt	67.00
7. Baldus, Lou	66.33
8. Johnson, Al	65.67
9. Linke, Harlen	60.13
10. Miller, Dana	54.00

INDIVIDUAL BALLET - OPEN

1. Hargus, Al	87.50
2. Batdorff, Cris	85.33
3. Tanis, Rod	77.17
4. Balodis, Vern	75.50

INDIVIDUAL BALLET - INTERMEDIATE

1. Keating, Brian	84.33
2. Weiden, Matt	71.83
3. Baldus, Lou	69.17
4. Mulligan, Dan	66.17
5. Miller, Dana	56.33
6. Linke, Harlen	55.50
7. Uithoven, Bill	54.67
8. Longcor, Tim	47.50

INDIVIDUAL PRECISION - JUNIOR

1. Heckman, Carrie	61.33
2. Weiden, Chris	56.00
3. Antaya, Michelle	45.33

INDIVIDUAL PRECISION - NOVICE

1. Rutkowski, Steve	51.67
2. Stuckum, Dana	42.00
3. McPherson, Terry	26.67
4. Roebke, Skip	19.17

TEAM BALLET - INTERMEDIATE

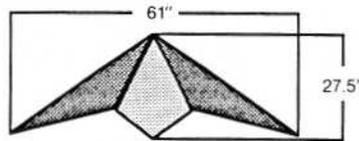
1. Sky Wizards	60.00
2. Team Impromptu	44.33

TEAM BALLET - OPEN

1. Roaring Flamingos	81.00
2. Windbreakers	58.67
3. Hawaiian Punch	77.33

TEAM PRECISION - INTERMEDIATE

1. Sky Wizards	79.17
2. Team Impromptu	51.50

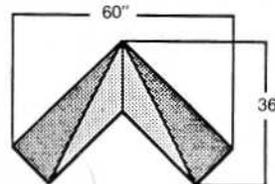
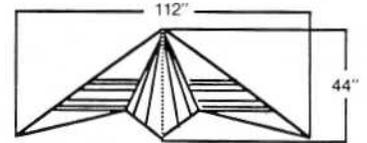


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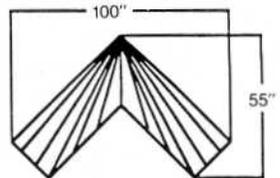
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This redesign of our standard SKY DART is available in two stunning patterns. Outstanding mobility and fast, sharp turns make this kite an impressive member of the Action Kites family.



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The ACTION 8.2 — imitated but never duplicated. This high-performance, little brother of the PHOENIX 20 is popular for its high speed, tight turns, and ease of flight. Easy assembly and small storage size make the 8.2 an ideal traveling companion.

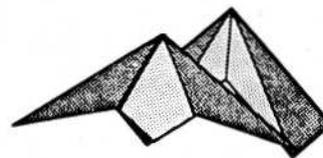
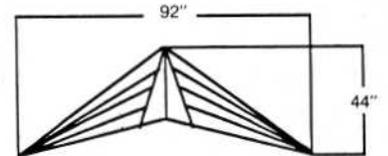


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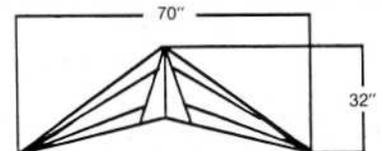


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FIRST OREGON STUNT CHAMPIONSHIPS A SUCCESS

On the day before and the day after the Oregon State Stunt Kite Championships, the weather was perfect. During the course of the two-day event, unfortunately, conditions were a bit more challenging.

The first OSSKC, sponsored by the Lincoln City Chamber of Commerce and Spiderline, was held on July 15th and 16th. Events were designed to encourage novice and intermediate fliers to compete under the rules used at most regional competitions.

ASKA ANNOUNCES INAUGURAL COMPETITION

The Australian Stunt Kite Association, Inc., in conjunction with the Australian Kite Association, will be holding an International Kite Festival in February, 1990. The festival will incorporate the Inaugural Australian National Stunt Kite Championships and will run for four days from February 16 to 19. The event will reportedly be held in Melbourne and will feature a complete slate of events. The ASKA is currently seeking ISKA sanctioning for their event.

We understand that there is a concerted effort being made to "bring the kite speed record back to the States." Could this be the "America's Cup" of stunt kiting? Mor'n likely. *****



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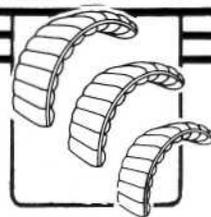
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Fifty contestants and teams signed up. Top team honors in Open Class events went to Stunts-R-Us from Yakima and Team Ramjet of Tacoma. Other highlights included demonstrations from Dick Peck of LaCanada, Michael Boyce of Berkeley, and Jeff Pilon of Santa Barbara. Competitions were hampered by light winds on Saturday and rain on Sunday.

According to event organizer David Gomberg, an effort was made to recruit nationally recognized judges and to compensate them for their work. "Credible judges make a credible event," said Gomberg. "We felt it was important to reduce the financial burden that most officials incur when they show up to support an event." Chief Judge Eric Forsberg coordinated the six judges who traveled from as far away as New Jersey and San Diego.

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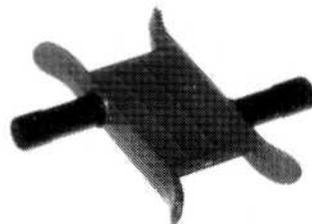
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A new publication/communication has been made available to stunt kite judges and/or those interested in judging. Published by druid labs, in the person of Mike Carroll (Head Judge, East Coast Stunt Kite Championships), the Stunt Kite Judging Journal is viewed as an idea exchange.

The journal is published "sporadically" by druid labs, Box 286, Skillman, NJ 08558-0286, and contributions are "avidly sought."

Rumors

Godzilla sighted in San Diego! Yes, it's true ... that famous green kite mauler of Chicago fame fled shortly after the AKA nationals and has finally surfaced in sunny San Diego, with a flowery shirt, sunglasses, and a Panama hat, no less! Ransom demands are reportedly being entertained. (Film at 11:00!)

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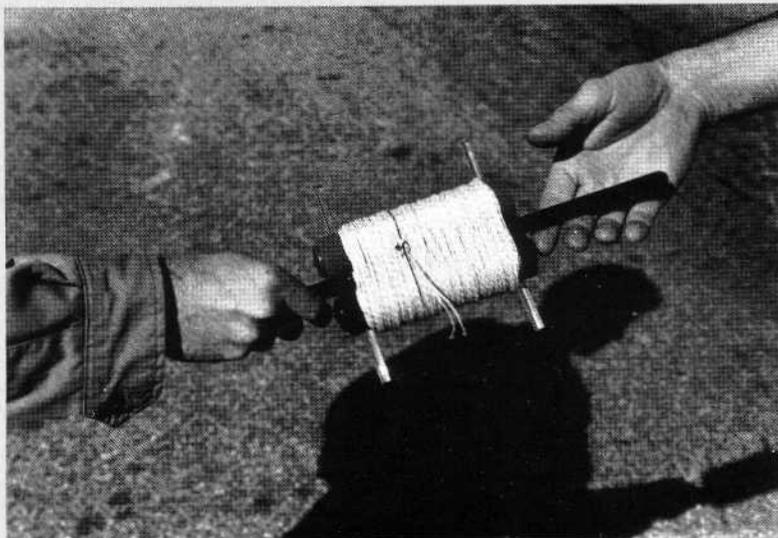
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SNOW(!) HITS FOUR WINDS KITE FESTIVAL

The third annual Four Winds Kite Festival held at the Kortright Centre just north of Toronto, Canada, had an unscheduled competitor this year as Old Man Winter decided to put on a late season display on the second day

INDIVIDUAL PRECISION - JUNIOR (Under 16)

	Points
Jason Poy	81.0
Jory	67.0
Jeff Poy	62.0

INDIVIDUAL PRECISION - NOVICE:

Tim O'Connor	89.5
Eric Brackenbury	85.5
Rick Meyer	74.5

INDIVIDUAL PRECISION - OPEN:

Jim Poy	86.5
Nate Williams	84.0
Sue Gindlesperger	78.0
Aarron Harris	69.5
Down Brownridge	62.5
Erik Brackenbury	34.5

INDIVIDUAL CHOREOGRAPHED - OPEN:

Jim Poy	233
Don Brownridge	231
Sue Gindlesperger	204
Joerg Hildebrandt	148

TEAM CHOREOGRAPHED - OPEN:

Wind Jammers	300
Black Dragons	271

of festivities. The white stuff arrived with rain and gusty winds, sending competitors and spectators alike scurrying for rain gear and mittens ... on the 7th day of May, no less!

Spectrum Flight, of Erie, Pa., put on demonstrations for the third year in a row before delighted audiences. Worthy of note were the performances in the team event of the Windjammers of Detroit (Nate Williams, Aaron Harris, and Gay Maynard) and the

Black Dragons of Toronto (Jim Poy and Don Brownridge). Their routines were flown in near "white-out" conditions. This is no mean feat, particularly for the Dragons, who had formed the team on the morning of the competition!

During the inclement weather, the assemblage simply moved indoors for juggling, kite displays, videos, and yoyo demonstrations. Next year's event has been scheduled for May 5 and 6.



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NEW GUINNESS SPEED RECORD SET

It has been announced that Tony Wolfenden has set a new speed record for the Guinness Book of Records. Tony broke the old record on October 16, 1988 at Elwood, Victoria, Australia flying a 6-foot Flexifoil at a speed of 184 kph (approx. 114 mph). The winds were reportedly 35-45 mph and gusting to 60-70 mph! The record was set and measured by police radar, just before both lines broke. According to observers, Tony dislocated his shoulder and the Flexi came to rest some 400 meters away underneath an apple tree. 200 lb. Kevlar was used in the successful attempt.

FIRST ANNUAL FLY HELD AT GLEN HELEN PARK

Nearly 30 competitors took part in the first annual Glen Helen Stunt Kite Competition held at Glen Helen Regional Park in San Bernadino, Ca., on April 1 and 2. Sunny skies and temperatures greeted the field although, as is becoming the tradition this year, the winds were marginal for the actual contests. Of note was the first-ever running of a Novice Team Precision event, which boasted a field of three new groups. The classification was judged by members of the Top of the Line Team who flew in exhibition at the event.

The competitions drew an estimated crowd of 700 for the two days and was sponsored by The Balloon Factory, 7-Eleven, Crystal Kite Company, Shanti, Fly by Nite, Catch the Wind, and Southern California Parachute.

GLEN HELEN STUNT KITE COMPETITION FINAL SCORES

NOVICE INDIVIDUAL PRECISION

1. Don McNamee	140
2. Ralph Pieplentsos	126
3. Danny Wren	122
4. Pablo Ledesma	121
5. Glen Knight	112
5. Ron Thorpe	112
6. Jay Goldberg	108
6. Andy Overla	108
7. David Medlin	106
8. Goose Keller	104
9. George Plasencia	102
10. Jim Rebensdorf	95

INTERMEDIATE INDIVIDUAL PRECISION

1. Rick Torres	n/a
2. Mark Goldberg	n/a
2. Andy Olvera Jr.	n/a
3. Ken Lanius	
4. Steve Kent	n/a
4. Bob McKee	n/a
5. George Maples	n/a
6. Shawn Perusse	n/a
7. Greg Maples	n/a

NOVICE TEAM PRECISION

1. Bohica	63.5
2. Kite Maniacs	61.5
3. Generic	60.0

INTERMEDIATE TEAM PRECISION

1. Windmasters (not scored)

OPEN EXHIBITION

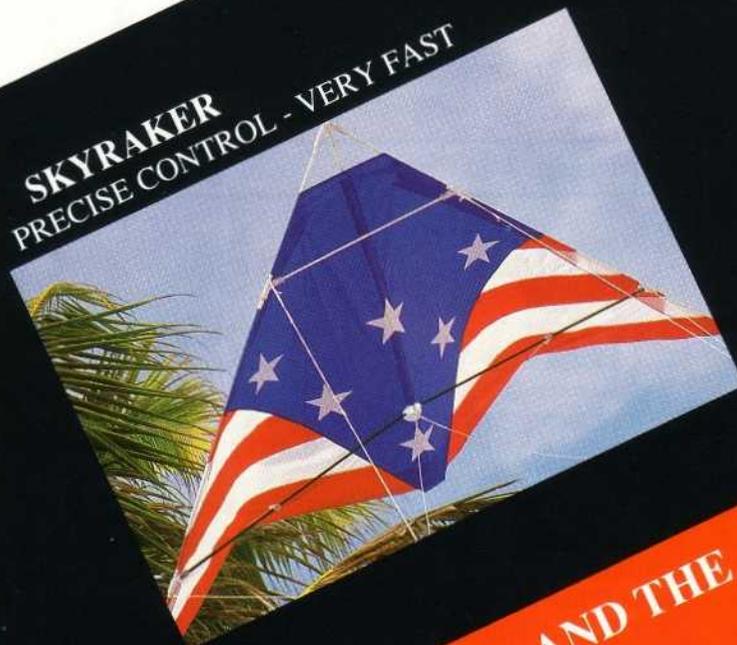
1. Team Top of The Line (not scored)

AUSTRALIA HOLDS FIRST COMPETITION

Approximately 30 entrants turned out for the Australia's first stunt kite competition which was held in Altona, Melbourne on March 18. Jim Munro, flying a Kestrel took individual honors with Dennis Dunell in second place. The event was limited to precision class and consisted of four compulsory maneuvers and one minute of free style. Another event is being planned for September.

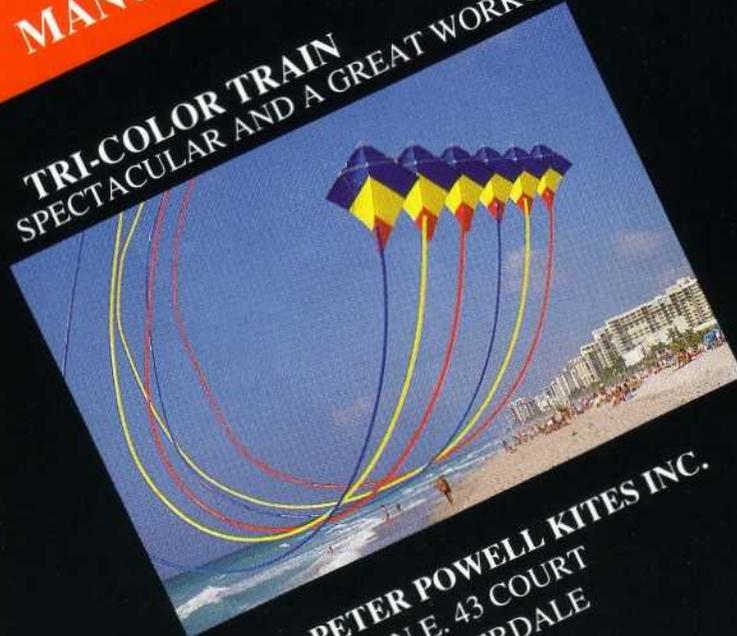


SKYRAKER
PRECISE CONTROL - VERY FAST

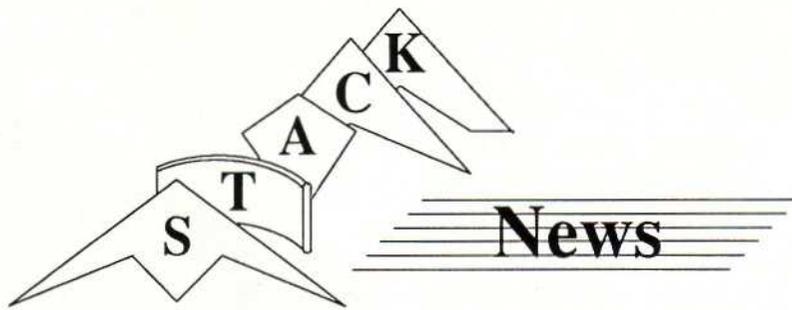


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4 Competitions attract over 120,000 spectators

Stunt kite flyers will this year have 4 major British competitions in which to challenge their individual and team skills. The 4 festivals are expected to attract over 120,000 spectators for a feast of "kite kraziness".

S.T.A.C.K. will be organising both the individual and team competitions at the following major festivals:

The Kite Society's National Stunt Kite Championships
Birmingham. 3rd & 4th June.

South-East All-comers Stunt Kite Championships.
Blackheath, London. 8th & 9th July.

North-East All-comers Stunt Kite Championships
Washington, Tyne & Wear. 15th & 16th July.

The Kite Store International Open Stunt Kite Championships
Bristol. 2nd & 3rd September.

Competitions will be held for Individual Precision, Team Precision, Individual Ballet and Team Ballet. There will be both Junior (16 and under) and Open competitions. The Precision events will consist of two elements; firstly, Compulsory figures and secondly, a 2 to 3 minute free flight section without music. Ballet events will consist of a 3 to 5 minute free style routine to music. Competitions will start on the Saturday of all the festivals

Two sets of compulsory figures will be used. One set will be used at Birmingham and Bristol, the other set at Blackheath and Washington. For Individuals, you must fly the three published figures and a surprise figure, which will be distributed on the day of the competition. For Teams, you will be required to fly 2 out of the 4 figures published. The Individuals surprise figure and the two Team figures will be selected by the judges on the day of the event. Full competition rules are available inside the S.T.A.C.K. manual or by sending a S.A.E. to S.T.A.C.K.. ■

JUNIOR MEMBERSHIP

S.T.A.C.K. has introduced a special membership rate for juniors (16 or under on the 31st december, 1989). For just £3 (US\$ 6) you will receive the full joining pack and are entitled to the same privileges as adult members.



S.T.A.C.K. Needs You

WHAT IS S.T.A.C.K. ?

S.T.A.C.K. was formed in July, 1988 to organise and promote the sport of stunt kite flying. The first task was to supply a common set of rules and judging criteria for the four established kite festivals in Britain. During the winter months we have been busy planning the season and we now look forward to four smoothly run competitions. Now that the season is underway we will continue to publish S.T.A.C.K. News to over 1100 British readers in the Kiteflier Magazine and now in Stunt Kite Quarterly. S.T.A.C.K. is also forging strong links with both European and North American kite groups and will continue to help lay the groundwork for the first European and World Championships.

S.T.A.C.K. is GROWING

We have just passed the fifty number and are heading rapidly towards one hundred members strong, even before the 1989 festival season starts, a good response. So far S.T.A.C.K. has members in Scotland, Wales, Northern England, the Midlands, the West Country, London and the South East. Plus S.T.A.C.K. is also international, we welcome our first five members from the U.S.A. and one from Canada.

JOINING INSTRUCTIONS

The first copies of the Official S.T.A.C.K. Manual '89 have now been sent out to all members. It contains over 60 pages of stunt kite descriptions, flying advice and figures for individuals and teams, full competition rules plus much more. The manual is just a part of the joining pack which also includes a 10% discount at participating stores and S.T.A.C.K. News updates. S.T.A.C.K. is a non-profit making organisation.

So do not delay and send your cheque or Postal order for £5 (US\$ 10) payable to S.T.A.C.K. to: Mike Ward, 132 Westbury Avenue, Wood Green, London N22 6RT, England. Allow 21 days for delivery.



THE STUNT KITE BOOK

by Alison Fujino
and Benjamin Ruhe

Copyright 1989, Running Press.
110 pages. Cover price: \$8.95

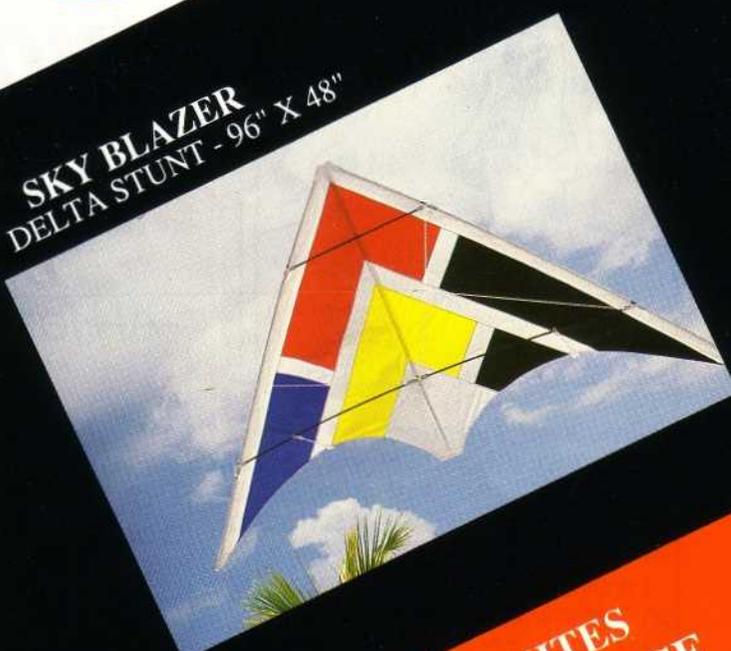
This is a book that needed to be written. While history will not bear out THE STUNT KITE BOOK as the great technical achievement of the era, it may well be remembered as the book that enticed more new fliers to the hobby than any other. Not only does this book not target the current stunt kite practitioner as its audience, it is, if memory serves, the first work designed specifically for individuals not currently involved with the sport. This is, by itself, enough to qualify THE STUNT KITE BOOK as a major work in the field.

In keeping with other books of this nature, authors Fujino and Ruhe are careful not to say too much. The reader is not overwhelmed with information of a technical nature. There is enough history to suffice without boring. There are also properly administered stories, photos, and suggestions that will hopefully move the reader into action. THE STUNT KITE BOOK may, indeed, make the flying fields significantly more crowded places.

This is not to say that there is nothing here for the veteran flier ... I didn't know that the first Peter Powell stunter evolved from an attempt to stabilize a single line kite ... or that the first Flexifoil flew, not as anticipated, but upside down. Neither is the point being made that the book is without glitches ... Eric Wolff isn't really launching a friend's kite on page 23, he's actually solo flying it. The important point here is that THE STUNT KITE BOOK serves as yet further proof that stunt kite flying is just beginning to "come of age," and that there is a very large, as yet untapped market for this burgeoning sport/leisure-time activity. Armed with a copy of this book, an individual heretofore unacquainted with stunt kite flying may begin reaching some informed conclusions about how to best become involved.

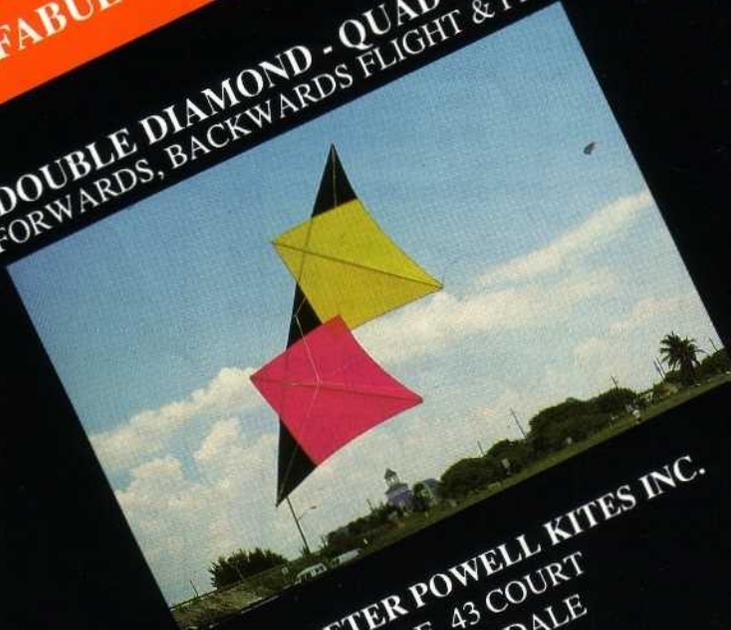
Basic maneuvers are covered in four pages, team flying in six, and with a competition section that covers only seven pages, it's a cinch that readers of THE STUNT KITE BOOK are not going to jump into the open class with information gleaned herein ... but no matter! There are books on the market at present which deal with the sport's more substantial aspects.

What THE STUNT KITE BOOK does accomplish, and very admirably, is to capture the essence of the sport of stunt kite flying and present it in packaged form to potential new participants. This is something that has needed desperately to be done. As stunt kite flying's first step into the world of mass marketing, THE STUNT KITE BOOK is, indeed, illustrative of the "best foot forward" axiom.



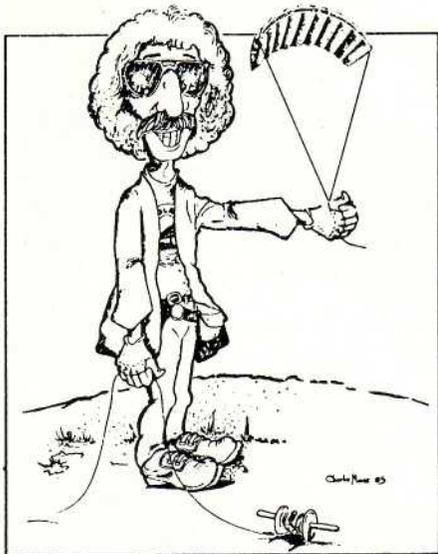
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SHORT LINES

by
Al Hargus III

Greetings! I've received several letters and a batch of very good "Short Lines" since last issue. Some very good ideas have surfaced again

I was a little surprised to receive an anonymous letter last week. You decide how "serious" this short line is ...

SKA (Stunt Kiter's Anonymous)

The following is a checklist of questions to determine if you are suffering (or enjoying) an addiction to stunt kites.

- Do you find yourself staring out of the window during a long jet flight at the "wingform" when everyone else is watching the movie?
- Does your 5000 sq. ft. flowform stunter bore you easily?
- Do you take 10 times the amount of kites that you need out to the flying field and then have a hard time deciding which one you want to fly, anyway?
- Do you walk around attractive sunbathers at the beach, preferring to do just a couple more figure eights?
- Do your neighbors ever see you anymore?
- Do your kites change into ultralights while flying during a full moon?
- Do you tie knots, and knots, and knots, and knots ...?
- Do you drag race your kites with unsuspecting birds during flying sessions?
- Instead of thinking of "sick days" at work, do you take "windy days"?
- Do your kites have personal names?

- Do you get the uncontrollable urge to teach strangers how to fly your kite during flying sessions?
- Are you looking to buy a new stunt kite before you're tired of flying the old one?

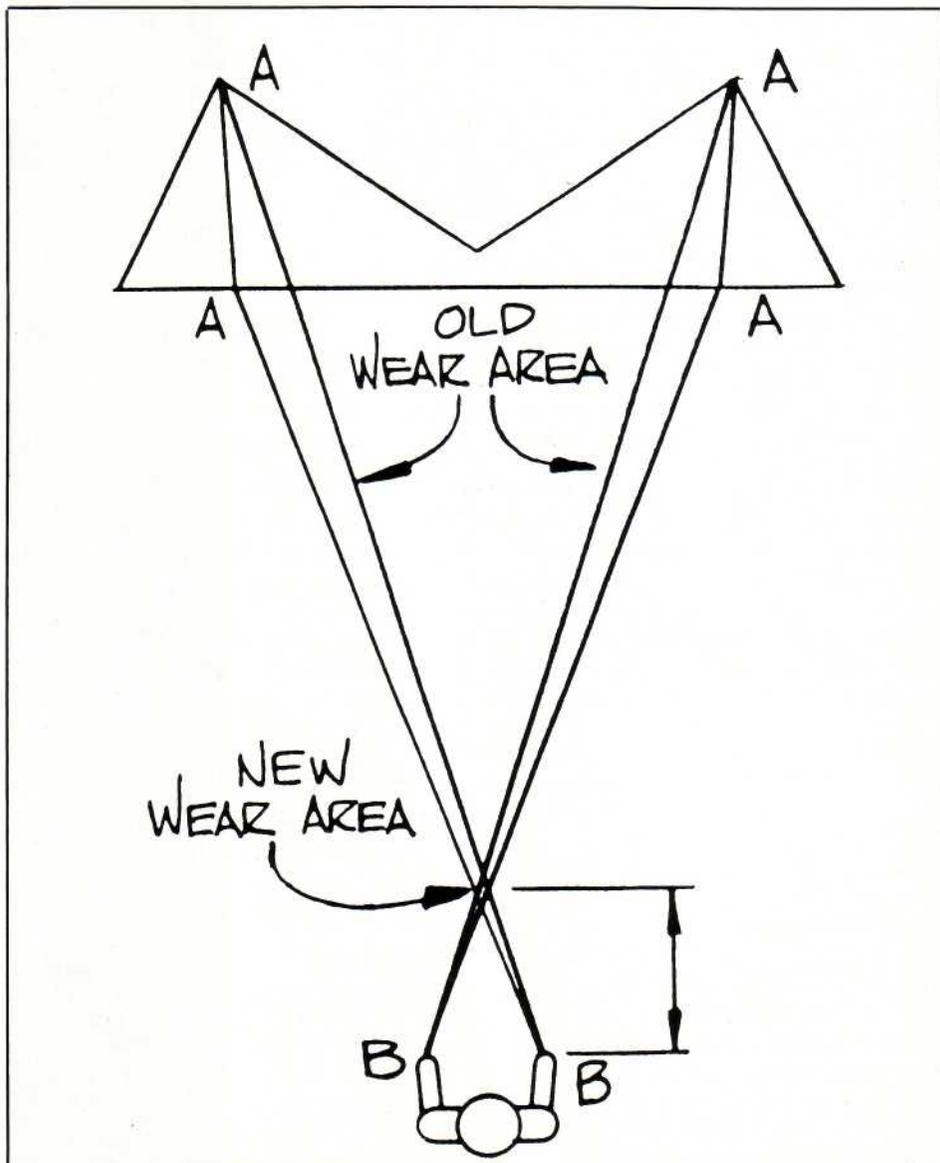
If you have answered yes to at least five of the previous questions, you're well on your way to being a stunt kite addict.

Next suggestion comes from Gary Hoffmaster of Frederick, M.D.

Here's a tip for the Revolution quad line flier. This will help extend the life of the flying lines. Due to the large spacing of the line attachment points on a Revolution stunt kite as compared to the spacing between the handles, the area where the lines cross (see diagram)

(and wear) is closer to the pilot than with smaller dual line stunt

- Do you No-knot and sleeve your girlfriend's braids while snuggling in front of the TV set?
- Do you take your 'Flexis' into the shower with you to wash the sand out of them?



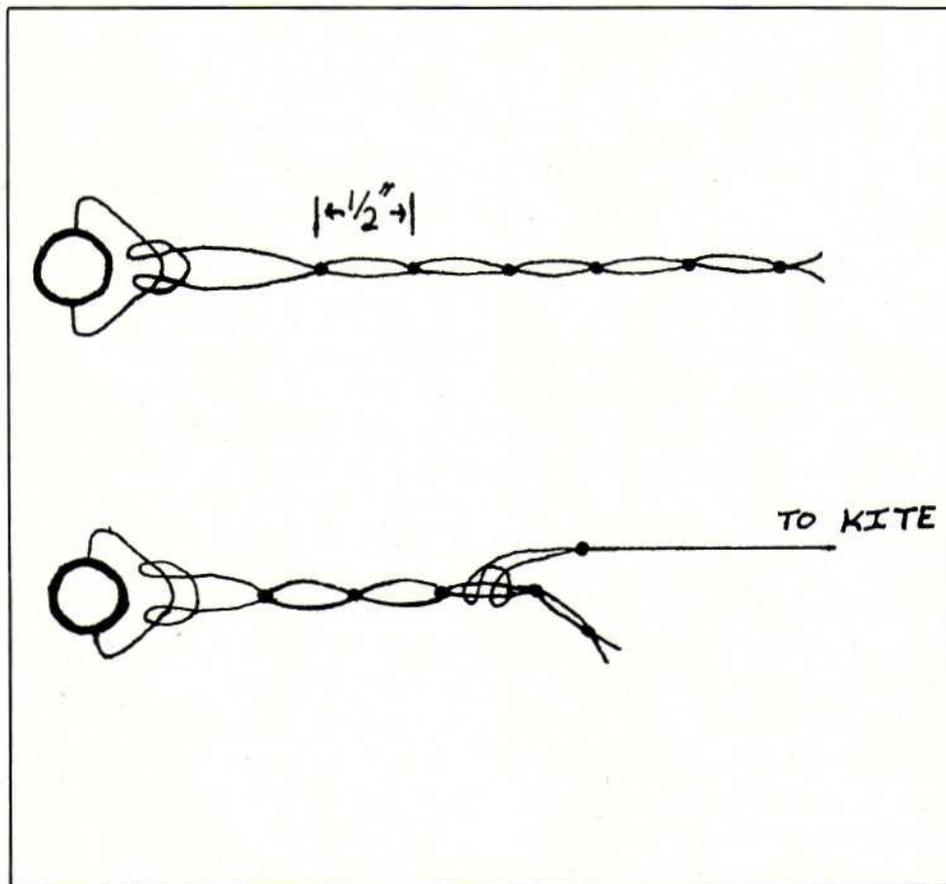
kites. To extend the life of the four lines rubbing together, after a period of time you should swap your lines end for end. This will change the area where they cross over each other. You should swap the ends of the line on both sides A to B and B to A.

(NOTE: This is a good suggestion for any kind of stunt kite line, reverse the ends from time to time giving the lines equal wear at either end.)

And Gary's got another tip for setting up those quad lines.

When you're doing the first flight tests, chances are the lines won't be exactly right. An easy method that allows adjustment is to make a set of knotted adjustment loops. The loops (see diagram 2) should be of 6 or 7 inches long with knots every 1/2-inch or so.

Attach these to the rings on the handles (see diagram 3). This will allow you to move your swivels in or out without tying and retying your line. The "swivel-less" train line method will also work.



And lastly from Rod (Stunts "R" Us) Yarger of Yakima, Wa.

.... Several years ago I started making stakes specifically for stunt kite flying. Usually during the spring and summer, hardware and garden shops run sales on small hand garden tools. They are the ones with bright colored handles and come in several configurations. Generally these tools are inexpensive (50-79¢) apiece. Select the tools which have the 5/16" round steel shafts in the handle. Pull the steel implement from the handle. Then obtain desired lengths of 5/16" round steel shafts and grind a blunt point on one end. Then use super glue or epoxy, insert the

steel spike into the handle blunt end first.

The bright color of the handles make them easy to find out on the field and the lengths are sufficient to hold most kites.

Thanks to Rod for the two nice sample stakes he sent me. I do usually lose the stakes I normally use. No chance now with these bright yellow handles!

That's another wrap for "Shortlines." Keep those ideas coming in. This column is about what you want to know concerning stunt kites. I need your input. (NO matter whether it's serious or silly.)

Thanks and Good Winds,

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TEXAS GULF COAST CHALLENGE

Photos and story by Cris Batdorff

Texas has felt like something of a second home this year. My traveling partner, Jonnie Sam II and I spent the better part of a day crossing it during our trek to the San Diego KTA convention in January ... and two days crossing it coming back the following week.

Texas is big ... REAL BIG ... at times we thought that we'd have to apply for temporary resident status just to get from one side to the other. Ah, Texas ... state of the oil dereks, ten-gallon hats, and pink Cadillacs with prows fashioned from legendary long-horn steers. Texas ... five (count 'em, FIVE!) pages in the road atlas. Well, maybe.... Jon and I saw fewer working oil rigs than advertised with nary a long-horn scratching his backside on even one of them (much less serving as a hood adornment). And the only real-life, honest to Sam Houston, just-like-the-Duke-used-to-wear, 10-gallon hat was perched atop the rapidly balding head of a Northern "Furriner" from Oklahoma. Some images die hard, I guess.

Still, three months later, as Al Hargus III and I pointed the Great American Kite Bus towards Galveston Island for the third running of the Gulf Coast Challenge, that old Glen Campbell favorite kept creeping into my head. Our route took us south to Louisiana and into Texas to a little spit of land called Port Bolivar. There's a ferry ride across Galveston Bay that deposits passengers on the northeast tip of Galveston Island. It's really worth taking the next time you happen down that way. Then comes the surprise ... Ol' Glen wasn't far off base! Galveston's a right nice place to spend some time. Fortunately, we had arrived a couple of days early to do just that. We figured that it would take at least that long to thaw out the ice in the kite bags ... Michigan was COLD this year!



APRIL 8 - 9

The weather couldn't have been better! Cloudless blue skies and beautifully steady wind. Even more, a trip to Apffel Park, the

competition site, showed it to be the largest of any beach that we'd flown on.

Seriously folks, there's enough room there to accommodate a national stunt event, several hundred beach-casting fishermen, sun bathers, and still run several auto demolition-derbies in the bargain ... this is a true Texas-style field. Not that it was perfect, but what ever is? It wasn't as swept-clean as Wildwood, not as white as Belmont, but WOW was it big! At one point during the weekend Al sneaked off to do a little Flexi-stack flying ... when the call went out to find him to work as Field



Wind? What Wind? ... Terry Crumpler, organizer and moving force behind the Texas Gulf Coast Challenge, displays a Texas Wasp after an unfortunate combination of gusty wind and unplanned ground contact. Assisting with retrieval efforts was Terry's daughter Marlene,

Boss in the Innovative event, we couldn't see him! Oh, he was flying OK, but it was just that he was that far away!

Competitors, other than we early birds, began showing up on Friday and by evening the headquarters suite at the La-Quinta Motor Inn was overflowing. Event coordinators Terry and Linda Crumpler and Rod and Betty Jeffers kept things going in orderly fashion with able assistance from the Surfside Flyers Kite Club. By Saturday morning, everyone's thoughts had turned to competition.

In the Junior class, it was Christopher Tarter winning in a walk-over. Don't let that fool you, though ... Chris turned in some very nice numbers. Experienced-/Intermediate class flyers had better keep an eye on this fellow! Novice Precision honors went to Mike Teague, with Ron Ragon and Abel Ortega tied for second only one-half a point behind.

Moving on into the Experienced class, Susan Frontenot flew beautifully to outdistance her competition by 6 points with 123. Kevin Mitchell and Bob Cheline finished second and third respectively, with only one-half a point between them. In the Experienced Ballet, yours truly managed to outpoint Susan for a slim one-point victory. Bob Childs added a third place finish to go along with a very credible fourth in the Precision event.

Open Individual Precision was won by Frank Fieseler, who proved that there's no substitute for practice, practice, practice. Chicago Fire team-mate Eric Wolff garnered second place with Sue Taft taking third. In the Open Individual Ballet, Sue Taft flew an encore performance of her AKA National routine for a one-and-a-half point victory over High Fly team-mate Lee Sedgwick. Al Hargus III finished in third, only one-half point out of second.

Thus ended the first day's performances and the flyers set aside their kites for an evening of Texas hospitality and headed for the much-rumored barbeque. Now, according to a knowledgeable gasoline station attendant in Winnie, God created Texas on the eighth day, 'cause he wanted to "do a righteous job," but I rather



Skynasaurs ... skynasaurs. A custom stack flies without the lines in the Texas "breeze." Brian Mitchell at the helm.

agree with an ageless fellow with whom I shared a shot of red-eye in Waco (no kidding!): God created Texas on the sixth day ... he needed the seventh to recover from the barbeque. You don't have to be a stunt flier to appreciate the kind of feed that was laid out. Needless to say, if ever the recipes are made available, I'll pass them along (for a fee!).

Sunday saw the resumption of competition but under different circumstances.... During the night, while we slept soundly with tummies full of roast beef and barbecued ribs, someone had transported the entire state of Texas to Montana!

The wind was straight out of the northeast and pumping in the up-

per 20's. The temperatures weren't pushing much higher! "Blew some yesterday, but this is ridiculous ... no, not the wind, the cold!" We all discovered something else, as well. That sugar-fine sand that felt so soft the day before was cutting right into folks today. I don't know of anyone who failed to take home their allotment in their equipment. Nevertheless, the show proceeded as planned with some interesting sidebars ...

The Chicago Fire Team of Eric and Dorothy Wolff and Frank Fieseler decided to waive the flying of their compulsories in the Precision Category and still took first place. Perhaps the fact that there were no other entries in the

event had something to do with the choice ... still, the thought of seeing the "mix-master" and the "Ying-Yang" in 30 MPH winds could have possibly led to the awarding of the first ever SKQ Most Spectacular Unplanned Aerial Calamity award!

Not so the case with the Open Team Ballet where the Chicago Fire Team outpointed Team High Fly for the first place finish. The high winds added more than a small element of drama to both routines. Individual Innovative was the last scheduled event of the Challenge. It also proved to be the most interesting.

Restaking his claim as the Innovative leader. Lee's new routine revolved around first flying a 6-foot Flexifoil, then looping the line through two ground stakes 20 feet apart and allowing the kite to drift overhead. He then launched his own version of the Revolution 1 and used it to play around in the air by the tethered Flexifoil. Finally, the quad-lined "Revolution" was flown in solo fashion. Lee ended the routine on one knee with the kite coming to a gentle rest on his shoulder.

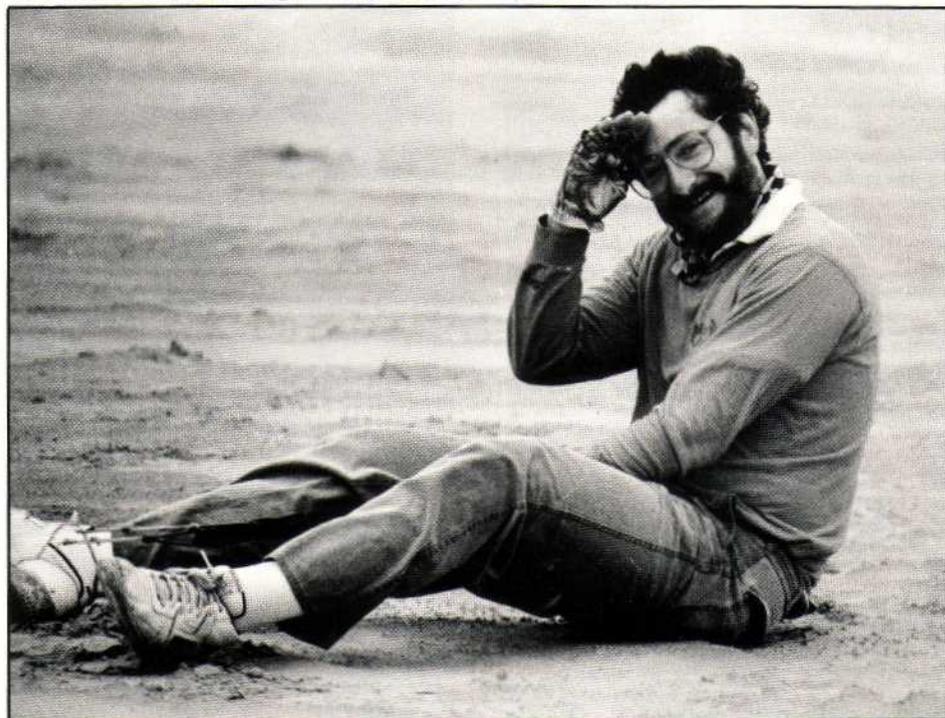
Second place honors went to "Mr. Motion" Gary Counts with a controversial new routine. For those who have enjoyed Gary's previous performances, this one was no exception ... more dancing, more good gymnastic moves, 4-foot lines.... What? Yes, 4-foot lines. Using a folding chair as a prop, Gary turned in one of the more innovative performances of the afternoon. On a day with lighter wind, the judges may have had more of a problem figuring out when the Flexi was flying and when it wasn't but certainly, it was no problem at Galveston.

Third place honors were taken by Eric Wolff in a repeat of his Windy City National routine. Alternately flying stacks of Fire Darts, "Wolff" Darts, and Flexifoils, Eric flies to Mussorgsky's "Pictures at an Exhibition."

Then, almost suddenly, it was over. The 1989 Texas Gulf Coast Challenge had become history. Of course, we'll be back next year! This event has been growing for the past three and won't do anything except get better and better. Next time, we'll even bring our cold weather gear!



Eric Wolff in the Individual Innovative solo flying a stack of Fire Darts. Heavy winds made this event an extremely difficult test of flying ability. Occasionally, footing was not the best either ... whew!



RESULTS - 1989 TEXAS GULF COAST CHALLENGE

INDIVIDUAL PRECISION - JUNIOR CLASS

1. Chris Tarter 88.5

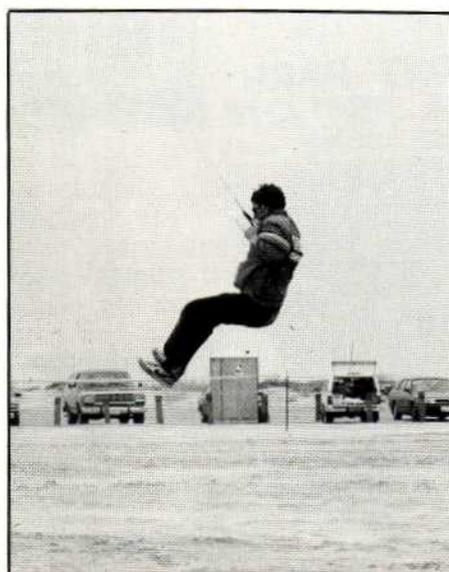
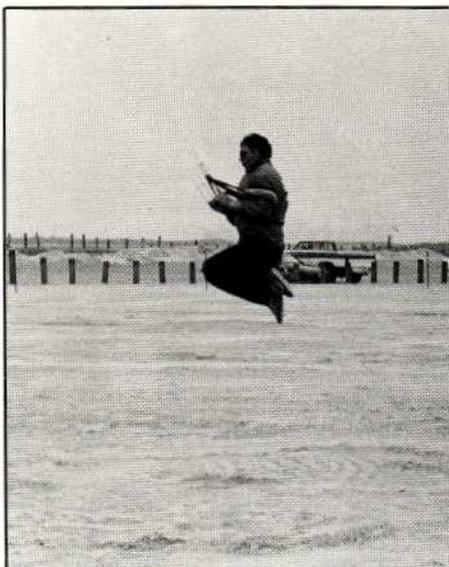
INDIVIDUAL PRECISION - NOVICE CLASS

1. Mike Teague 99.0
 2. Ron Ragon 98.5
 2. Abel Ortega 98.5
 4. Dean Trostle 96.0
 5. Bryan D. Stagg 87.0
 6. Donald Miller 82.5
 6. Karin Zander 82.5
 8. Waymon Tamplen 77.0
 9. Larry Whitacre 75.5
 10. Carter Tate 57.5

KITE FLOWN

Spin-off
 Flight time Arrow II
 Hawaiian Team
 2200
 Spin-off
 2200
 Hawaiian Team
 Hawaiian Team
 Fire Dart
 (N.A.)
 Spin-off
 Hawaiian Team

RESULTS - 1989 TEXAS GULF COAST CHALLENGE



"It blew some ..." according to residents. Lee Sedgwick in free flight.

INDIVIDUAL PRECISION - EXPERIENCED (INTERMEDIATE) CLASS

1. Susan Frontenot	123.0	Spin-off
2. Kevin Mitchell	117.0	Hawaiian Team
3. Bob Cheline	116.5	Wasp
4. Bob Childs	114.5	Spin-off
5. Brian Mitchell	111.5	Spin-off
6. Daniel Ransbottom	108.0	Hawaiian Team
7. Cris Batdorff	107.0	Fire Dart
8. Rodney Hardy II	103.00	Spin-off
9. Bob Smith	81.5	Spin-off
10. Mark Kehl	58.0	NoNaMe

INDIVIDUAL PRECISION - ADVANCED (OPEN) CLASS

1. Frank Fieseler	127.5	Fire Dart
2. Eric Wolff	126.0	Fire Dart
3. Sue Taft	118.5	Spectrum Dart
4. Al Hargus III	107.5	Flexifoil
5. Richard VanMechelen	99.5	Fire Dart
6. Richard Peck	67.0	Spin-off
7. Terry Crumpler	64.0	Wasp
8. Lee Sedgwick	57.5	Spectrum Dart
9. John Perusse	38.0	Fire Dart

INDIVIDUAL BALLET - EXPERIENCED (INTERMEDIATE) CLASS

1. Cris Batdorff	154.0	Fire Dart
2. Susan Frontenot	153.0	Spin-off
3. Bob Childs	143.0	Spin-off
4. Brian Mitchell	137.0	Spin-off
5. Daniel Ransbottom	135.0	Peter Powells
6. Bob Smith	127.0	Spin-off
7. Bob Cheline	109.0	Wasp
8. Kevin Mitchell	108.0	Hawaiian Team
9. Rodney Hardy II	102.0	NoNaMe
10. Melissa Kehl	100.0	Weepas

INDIVIDUAL BALLET - ADVANCED (OPEN) CLASS

1. Sue Taft	101.0	Spectrum Dart
2. Lee Sedgwick	99.5	Spectrum Dart
3. Al Hargus III	99.0	Flexifoil
4. Eric Wolff	98.5	Fire Dart
5. Frank Fieseler	85.5	Fire Dart
6. Gary Counts	82.5	Flexifoil
7. Richard VanMechelen	80.5	Fire Dart
8. Terry Crumpler	74.0	Wasp
9. Richard Peck	52.5	Spin-off

INDIVIDUAL INNOVATIVE (OPEN)

1. Lee Sedgwick	259.5
2. Gary Counts	241.5
3. Eric Wolff	219.0
4. Sue Taft	205.0
5. James Hadzicki	154.4
6. Richard Peck	125.5

TEAM PRECISION - ADVANCED (OPEN) CLASS

1. Chicago Fire (Eric Wolff, Dorothy Wolff, Frank Fieseler)	79.0
--	------

TEAM BALLET - EXPERIENCED (INTERMEDIATE) CLASS

1. Ground Control (Kevin Mitchell, Brian Mitchell)	86.0
---	------

TEAM BALLET - ADVANCED (OPEN) CLASS

1. Chicago Fire	135.0
2. Team High Fly (Lee Sedgwick, Sue Taft)	121.0

1st Annual

BELMONT PARK '89

San Diego, California, lies about 1300 miles west of Galveston as the crow flies. Driving's only a hundred or so further and, if you time it just right, you can see two of the more beautiful sunsets in the world. The first of these would be heading west out of Las Cruces, New Mexico, and the next from the mountains coming into San Diego. This city may not have the same image to those who toil there on a daily basis, but to this visitor from the Midwest, if it isn't Camelot ... it's pretty close. I am not sure that I have ever seen it rain there, nor have the temperatures even been uncomfortable. Neither, by this casual observer's recollections, has there been inhospitable wind for flying. It seems plain that either these conditions are the norm here, or the local Chamber of Commerce has some REAL pull in the weather department!

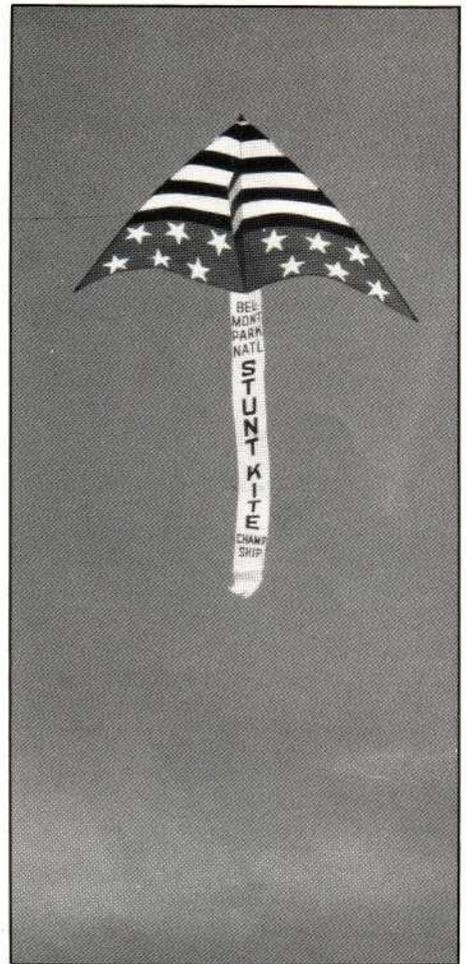
Arriving, as is becoming customary at this point, a couple of days early, there was ample time to check out some of the local points of interest before heading down to Belmont Park to get in a little practice time. Of particular interest were kites in the air in several locations. Incredibly, other than at competitions, I had not seen a single kite in the air (of any sort), since leaving Michigan. Suddenly, there seemed to be kites in every park! Truly, this must be the promised land!

I wound up sharing air space with John Perusse and Richard (ZZ) Van Mechelen of Action Kites, on one afternoon, along with Belmont National organizer, Ron Romero and some of the ROME Enterprises team members. This is one of the nicer points of competitive events. Some of these folks, I only get to see a couple of times a year and it was a pleasure



to renew some old acquaintances. Later on, Dan Buxton and Brian Fyfe flying as the North Coast Stunters happened by, also Vern and Sue Balodis. Then the entire Roaring Flamingoes team from Mackinaw Kite Company ... next door neighbors almost! Ron Reich stopped by for a quick chat and I even had a chance to pass a while in pleasant conversation with flier-turned-judge, Robbi Sugarman.

Things had started to take on an "old home week" atmosphere. I



Gene Carey's new 40' stars and stripes delta flew high over Belmont Park for most of the weekend.



Hawaiian Team kites bearing the logos of the event's various sponsors were produced by Top of the Line Kites.

was really looking forward to this event. The Belmont Park National was a first-time competition and it already had the markings of an established tournament.

Sometimes however, as the familiar saying goes: the best laid plans ... etc. I had been called back to Michigan on business and had to bid my farewells on the evening before competition.

By KEITH LANDES

West Coast stunt kite competitions got off to an early start this year with the Belmont Park National Stunt Kite Championship. Following closely on the heels of the Hawaii Challenge, this event was held April 22 and 23 at the beautiful Mariner's Point (site of the 1985 Nationals) in San Diego, California. The competition was sponsored by Belmont Park, Coppertone, and the hot-rockin' KKIQ radio station. Rome Enterprises of San Ramon, California, organized and produced the entire competition.

From lodging to flying, the facilities were first class. Less than a half mile from the flying site, Dana Inn and Marina was host to the majority of the flyers and event volunteers and most graciously provided wonderful lodging facilities right on the pic-



A shot of the beautiful trophies for the Belmont Nationals. They were designed and produced by Robin Ward and Robert Zat of Old World Glass Works in San Jose, California.

turesque Mission Bay. Dana Inn made a special discount rate available to all associated with the competition. Mariner's Point again proved to be the perfect choice for an event of this kind. The sands were groomed the day before the competition and the winds blew very steady and smooth throughout the two days of the event. Flying conditions were perfect.

For the first of what will undoubtedly become an annual event, the turn-out was fantastic. Competitors from all over the country, including Hawaii, arrived in San Diego ready to compete. Competition was broken into Intermediate and Open Class categories with Precision and Ballet in both Individual and Team flying. There were 75 registered Intermediate and Open Class fliers.

SKQ photos by Art Seifert.

Revolution Kites' display in the manufacturers area. Awards were given for the best displays with the top money being split between Top of the Line and Hyperkites. A review of the Revolution quad-liner appears elsewhere in this issue.



In Team competition there were 6 teams in each class. Teams included Chicago Fire, Top of the Line, Team Rome I and II, Roaring Flamingos, Hawaiian Delights, Team What's Up, Team Elite, Team Bohica, the Kite Busters and others. Event judges included Jim Forbes, Robbi Sugarman, Jim Miller, Corky Chewning, Robert Loera, Fred Fredricks and The Chicago Fire.

Competition began both Saturday and Sunday at approximately 11:30 a.m. and proceeded until sundown on two separate fields. Innovative was the last event to be flown on Sunday evening. Corey Jensen provided the play-by-play commentary and kept the crowd amused. Throughout the competition there were continual demonstrations and exhibitions on a third flying field. The latest in kites and kite technology were displayed along with hands-on demonstrations of many of the newest kites including the Revolution and Zeta kites on this exhibition field.

The flying proceeded very smoothly with some phenomenal performances from Eric Wolff in Individual Ballet, and Ron Reich in Individual Precision. There was also some exceptional flying from the lovely Pam Kirk with her "American Rose" Spinoff. Team flying again was the big crowd pleaser with fantastic flying from all the teams competing. The posting of scores was almost immediate as an exceptional volunteer staff assisted Rome Enterprises with all the administrative duties including scorekeeping. A special thanks to Karin from West Germany, Kathryn Landes, Susan Conrow, Sue Balodis, and Connie Chewning for their scorekeeping efforts.

After the first day of competition there was a lovely reception held poolside at the Dana Inn. The awards that were already determined were announced and given out at this time, with the remainder awarded at the end of Sunday's competition.

The Open Class first place awards at this event were a definite treasure. Designed and hand crafted by Robin Ward and Robert Zat of Old World Glass Works in San Jose, California, these awards were beautiful, one-of-a-kind etched and beveled glass

trophies set in oak. Each one took approximately 30 hours to complete and every Open Class flyer wanted one. Rumor has it that Eric Streed of Top of the Line even offered to buy one after the event was over. The rest of the placing Open Class flyers received a silver bowl and a sharp looking plaque.

For the Intermediate Class, cash was the main incentive for good flying with first place in Team and

Individual receiving \$200 and \$100 respectively. A new and interesting feature included an award of \$25 to any intermediate flyer that competed. This meant that all of the Intermediate flyers received at least half of their entry fee back as a participatory award. There was also an award for Best Manufacturer's Ground Display of \$250 that was split between Top of the Line Kites and Hyperkites.

RESULTS -

1989 BELMONT PARK NATIONALS

INTERMEDIATE INDIVIDUAL PRECISION

1. Mike Montoya	94.63
2. Steve Negen	91.54
3. Jaz Hawkins	89.81
4. Rod Tanis	88.51
5. Marty Dougherty	87.70
6. Andy Okimara	87.53
7. Ken Lanius	87.00
8. Wendy Cullins	86.80
9. Nadine Koba	86.73
10. Denny Wren	86.47

INTERMEDIATE INDIVIDUAL BALLET

1. Richard Peck	90.67
2. Nadine Koba	88.67
3. Mark Goldberg	86.67
4. Mitch Onoyama (tie)	88.33
4. Rod Tanis (tie)	88.33
5. Priscilla Nagao	82.62
6. Mike Montoya	82.33
7. Robin Ward	80.99
8. Gayla Ward	80.67
9. Steve Negen	79.67
10. Jorge Plasencia	78.67

INTERMEDIATE TEAM PRECISION

1. Roaring Flamingos	88.37
2. Team Bohica	85.70
3. Hawaiian Delights	84.23
4. Team Rome II	79.89
5. Kite Busters	75.47
6. Stephen Kent	20.60

INTERMEDIATE TEAM BALLET

1. Hawaiian Delights	86.67
2. Roaring Flamingos	78.34
3. Team Rome II	77.67
4. Kite Busters I	69.33
5. Kite Busters II	67.33

OPEN INDIVIDUAL PRECISION

1. Ron Reich	95.81
2. Jason Loo	93.83
3. Pam Kirk	92.21
4. Eric Streed	89.73
5. Don Tabor	89.41
6. Eric Wolff	87.43
7. Frank Fieseler	84.59
8. Keith Landes	83.16
9. Vern Balodis	82.87
10. Malcolm Moore	82.56

OPEN INDIVIDUAL BALLET

1. Eric Wolff	91.34
2. Ron Reich	89.67
3. Pam Kirk	89.00
4. Frank Fieseler	85.66
5. Eric Streed	84.67
6. Dan Buxton	84.33
7. Robert Loera	79.67
8. Brian Fyfe	79.33
9. Jason Loo	78.67
10. Don Tabor	77.33

OPEN TEAM PRECISION

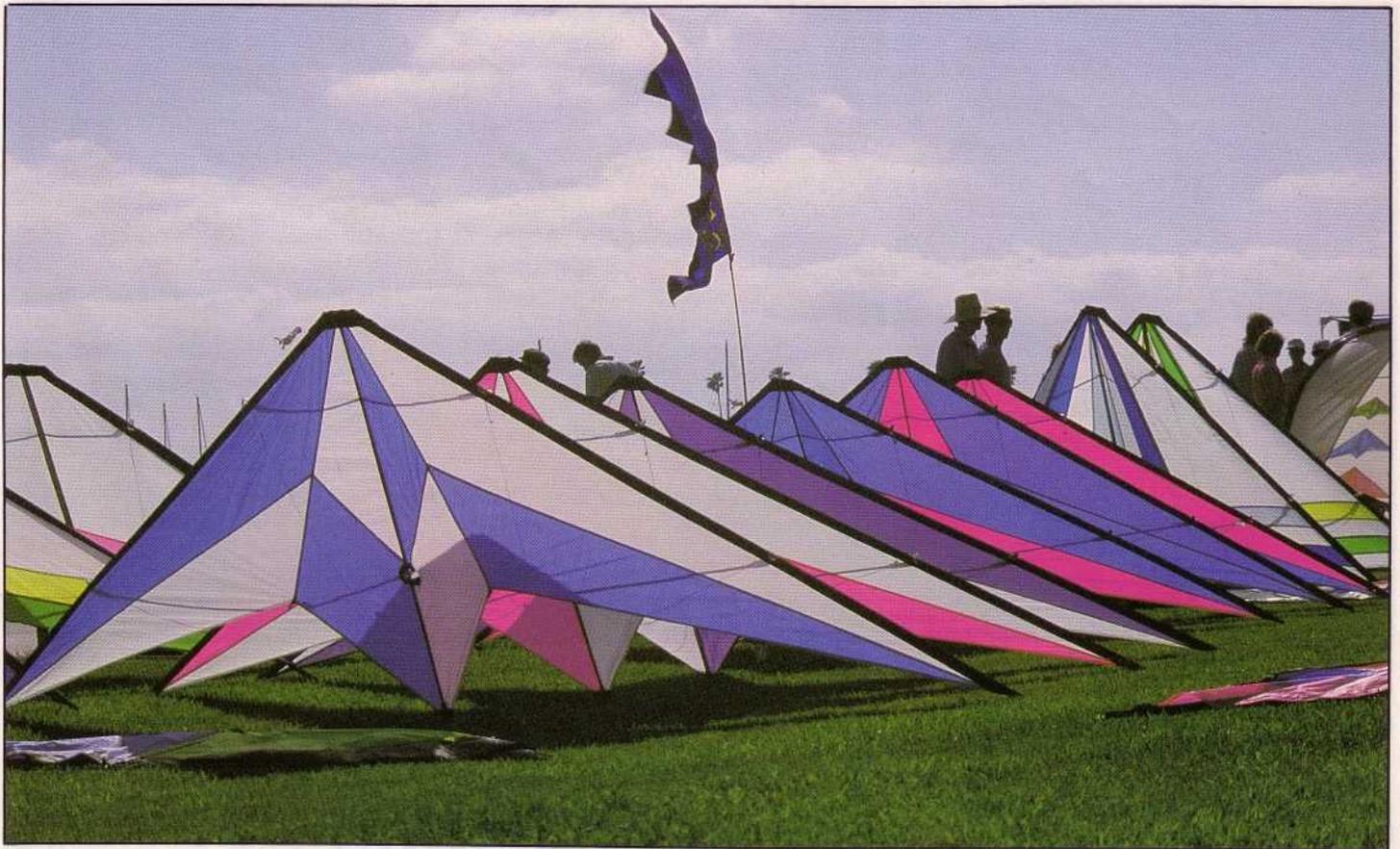
1. Top of the Line	94.79
2. Chicago Fire	83.14
3. Team Elite	81.43
4. Team Rome I	80.30
5. Team What's Up	53.20

OPEN TEAM BALLET

1. Top of the Line	93.33
2. Team Rome I	76.33
3. Chicago Fire	73.00
4. Team Elite	58.00
5. Team What's Up	50.00
6. Roger & Sue	37.34

INDIVIDUAL INNOVATIVE

1. Malcolm Moore	90.33
2. Ron Reich	88.00
3. Jason Loo	81.00
4. Frank Fieseler	80.67
5. Eric Wolff	80.66
6. Joe Hadzicki	73.66
7. Robert Loera	68.66
8. Peter Gellert	66.00
9. Mitch Onoyama	66.00
10. Richard Peck	65.00



Team Rome's Fire Darts in ground display.



Static display of Hyperkites.

SKQ photos by Art Seifert.



Let's see ... the last weekend in May.... This must be Wildwood!

My traveling companion on this year's Wildwood sojourn was Harlan Linke, good friend and flying buddy from Manistee, Michigan. We had made the trip together again this year in what may shape up as an annual ritual. It seems that every year, we learn something about both the event and the town in which it's held. Last year, we arrived a day early and watched the city of Wildwood, New Jersey, awake from its winter hibernation on the day before the Memorial Day weekend. We also watched and noted the culmination of hours of planning by the East Coast Stunt Kite Championships' organizers. This year, something new ... we went two days early

On our trip east we had dodged and parried rainstorms all the way, but the forecast looked good and, at least, our spirits remained dry. About an hour out of Philadelphia, the weather broke and it started to look like things were going to be OK. Down went the accelerator. Wildwood was almost within eyesight. We could smell the ocean. We were two days ahead of schedule and certainly, in a place the size of this mecca there would be a place to park the bus before the onslaught of the weekend tourists ... press on, press on.

The scene that greeted us upon our arrival was straight out of one



of those mid-60's nuclear scare films... you remember, where there's no visible signs of life and

the local equivalent of sagebrush rolls aimlessly around the main street powered by what must cer-



The Blitz from England provided a look at an exceptional five-man team. This "co-ordinated" group promises to make things tough in the Open Division in the coming months.

tainly be some sort of alien wind. Up and down we rolled. Up main streets, down side streets, through alleys and parking lots. No one. Numbered motel doors flapped in the late afternoon breeze. Seagulls noted our presence with alarm. Surely, Rod Serling was going to emerge into a vacant doorway and utter his famous "submitted for your approval ..." line. We trepiduously returned to the mainland to seek lodging.

When the locals say that these resort towns don't open until the first big holiday, they're not kidding. Returning the next day, things had already begun to happen, as usual, at break-neck speed. We would watch, in the next 48 hours, an entire city go from apparent dead-stop conditions into race mode. Nonetheless interesting to a stunt kite flyer, is the transformation of a simple beach to the site of a world-class event.

We had two delightful days of great flying before the crowds of competitors began to descend. Watching the various flying areas literally in preparation while you're flying them is a unique experience. Some are taken by an odd sense of "history" (maybe this is the spot where Sedgwick stood when he won with Lady In Red); some are shaken by the sheer size (Wow! It sure doesn't look this big in the pictures!); some are shaken by the event itself (Oh boy, this is it ... everyone's gonna be here ... I'll probably blow it!). Attitudes ... as many different ones as contestants on the field. Even the events, themselves have them. Wildwood, through the years of calm, storm, heat, cold, draught, and rain, has developed an "attitude." It seems to be a sense that, come what may, the show will proceed, on time, to its logical conclusion. It's a good thing that the East Coast Championships had developed such a character ... this year it was going to need it all.

Saturday, 6:00 A.M. ... time to roust out and get the gear ready to head to the field. It doesn't look good, though. There's a large front moving in from the south and it smells like rain. Sure enough, 45 minutes later it hits ... no big thing, just a little shower. Dodge the

raindrops over to the Quarterdeck One, the semi-official meet headquarters. "Well, what do you think?" I ask the ECSKC official with a worried look on his face.

"Doesn't look good. The NWS (National Weather Service) says there's a front moving in from Baltimore and another heading in from the Southeast. We're gonna give it a try though."

By 8:00 A.M. the weather has started to clear and flyers are heading to the field. The wind is being uncooperative but the consensus is that it will pick up. Field displays are being set up and some folks are getting in a little practice with ultralights and light-wind sparred Flexis. A bank of clouds off the coast to the southeast does not look inviting. Things are a little behind due to the morning's rain but, bravely, the first contestants take to the fields about 10:00 A.M. Volunteers are solicited to fly in marginal wind. Some with Flexifoils step forward. The cloud bank to the southeast is beginning to march onto the shoreline ... we can now see it for what it really is ... a huge fog bank. More ominous in appearance is a larger formation to

the northwest. Two flyers have flown on about each of the four competition fields and the Wildwood area is well on the way to being "socked in."

It happens very quickly. First, there are kites in the air, then there are only lines leading from increasingly spectral-looking flyers into a lowering gray nothingness. Two large deltas flying behind the competition fields have become alien forms trying to materialize but falling short of their goal. A voice comes over the public address system saying that this is the perfect time to fly all those daring routines ... after all, the judges can't see the kites! The time is far from perfect. Minutes later, the first sounds of thunder punctuate the thought. Then the lightning.

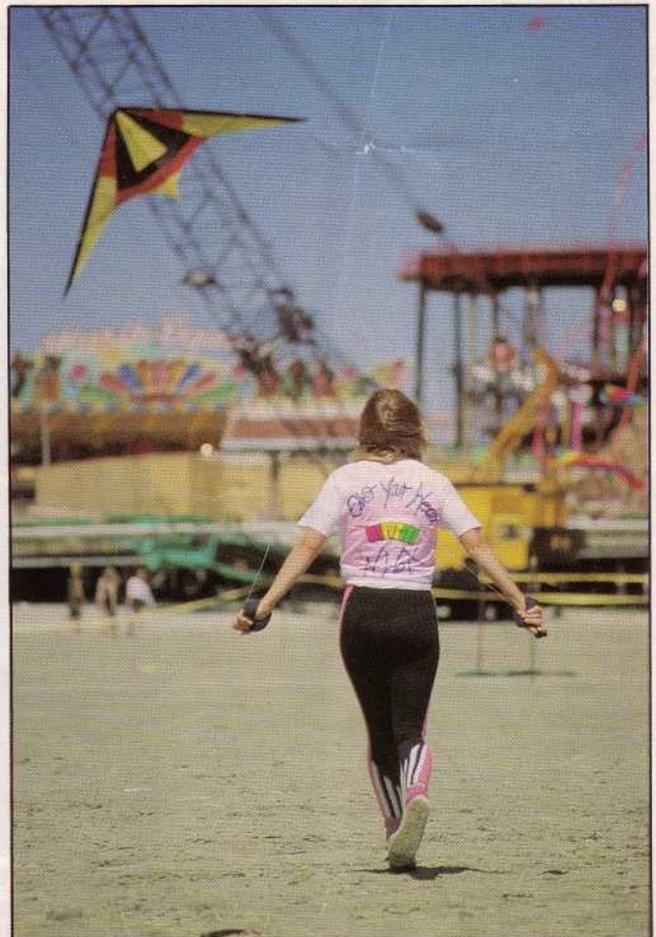
I've never seen lightning through fog. I hope that I never do again. There's no way to tell where it's coming from. The rain follows, slowly at first, then harder. A few of us try to tough it out under the para-wing tarp. As the wind picks up, so do we and head for safer spaces beneath the boardwalk. Twenty steps away and the para-wing gives in to the wind. The onslaught lasts for



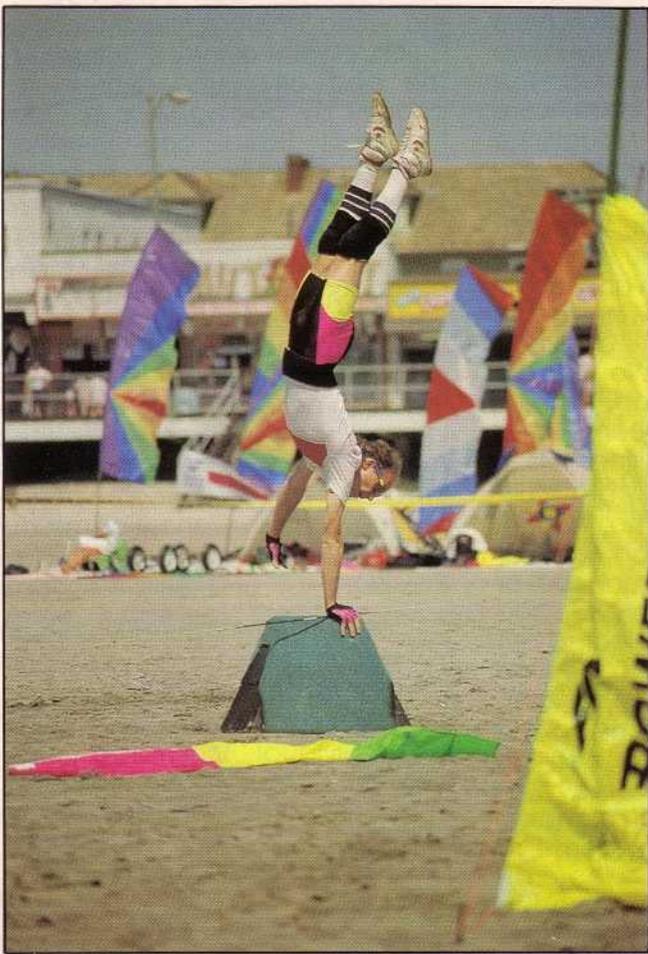
Things were a little soggy on the fields after Saturday morning's downpour. Top Innovative flyer Lee Sedgwick creates yet another splash.



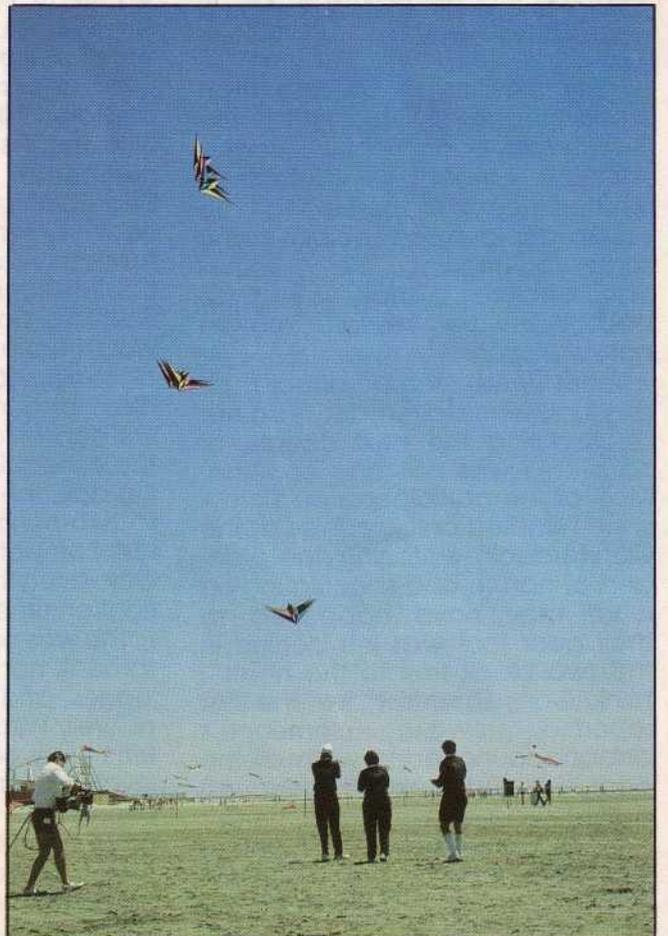
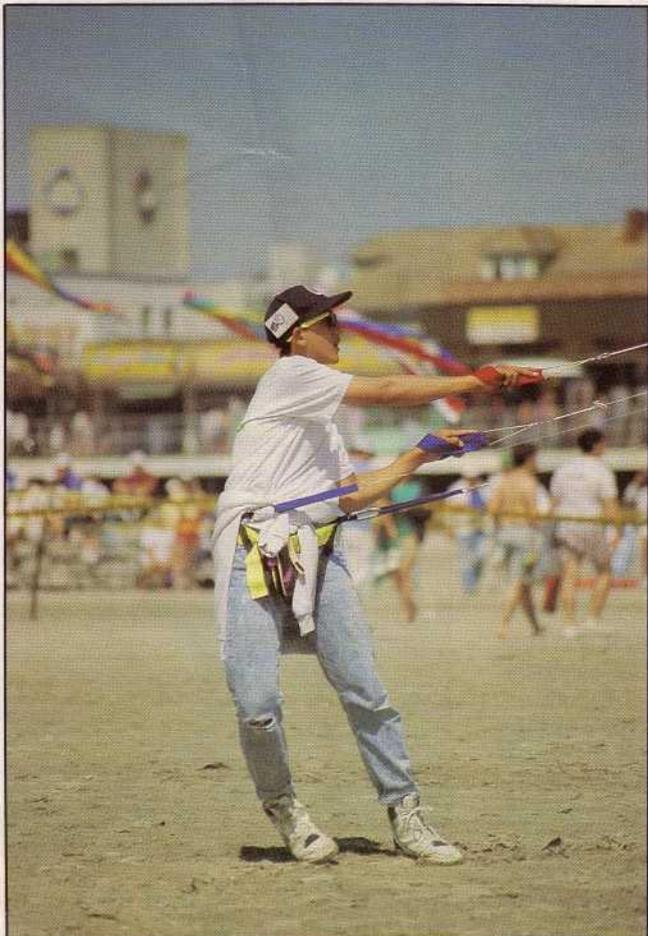
Clockwise from upper left: Hurricane Squadron's Jim Bunce with a handful of specially prepared competition kites. (2) Lee Sedgwick shows again that he's the man to beat in the Individual Innovative with a stunning finish to his routine. The kite is a specially designed Revolution One. Lee outdistanced his closest challenger by nearly 15 points. (3) Sue Gindlesperger in the Individual competitions. Sue along with "Over Your Head" team-mate Gary Counts, finished 6th in Intermediate Team Ballet. (4) Footwear for all occasions! In the aftermath on the "monsoon" there wasn't a dry sock in the house (kind of made you feel like Abe Lincoln). By mid-afternoon Saturday, the sun had returned but a lot of standing water stayed for the weekend.

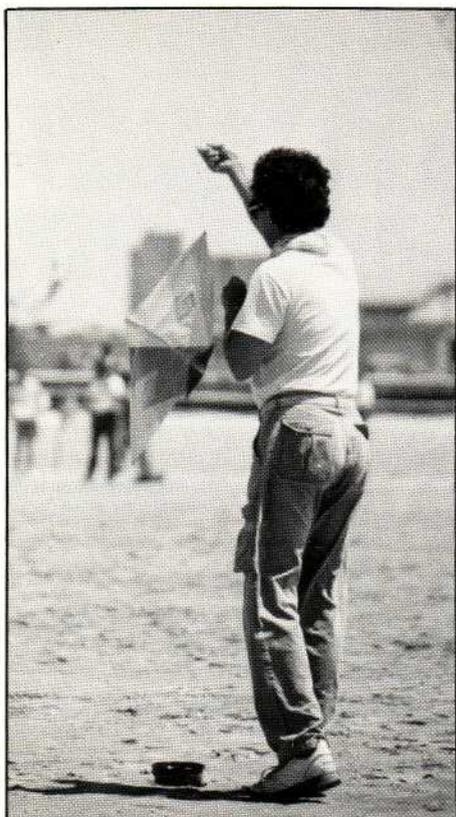


Photos and Story by Cris Batdorff



Clockwise from upper left: (1) Gary Counts' innovative opening move. Erie, PA's Man in Motion put together yet another highly choreographed contorsionistic performance for a 5th place finish. (2) Awaiting the results of the Open Division Finals. Nancy Keating (she's the one with the pen) has a sure grip on everyone's attention! (3) The omnipresent Wildwood video crew stalks the Chicago Fire during a performance. (4) Jason Loo flying two kites simultaneously in the Innovative. Jason is a force to be reckoned with in the Open Class ... age is no barrier here ... Jason is 13 years old!





Joe Vaughn flies a single-line Indian fighter in the Innovative. Joe's performance marked the first time that single-line controllable kites have been allowed to compete in a stunt kite event on a competitive basis.

twenty minutes or so and then clears off abruptly. In a light drizzle (which falls, oddly enough, from a sky now rampant with sunshine), we head back to the field to help set up displays and reclaim some soggy belongings. "Hey," someone declares, "that wasn't so bad!" A few minutes later, mother nature responds to the insult.

There were some intrepid individuals who stayed down on the fields during the next couple of hours ... I was not one of them. Most of the participants and crew were huddled on balconies at the Quarterdeck, watching the wonders of nature and speculating on what may have happened to their gear that was left behind in the two block trek to the hotel. I think Gary Counts gave the first report.... "Wow, someone's cabana launched! ... with all the gear in it! Just took off! There was stuff blowing all over down there!"

It was close to two hours before most got to survey the damage. Fields 1 and 2 and been turned into virtual lakes. The area that

was being used as a display area for the competitors was now two inches of dun-colored mud. The wires for the sound system were under water. Part way through the afternoon, a very distraught Susan Frontenot, who had flown so beautifully at Galveston a month before, approached me ... her Fire Dart had apparently vanished in the storm. Our para-wing along with support poles and stakes had disappeared as well. We were to find out later that it had, indeed, taken flight but had been snared by a couple of unidentified fliers to whom I shall be eternally grateful.

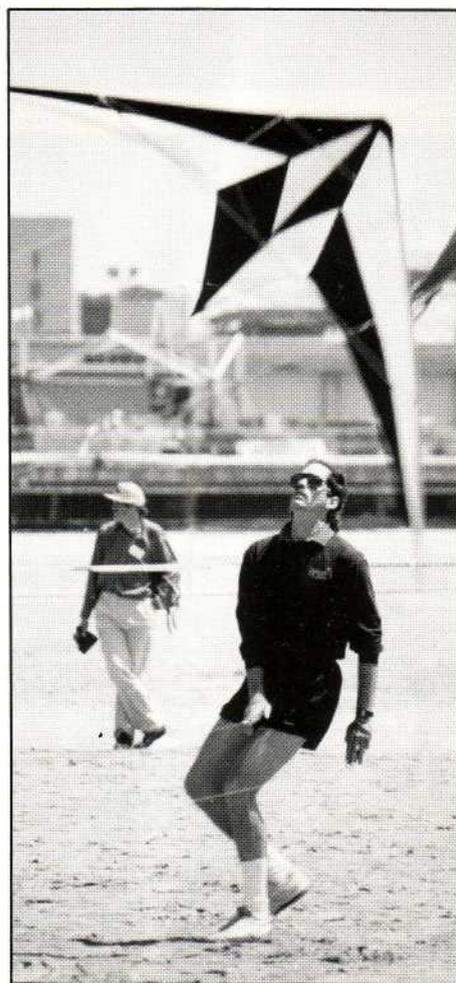
However, this was no normal competition, and as such, was not being run by the normal sort of crew. The show must go on ... and so it did! The skies had cleared but the wind had become fickle and was now blowing from the west, directly over the buildings on the boardwalk. Choppy is not an adequate word by way of description. This day of competition would prove that a sense of humor is not least among those attributes that must be possessed to be a competition flyer. Right off, shoes were a waste of time and dry flying lines became a luxury. Ground touches during routines were perilous with winged kites and nearly impossible with Flexifoils. Still, events were run. This was the first year that the large number of participants had forced ECSKC organizers to adopt a heat system using four, simultaneously-run fields. Were it not for this intelligent bit of pre-planning, it seems doubtful that the event would have concluded anywhere close to scheduled times. By the close of competition on Saturday, we had officially reached noon in the schedule. By noon the following day, the gap had been closed to two hours, and by the time the last competitor had flown on Sunday, everything was, miraculously, right on time.

This was no mean feat. It is a testament, not only to the organizers, judges, and crew, but to the flyers as well. Without a commitment to efficiency on the part of everyone involved on both sides of the event, this year's ECSKC could have been a disaster.

And of those intrepid flyers, who came out on top? The top finishers listing reads like and who's who in

the world of stunt kite flying. Ron Reich again asserted himself as the best all-around flyer in the country by posting wins in Open Individual Ballet and Precision, with a second place finish, in spite of a crash. In Individual Innovative, Lee Sedgwick again proved that he's the man to beat in that category. Open team competition was swept by the Top of the Line team. Intermediate Individual winners were Peter Dolphin in Precision and Stuart Cohen in Ballet. Vince Bobrosky finished second in both events for a very credible first Wildwood performance. Joseph Consoli came out on top in the Novice Individual Precision.

In Open Team Innovative, flown for the first time this year and judged experimentally was an eagerly anticipated event. As if the Individual Innovative class were not difficult enough to judge, the ECSKC organizers decided to



Frank Fieseler solo flying in the Individual Innovative.

THE 1989 EAST COAST STUNT KITE CHAMPIONSHIPS FINAL RESULTS

give out an even more trying assignment ... judge three or more people on the field at once ... and all being innovative.

First up was Team High Fly (Lee Sedgwick, Sue Taft, and Gary Counts). The routine nearly defies description. First, Lee and Sue flew while Gary danced between and about the two kites. Then all three flew in rather disjointed unity, and finally, all flew stacks of Spectrum Darts. The other team in the event, The Chicago Fire (Eric and Dorothy Wolff, and Frank Fieseler) flew something with a little different touch of lunacy.

The team began their routine with a stunning ground performance ... flanking turns, follows, even a starburst. Only difference here is that this was a close order marching drill ... the kites had not yet been launched! The crowd was delighted! From the starburst, Eric moved to the control lines of a Flexifoil 12.5 and flew some large figures. Frank and Dorothy were doing some 'foil' work of their own off wind (but still sans kites). Dorothy brought the house down with an off-wind moon walk which played off of Eric's kite. At the other off-wind position, Frank was standing by to play jump rope with the lines as the kite went whistling by. At the conclusion of the routine Frank managed to pass (almost) a smaller Foil through the fly lines of its larger brother.

The experimental judging gave the win to Team High Fly, this may be just the event that major competition has waited so long for. Both teams appeared to be having a genuinely good time and it was a chance to interject a long-needed element of comedy into what was, underneath it all, some very good flying. Great Stuff!

Now that the fourth annual ECSKC is in the record books, we can only wonder at what the next year's event will bring. Changes in judging standards have already been hinted at, as has been a qualifying round to advance to the actual competition. As more and more flyers make the decision to enter, scheduling will become an ever-increasing problem. That's all well and good, but after this year's bout with Mother Nature, as one competitor was overheard to have said: "Next year? Hmmm ... maybe mudwrestling?"

NOVICE INDIVIDUAL PRECISION

1. Joseph Consoli	164.5
2. Dean Trostle/Ross King (tie)	160.5
4. David Baylen	154.0
5. Stephen Andrews	147.5
6. Neil Kilpatrick	140.5
7. Richard Ribokove	137.0
8. Hugh Tucker	136.5
9. George Panzitta	133.0
10. Paul Dugard	128.5

INTERMEDIATE INDIVIDUAL PRECISION

1. Peter Dolphin	123.5
2. Vince Bobrosky/ Bob Hanson (tie)	121.0
4. Brian Keating	119.0
5. Bob Cheline	115.0
6. George Baskette	112.0
7. Ruth Bradley	111.5
8. Jim Bunce	107.0
9. Charles Walker	96.5
10. Dean Jordan/Dave Simpson/Steve Santos (tie)	*138.5 *127.0 *131.5

INTERMEDIATE INDIVIDUAL BALLET

1. Stuart Cohen	73.5
2. Vince Bobrosky/ Antwan Bullock (tie)	71.0
4. Brian Keating	69.0
5. Susan Edison	68.0
6. Steve Negen	66.5
7. Bob Cheline	63.5
8. Nate Williams	59.5
9. D. Jordan / J. Bunce / Frank Loudenslager / Adrian Donohue / Susan Mayer (tie)	*67.0 *65.0 *65.0 *67.5 *68.0

OPEN INDIVIDUAL PRECISION

1. Ron Reich	159.5
2. Don Tabor	156.5
3. Sue Taft	156.0
4. Eric Wolff	153.5
5. Jason Loo	152.0
6. Jim Henry	144.5
7. Tony Cartwright	140.5
8. Phil Bazel	132.0
9. Mike Jones	119.5
10. Lee Sedgwick	*164.5

OPEN INDIVIDUAL BALLET

1. Ron Reich	85.0
2. Eric Wolff	80.0
3. Pam Kirk	79.0
4. Dan Buxton	77.0
5. Sue Taft	76.5
6. Don Tabor/ Gary Counts (tie)	74.0

8. Lee Sedgwick	73.0
9. Vern Balodis	71.0
10. Eric Streed/ Jim Henry/ Frank Fieseler	*68.0 *79.5 *74.5

INTERMEDIATE TEAM PRECISION

1. High Flyers	129.0
2. Natural High	117.5
3. Team Rome II	113.0
4. Aroara Flying Circus	103.5
5. Windborne Flight	95.0

INTERMEDIATE TEAM BALLET

1. Hurricane Squadron	69.0
2. Aroara Royal Flying Corps	67.0
3. Team Rome II	66.5
4. Windborne Flight/ Natural High (tie)	63.0
6. Over Your Head	62.5
7. Wind Rider	60.5
8. Flying Circus	60.0
9. Breeze Boys	56.0
10. Wind Jammers	53.0

OPEN TEAM PRECISION

1. Top Of The Line	128.0
2. Chicago Fire	121.0
3. Roaring Flamingos	114.5
4. PKC Flying Aces	110.5
5. Rome I	110.0
6. The Blitz	94.0

OPEN TEAM BALLET

1. Top Of The Line	82.0
2. Rome I	73.0
3. Chicago Fire	71.0
4. Roaring Flamingos	70.5
5. Team High Fly	63.5
6. The Blitz	58.0

OPEN INDIVIDUAL INNOVATIVE

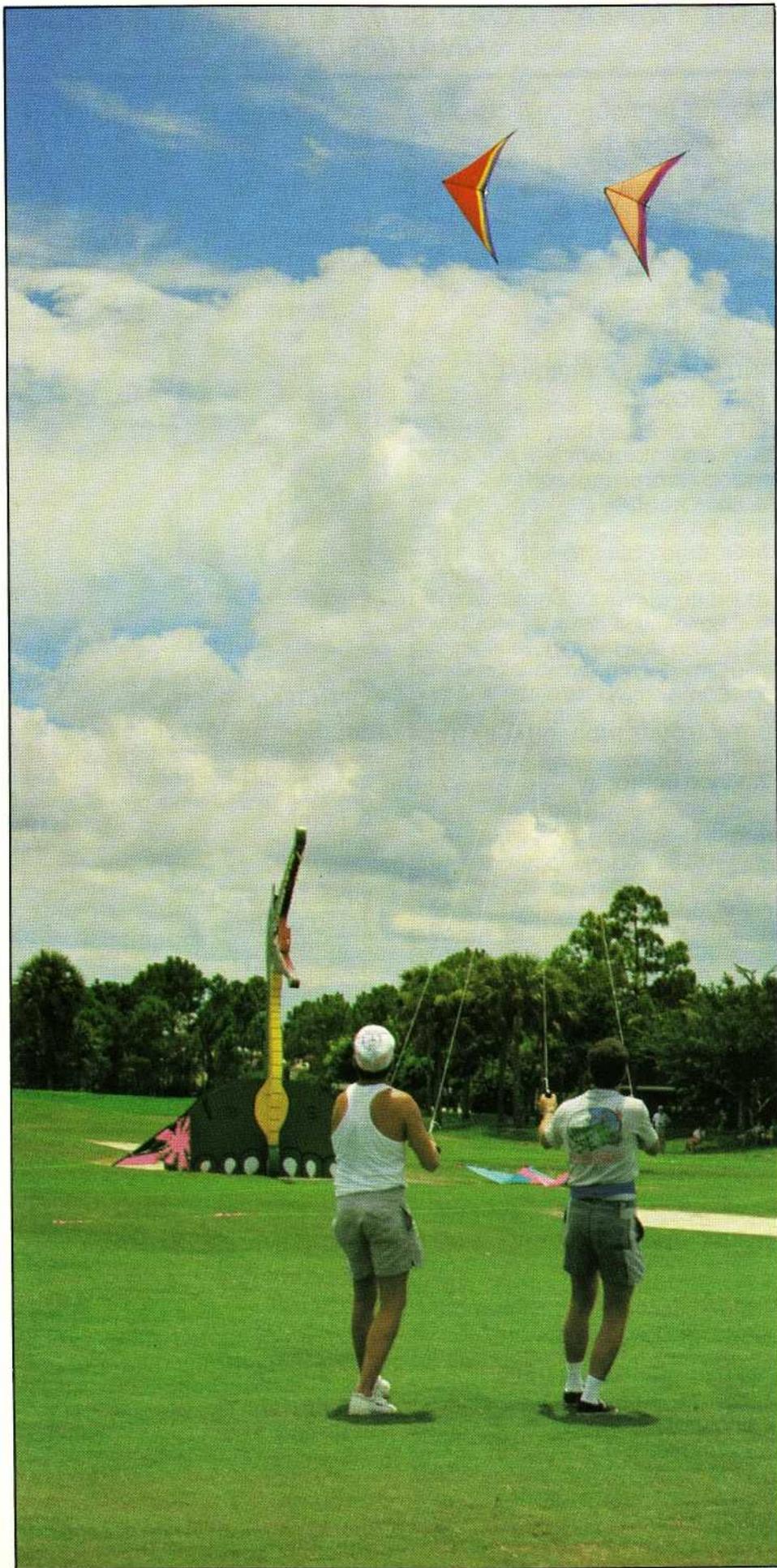
1. Lee Sedgwick	269.0
2. Ron Reich	254.5
3. Joe Hadzicki	246.5
4. Eric Wolff	244.0
5. Gary Counts	234.5
6. Frank Fieseler	231.5
7. Dennis Monckton	228.5
8. Dan Wheeler	228.0
9. Sue Taft	219.5
10. Jason Loo	218.0

OPEN TEAM INNOVATIVE

(Experimentally Judged)

1. Team High Fly	257.0
2. Chicago Fire	252.5

Scores marked with asterisk (*) denote heat, not final, scores.



The 5th Street Team of Dan Ward and Mike Simmons on their way to a second place finish in the Team Ballet event at An Air Affair. Flown on the beautiful PGA Sheraton Resort golf course, this event saw some truly spectacular flying. Dan and Mike, for instance, flew beautifully in spite of the fact that this was nearly the first time that they had competed as a team. At times the wind was low enough that the field borders had to "move" with the fliers, the judges following along clip boards in hand. The Innovative event, in which crowd reaction was allowed (and encouraged by event organizers) to "influence" the judging, was a real favorite. Young Travis Handemann, who at this writing, is a whole lot younger than driver's license obtaining age, took second place with a routine that saw him looking a whole lot like a miniature Gary Counts. Travis was dynamite! Dan and Lorna Buxton, were planning to fly their routine with their newest family addition, but had to fly two-person instead of two-and-a-half at the last minute when the wind dropped off completely necessitating a lot of running to keep the kites aloft.

A SUCCESSFUL AFFAIR

An "Air Affair" sponsored by Peter Powell and a number of other major sponsors has been termed a success by organizers Bill and Sue Baker of Peter Powell. In spite of marginal wind conditions, a goodly field of flyers from across the country showed up to take their best shots at better than \$15,000 worth of cash and prizes offered at the event, held annually to benefit R.O.C.K. (Reach Out to Kids with Cancer).

Held at the PGA Sheraton Resort in Palm Beach Gardens, Fla., the Air Affair offered competition in Novice Precision, Individual and Team Ballet, and Individual Innovative. In the Novice Competition, Randy Halton walked away with top honors. Gary Counts scored in the top spot in Innovative with the Hurricane Squadron of Jim Bunce and Ruth Bradley holding the top spot in team.

AIR AFFAIR - 1989

NOVICE STUNT

1. Randy Halton
2. Jason Hanft
3. Michael Lathrop

INNOVATIVE

1. Gary Counts
2. Travis Handemann
3. Phil Castillo

TEAM BALLE

1. Hurricane Squad - Jim Bunce & Ruth Bradley
2. 5th Street - Dan Ward & Mike Simmons
3. What's Up - Dan & Lorna Buxton

INDIVIDUAL BALLE

1. Bill Edison
2. Brian Keating
3. Cris Batdorff

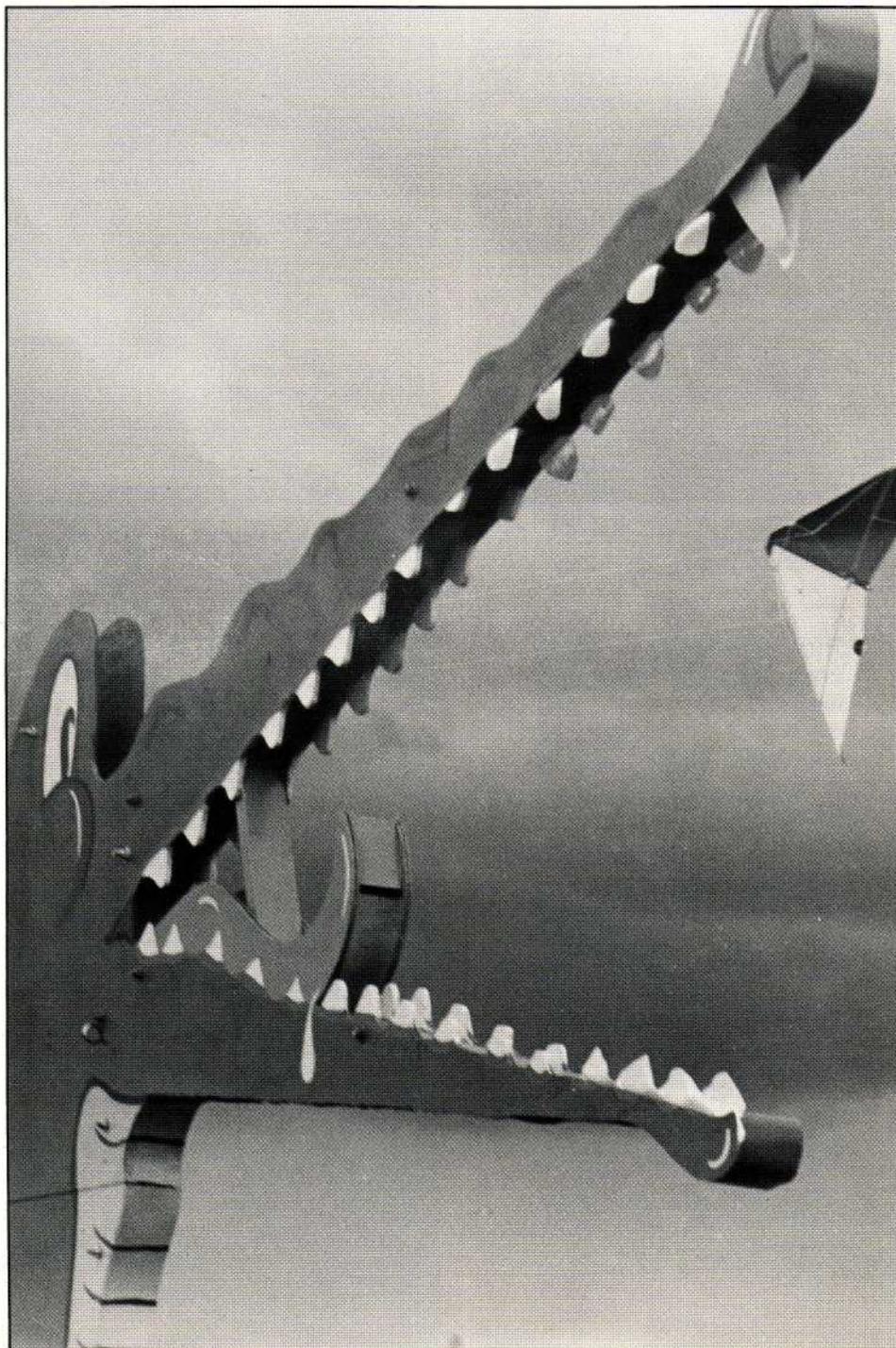
The largest Al E. Gator we had ever seen had kites on his mind for lunch during this photo session. Many of his winged targets made good their escapes ... some weren't so lucky!

SKQ Photo by Richard Swanson

The fireworks came in the Individual Ballet portion of the program. At the end of competition, Bill Edison and Brian Keating were deadlocked and a flyoff was forced. Flying in marginal wind conditions, the final nod went to Bill Edison who pulled out a narrow victory.

"We were very pleased with the whole 'Affair,'" said Sue Baker of Peter Powell. "We could have used a bit more wind but we wound up raising over \$6000 for the kids and that's the important thing."

Dates for next year's event will be announced this fall.



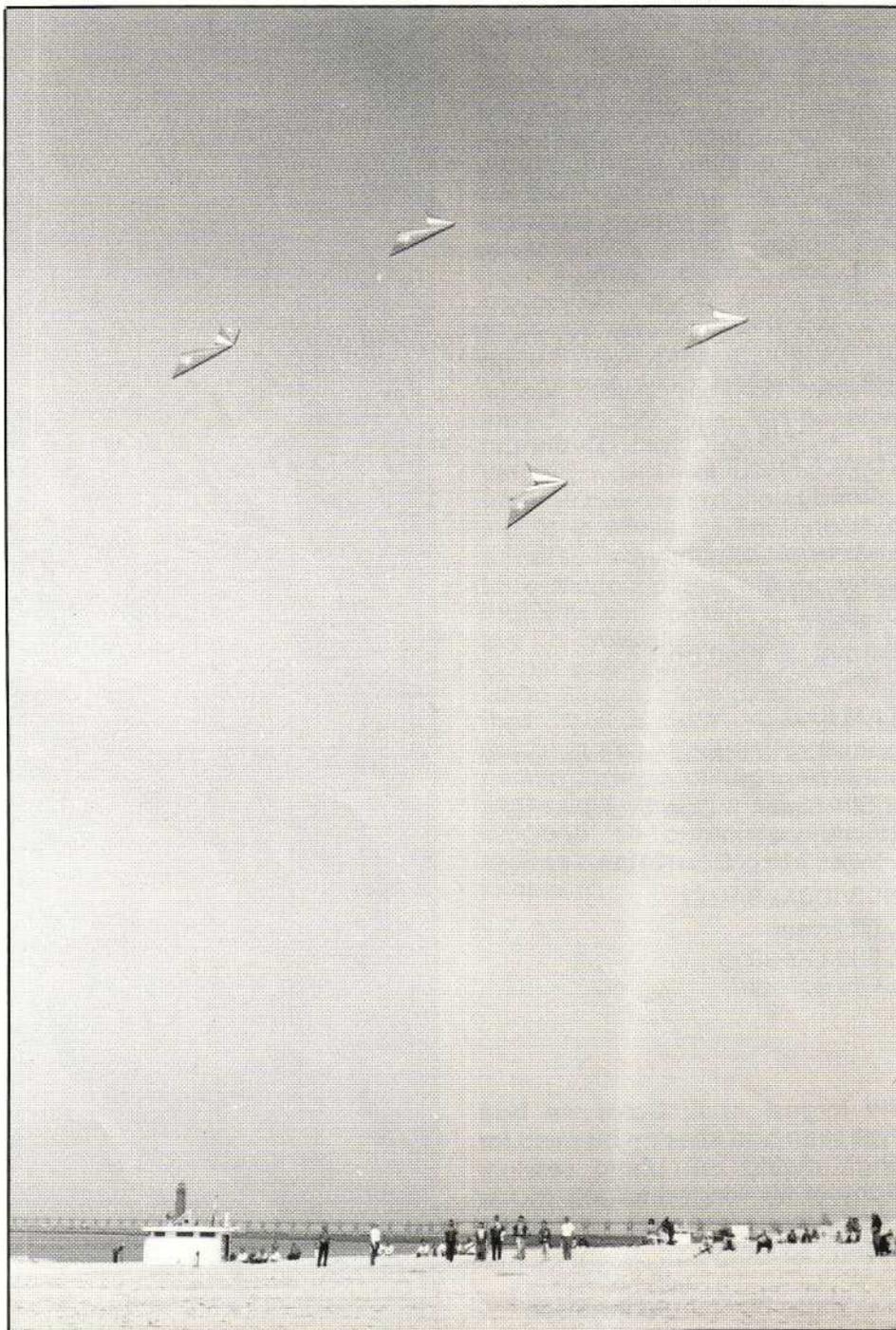


Great Lakes Stunt Kite Championships

Photos and story by Cris Batdorff

Ah, the Great Lakes Championships! Three weeks after Belmont, two before Wildwood ... here was the chance to show the country's best flyers all of the great wind and sun that I'd been talking about as I made my way across the country. A National event ... and right in my own backyard! Why, I could practically drive home for dinner at night ... and yet, in her own inimitable way, Mother Nature had been practicing her curve ball once again. A great competition, and a taste of hot-then-cold, don't like the weather ... wait five minutes, good old Michigan, lay just around the corner.

The four-person team from Top of the Line makes its first appearance in the state of Michigan. Flying here in a diamond formation, it was the first time that we had seen the ½oz. skins used in the Team Hawaiian kite. One of the many maneuvers flown was a "weave" in which the lead kite reverses direction and threads alternately above and below the other team members' kites as he flies back against the grain. The Top of the Line team took second in both Open Team Precision and Ballet.



Grand Haven State Park, on the picturesque shore of Lake Michigan was the location for the first running of the Great Lakes Stunt Kite Championships on May 13 and 14. The event, actually in its third year, is a continuation and enlargement of the Western Michigan Stunt Kite Championships sponsored jointly by The Mackinaw Kite Company, Grand Bay Kite Company, and the Sandcastle.

Over 65 flyers in individual events and 10 teams were greeted by sunny skies for the opening of this year's event. Winds on the first day of competition were marginal, forcing many flyers for compete in far less-than-perfect conditions. Although precision events were flown, many of the ballet sequences were held until Sunday in the hopes of having more agreeable wind readings. Notable performances were turned in, however by Jill Wozniak, Paul Compobusso, and Vince Brobosky who won the Junior, Novice, and Intermediate Precision classes, respectively. Jill outdistanced her nearest competitor by nearly 20 points, Paul by nearly 14, and Vince by 3 ... excellent flying for the prevailing conditions. In the Open Precision class, Ron Reich pulled out a narrow 7/10 of a point victory over



Ready for take-off, the Top of the Line Team discusses last minute strategy.

second place finisher Frank Fieseler.

Light wind kites were the rule for day one and 360's became the move of either choice or necessity as competitors struggled for impressive air time in front of the judges and an appreciative crowd that numbered better than 750 for the two-day event.

Master of ceremonies and sponsor, Bob Negen, kept interest up during flagging periods of wind loss with lively commentary about the flyers and their kites. Notables in the judging chairs were Jim Miller, Mike Keating, Robbi Sugarman, Ray Merry, and Bruce Jarvie.

Of particular interest was the adaptation of a MAXIMUM wind



Bill Baker of Peter Powell Kites unveils the new Double D quad line kite. During free flight time during the weekend, the Double D appeared to handle the varied Michigan wind conditions quite well. Look for a review of this new product in upcoming issues.



Gary Counts performing in the Individual Innovative. Gary flew his six-foot Flexifoil on six-foot lines as well as other kites from the bridles with no lines at all. All of this in spite of the fact that most of Gary's luggage, including some items necessary for his routine, was "misplaced" by the airline on his way to the Great Lakes event.

rule (which never came into play during the weekend) which stated that if the wind picked up to a level that the judges and safety marshal concurred that the flyers could not continue safely, a recess would be declared. As far as we are aware, the Great Lakes Competition is the first national contest to bring such a rule into play.

Sunday saw the resumption of events under a different set of conditions. Things had gotten a little more breezy ... but a lot colder. Chilliness came and went, in fact, as rapidly as one adjusted clothing to the occasion! At one point we remember seeing both bathing suits and cold weather gear on the beach at the same time. Still, the wind was better and the flyers put it to good use. The Sky Wizards of Traverse City, MI, won Intermediate Team Precision

handily by 25 points. Perfect Chaos took the Ballet spot by nearly the same margin. In the Open Class, the Chicago Fire team wrapped up both events outpointing the Top of the Line team. Mackinaw Kite Company's own Roaring Flamingos came in a very credible third in Precision and fourth in Ballet.

Top of the Line flew a beautiful new set of Team Hawaiian Team kites made of ½-oz. ripstop that appeared to handle the varying wind conditions with ease. The Chicago Fire flew both Fire Darts and Flexifoils in their wins.

The team events always seem to be great crowd pleasers but for the past year, there's been another contender in that department: the Individual Innovative. Ron Reich performed his

three-kite routine yet another time to the delight of the audience. Like Lee Sedgwick's memorable "Lady in Red" performance, Ron's rendition of this charming routine has already become a classic. He won the event handily with the competition's best score of 98.7. Lee Sedgwick, Eric Wolff, and Frank Fieseler followed some 16½ points back with less than a 2½ point spread between them.

The Great Lakes Stunt Kite Championships, this year sanctioned by both the AKA and the ISKA, has grown steadily to the point where the midwest can now boast of having a bonafide National event. We expect to see even bigger things to present themselves for next year's contest, the dates for which will be announced shortly, according to event organizers.

— RESULTS —

GREAT LAKES STUNT KITE CHAMPIONSHIPS

JUNIOR PRECISION

1. Jill Wozniak	81.7
2. Michelle Antaya	63.0
3. Chris Wieden	57.3
4. Dan Kniffel	54.7

NOVICE INDIVIDUAL PRECISION

1. Paul Compobusso	85.2
2. Clyde King	71.3
3. Mark Hannah	69.7
4. Steve Sutis	68.7
5. Tim Mohoney	68.5
6. Kevin Wierda	66.8
7. Phillip Wright	66.5
8. Brian Vossen	64.8
9. Mel Bauer	60.3
10. Don Sterley	(tie) 58.0
10. Richard Yedinek	(tie) 58.0

INTERMEDIATE INDIVIDUAL PRECISION

1. Vince Bobrosky	71.8
2. Rod Tanis	68.8
3. Lou Baldus	(tie) 67.8
3. Dave Malloy	(tie) 67.8
5. Paul VanNocker	67.0
6. Robert Schroyer	66.0
7. Brian VanderSlice	65.8
8. Steve Negen	64.8
9. Steve Wozniak	64.0
10. Harlen Linke	63.2

INTERMEDIATE INDIVIDUAL BALLET

1. Rod Tanis	87.3
2. Paul Van Nocker	86.3
3. Lou Baldus	84.3
4. Vince Bobrosky	(tie) 82.7
4. Brian VanderSlice	(tie) 82.7
6. Dan Mulligan	81.7
7. Brian Keating	79.0
8. Ken Norton	78.3
9. Steve Wozniak	78.0
10. Robert Schroyer	

OPEN INDIVIDUAL PRECISION

1. Ron Reich	88.5
2. Frank Fieseler	87.8
3. Pam Kirk	86.2
4. Don Tabor	85.8

5. Dan Buxton	85.2
6. Sue Taft	84.8
7. Vern Balodis	83.8
8. Eric Wolff	83.3
9. Eric Streed	81.3
10. Brian Fyfe	77.0

OPEN INDIVIDUAL BALLET

1. Eric Wolff	93.8
2. Ron Reich	92.0
3. Cris Batdorff	88.0
4. Frank Fieseler	87.6
5. Pam Kirk	86.7
6. Al Hargus III	86.0
7. Sue Taft	85.7
8. Lee Sedgwick	83.8
9. Don Tabor	83.5
10. Eric Streed	81.8

INTERMEDIATE TEAM PRECISION

1. Sky Wizards	47.2
2. Perfect Chaos	22.2
3. Tijuana Toads	14.7

INTERMEDIATE TEAM BALLET

1. Perfect Chaos	87.7
2. Tijuana Toads	59.3
3. Mackinaw Maniacs	56.0

OPEN TEAM PRECISION

1. Chicago Fire	85.5
2. Top of the Line	81.2
3. Roaring Flamings	74.6

OPEN TEAM BALLET

1. Chicago Fire	94.7
2. Top of the Line	88.3
3. Team High Fly	84.3
4. Roaring Flamings	80.3
5. Team What's Up	70.0

INDIVIDUAL INNOVATIVE

1. Ron Reich	98.7
2. Lee Sedgwick	82.2
3. Eric Wolff	81.9
4. Frank Fieseler	80.0
5. Gary Counts	78.7
6. Brian VanderSlice	75.5
7. Sue Taft	72.9

MUSICAL KITE BALLET

SOME OBSERVATIONS AND COMMENTARY

By Olan Turner

OLAN TURNER - Yardley, Pa.

Olan is one of the founders of the East Coast Stunt Kite Championships and has been the ECSKC's head judge since its inception. Olan, with his wife Bernice have been the driving force behind the Greater Delaware Valley Kite Society since the first days of its existence. They are the founders of the Bucks County Kite Day (first weekend in May, annually) and the International Invitational Open Peanut Butter Cookie Kite Fly and Bake Off.

Olan was the recipient of the prestigious "Kiteflier of the Year" award of the American Kitefliers Association in 1987. Well known for his prize winning Bermuda kites and kite trains, Olan is most noted for his genuine friendliness and boundless energy in the advancement of stunt kite flying as a sport. Olan is especially noted for his interest in kite flying to music.

MUSICAL KITE BALLET

As an aftermath of our successful Fourth ECSKC Meet, I have been reflecting on the tremendous growth, creativity and expertise we've witnessed over the past four years in Two String Maneuverable Kiting. Of particular interest to me are the Musical Ballet Events because of a personal attraction to flying to music for a number of years, and for now, a satisfaction in Judging these events.

Intrigued by the number of questions I'm asked and the interesting discussions I've had with a number of Flyers regarding the Musical Ballet, I've been encouraged to jot down some personal observations and commentary which might prove helpful to those beginning to fly the Musical Ballet, but also for those with experience who have questions they've pondered.

So here are some of the factors which I consider basic to the Musical Ballet, written both as a Flyer and as a Judge. As with many things there are other ways. There are my personal observations and, if for no other reason, they will provide 'food for thought.'

1. Flying Expertise

Because the Ballet calls for you to interpret the music by the movements of your kite, it is obviously essential to become proficient in handling the kite in order to execute as many movements as possible in varying speeds or tempos. Remember that while technical precision is not the major element on which you are judged, it is the basis of your interpretive movements and program, which is the important thing.

2. Music Selection

Choosing appropriate music is the real key to performing a 'true' Musical Ballet with your kite(s). Flying with a musical background is totally different than flying to music. Selecting the right music requires critical listening, since you are seeking music with phrasings, tempos or changes of tempo, and

'moods' which you can reflect or interpret through the movements of your kite(s).

you are using it for a competition, or even a demonstration. Remember, if you are being judged you want to make certain the Judges can see and understand what you are doing so as to comprehend your interpretation of the music through your kites. It requires a very musically knowledgeable Judge and audience to detect subtle maneuvers to odd beats. For example, I have music to which I fly strictly for my own personal pleasure but which I would not use in competition. If I were competing or demonstrating I would want whoever is watching to see and feel with me the interpretations I am performing and I would make it as obvious and comprehensible as possible as long as it fits into my program with smoothness and aesthetics.

The 'library' of music available to us is enormous, in all types of music —, Classical, Jazz, Popular, Rock, etc. Additionally, there are many arrangements of the same pieces of music. From this vast supply one must select the music which is most appropriate for one's need. Listening and mentally visualizing your kite's movements is the way to initially select musical possibilities. But, remember, you must know the performer or musical group. A Mancini or Michael Le Grande or Count Basie interpretation or arrangement of the same piece are in effect three different pieces, for the purpose of our discussion.

The more you listen, purposely, the more attuned you become in responding to music which is suitable for a Ballet. It becomes almost automatic after awhile. For example, I rarely attend a musical program or concert, Classical or Jazz (I like both), in which some piece doesn't trigger a 'Kite Ballet Response.' In fact, recently during a concert of the Philadelphia Orchestra a particular number really impressed me and I leaned over to Bernice and said, "Listen carefully, this would be a fantastic Ballet number!" I have now secured the music am editing the parts for my own Kite Ballet.

3. Musical Elements

Since the Ballet is an interpretive

performance it is necessary to understand what it is you have to interpret in the music. (And, these are the things Judges also consider in evaluating a performance.) Here are some of the basic things to listen for and analyze.

A. Beat - This is the 'time' of the music, usually 4/4, 3/4, 6/8, 2/4, but, in modern music it may be some odd beat like 9/8 or 5/9. However, most music you deal with will be the more common times. Normally, the important and strong beat is the first beat of the measure, and in listening you should establish this to get the timing and rhythm.

B. Tempo - This refers to the speed of the beat — fast or slow. Within a piece of music the tempo as well as the time may change. This, of course is an advantage since it permits variety of interpretive maneuvers in your program.

C. Mood - It is important to determine the 'Mood' of the music since this reflects the kind of a program you develop in coordination with the beat and tempo. Mood is usually established by the style of the music; Waltz, Tango, Jazz, Classical, Calypso, Rock, Novelty, Vocal rendition, etc. It can also be influenced by other things, such as the key (major or minor) or instrumentation.

D. Phrases - One of the things to listen for are the phrases in the music, which, usually, are multiples of 4 measures. These phrases (or sections of the music) may therefore be made up of 8, 12, 16, etc., measures and may have an incomplete or complete recognizable ending. The melody or the harmony or even the time (beat) may change and it is important to identify these changes since it provides the opportunity to reflect a change in maneuvering which gives you the variety in your program which you are seeking.

The only exception to this and other traditional organizational practices is the 20th Century Modern Composition in which 'anything goes.' However, if you listen closely you'll be able to identify the changes in

phrasings, time, etc., in this music also.

4. Programming (Choreography)

After analyzing and studying the above basic elements for a piece of music, you now have some idea of the kind of program it is possible to put together. Now is the time to listen very carefully to the music and plan in your mind what you can do with it. What maneuvers do you have in your 'bag of tricks' which will interpret each phrase or part of the music?

Keep in mind that there are many things in the music that offer the chance to use a different movement of the kite. It may be a change in instrumentation, a crescendo (increase in volume) or a decrescendo (reduction in volume), a run or leap to higher notes.

Listen for anything that offers an opportunity to reflect another interpretive movement. Don't think that all maneuvers have to be complex or radically changed from the previous ones. Simple changes, especially in slow tempos, can be made by simply altering the beat of a circle (slower or faster) or elevating the height of the loop for a higher pitch of the music which demonstrate your interpretive ability and which reflects the 'emotional' quality of the music. That's what 'Ballet' is all about.

It is also important to think in terms of a 'complete program' with; (a) an opening, (b) a main body of the presentation, and (c) a closing. It never hurts to think like an entertainer with an impressive opening and closing, as long as it is compatible with your overall program.

In developing a 'program' for your ballet presentation I find it helpful to use a hand or an object to visually indicate maneuvers you might use for the different tempos, etc. Of course, this is not the same as on the field where wind velocities will determine kite speed, etc. This variance of weather conditions also necessitates a reliance on a certain degree of improvisation even though you may have worked out a fairly strict program. However, not all pilots depend on a strict programmed routine, or choreography, but have analyzed their music sufficiently and noted ap-

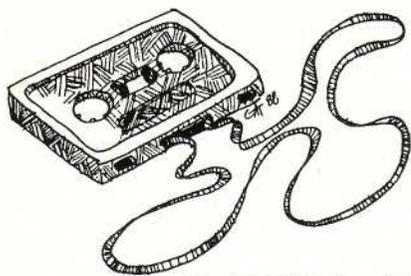
propriate maneuvers so as to permit a freedom of improvisation built around their already planned moves. This provides a flexibility in the program and allows for adapting to the fickleness of the wind or for capitalizing on spontaneous inspiration or creativity.

The 'Musical Kite Ballet' is one of the most self-satisfying and challenging aesthetic events in our competitions. Its enjoyment is not limited to competitions or demonstrations but can be rewarding to the individual flyer who flies for his or her own pleasure and seeks activity other than strict precision maneuvers. In competitions the Ballet (Individual or Team) can be as exciting to the audience as to the flyer if performed well to appropriate music. Fliers should keep in mind that this event is not a precision event but an artistic event. Precision movements are a means to an end, not an end in themselves and injecting maneuvers simply for the sake of adding more movements detracts from the performance if they are not related to the interpretation of the music.

The previous commentary is not intended as a treatise on music fundamentals but rather an attempt to pinpoint some basic elements to be considered in effectively choreographing a Kite Ballet. Over the past four years I have been privileged to critically observe and evaluate, as a Judge, hundreds of Kite Ballet presentations. I am impressed by the progress which has been reflected in the Ballet Programs over that period, not just in the Open Class but also in the Intermediate (Experienced) Class as well. However, I am also aware of the need by many contestants to pay closer attention to some of the basic requirements of the Ballet and develop a clearer understanding of the objectives.

Remember, the kite is the 'Ballerina in the sky' and you are its choreographer. The real keys are music selection and interpretive maneuvers which reflect tempos, phrasings, moods, etc. The variety of maneuvers must be meaningful to the music. In a competition these are things Judges should look for and they are the things which should gain points for the contestant.

The Sedgwick Tapes



By Lee Sedgwick
and Cris Batdorff

Lee Sedgwick is from Erie, Pa., and flies both individually and as a member of Team High Fly. He is generally credited with being the first to perfect the style termed "solo flying" (i.e., flying through a ground stake). Lee is a highly innovative flier whose credits include: ECKSC II, 1st in Individual Ballet; 1987 AKA National, 2nd Individual Ballet; and most recently, ECKSC III, 1st Innovative Free Flight; 2nd in Individual Ballet; and 1st (along with team member Sue Taft) Open Team Ballet.



Lee Quadlining

Photo By Paul Vannocker

QUADLINING QUADLINING

Quadline flying is the newest and, for some, the most frustrating innovation to hit the sport of stunt kite flying since its inception. For those who have not as yet mastered the knack of two lines, adding yet another set can be bewildering. Still, quadline flying may well be remembered as the wave of the future. Doubtless, the intrigue of further mastery of the kite will almost certainly entice everyone to try it sooner or later.

The first kite that I remember seeing flown on four lines was a delta-type. Typically, because they were designed primarily for forward flight, they were somewhat cumbersome in many regards. True, the turns were faster and it was possible to take the kite into and then out of the power zone with relative ease, but there always seemed to be less than adequate performance when it came to such things as backwards flight. Then came the new breed of quad liners kites that were specifically designed to utilize four lines.

The idea of what is trying to be achieved by using four lines instead of two is relatively simple. It is a broadening of controlability.

Kites assume a certain angle of attack as they face into the wind. This angle is altered by the flyer to fit varying wind velocities as he adjusts the bridle points up or down. What the addition of the extra set of lines enables the flyer to do is adjust this angle during flight, thereby changing the amount of the kite's "skin" to be affected by the wind. This will either enhance the force to the breeze (when more area is exposed) or diminish it (when there is less area exposed).

Nearly any stunt kite can be made to perform under a quad line hookup. From the two-line bridle points, fashion another set about 6 inches up ... fashion another set about 4 inches below and you're ready to go as far as bridling is concerned. Naturally, those kites that are sold as quadliners are already set up in this manner so set-up is much easier. We count, at present, three types of kites that are being manufactured specifically as quadliners: the Revolution I from Revolution Kites (reviewed in this issue), the Quadraflex by Sparless Stunters, and the soon to be available Double-D from Peter Powell Kites.

There are also a number of kites that are being sold with conversion kits either included or as an option. There are, however some interesting handling differences between the delta-type kites that have been rigged for quadline and those kites developed strictly for that use. I'll touch on that subject a little further into this "tape."

With the kite out of the way, so to speak, we can turn our attention to that considerably more interesting part of the quadline endeavor ... the lines. As the quadline flyer is using twice as many lines, they will, generally, not have to be as heavy as if he were flying only two. I say generally because this is not necessarily true for the person using quadline for power adaptations. For strictly recreational use, where 135 lb. line was being used, 80 lb. will suffice. As a rule of thumb, the flyer will be able to select one weight grade below what he was previously using for adaptation to quadline. Lines composed of Spectra fibers are the right choice as Kevlar tends to bind a bit in turns and loops (not to mention quadline team flying). When measuring lines, it's best to "pre-stretch" them before cutting.

Some flyers prefer not to cut their lines at all but use two long loops with the control points in the center.

Generally, it is preferable to have the upper line somewhat longer than the lower one. If you choose to cut lines, this will mean that you will end up with two lines of one length and two more (lower) lines that are anywhere from 4-12 inches shorter. This method is used by some but I've found it easier to cut four lines of equal length and then use spacers to provide the difference needed. (See the month's Short Lines column for suggestions.) This way I can vary the amount of difference if I need to.

Handles are another area where individual flyer preference will show up. I fly quadline several different ways. If I'm going to fly with loops of flying line, I will sometimes insert a length of Dacron with a series of knots which I can feel as I control the kite. This lets me know where my point of reference is without having to look at the lines as I fly. This point of reference is very important.

Without it, you have to kind of guess where you are, and as these kites don't require a lot of control to respond, you can get into trouble quickly. This is one possible disadvantage to the use of loops of line, particularly to beginning quadliners. For this reason, many flyers utilize handles. A handle has a reference point built in ... rather like a "neutral" setting in your car's transmission.

As I said before there are some notable handling differences between the delta-shaped quadline and "made for quadline" kites. Probably the largest of these is that when you place a delta type in the neutral position, you can fly it like a dual liner, utilizing the same movements, as long as the hand position on the lines is not changed. This is not possible with a quadline-designed kite. Those kites such as the Revolution I, the Quadraflex, and the Double-D operate off a wrist rotation method. I think that this may be the hardest thing for a dual line flyer to get used to.

Flying lines should be marked in some way that the flyer can tell

right from left and top from bottom. A little time spent on this can save a whole afternoon of untangling. Also, when wrapping up flying lines at the end of a session at the field, it's best to wrap them in pairs (at least to begin with). As the lines are wrapped around whichever holder you are comfortable with, it's important to keep a little tension on them while doing so. Failure can result in the "San Francisco Syndrome" ... like the Curse of a Million Wraps ... but Worse!

Quadlining is a type of flying that some will adapt to easily. For some it will take longer. With practice, quadlining can be done in team or in solo mode through a ground stake. It is a certain way to expand the flyer's view of the kite and will likely have the effect of improving the reflexes in dual-line situations as well. One thing seems inevitable ... the quadliners are here to stay. If you're looking for a way to further your flying ability and pick up on some of the newest kite technology around, explore quadlining!

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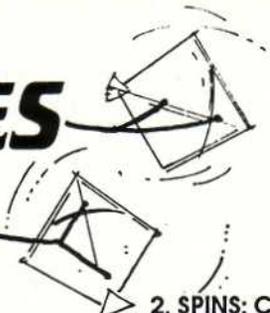
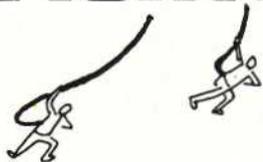
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FIGHTER KITES



Thinking about holding a fighter kite competition? The rules that follow were developed by Bruce Jarvie, President of the 5-20 Kite Group and Mike Steele and were first used at Sky Circus (Chicago) in 1986. They have been used at each AKA National Convention since. Give these a try or come up with some suggestions of your own and try competing with your fighters. If you come up with some good additions, let us know about them and we'll pass the information along to other pilots and groups!

SINGLE LINE FIGHTER (STUNT) JUDGING CRITERIA

1. SELF LAUNCHING WITHOUT GROUNDING 0 OR 10 POINTS

The competitor may launch the kite from the ground with the flying line extended or from their hand. To receive points for the launch the competitor must not be assisted, and once the kite leaves the ground it must not touch again prior to achieving "controlled flight" as perceived by the judge(s).

2. SPINS: CLOCKWISE

COUNTER CLOCKWISE

0 to 10 POINTS

0 to 10 POINTS

The competitor must exhibit that he/she can change the direction that the kite is spinning at will. If the kite is at mid-air flying position and spinning clockwise, the competitor must call out "counter clockwise" and then interrupt the kite's flight so that it goes into a counter clockwise spin. They must then call out "clockwise" and make the kite spin in a clockwise direction or vice versa.

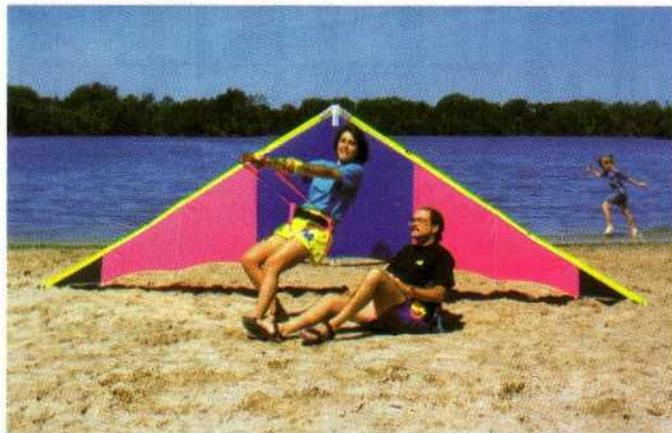
The following three maneuvers are intended to allow the competitor to show the judge(s) their skill at moving the kite from one place to another in the sky.

The competitor must call out which maneuver he/she is about to attempt. The kite should move in a straight line either vertically or horizontally, depending on which maneuver is being performed.

The judge(s) will be looking for smooth, straight, long duration movements of the kite.

3. VERTICAL DIVE TO A PRE-MARKED POLE 0 to 10 POINTS

The competitor must position his/her kite in the sky vertically in line with a pole specified by the judge(s). The kite must dive vertically and come as close as possible to the pole.



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"If I knew how to fly a kite, I would certainly fly a Force 10 Power Kite, however, I'm still learning to walk." — Vice President Dan Quail

4. HORIZONTAL TO THE LEFT 0 to 10 POINTS

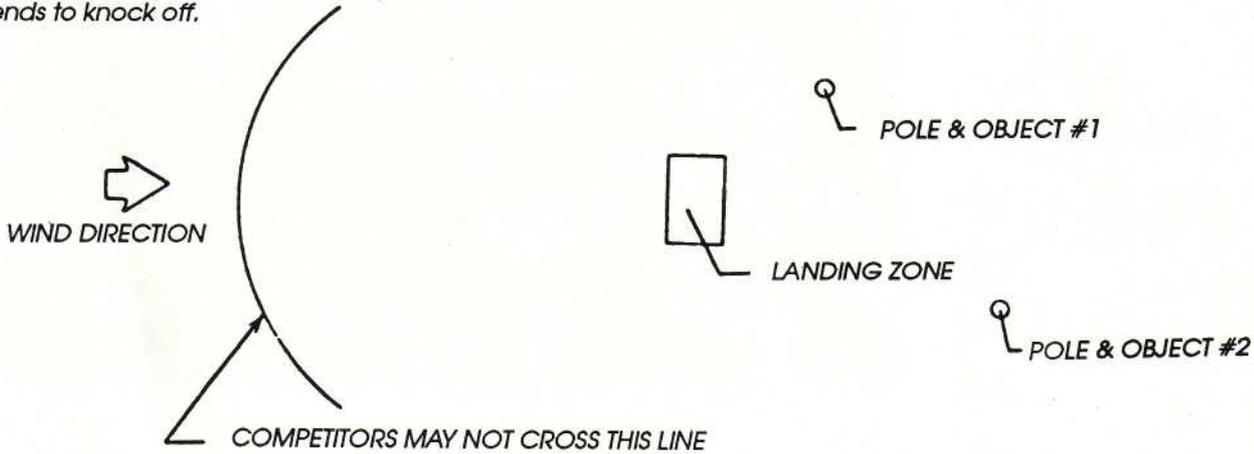
The competitor must position his/her kite at mid-air flying position. After calling out "horizontal left" the competitor must move the kite as far as possible to the left in a straight, smooth, continuous movement.

5. HORIZONTAL TO THE RIGHT 0 to 10 POINTS

The competitor must position his/her kite at mid-air flying position. After calling out "horizontal right" the competitor must move the kite as far as possible to the right in a straight, smooth, continuous movement.

6. KNOCKING TWO OBJECTS FROM POLES WITH KITE OR KITE STRING 0 to 20 POINTS (0 to 10 each object)

The competitor must knock the objects off each pole with either the kite or kite string. One minute will be allowed for each object. Unused time from the first may not be used for the second object. The competitor must specify which object he/she intends to knock off.



7. LANDING KITE IN LANDING ZONE 20 POINTS
ENTIRE KITE (Not including tail) 10 POINTS
ANY PART OF KITE (Not including tail) 10 POINTS

The competitor must land his/her kite in the landing zone as specified by the judge(s). Any kite landing in the zone and bouncing or blown out, will be considered out of the landing zone. The kite will be judged when it is on the ground at rest.

8. DEDUCTION FOR EACH GROUNDING -5 POINTS

A deduction of points will be made each time the kite touches the ground, except to the landing. If a kite is grounded during a timed event, the judge must stop the clock until the kite has been re-launched.

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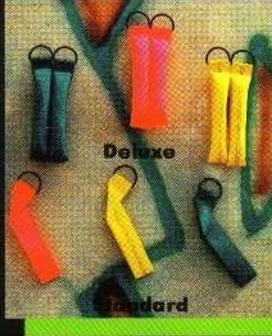
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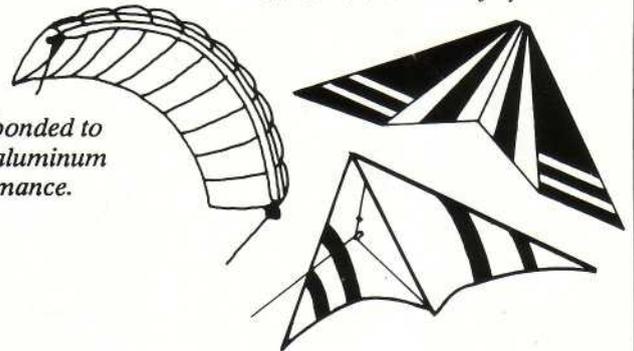
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Top of the Line Graphite	3 3/4 oz.	2	
Ultralight Action FIRE DART	3 1/2 oz.	5	
Ultralight SPIN-OFF	3 oz.	6 (Low)	
4-49 Aluminum/Carbon	3 1/2 oz.	1 (High)	.284"
4-18 Aluminum/Carbon	3 oz.	3	.254"
3-30 Aluminum/Carbon	2 1/2 oz.	4	.258"

EASTON ALUMINUM



MODEL: F1 (3-pack)
FABRIC WEIGHT: 1.5 oz. ripstop nylon
COLORS AVAILABLE: Fluorescent colors with black
WIND RANGE: 7 to 35 mph
CONFIGURATION: Diamond
MFGR's SUGGESTED RETAIL: \$156.00
MANUFACTURER: FRONTIER KITES CO.

The F1 Stunter from Frontier Kites is a kite that nearly demands comparison. Like many other flyers, my first stunt kite was a diamond-shaped kite. Having opted to go principally the "way of the wing" for, lo these many years, it was nice to get back to basics again. The F1 performed exactly as I had anticipated it would, having been inaugurated into the world of stunts by a Peter Powell stunter. As far as flight characteristics, there is virtually no difference between the two kites. True, the F1 comes only in fluorescent-colored and black sails, but at the business end of the lines, other more subtle differences are scarcely noticeable.

Like most diamonds, low wind is not the most favored of conditions. Flying below 6-7 is a chore particularly when the full complement of three kites is used. Dropping to two, then one, I did manage to get fairly responsive flight down to about 5 mph. Below that range, flying can be most difficult. At a wind speed of 15, the kites handled well. The tails are punched for attachment to the kite at either end, which is potentially a nice feature.

In those low wind situations, the F1's quick-release system worked nicely to detach, then re-attach train kites. The "pivoting O-ring system" which "enables the kites in train to move quickly," appeared to work well. This system is simply an O-ring onto which are attached both bridle and link lines, with a 1/2-inch circle of 1/32 inch plastic on either side. The whole system is attached to the leading edge spar at the bridle points. The quick release system is a tried-and-true method of loops which are attached to the O-rings. Over these loops, or more accurately the knots, are attached either bridles or train lines. In the case of the F1, loops are used for both. The first

time that I saw this particular system used was in 1987 on the team kites of the Chicago Fire. It works well but there are disputes as to whether or not it promotes line wear.

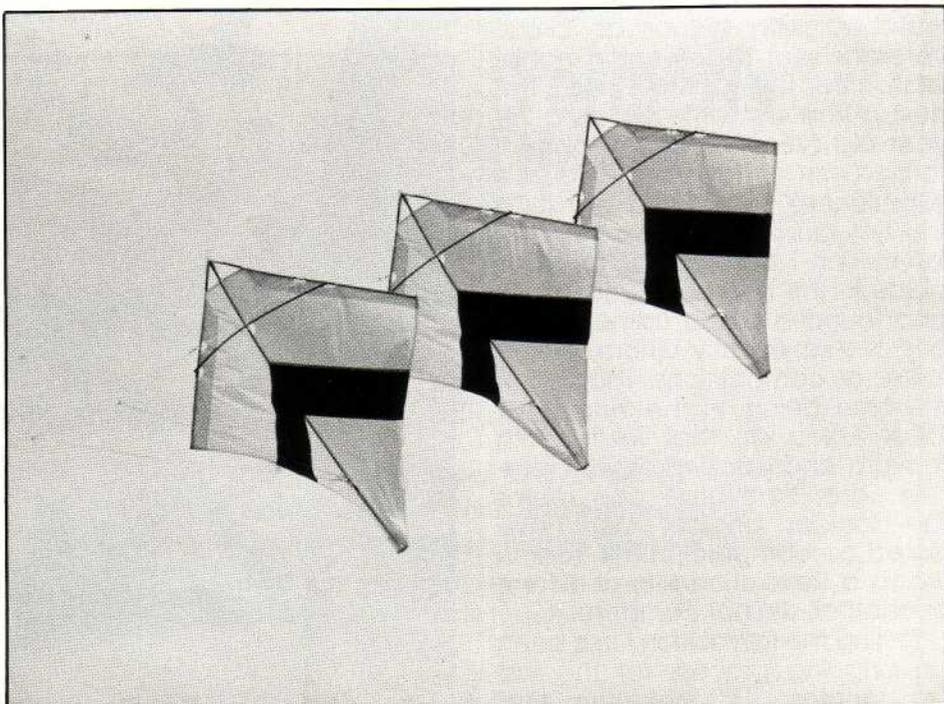
Flying the F1 in winds of near 20 mph heightened one problem that we had experienced at lower wind speeds. When out of the power zone, the third kite would go into a very wide see-saw motion. At no point was I able to stabilize it without bringing it back into power. No adjustment seemed to remove this particularity in what were, for the most part, very satisfactory testings. There also seemed to be some difficulties in self-launching, but these were overcome by just spending more time with the kite. The only other comments in the negative are that the use of 175 lb. lines on bridles and link lines seems to be a bit of overkill, and that I have reservations as to whether or not the straight-stitched trailing edge will hold up under really big winds or long hours of constant flying. In keeping

with other kites designed for moderate-to-high wind usage, a combination straight and zig-zag stitch might have been a better choice.

In flying diamond-shaped stunters with long tails is a sight for the crowds to enjoy, then certainly, flying them without tails is more for the enjoyment of the flyer. The F1 was no exception in this department. The kites are particularly more responsible and the range of maneuvers increases greatly.

In summation, the comparison between the F1 and the Peter Powell is unable to be ignored. The sails, with the exception for color and stitching, to this reporter's eye, are exactly alike. Flex and flight characteristics appear to be so well as well. With the exception of the extra piece of vinyl on the nosepiece/spine spar, the crimped aluminum on the ends of the leading edge spars, O-rings, and loop attached bridles, I can find no difference. The F1 flies beautifully... there is no reason for it not to do so.

- C.B.





MODEL: REVOLUTION I
FABRIC WEIGHT: .75 oz. ripstop nylon
COLORS AVAILABLE: Varied
WIND RANGE: 5-20 mph.
CONFIGURATION: Linked Dual-sail, double spined.
MFGR's SUGGESTED RETAIL: \$230.00
MANUFACTURER: REVOLUTION I KITES

Since we first saw the Revolution I at the KTA show in San Diego, it has surged to the forefront as the most radical new stunt kite design in several years. It is, if memory serves, the first mass-produced quad-line kite. That it will be remembered for that is a certainty. That it will also spawn an entire group of others in the field is a certainty as well. Being first can be both a blessing and a curse. The blessing part is obvious. The curse is that until a totally new design is introduced into the marketplace, the field is unexplored. During these months following the Revolution I's introduction, we've been asking kite folks their opinions and the answers have been as "revolutionary" as the kite itself.

One thing is certain ... no one is unfamiliar with the kite's appearance in the marketplace! We've heard the Revolution I characterized as the neatest, newest, most radical, hottest, most confusion, crazy, befuddling, "I sure wish I could fly it like my 13-year old" kite in the world. We've watched with humor as circuit veterans sent it careening hopelessly into the ground and, the next afternoon with awe as a 28-year old (very) pregnant mother-to-be (with no previous dual line experience) flew like a pro from the first launch. It seems that the Revolution I has already found a place in the hearts of flyers. It has also found a place (although no one is sure exactly where) in the roster of competitions. That is, for the time being, in the Innovative Class. For a kite that will fly both forward and backwards with relative ease, Innovative also seems the logical choice. We have visited no competition this year in which a Revolution I, in one form or another, did not compete.

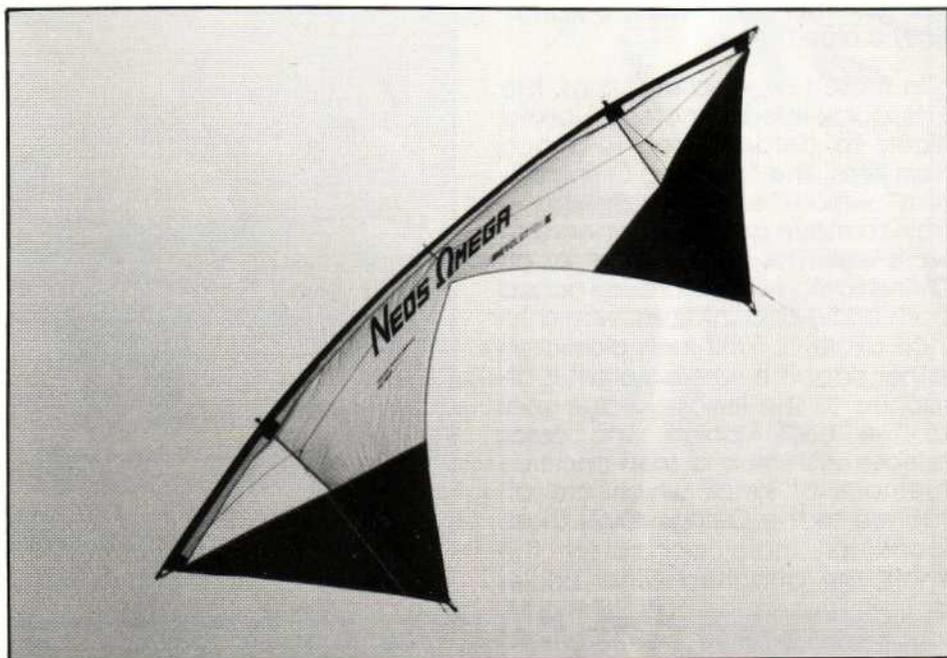
Testing the Revolution I has been an ongoing process for the last few months ... it's not often that

we are presented with a kite that we must first learn to fly. It's not as if we haven't flown quad-liners before ... but there are some basics here that have to be "un-learned" first. Right off, as a general rule, conventional dual-line flying maneuvers will not work with the Revolution I. For some (like myself!) these habits are hard to break! Pull left ... push right ... and, (Egad!) a mass of crashing ripstop and graphite! But let a wrist droop (while reaching for the volume control of your tape player or some other item) and the kite is off like a shot! This kite is certainly as revolutionary as its name implies. In fact, we've been trying to overcome our "dual-line mode" for the past several weeks and only now are we finally getting used to it.

At a shade over 400 grams and having a top spar length of 9 feet, the Revolution I presents a sizeable chunk of sail (about 14 square feet). The potential power here is fairly great but with the kite's ability to dump air quickly, it

can be controlled with ease. There are basically four hand positions that control the kite through three basic maneuvers. Holding onto the top of a bent control rod, both wrists are rotated backwards to launch. This is the forward flight mode. The wrists are pivoted in opposition (fore and aft) to turn left or right. The wrists are rotated forward to produce a landing or reverse flight mode. Sounds easy!

Lines must be set with the top lines 6-8 inches longer than the bottom lines. This is one of the critical measurements. (A number of flyers interviewed used four lines of equal length and tied the upper two lines into spacers rather than actually cutting different length lines). The key to successful operation of the Revolution I is to not overcontrol. A little movement goes a long way with this kite. With the considerable cost of graphite spars in mind, the flyer might wish to proceed slowly as he acquaints himself with the kite's handling. Patience could well be a rewarding virtue.



Those who have become intimately acquainted with the Revolution I, or any quad-line system recommend that new flyers start slowly, concentrating on relatively easy movements and keeping the kite stationary in the sky before attempting more radical maneuvers. All to whom we have spoken about quad-lining speak of learning in "plateaus," wherein movements become natural reflexes, before moving on. Basically, it's a good idea to become comfortable and at ease with the controls of any kite; but with quad-liners this point can be a critical one.

With practice comes perfection. For those who have taken the summer (or have had the good fortune to pick it up right off) with the Revolution I, the rewards are a great. Heading towards the ground in what will appear to spectators as a certain ground bash, the kite can instantaneously stop in "mid crash" scant inches from the earth, hover briefly then

take off in reverse! The same maneuver can be accomplished in a side-to-side configuration. The Revolution I is also capable of spinning on its central axis like a propeller, turning in one-half a wingspan.

The sail design of the kite is one of the more efficient on the market. The leading edge spar is connected to the main body of the sail by a strip of mesh. This is an air spilling device that has been employed in watercraft sails for years. The leading edge spar is a three part graphite affair with the two end pieces being able to interchange with the two upright spars in the "wings" of the kite. We did manage to blow a spar on our test model but probably more due to operator ineptness than structural problems. Also, on the day of the breakage, temperatures were only in the mid-twenties (past the point where graphite becomes considerably more brittle).

Although there is not much evidence to support a claim as particularly low wind kite, we have seen the Revolution I flown in relatively light breezes of 5-6 miles per

hour. Ideal range seems to be in the traditional 8-15 range. Again, we have seen the kite perform in breezes ranging into the upper 20's but would believe this to be the realm of advanced flyers. While we do not doubt the kite's ability to function in winds of higher levels, it is going to require an operator with consummately requisite reaction speed to keep up with it ... along with the gentlest touch.

The Revolution I will, perhaps be remembered as the kite that started the quad-line phase of stunt kite flying, or at least popularized it. As with any new concept, it will have its detractors and its advocates ... we've heard from both sides of the fence on this one as we've talked to folks around the country on their reactions. All agree, however, that the kite is exactly what its name implies ... a revolution. If you want to sample some of the newest technology on the controllable kite market today, you won't want to miss out on the Revolution II

C.B.

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MODEL: CYBORG VI
FABRIC WEIGHT: .75 oz. ripstop nylon
COLORS AVAILABLE: varied
WIND RANGE: 5 to 50 mph.
CONFIGURATION: double wing
MFGR's SUGGESTED RETAIL: \$129.95
MANUFACTURER: MIKE STERLING: CAL'S KITES

About one year ago, we began hearing rumblings of a new and interesting stunt kite design that had been seen in the air near Portland, Oregon. Not long after that, at the Washington State International Kite Festival, the kite was photographed in the air (SKQ #2). We have now had a chance to obtain one of these nifty little kites and put it through some paces here in Michigan. The results are in and Mike Sterling's Cyborg has come up a winner!

Of the many new things working in the Cyborg's behalf, perhaps the most noticeable is its shape. The Cyborg utilizes a patented double wing frame, giving it flight characteristics that are not unlike a bird in flight. According to inventor, Mike Sterling, "When you pull back on one of the flight handles to initiate a turn, you automatically tip the Cyborg into a fore wing and hind wing attitude ... turning on the inside curve of the fore wing and stabilizing on the outside wingtip of the hind wing. The Cyborg is (also) cross bridled at the tail to allow for the nose of the forewing to drop back a little during the turn ... causing the kite to rotate even quicker." And it does!

Somewhere in the literature that is received with each kite is an allusion to letting the Cyborg "fly itself" while you set up between maneuvers. This is rather a difficult concept to get down in print. What may at first be interpreted as erratic flying capabilities show up to be nothing more than the kite adapting to the wind conditions. After a little air time, the Cyborg begins to take on its own personality in the air, exhibiting flying tendencies that are distinctly different.

The Cyborg is, in the six-foot version, not a particularly spectacular low wind performer. However, let the wind reach above 6 to 7 mph and it begins to come into its own.

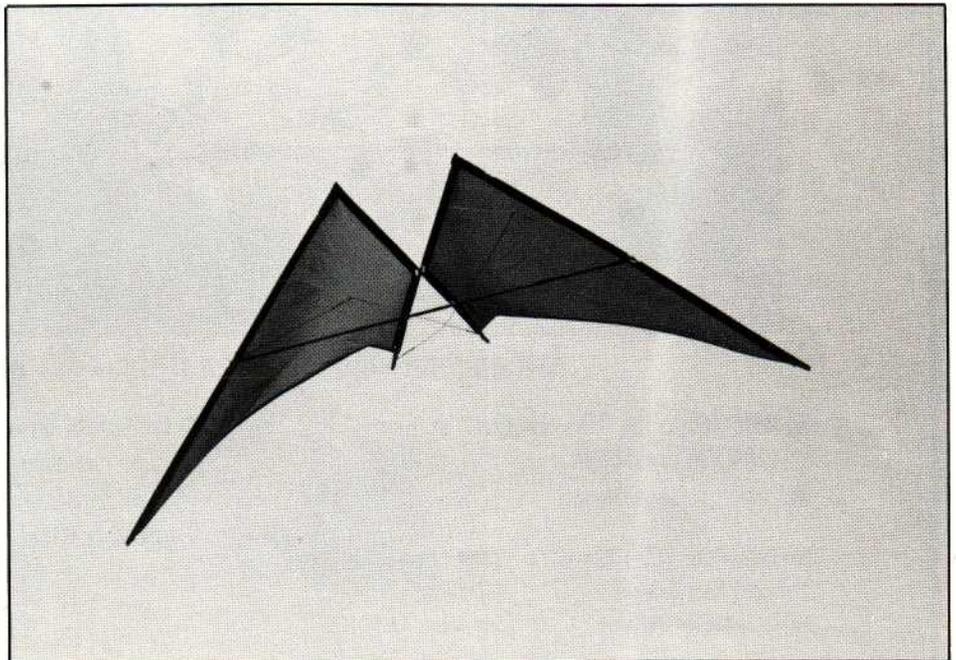
Turning ability is enhanced in higher wind which allows the "outrigger" characteristics of the wings to come into play. Smaller than wingtip radius turns are possible and, in situations where the wind speeds are significant, the kite may have to be brought out of them rather slowly in stages or risk a ground bash ... this owing to the kite's great spinning ability.

The Cyborg tracks well in straight flight and flies well off wind. There is a noticeable absence of pull in all conditions. One of the more interesting things that we found the kite able to do was a forward stall. Pulling on the lines sharply with the Cyborg near the top of the wind window and headed up produced a nose-down situation from which the kite recovered by going into a downward float maneuver. The effect of seeing the kite first coming towards you, then watching the tail drop and the subsequent recovery was quite unnerving. Yet the Cyborg performed the maneuver each time without fail.

There was, further, only minimal hand movement needed to work this little fellow. Mike recommends that it be flown on 110 feet of 80 lb. Spectra line, but our tests at 80 feet of line went beautifully.

Another interesting feature of the Cyborg is that the frame is completely self-supporting. It does not require the skin to help retain its shape. The skin is placed upon it rather than stretched over it. It is also designed in such a way as to help greatly during those painful shock absorbing instances. Although assembly time is somewhat greater the first few times that the kite is put together, it should take no more than a couple of minutes once the flyer is acquainted with the kite.

The Cyborg is a kite that almost begs to be flown in stacks. Although we have seen photos, we've not as yet had the opportunity to do so first hand. Conversations with some folks that have flown the kite in stacks say that they're even better in that mode.



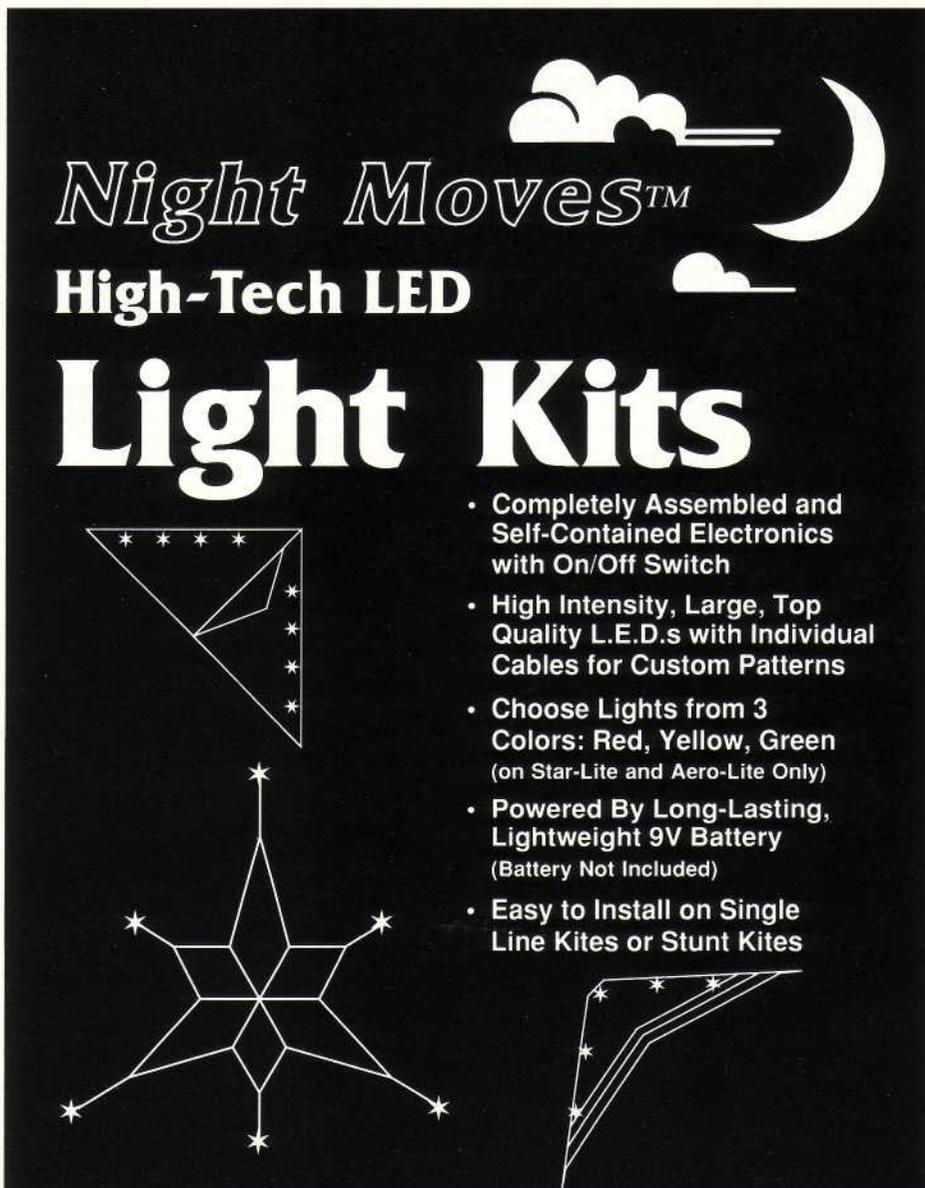
Stacked flying was only one of the tests that we were unable to fulfill with this kite. Similarly, we were not able to test the kite at the high end of the suggested wind range. The best we could do here in the balmy breezes of Michigan was a 22 mph afternoon during which the Cyborg flew like a jet. There was no noticeable distortion in the frame and the performance level seemed to increase with the wind. This in spite of the fact that the Cyborg is framed in stock A-20 (1/4") filament-wound epoxy tubing.

There were a few relatively minor points on the minus side of the ledger. Our test model was bridled with bright orange 200# Dacron "Hi-view" line (the standard bridle for the Cyborg) but had no marks on the line from which to adjust. This could be a problem for beginning fliers. Another point that must be looked after is that of the adjustments to be made after crashing. The Cyborg is meant to absorb a lot of the pressure of a crash but the payoff here is that the flyer must take care to reposition spars, if necessary, after the function has been utilized. Sometimes the kite can be relaunched out if adjustment in you don't know what to look for. Lastly, although the Cyborg is collapsible, it is not so to a large degree and can present an odd-sized package for transport. These points, in view of the radical design of the Cyborg can't be viewed as major drawbacks.

We are not even sure that, in view of the flight characteristics of this kite, stand-off spars to the sail are a possibility. As it stands now, when the kite is down, the chances of relaunch without aid are relatively nil. However, we are dubious as to whether or not the addition of these great little self-launch aids would hurt the basic flexing of the wings' design. They may be more of a harm than a help.

For certain, the Cyborg is an innovative design which is sure to garner more than its fair share of comments at the flying field ... and that while it's still on the ground. Once launched, these inquiries should be even greater ... it's a great little kite that has earned a prime position in our bag!

C.B.



The graphic features a dark background with a crescent moon and clouds in the upper right. The title "Night Moves™" is written in a stylized, outlined font. Below it, "High-Tech LED" is in a bold, sans-serif font, and "Light Kits" is in a very large, bold, outlined font. On the left, there are three diagrams of kite light patterns: a triangle with stars, a six-pointed star with stars, and a delta shape with stars. On the right, there is a list of five bullet points describing the kits' features.

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SKQ Calendar Of Events

SEPTEMBER 2-4 WEST COAST STUNT KITE CHAMPIONSHIPS (ISKA), (AKA), Marina Green, San Francisco, CA. Contact: Mike McFadden, Kitemakers of San Francisco, 5739 Christie Ave. Powell St. Plaza, Emeryville, CA 94608. (415) 652-1661. (One Class) (IB), (IP), (TP), (TB), (I). Pre-registration required.

SEPTEMBER 23-24 SUNFEST KITE FESTIVAL, On the beach at Ocean City, MD. Contact: Bill or Mary Ochse, The Kite Loft, P.O. Box 551, Ocean City, MD 21842. (301) 289-7855. World record setting attempts with cash prizes for each new record.

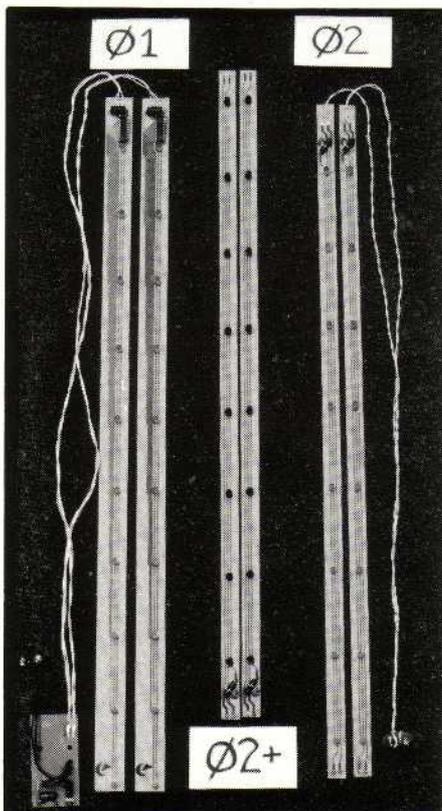
SEPTEMBER 29-OCTOBER 1 INTERNATIONAL FALL KITE FESTIVAL, Lincoln City, OR. Contact: Catch the Wind, P.O. Box 1923, Florence, OR 97439. (503) 997-9500.

OCTOBER 4-8 12th ANNUAL AMERICAN KITEFLIERS ASSOCIATION CONVENTION & NATIONAL COMPETITIONS (ISKA), (AKA), Honolulu, Hawaii. Contact: Kite Fantasy, 2863 Kalakaua Ave., Honolulu, HI 96815; (808) 992-KITE. Experienced and Open Class, (IP), (IB), (TP), (TB), (TI). Pre-registration required..

OCTOBER 7-8 2nd ANNUAL OCTOBER KITE FESTIVAL Ocean Shores, WA. Contact: Mike Brown, Ocean Shore Kites, P.O. Box 607, Ocean Shores, WA. 98569. (206) 289-4103.

OCTOBER 21 2nd ANNUAL OUTER BANKS STUNT KITE COMPETITIONS Nags Head, NC. Contact: Kitty Hawks Kites, P.O. Box 340, Nags Head, NC 27959. (919) 441-4124.

(SKQ NOTE: We are interested in listing in the stunt kite calendar, ALL kinds of stunt kite events, not just large national competitions. No stunt kite gathering or games are too small. No stunt kite fly-in is unimportant. Send your event care of SKQ. Include pertinent information, especially contact telephone number and location. Because of the large number of events and types of competitions listed, we suggest that you contact the event coordinators for possible changes.)



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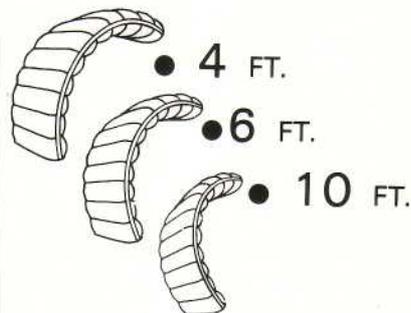
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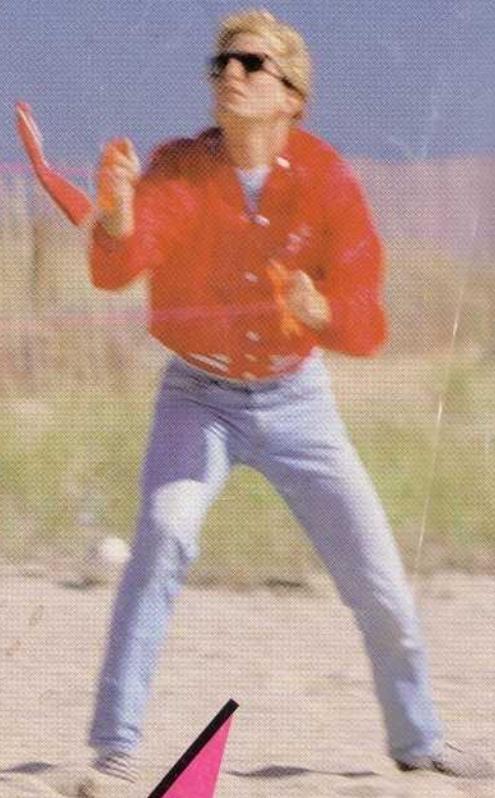
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