



Milwaukee's Bob Gialdini is what the editors call a "dedicated modeler" . . . he approaches this hobby-sport just as he did Table Tennis and Sailing in both of which he excelled. R.G. attended Marquette University, currently works as a sales representative in the truck equipment and road machinery field. Has flown free flight, now concentrates on U/C. Has almost won National Stunt honors several times; meanwhile has racked up numerous "wins" in regional combat and stunt events. Other specialties: skiing and ice hockey. Has acquired very charming wife (Joyce) and 6-year old offspring (Genell). At right, various "mark" Olympics.

CONTROL LINE STUNT TWIN RUDDER

# Olympic Mk. VI

By ROBERT C. GIALDINI, MILWAUKEE, WISC.

Take our word for it: this is absolutely the most provocative and illuminating report ever to appear in print on the subject of C/Line Aerobatics. Even if you don't built or compete with stunt planes . . . even if you've never constructed a Ukie in your life and may never expect to . . . read what Uncle Bob has to say about the aerodynamics of tethered flight. This guy has made a serious study (although his report is light-hearted, easily absorbed) of his subject which shows that stunting is a lot more than flying the proverbial brick on the end of a string!

■ One of the remarks made by John Clemens in his commentary during my exhibition stunt flight at one of the Nats' week-end public shows still sticks in my mind. He contends that this is now "Precision Aerobatics" rather than just plain "Stunt". John won Nats Stunt awards when it *was* and knows whereof he speaks.

The pattern which we have been flying the last few years requires considerable effort—not only an experienced pilot, but also an aircraft that will perform these maneuvers in a manner which the rules specify for competition.

Thus, the reason for the existence of our series of "Olympic" contenders. The design is an approach to the problem, but is it the final answer? I don't think any one of us has seen the ultimate in a stunt airplane or will for quite some time.

Meanwhile, we progress through various stages of design. This brings up the age-old question of originality. When control line is spoken we have to look back to the late Jim Walker, then we can break it down into changes and additions. To Bob Palmer for the moving flap innovation and to George Aldrich for the slow pattern. To these and others we doff our derby, for each had an original approach to the stunt challenge. Everyone's interpretation of the ultimate thus differs.

Olympic was worked out to my type of reflex action which I find is the rule rather than the exception. I have watched some of our better stunt flyers who have lightning reflexes combined with outstanding co-ordination . . . but they are few and we are many.

During the development of the design, I was seeking certain characteristics which I felt should be incorporated in a competitive airplane. Primarily, I wanted smoothness, coupled with good turning ability and necessary amount of stability through all maneuvers to give it that turning-on-rails appearance. Trimmed to fly level, she would be forgiving of nervous errors in command.