

short *Final*

NEWS FROM THE FIELD

By Matt Warnock

Breitling Jet Team Making Final Preparations for U.S. Tour

Eleven containers serving as temporary quarters for the Breitling Jet Team's L-39 Albatros aircraft and spare parts arrived January 23, 2015, in Lakeland, Florida. The jets were disassembled last December in Dijon, France, and, in February, nine French and U.S. technicians began putting them back together. Jim DiMatteo, Breitling's U.S. aviation advisor, expects the re-assembly to continue into March before beginning test flights.

"Once the test flights are complete, the team's pilots will start flying in April to get ready for Sun 'n Fun, which officially kicks off their U.S. tour," said DiMatteo. "The team will travel with their regular seven jets and a spare."

Similar to the U.S. and Canadian military jet teams, they will bring with them a caravan of aircraft and support personnel. First the jet team will take off, then their Fairchild Metro III Metroliner support aircraft, followed by a tractor trailer with heavier and bulkier spare parts.

After Sun 'n Fun at the end of April, the team heads up the east coast to Manassas, Virginia, about 30 miles southwest of Washington, D.C. From there, they will perform in 17 more shows, touching down in 11 states and two Canadian provinces before they complete their tour. By the end, in transit from venue to venue, the team will have flown a combined 120,000 to 140,000 nautical miles and toured six of the top 10 U.S. media markets.

According to DiMatteo, the Breitling pilots are excited about performing in front of U.S. crowds for the first time.

"This is America and, as you know, in America everything is jumbo sized," said DiMatteo. "The crowds are going to be massive compared to most European shows, which has them [the pilots] excited. The marquee locations, the American air show culture, and the chance to fly at the same shows as the Blue Angels and Thunderbirds are definitely going to be highlights, as well."

American audiences, in return, will have the chance to see a precision civilian jet formation team with subtle, graceful differences in choreography and an international flair as compared to military jet teams.

"The team will have to adjust some of its maneuvers to comply with FAA policies and guidelines," DiMatteo said. "Those adjustments will have minimal impact on their performance since all they are doing is adjusting where the aircraft's energy is directed during a maneuver."

The team has a couple of long hauls in the middle of their schedule, having to get from Milwaukee to Seattle, then British Columbia and back to Chicago, but they hope to take advantage of some prime photo opportunities while passing over Mount Rushmore and the Rocky Mountains.



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Danny Clisham Enters 50th Year Announcing Air Shows

"The show I just successfully finished always stands out," said ICAS Foundation Hall of Fame member and venerable air show announcer Danny Clisham. "If a kid leaves an air show with a hero or someone leaves astonished, or I've helped someone's troubles go away for a few hours and the dozens of people who make an air show happen are happy, then I'm happy."

After announcing for thousands of air shows in front of millions of people, Clisham's favorite show is the one he just finished. That says a great deal about a man who was quite literally born into the air show business. Almost always surrounded by pilots and airplanes being converted to show planes by his uncle in his back yard, he really had no choice but to be part of the industry.

"When I started, pilots would announce for each other. One would come down, grab the mic and announce for the next guy," Clisham said. "I thought the industry was lacking quality in that regard. Too much carni, not enough Hollywood."

He wanted to bring more show business and professionalism to the air show industry. In October 1965, in Elkins, West Virginia, he got his chance. Clisham had been a ferry pilot for Bill Barber and he had ferried a plane from Ann Arbor, Michigan to Elkins where Johnny "Skyrocket" Morgan had a small show. Morgan had a local T.V. personality as the show's announcer and – after the second performer – Clisham had heard enough.

"The T.V. announcer just didn't know what was going on with the airplanes. He would say things like, 'There's the plane turning around, he's gathering speed now, and here he comes!'" Clisham recalled.

He couldn't take it anymore, so Clisham approached the announcer and told him that he would whisper what the performers were doing in his ear and to repeat what he said.

"The next thing I know, the announcer stiff-armed the microphone into my hands and all I saw were the heels of his shoes going the other direction," said Clisham. "And that was my first announcing gig."

Fifty years later, Clisham has no intention of retiring. He refers to Vin Scully (87), Brent Musberger (75), Bob Uecker (81), all of whom are still broadcasting, as kids. "As long as my voice and mind can continue to entertain, there's no reason to retire," he said.

Happy 50th Anniversary, Danny.



Danny Clisham announcing at his first show in Elkins, WV, October 1965.



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Ace Maker Airshows Builds National Presence with Second T-33

Flying a Lockheed T-33 jet around the country to over 20 air shows a year is no small – or inexpensive – feat, especially for someone trying to gain a foothold in the industry. In a country 2,800 miles across from its eastern seaboard to its western coast, 1,582 miles north to south covering an area of 3.8 million square miles, the cost of flying a jet burning 350 gallons of fuel an hour with an east-bound range of around 1,000 miles – barely 800 miles heading west – tends to add up quickly.

Greg Colyer's Ace Maker is based in Yolo, California, just northwest of Sacramento. He has been flying for over 30 years, and – since childhood – has always had a soft spot for the T-33. He bought his first one in 2008, and since 2009 has filled a unique niche piloting the Korean War-era fighter/trainer at shows nationwide. But the question remained: how could he continue to build a national presence without spending all of his earnings on fuel?

The answer, as it turns out, is relatively simple: buy another plane. And, last summer, that's what he did.

"The last T-33 that Canada retired was sitting in a hanger in New Hampshire and the owner called me and offered a deal I couldn't refuse. It was a steal," said Colyer. "I told my wife the plan and she said, 'Go for it!'"



Ace Maker I

He completed the purchase in mid-June and had it certified July 31. After completing test flights on August 28, Colyer flew to Toronto for the Canadian International Air Show taking place that same week.

"I performed in the new jet still in Canadian colors," said Colyer. "Then I flew it to Texas and had it painted in 51st Fighter Group colors from the Korean War. After I picked it up, I flew it in the Fort Worth Alliance show and then ended the season flying it at Nellis Air Force Base."

Now armed with a second jet, which for the 2015 season will be staged in Missouri, Colyer can get to every air show location non-stop and no longer needs to "group" shows to make it cost-effective.

"Even if I have to take a commercial flight from California to Kansas City, I can get to Ace Maker II in 20 minutes and have her in the air on the way to a show without having to stop for fuel," said Colyer.

To add to his ability to provide a nationwide presence, Colyer is going to begin working with former A-10 pilots Dave "Teflon" Marshall and Joe "Rifle" Shetterly of Rifle Airshows, who in February will be earning his T-33 type rating.

Colyer retired from the FAA January 29 after 30 years with the Oakland ARTCC.

"It's been a long time and I think I've seen it all," Colyer said of his time with the FAA. "I'll miss seeing the people I've worked with for so long every day, but I look forward to dedicating my time to being a great air show pilot and performer."



Ace Maker II

How to Attract Attendees and Sponsors with Mobile Event Applications

Sponsors help make the world of events go round. And never has the competition for sponsorship dollars been more fierce. With over two million U.S.-based events competing for an estimated 28 percent of total corporate marketing budgets, air show organizers must find compelling ways to attract supporters.

Access to attendees, event signage, website real estate, exhibition space and placement, among other opportunities... these have come to be expected. Events gaining the lion's share of sponsorship budgets understand that sponsors want more than just visibility. They want to interact with and engage spectators and potential customers. Mobile apps provide yet another chance to reach people and sell their product.

And why wouldn't sponsors want to go mobile? According to the Pew Research Center, as of January 2014, 90 percent of American adults have a cell phone; 58 percent of American adults have a smartphone.

"Events are about the vendors, sponsors, and performers and engaging the spectator," says Michael Patrick, a CrowdTorch by Cvent senior sales executive specializing in the air show industry. "Event apps allow organizers to reach out and interact. Our viewing habits are shifting towards mobile and it is an event's responsibility to engage with their audience the way the audience wants to engage."

The proliferation of mobile devices makes mobile one of the most, if not the single most, relevant pathway to reaching spectators and fans, and to connecting those individuals with event organizers, sponsors, and vendors. Attendees may visit an air show's website two or three times prior to its start. But how many times do you think they look at a mobile device during your event? Sixty-seven percent of cell phone owners, according to Pew Research, check their phone for messages, alerts, or calls even when they don't notice their phone ringing or vibrating. What if during those times you were sending push notifications with performer bios, sponsor messages, or vendor specials? Every attendee, sponsor and vendor gets exactly what they want: relevant information when it's wanted and additional exposure in front of potential customers.

"Aside from the added sponsor value, mobile event apps are also relied upon by organizers to facilitate event logistics and marketing," said Patrick.



From displaying event schedules and communicating important updates, to delivering supplemental content and posting real-time social media feeds, mobile applications can present a win-win to organizers, attendees, and sponsors.

Mapping out the user experience is the first key component. Your mobile app strategy should begin with the idea of interaction. The goal is to create a window that provides spectators and potential attendees with exactly what they want and can be with them anywhere.

"Your mobile app can be whatever you need it to be," says Patrick. "Organizers can add functionalities for real-time traffic and parking updates, to buying tickets and merchandise to where the hot dog vendor is in relation to their current location."

In other words, organizers can address issues of frustration that can emerge from the spectator experience, and then eliminate them.

So, what does it cost to develop a mobile app? That's a lot like asking how much does it cost to buy a car or build a

house; it depends on what kind of car you're buying or house you're building. A fully loaded SUV costs a lot more than a Honda Civic. A modest house in the Midwest costs a lot less to build than a modest house in Washington, D.C. Still, it is possible to give some rough guidelines on app development costs.

According to TechCrunch, a 2012 survey of 96 mobile app developers showed the average cost to develop an app was \$6,453. An article on OS X Daily about iPhone development costs reported that the development cost range for "small apps" is \$2,500 to \$8,000.

"Could you ask your neighbor's son who builds apps as a hobby to develop an app much cheaper? 'Sure.'" said Patrick. "The problem is, like most things in life, you get what you pay for. And, is your neighbor's son going to be around when the event takes place to make updates and fixes?"

Patrick says that when you're considering a company to develop your app, you want a company that is going to be around for a while that will build your app in such a way that you can make easy adjustments and add or tweak features. Event organizers need agility and they need an app developer committed to the user experience. Also, it's important to remember to develop your app for iOS and Android platforms.

What Do You Get When You Combine a '91 Camaro, Stunt Driving School, and a Mohawk?

If you attended December's ICAS Convention you saw her. You probably did a double take. Maybe you stared. Maybe you even got your picture taken with her. That girl with the two-foot high blue Mohawk. Unafraid. Shameless. Really nice to talk to. Who. Is. She.

She's Lily Lyons, half of Kyle Franklin's new ground act: The CamGuard Road Pirates.

When Franklin bought a 1991 Chevy Camaro last spring, he didn't think that a few months later he would be building a new kind of air show act. That is, until one day after watching the special features of the movie "Gone in 60 Seconds," an action thriller starring some of the world's most sought after hot rods, Franklin thought it might be cool to learn how to stunt drive like the movie's star, Nicholas Cage.

"I thought, man, I've always wanted to learn how to do that," recalled Franklin. "So, after Sun 'n Fun, I went over to Bobby Ore's Driving School and took the level one and two courses."

That's when he met Lyons. Once an aspiring professional snowboarder until injuries took their toll, Lyons was Franklin's driving instructor, and – in short time – they discovered each other's flair for showmanship and creativity. A friendship was born.

After completing the stunt driving courses, Franklin was back in his hometown and supposed to be performing his Super Cub comedy act at the Celebrate Neosho (Missouri) air show. But, the weather didn't cooperate, and performers weren't flying.

"I'd been practicing stunt driving leading up to the show and thought it would be entertaining," said Franklin. "I did some driving and – after the show – a few friends told me the crowd was really interested. But I wanted to know if they were just interested or really into it. They said 'really into it,' so here we are."

The idea of the Road Pirates, formally introduced last October, started to take shape. He asked Lyons if she wanted to perform, she agreed, and building the act began.

He found a 2002 Mitsubishi Eclipse and began customizing it. Alongside the Camaro, Franklin and Lyons have an East-meets-West, American-muscle-versus-Japanese-speed entertainment attraction. He describes the new act as "Mad Max," "Death Race," "James Bond," and zombies, all rolled into one. The cars are outfitted with smoke systems, oil slicks, mock machine guns and lighting effects for night shows.

"We'll have a competition element in the act, as well as some Hollywood-style car chases, skids, 360s, 90-degree parallel parking, those kinds of things," Franklin said. "Plus, we'll offer rides to spectators and VIPs."

The work Franklin is putting into his ground act won't take anything away from his aerobatic performances. Dracula still lives, as does his comedy act, though it will take some time to work out how to intertwine the ground and air acts. For now, this is another option for show organizers to consider as a draw for spectators.

"Look, everyone loves cars. More people have driver's licenses than pilot's licenses. Plus, they don't get to see this kind of driving in person much, if at all," Franklin said. "Air shows should be considered a great local hometown entertainment event, and this kind of act draws a different demographic which means more spectators. So why not pull in as many people as we can?"



Kyle Franklin (left) and Lily Lyons stand alongside their new, customized ground act cars.

Lone Star Flight Museum to Re-Open Next Year at Houston's Ellington Airport

When Galveston's Lone Star Flight Museum reopens in a new \$35 million facility at Ellington Airport in 2016, it will add an educational arm to nurture jobs of the future. It's a different direction for a museum that has largely looked to its industry's past.

Houston city and museum officials shared plans last October for the museum that will leave its home of nearly 30 years for an airport with its own storied aviation and military history. Already, \$28 million has been raised for the museum's new home, with groundbreaking planned for this spring.

The idea behind the new museum is to offer more than just beautifully restored planes for visitors to see. Organizers want visitors to have a better understanding of what these aircraft mean to Texas and the U.S., and how science and technology have gone into making the aviation-aerospace industry a real, technologic industry in our country for the past 80 years.

Houston Mayor Annise Parker hopes Lone Star can become the nation's premier aviation museum.

"Galveston was a great home for the Lone Star Flight Museum for a long time, but, unfortunately, Galveston is a little close to the ocean and a little close to storms," Parker said in an interview with the Houston Chronicle. "Here at Ellington, we have the space and the ability to help the Lone Star Flight Museum grow."

The museum's directors agreed on the move after the facility suffered \$15 million in damage from Hurricane Ike in 2008. Placing the museum 40 feet above sea level is one way to make sure its holdings are safer. The move to Houston will enable the museum to reach a broader audience, as well as increase activity at Ellington.

The new museum will still house more than 40 historically significant aircraft and host events for aviation and military history buffs. But from paper to plane, students will be able to experience how it feels to fly. The learning center will expose students to three areas: principles of flight, a "learning airplane," and a flight simulator where students will be able to use their knowledge to fly a plane. The museum will also provide teacher education and customize content, information and curriculum in science, technology, engineering and math.

Other additions include a Texas Aviation Heritage Gallery; a "Protecting the Nation" exhibit hangar, and Texas Hall of Fame hangar with planes from the World War II era; an aircraft restoration area, research library and archive facility; and an auditorium that can seat more than 400.



Image courtesy of Lone Star Flight Museum

Rex Pemberton's X-Wing Project Takes Flight

Rex Pemberton, an Australian skydiver with over 4,000 jumps (3,000 of those in wingsuits) had a vision to design and fly a rigid wingsuit. Pemberton lives with his wife, Melissa, an aerobatic pilot, in California, and the pair make a living performing together at air shows in the U.S. and internationally. Inspired by Felix Baumgartner (who skydived across the English Channel using a carbon-fiber wing) and Yves Rossy (who designed a rigid wing with turbine power that is capable of sustained flight), Pemberton felt that the next logical step in the evolution of their air show routine was to increase his performance so he could climb, roll and loop in flight. He had no idea where to start the journey toward powered, rigid-wing flight until he took the first step: He listened to his wife.

"She told me to go and get my pilot's license, learn aerodynamics, wing loading, center of pressure, and the Bernoulli principle," said Pemberton. "Learn to fly a real plane before you strap a wing to your back and try to fly your body like an aircraft."

After a year of training, Pemberton became a private pilot on June 1, 2012. He logged more than 300 hours of aircraft flight before moving ahead on the rigid-wing project.

He mentioned his idea to a friend, building contractor and flight instructor Jason Johanson, after they watched the movie "Ultimate G's: Zac's Flying Dream," a film about an 11-year-old who designs experimental flying machines. Johanson loved the plan and instantly wanted to be part of it. They named the project "X-Wing," after the experimental wings in the film.

Johanson introduced Pemberton to Bob Nascimento, a farmer who lived nearby. Nascimento built farm machinery in his workshop, which contained a CNC machine (a computer-controlled cutting machine) run by an ancient personal computer, as well as drill presses, lathes and an eclectic mix of other machinery. It was here, in this workshop outside of Turlock, California, that the three men shaped the future of the X-Wing.

"Bob took an interest in what we were doing and agreed to design the airfoil we needed. It took Bob 200 hours to be satisfied with the design. I will never forget the day Bob finally said he was ready to turn on the CNC machine and cut the wing profile. As the CNC spooled up and started cutting the shape, it sent shivers down my spine," Pemberton said.

As the airfoil curve emerged, the project became real. The small team worked many late nights over the next 15 months. As Nascimento designed the airfoil, Johanson researched fiberglass and composite construction techniques. Using methods pioneered by aerospace engineer Burt Rutan (who designed the Voyager, the first plane to fly around the world without stopping or refueling) the wing quickly went from a concept to a three-dimensional shape. Step by step, they worked through the complexities. They designed and integrated the winglets and built control surfaces, carbon fiber panels and harnessing points. Johanson even took a mold of Rex's lower back and rear end to make a back-to-wing adaptor.

Then, after creating the wing, they focused on the parachute systems. Johanson and Pemberton flew to Oregon to spend a long weekend with container designer Kelly Farrington of Velocity Sports Equipment. From hours of brainstorming, a custom harness and a two-stage deployment system for the wing emerged. Next, FAA Master Rigger Pete Swan joined the project and designed and built the wing's reserve parachute and deployment system and helped modify the harness system to fit the wing's back plate.

"The harness system is the most important part of the entire wing; you get that wrong and the wing will not fly," Pemberton said. "You have to think about center of pressure, center of gravity, parachute integration and cutaway systems. It was one of the most complex parts of the entire project and we could not have done it without Kelly's and Pete's hard work."

Eighteen months after beginning the project, test-wing X10 (the 10th version of the wing) was ready to fly. On a cold Saturday morning in Pasa Robles, California, Pemberton and his wife, Nascimento and Johanson, Sean Avalos (who helped with composite and paint work) and record-setting wing-suiter Jhonathan Florez (who would film the test flight) gathered.

"As they cinched down my harness straps for the first flight, it took my breath away, and I was secretly holding back a flood of tears. A dream was coming true," Pemberton said.

Although he had trust in his team and the design, he also said, "I was nervous; the wing was made in a shed! I had no idea how it would fly or how to fly it. So in a way, I felt a little like a test pilot."

At 12,000 feet above the ground, Pemberton, maintaining a calm and focused state, let go and fell backward from the skid. The wing picked up airspeed, did a quick roll and started to fly. The team completed three successful test jumps that day, and – with each one – Pemberton learned more about the wing and its nature.

After the initial tests, Pemberton took the wing to Skydive Perris in California to jump from the DZ's Skyvan. With more knowledge of the wing, he was able to fly it well and achieved a consistent 4:1 glide ratio and a 150 mph forward speed.

"I am extremely happy with the progress we have made. I am now focused on cleaning up the aerodynamics around the airfoil and learning to fly the wing efficiently," he said.

In March, micro-turbine engine manufacturer JetCat USA came onboard as an official project sponsor. So the X-Wing team will follow Rossy's footsteps and utilize turbine power to make the wing fully aerobatic.

"We have been flying the wing now for 12 months. For me, the future of the wing is to fly in formation with my wife, Melissa, at air shows all over the world," said Pemberton. "We want to take this unique type of flight into the future and build an air show routine that will be remembered. This is a journey of passion, love and respect for our amazing sport."



Johnathan Florez

X-Wing in flight



Johnathan Florez

X-Wing under canopy

Pure White Fills Industry's Smoke Oil Need

If you use smoke oil in your act, then you know what it's like. Basic car maintenance tells us that the lower the oil's volatility, the less oil evaporates. That means less engine oil consumption. These lower volatility oils find their way into the products used for smoke oil, and the result is less smoke in the air and more oil on the belly of the airplane.

"Because of changes to meet today's strict oil specifications, they have to demonstrate increased resistance to volatility," said Doug Rozendaal, President of PetroBlend Corp. "That's great for engine protection, but bad for performers who use smoke oil."

Rozendaal, a 25-year air show industry veteran, continuously saw the industry's need for a cleaner, whiter, and cost-effective smoke oil. He seems to have found a solution and last fall launched Pure White Smoke Oil as one of PetroBlend's product lines. The new product is blended to vaporize completely, leaving nothing but a bright, white smoke trail. His additive free solution has caught the attention of air show performers across the country.

"The ICAS Convention was kind of our introduction to the rest of the industry," Rozendaal said. "We've begun teaming up with performers who like our product and hope to pick up some more this season."

Though the process is underway, there is no timetable for approval of Pure White by the military jet teams. However, PetroBlend does supply military-approved smoke oils.

Besides being a high-quality product, Rozendaal said ordering Pure White is also meant to be hassle free. Whether you need two and half gallons or 500 gallons, he can meet your need with product amount and shipping. Just go online to www.purewhitesmokeoil.com or give him a call.



Air Show Industry Anchors U.S. Unlimited Aerobatic Team

Every major professional sport has an All-Star game. Fans get to vote and pick their favorite players to represent their team and city in the Major League Baseball All-Star game or the NFL Pro Bowl, likewise with the NHL and NBA. In the aerobatic world, however, it's all about performance and execution. Perform well at the U.S. National Aerobatic Championships held in Denison, Texas, each year, and the top-ranked Unlimited pilots qualify to be on the U.S. Unlimited Aerobatic Team which competes biennially in world-level aerobatic competitions.

2015's nine-member Unlimited team – comprised of air show performers and ICAS members Rob Holland, Jeff Boerboon, Nikolay Timofeev, Brett Hunter, Melissa Pemberton, Mark Nowosielski, and Tim Just, along with Benjamin Freelove and led by team captain Goody Thomas – this August 19 - 29, will travel to Châteauroux-Déols, France, to compete in the 28th World Aerobatic Championship. Sixty of the world's best aerobatic pilots will vie for the right to be called a World Champion.

To learn more, support the team, and stay informed about their preparation, follow them on Facebook at <https://www.facebook.com/USUnlimitedAerobaticTeam>, or go to <http://www.unlimitedaerobaticsusa.com/>



Have You Met Matt Jolley

Warbird Radio LIVE! host Matt Jolley got his first taste of aviation in Texas when his grandfather would pull him out of school to go see old warbirds fly in to Arlington Municipal Airport. Since then, aviation has been in his blood, and he's turned that passion into a successful broadcasting and air show announcing career.

Armed with a degree in broadcast journalism from Sam Houston State University, and after spending five years in radio and network television news, Jolley – in 2009 – ventured out on his own to create the world's only 24/7 military aviation talk radio station.

"I'd rather fly than eat," said Jolley. "I wanted to tell stories I was passionate about and I get to tell stories that matter."

Jolley learned the art of being the conduit through which stories flow during his broadcasting career and has applied that to his air show announcing.

"It's not about me," Jolley said. "It's about running a tight show, engaging the audience, and telling the story accurately. If spectators know who I am at the end of an air show, I've done it wrong."

As an announcer, he is acutely aware of the impact he can have on the show.

"My role and impact is two-fold," Jolley said. "I need to keep the audience in the action so spectators feel fulfilled and happy. And, just as important, I have to make sure the show's sponsors are happy."



Have You Met Jon Thocker

Three years ago, southwestern Ohio resident Jon Thocker flew with Team AeroDynamix, an RV-8 aerobatic group based in Charlotte, North Carolina. As one might think, the distance from Ohio to North Carolina made it difficult to practice with the team, so he and fellow teammate and Ohioan Ken Rieder ended up practicing together, locally. A couple of locals saw them flying and asked if they would perform at a small show nearby, and the Redline Air Shows two-ship formation act was formed.

"We learned a lot flying with the North Carolina team," said Thocker. "We learned how an air show flows, how to make maneuvers look good and tight, and we flew with a lot of different leads and wings."

Though they used to fly in nine-to-12 aircraft formations, their two-ship act is just right for them.

Featuring skillfully conceived mirror formations and tight maneuvering, their act demonstrates the RV-8's capability as a formidable air show presence.

"The RV-8 has fantastic visibility and sight lines. It has a high energy state and it's light, which means it can go from one maneuver right into another without having to pause," said Rieder.

Thocker added, "Plus it's economical. We can perform our own maintenance and it doesn't use a ton of fuel. It's also IFR capable, which – by itself – isn't unique, but it allows us to get to our shows over and around weather when other planes are grounded."

They have been flying formation together for more than ten years and began their venture two years ago, refining their initial routine in about three months. Since then, they continue to enhance their act and have performed at 15 air shows. 2015 marks the duo's third air show season.



Oregon International Air Show Begins New Era



Judy Willey

Oregon International Air Show president and ICAS board member Judy Willey, after 22 years with the event – 14 as its president – announced her retirement last fall. Bill Braack, who has been serving as director of operations of the air show since 2012, took over as president upon Willey's departure November 7.

Willey has been directly involved with the air show since 1991, when she became coordinator of the volunteers while working for the city of Hillsboro, Oregon.



Bill Braack

"Two years ago, I let the board of directors know I was looking forward to retiring, and we began the process of finding the right person to mentor," Willey said. "This job takes a lot of hard work. It's time for new blood and new ideas to keep the air show moving forward and I have no doubt that Bill is the right person to lead."

During her time as president, Willey matured the budgeting process and maintained disciplined financial guidelines to ensure the show's profitability. Profits from the Oregon International Air Show benefit local charities and non-profit organizations. Since 1988, when the

show was still part of the annual Rose Festival, more than 475 local organizations have received more than \$1.45 million in donations from the air show. Last year the show was able to donate over \$100,000, its largest sum in ten years.

"In the beginning, I had a lot of people tell me that I couldn't do this either because I was a woman or because I wasn't a pilot, and any number of other reasons," said Willey. "But what I did have was experience managing events and a thirst to learn, and I was fortunate enough to have great, knowledgeable people around me."

Willey also served as the ICAS board chairperson from 2012 to 2013. She was just the second woman to hold that position.

Braack brings with him ample aviation and air show experience to his new role. He began his air show career as a promoter with the Three Rivers Air Show in Southwest Washington in the early 1990s. From there, he became part of the Smoke-n-Thunder Jet Shows crew in 1996 and purchased the business from Scott and Linda Hammack in 2005 – after retiring from the Air Force Reserve as a flight engineer after 20 years. He also holds Federal Aviation Association ratings as a flight engineer and civilian pilot.

"My goal is to keep raising the bar on the consumer experience. Each year we have to think of what's new and different," said Braack. "This show is continuously evolving and improving."

He also believes that one of his greatest responsibilities is to ensure that the show's spectator makeup is reflective of the entire community.

New for this year, the show began selling tickets for its 2015 show on Black Friday last November and raised the Kids Free maximum age to 11-years-old.

This year's show lineup includes the Blue Angels, Kent Pietsch, the U.S. Air Force F-16 Fighting Falcon Demo, Ace Maker, The U.S. Army Golden Knights, and Jacquie Warda.