

**I** have to answer the article written by Andrew Brace in one of your recent issues which sounded to me like a rebuff to Ric Chashoudians references to movement, which were also published in one of your earlier issues.

I have been in this business all my life and have been seriously showing dogs since I got my first best in show 60 years ago.

I have had the pleasure of knowing and listening to some of the great dog men from all over the world—To name a few—Walter Reeves—George Thomas—Charles Hopton—Phil Prentice—Ben Brown—Percy Roberts—My own father and grandfather—Tom Carruthers—George Hartman—Joe Braddon.

The consensus of opinion from these and many more of the greats was

Type and balance are of great importance—Size should be kept in line with the standards—coats and condition should be a factor—showmanship is of some importance—but the real test is movement—never did one see a poor mover that was constructed properly.

When you see fronts flopping around or flipping feet or elbows and no reach in front they are not made right—when you see rear legs moving cow hocked or criss crossing

or moving up underneath the dog and no rear driving action, they are not made right behind.

Whether they are hounds, toys or what have you, they have a desired gait for their breed and if they don't have the freedom and proper action they are constructed wrong.

Look what just pretty and elegant is getting us.

Upright shoulders which encourages and makes for short necks, which turns to bad topline and long backs, no forechest—that's just the front assembly.

Then the experts called for moderate angulation of hind legs which is turning into 'more and more is better,' which makes them so over angulated they can't walk properly in a straight line—the upright front assembly can't get out of the way of the over angulated rear legs reaching away up underneath them—for example Mini Schnauzers—Am. Cockers—German Shep—Irish setters and more.

Lets get back to the basics of balance and movement as written by the old experts and forget all this exaggeration before its too late—or is it already? □

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