



### Leslie Morse Joins the T.E.S./Van Dahn Family

We are both proud and excited to announce that Leslie Morse has been recruited to establish our new combined training program at T.E.S.

Leslie Morse, a native of Southern California, began riding when she was 9 at the Tarzana Pony Club, where she gained an all around education in horsemanship through dressage and eventing.

When Leslie got her first horse, a 6-year-old Appaloosa named *Sun Spot*, she began studying with Olympic dressage veteran, Hilda Gurney, as well as Laurie Falvo, Mikki Alvarado and Jacki Lindberg. She also attended clinics with Franz Rockovansky, the former chief rider at the Spanish Riding School. As soon as she graduated from high school, she went to the East Coast to train.

While she attended the University of Kentucky, she rode with trainer Del Greenwall and also spent a summer working with dressage trainer, Michael Poulin, which was a turning point in her career. Leslie also augmented her dressage studies with event training under champion three-day eventer Bruce Davidso and competed with her two horses, *Classic Blend*, a dressage horse, and *Free Sailing*, a preliminary/intermediate event horse.

After three years of college and riding back East, she returned to California and decided to work with horses instead of pursuing her intended career as a psychologist. She kept *Classic Blend* at the Bell Canyon Equestrian Center and concentrated on bringing the Thoroughbred up through the dressage levels. She also continued her training with Hilda Gurney and took frequent clinics with 1988 Olympic rider Robert Dover after he moved to

Southern California in the mid-80s. She eventually put her horses in training with him.

Leslie brought *Classic Blend* up the ranks and placed seventh in the nation at Third Level and eighth in the nation at Fourth Level. She also began training a young Oldenburg stallion, *Tantieme*, owned by her mother, who won the Prix St. Georges high point award in the California Dressage Society and won the Fourth Level high point in 1986.

After Leslie rode *Tantieme* in a clinic with noted German rider Gabriela Grillo, she was invited to study for two months in Canada and to travel to Germany with Christilot Boylen. She went to Canada in 1987, but did not go to Germany because she sold *Tantieme* to Christilot, who had fallen in love with the horse.

An example of Leslie's determination and ability to succeed is when her mother, Aileen Morse, purchased the FEI level horse, *Fermo*. Leslie had only two months to school him and to get the qualifying score to compete at the Prix St. Georges in the regional finals. In just three shows, the pair obtained five scores over 65% and qualified for the Western Regional Finals.

Leslie has spent the last four years educating herself and working on her teaching. She says, "Teaching is very important to me. Some people love to ride and that's their priority. I love to teach. I love to watch a horse develop, grow, change, become stronger and more beautiful. I also love to educate people. When they say "Wow, I've got that!" it makes me feel even better than when I'm riding."

We wish to extend a warm welcome to Leslie and look forward to working with her as she develops our combined training program.

Sources: Julie Bergman, "Leslie Morse Now Teaching Dressage..." *Today's Horseman*.

### Spring Horsemanship Camp

Under the guidance and supervision of experienced instructors, campers (ages 7-14) will enjoy a mixture of daily riding lessons and horsemanship lectures with a special emphasis on safety. There will be two five-day sessions: April 9-13 and April 16-20. Each day begins at 9 a.m. and ends by 4 p.m. Snacks and drinks will be provided, and there will be a camp horsemanship show at the end of each session. Tuition for the week is \$200, or \$60 by the day.

### Learn to Ride in T.E.S. Dressage Schooling Shows

This clinic is designed for students who want to learn how to ride in the T.E.S. Dressage Schooling Shows. It is especially geared for English students with no prior Dressage experience and Dressage students with little or no show experience. The clinic will cover:

- Introduction to Dressage Shows
- Show Etiquette, Dress and Rules
- Choosing, Analyzing and Memorizing the Tests
- How to Interpret Your Score Sheet
- Mounted Practice of the Tests

**Part I** (Lecture, Video and Test Analysis) will be held on Saturday, April 7, from 2-4 p.m. **Part II** (Mounted Practice of the Tests) will be held the following Saturday, April 14, from 2-4 p.m. The Dressage Schooling Show is on Sunday, April 22. Students must be able to walk, trot, and canter and must have their instructor's permission to ride in the show. The cost is \$55.00.





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**Organizations**

**American Horse Show Association**  
220 E. 42nd Street  
New York, NY 10017-5806  
(212) 972-AHSA

**California Dressage Society**  
L.A. Chapter  
428 N. Myers Street  
Burbank, CA 91506-2118  
(818) 848-6221

**Tri-Valley Horse Show Association**  
10830 Variel  
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**U.S. Combined Training Association**  
292 Bridge Street  
South Hamilton, MA 01982-1497  
(508) 468-7133

**U.S. Dressage Federation**  
P.O. Box 80668  
Lincoln, NE 68501  
(402) 474-7632

**Farriers**

Kelley Carle (818) 367-6351

Rick Gallivan (818) 841-7526

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## Winner's Circle

### T.E.S. Dressage Schooling Show March 18, 1990

#### School Horse Division (to 3rd Place)

**Pre-Training, Test A:** 1. Arizona (60%), Brooke Roberts and 2. Iowa (57%), Dianne Roberts.

**Training Level, Test 1:** 1. Indiana (62%), Cheryl Kreske; 2. Michigan ((62%), Savannah Brentnall; and 3. Arizona (57%), Vibeke Olson.

**Training Level, Test 2:** 1. Arizona (64%), Vibeke Olson; 2. Kentucky (59%), Marty Ray; and 3. Kansas (59%), Jan Hedrick.

**Training Level, Test 3:** 1. Wisconsin (57%), Cheryl Steelberg.

#### Open Division (to 3rd Place)

**Pre-Training, Test A:** 1. Phantom of the Opera (66%), Davida Johnson; 2. Maya (63%), Cher Squillante; and 3. Cashmere (56%), Jan Crosby.

**Training Level, Test 1:** 1. Ontar (62%), Madeleine Regele; 2. Dr's Doc (62%), John M. Weiner; and 3. Untold Story (55%), Julie Rager.

**Training Level, Test 2:** 1. Armani (63%), Janice Romersa; 2. Ontar (59%), Madeleine Regele; and 3. Dr's Doc (59%), John M. Weiner.

**Training Level, Test 3:** 1. Michigan (60%), Ann-Marie Lindell.

**Training Level, Test 4:** 1. Sir Walter (65%), Shauna Bernie.

**First Level, Test 1:** 1. Sir Walter (63%), Shauna Bernie and 2. Painted Canyon (60%), Nancy Evans.

**First Level, Test 2:** 1. Painted Canyon (57%), Nancy Evans.

**Second Level, Test 3:** 1. Chastya (54%), Cindy Bowers.

**Third Level, Test 1:** 1. Chastya (54%), Cindy Bowers.

The following T.E.S. students competed at the Mill Creek Hunter/Jumper Show on March 18th:

**Leslee Mounger on Joint Venture:** Working Hunters - 5th; Mill Creek Medal - 3rd; Hunt Seat Equitation - 4th; and Equitation Over Fences - 6th.

**Jennifer Reames on Best Fellow:** Working Hunters - 7th; Hunt Seat Equitation - 1st; and Equitation Over Fences - 8th.

**Tai Seef on Barry:** Working Hunters - 10th; Equitation Over Fences - 3rd; and Hunt Seat Equitation - 3rd.

The following T.E.S. students competed at the IEL (Interscholastic Equestrian League) Hunter/Jumper Show at the Huntington Beach Central Park Equestrian Center on March 25th:

**Leslee Mounger on Joint Venture:** Working Hunters - 7th; Equitation Over Fences - 6th; IEL Horsemanship Fences - 4th; and Hunt Seat Equitation - 10th.

**Jennifer Reames on Best Fellow:** Working Hunters - 8th; Equitation Over Fences - 1st; and Hunt Seat Equitation - 6th.

#### Show Report from Ian R. Beste

Four instructors ((Molly Hedquist, Glen Julian, Lasse Homberg and Julie LaTouf) and six show staff (Pat Barker, Ian R. Beste, Michael Brundin, Diane Fukunaga, Debbie Kurth, and Missy Lathrop) represented T.E.S. at the Desert Dressage Festival, held on March 23-25 at the Empire-Polo Club in Indio. Despite such distractions as hot-air balloons and low-flying stunt planes, the show ran very smoothly, and the judging was "firm, but fair." When they were not exhibiting or working, the T.E.S. Team played tourists and took the tram up the mountains, hit Palm Springs stores and restaurants, learned about the sex life of the date, and took a tour of the Polo Club from a haywagon pulled by the Club's resident Belgian draft horses, Jack and Daniels. Despite the heat and dust, a good time was had by all, and T.E.S. made it's mark with some pretty good scores:

**Glen Julian on Chester** (Connie Berg, owner): 1st place, Training Level, Test 2 (61%) and 1st place, Training Level, Test 2 (61%) -- ridden on two different days.

**Molly Hedquist on Music Man** (Connie Berg, owner): 2nd place, Training Level, Test 3 (53%) and 1st place, Training level, Test 4 (60%).

**Lasse Holmberg on Durabel:** two scores of 61.8% in Prix St. George -- ridden on two different days.



## Combined Training

### Eventing: What's it all About?

by Kathy Matthes

Eventing -- also known as combined training, horse trials and three-day eventing -- is a competition that combines dressage, cross country and show jumping in one event. It is offered at various levels (from beginning to advanced), in various forms (from combined tests to three-day events), and is a true test of the overall skill of both horse and rider.

Three-day eventing was originally a military competition that was used to test cavalry officers' horses for fitness and suitability. Military horses were not only required to give controlled and precise performances in parades, but also had to carry their despatch riders at top speeds over long distances, natural obstacles and difficult terrain. The military horse had to be well-schooled in Dressage, have great stamina over long distances, and display a boldness and willingness to jump imposing fences.

The first Olympic three-day event was a direct descendant from the French Championship for Military Horses started in 1902. It was added to the Olympics at the Stockholm Games of 1912, and was only open to Army officers riding military horses. This competition consisted of five phases run over four days. The 34-mile endurance ride was first, which incorporated a 3-mile jumping test, and had to be completed in four hours. After a day of rest, there was a steeplechase over ten fences, then a fifteen-fence show jumping course on the next day, and a 10-minute dressage test on the final day.

The sequence of phases arrived at its present-day form in 1924 at the Paris Olympics, and it was still a military-only event. It wasn't until after the 1948 Olympics that a trend toward civilian participation occurred and eventually dominated the sport. The three-day event now consists of three

distinct phases: Dressage, Speed and Endurance, and Show Jumping. (It is important to note here that the term "Three-Day Event" is considered a misnomer because the actual competition may be held over four, or even five days, depending on the amount of competitors. It is intended to describe the type of competition, not the actual time it takes to complete it.)

The **Dressage** phase (Day 1) is designed to test the horse's suppleness, obedience, movement and presence, and to display the rider's ability to perform a set test accurately and in harmony with the horse.

The **Speed and Endurance** phase (Day 2) is timed and consists of four separate tests performed in succession, with only one ten-minute compulsory rest break.

**Phase A: Roads and Tracks**, usually lasts between fifteen and twenty minutes and enables the rider to warm up the horse before the next phase. It is ridden at the average speed of 220 meters per minute (mpm), which includes walk and trot, and perhaps a few stretches at the canter.

**Phase B: Steeplechase** is a course of fences between 2 and 2 1/2 miles long and is ridden at great speed (the fastest is 690 mpm).

**Phase C: Roads and Tracks** starts immediately after Phase B and is generally ridden at the same speed as the Phase A, but the distance is greater and usually takes about forty-five minutes, which allows the horse to recover before the cross-country phase.

**Phase D: Cross-Country**, which consists of a course up to 4 1/2 miles in length, with approximately thirty-five obstacles to be jumped at an average speed of 570 mpm -- a good, strong gallop. The obstacles include ditches, jumps into and out of water, up and down hills, spreads, uprights, banks and steps, and a variety of combination fences. At

the end of this phase, the rider must weigh in (horses must carry a minimum weight of 165 pounds), and the horse must pass the mandatory vet check.

The **Show Jumping** phase (Day 3) is held the day after the Speed and Endurance phase, and proves that the horse can complete a show jumping course after the rigors of the previous day. A mandatory vet check is done before this phase to establish that the horse is sound and fit enough to proceed.

Riders can participate in events at five recognized levels: Novice, Training, Preliminary, Intermediate and Advanced, but some events even offer Pre-Novice level to help beginners get a taste of the sport. Riders can also participate in modified variations of the three-day event, both to gain experience and to prepare their horses for the big three-day events that are usually only offered at the end of the season.

**Combined Tests** provide the first taste of eventing and include only the Dressage and Show Jumping phases. (T.E.S. offers combined tests in our Dressage Schooling Shows).

**Horse Trials** are the next step up the ladder and consist of all three disciplines over one or two days. There can be various combinations of the tests, but a typical two-day horse trial would have Dressage and Show Jumping on the first day and the Cross-Country phase on the next day. These events do not include the Roads and Tracks or the Steeplechase phases.

**Two-Day Events** come next and are similar to a two-day horse trial, but includes modified Roads and Tracks and Steeplechase phases.

Whatever the level, eventing is fun, exciting and truly rewarding. We look forward to teaching you more about eventing in the coming months.

Sources: Kane and Waltman, *The Event Groom's Handbook*; Mary Rose, *The Event-Rider's Notebook*; Jane Holderness-Roddam, *Play to Win: Eventing*; Judy Bradwell, *Eventing*; Juli S. Thorson, "Eventing: the Sport with Something for All," *California Horse Review*, (August 1989); and *The Horse in Sport*.



# Dressage

## The Sense and Purpose of Dressage Part III

In part two (T.E.S. Talk - March), we began a discussion about the six basic principles for the schooling of a horse and focused on the first two: rhythm and relaxation. This month, we will talk about the last four principles: on the bit, impulsion, straightness and collection.

**On the Bit.** When we talk about a horse being on the bit, we understand a soft, steady communication between the hand of the rider and the mouth of the horse. It should be the same pressure with both reins. The steadiness of this communication is of immense importance: a frequent, "springing" rein is just as wrong as a stiff, motionless or too firm communication. It is okay when the horse slightly bends his neck and accepts the bit voluntarily as the rider applies the forward pushing aids and when the horse chews confidently on the bit and stretches his neck forward and down as the rider gives the reins.

The horse has to be on the bit. It is a fault if the horse goes "above," "against," or "behind" the bit. The horse that goes "above" the bit has to be corrected by holding the reins and giving energetic forward pushing aids to force the horse to accept the bit and to bend the neck. As soon as the rider succeeds, he must immediately give the reins to achieve the necessary stretching of the neck downward so that the back can start to swing. The horse going "against" the bit should be corrected by making half halts, i.e., holding the reins against the energetic, forward pushing aids for a very short moment and then giving in. This should make the horse softly accept the bit.

**Impulsion** is the development of pushing force (thrust) and gaits. It all comes from the activity of the horse's back. During the process of training, the stronger, forward pushing aids of the rider and the horse being on the bit

-- communication between hand and mouth -- motivate the hind legs to stretch underneath the body, which results in the hind legs taking on more weight and lifting up more energetically. Therefore, the back is forced to use its muscles more actively, which results in more swinging. This systematic development of pushing force improves, in most cases, the action of the front legs. Any hurry in the mechanics of a certain gait will lead to a loss of the calm but energetic movement of the horse. Coordinated aids are necessary to come back to the normal, basic speed (gait).

**Straightening the horse** is done to counteract its natural crookedness. The horse is wider behind than in front. This straightening work actually begins from the first moment the rider gets on the horse.

Here I want to talk about its improvement and perfection. Only a straight horse accepting the bit can develop impulsion and give the rider the opportunity to start with collection work. In the very first period of schooling, it is helpful to yield the inward thigh. Later on, the bending of the whole body (in the ribs) has to be developed step-by-step because the horse must be straight on curved lines as well. Only a horse that is able to bend the part of the ribs out of a correct posture can walk on a curved line with his hind legs following his front legs. That means that it is straight without going straight ahead. That is the reason why, in advanced training, the "shoulder-in" lesson is elementary and important. The saying is right that only a horse that knows all the side-steps can be absolutely straight.

**Collection** is the development of the carrying force of the hindquarters. The hindquarters of a horse worked correctly will be able to bend more and more, which means that its hind legs take on more weight from his own body and that of the rider's, so that the forehead has less weight to carry. This makes the forelegs lighter, so that they can lift more

freely and higher. The steps and strides become shorter, but more active, more diligent, energetic and elevated. In all collected gaits, one should have the impression of a horse going up-hill.

The pushing force of the hindquarters must not get lost. It should not only develop forwards, but also with the aid of carrying force, forwards-upwards. The elastic and sensitive hand of the rider in connection with his determined forward aids and his flexible sitting position should take over the impulsion of the hind legs and lead to a bending of the hock.

Exercises which result in collection are those which make the hind legs carry and bend more. For example, the precise first step to trot, the precise and energetic first stride to canter, the riding of smaller circles, half-pirouettes, side movements, and rein backs, but more than anything else, correctly done half-halts and halts. They all alter the development of pushing forward in leading to a forward-upward movement. All collection exercises should be done in the beginning only for a short period of time to avoid too much stress on the horse. Collection exercises absolutely must be followed by free and energetic riding forward (extensions) to avoid loss of impulsion.

The natural raise of the horse's neck should be the consequence of the systematic production of collection. But it always has to correspond to the bend of the hindquarters and to the conformation of the body. The raise of the head done only with the hand is wrong and must be rejected. The nose of the horse has to be slightly in front of the vertical; the highest point is between the ears (the poll).

The gymnastic dressage training of a horse must, under no circumstances, be monotonous and tiring for the horse. Therefore, frequent riding in the countryside is an important part of the training of a dressage horse.

*Special thanks to Patricia Kinnaman for permission to reprint this article from the Van Dahn Instructor's Manual -- author unknown.*



## Dear Miss Winnie

Dear Miss Winnie,

Even though I am requesting anonymity, you can't help but recognize me as the horse in the barn with the fat lip. That's right! Can you believe it? One of the those nice students actually punched me in the mouth! It was bad enough when she pulled the girth so tightly that I thought I was going to burst. But when I turned around to say, "hey, lighten up a bit, okay?" she hauled back and socked me right in the kisser! On top of that, when a working student came to see what was the matter, she snapped at her and claimed that she's been tacking up for years and didn't need any help. Geez! You'd think after a few years she'd know how to tighten a girth correctly and deal properly with a nippy horse! What's a poor working horse to do?

Regards,  
Anonymous

Dear Anonymous,

Well, I guess the time has come for Miss Winnie to insist on proper barn etiquette. Now, we all know that it is simply impolite and uncouth to punch anyone in the mouth -- no one but villains and scoundrels would stoop so low! But perhaps it was just a matter of poor communication. You obviously gave the student reason to believe that you might have nipped her, and perhaps she was just defending herself. Nippiness is a sign of bad manners in my book, so I encourage you to find another way to communicate your discomfort. On the other hand, it is simply unacceptable to hit a horse in the face as a means of punishment. Discipline is best left up to the working students and instructors, since

*they are the ones who are working with the horses daily to break their bad habits.*

*Meanwhile, Mr. Anonymous, you could remind the students to secure the lead rope properly around the bars while grooming and tacking you up -- that will keep even the most timid student safe from nippy lips. Also, it would not hurt to remind the students to be a little more sensitive to your feelings and responses to their actions. Perhaps you can use less threatening methods to convey your discomfort. Try laying your ears back and glaring at the student who is tightening your girth too tight, or stomp your foot when they are brushing you too hard or ignoring your ticklish spots. There are much more civil ways of solving this problem, so let's not lower ourselves to the level of nipping, or you will give us horses a bad reputation. As always, Miss Winnie advises that if both equines and equestrians practiced proper etiquette, many social embarrassments would be prevented.*

*In as much as rudeness is a form of violence, and all well-mannered, civilized folks refrain from using violence, I would encourage all equestrians to be polite to the working students who offer assistance. Arrogance is never becoming and is certainly not part of good horsemanship -- whether directed toward man or beast. Though you might have great expertise in tacking, the working students are experts when it comes to the care of their horses. They know all of their quirks and idiosyncracies, so take the opportunity to learn from them when they offer advice. And, besides, it is always a sign of wisdom and maturity to accept help graciously -- even if you do not think you need it.*

Best regards,  
Miss Winnie

Dear Miss Winnie,

Hello. I'm a relatively new horse in the school, and I just want to tell you how much I like it here. The students are wonderful and always bring me lots of carrots and apples. But I especially like the working students because they are so kind to me and take such good care of me. They really know a lot about horses and go out of their way to make me feel welcome and comfortable. They always have a nice word for me as they pass by and always rescue me from new students who can't quite figure out how to tack up yet. This is really a nice place, and I like my new home. I just know that I will find a wonderful student here who will love me and buy me for their very own. Meanwhile, I look forward to working with all of you and getting to know you better. And P.S., the food is great here, too!

Sincerely,  
Corey

Dear Corey,

Welcome to T.E.S. We are always happy to meet new horses and to extend our special T.E.S. hospitality to them. We've heard quite a lot about your reputation as a great three-day event horse, and we all look forward to seeing you in action. I think you will find T.E.S. to be a nice place to work until you find that special student of your dreams. And, if there is a perfect owner out there for you, you will certainly find him/her among the wonderful T.E.S. students! Good luck!

Fond regards,  
Miss Winnie



## Vet's Notebook

### Lameness

by David W. Ramey, DVM

Undoubtedly, the most common reason that veterinarians are called to examine horses is because of lameness. While there is no way that all of the causes of lameness can be addressed on one page (there are books on the subject of lameness), I'm going to try to give you some guidelines on how to determine when your horse is lame.

A horse is considered lame when he is unwilling to put full weight on the affected limb and, thus, the most frequent indication of lameness is limping. In the most severe cases, diagnosis is pretty easy. For instance, if a horse has a nail in his foot, he won't put his foot on the ground. That's an easy lameness to identify. Most lameness, however, is more subtle than that. You might notice that your horse does not feel "even" under saddle. He may have a shorter stride than normal. He may be reluctant to go forward. In more severe lameness, the horse may bob his head or lift his hip in a predictable pattern.

Next, it is important to determine in which leg your horse is lame. This takes a bit of practice to see, but it's useful to think of what you do when you limp. You don't want to walk on a sore leg, so you try to minimize the amount of weight that the sore leg carries. You do this by lifting up your hip when your sore leg touches the ground and dropping more weight on your good leg when it hits the ground. Try limping and see how you shift your weight. When a horse limps, he does the same thing; he tries to minimize the weight on the sore leg. In the front legs, this is most commonly manifested by a bobbing of the head and neck. The head

and neck of a horse weighs around 200 pounds. When a horse limps on the front leg, he lifts his head and neck up when the lame leg hits the ground and drops it down when the sound leg hits the ground. In other words, he shifts the weight off the lame leg by raising his head and neck, and then lets the sound leg bear the weight when it touches the ground. You can often hear the difference in weight bearing when a horse's good leg hits the ground harder than his sore leg.

Lameness of the hind leg is a bit more tricky to detect. The same basic principle holds, however. The horse is trying to take weight off the bad leg. In the hind leg, one way lameness may be manifested is by the horse extending his head and neck forward and stretching to pull weight off his back leg. Stretching forward tightens the muscles of the back, and back soreness frequently accompanies hind limb lameness. The horse may try to lift the hip when the affected leg hits the ground to minimize weight on the sore spot.

A horse may also change the way in which the leg is carried. For instance, problems of the hock are frequently associated with an alteration in the gait where the horse swings his leg more under the body than normal. Generally, the horse has more ways of avoiding normal weight bearing on the hind limb than on the front limb and, for this reason (and others), hind limb problems are frequently more obscure (and harder to figure out) than front limb problems.

Front limb lameness is more common than lameness in the hind limbs because the horse carries approximately 65% of his weight on the front limbs.

More weight equals more stress and more potential for problems. The majority of the stress on the limbs is taken by the hoof (where the horse meets the ground), and approximately 70% of all lamenesses are associated with the hooves. So the most common area for lameness to occur is in the front feet.

Once you have determined that your horse is lame and have called in a veterinarian, how do we diagnose the type of lameness? The single most important thing that we will do is give the horse a thorough examination. Often, the cause of lameness can be determined without watching the horse move. A physical examination for lameness involves a thorough inspection of the horse for signs of inflammation. The classic signs are redness, swelling, heat, and pain. It's pretty hard to find areas of redness on a horse, so we concentrate on the last three signs. We have a complete knowledge of the basic anatomy of the leg, and we compare the horse we are examining with a "normal" horse that we have in our memories. Any differences between the lame horse and the normal horse are noted, and any questionable areas are examined by any one of a variety of methods, which will be discussed in a future newsletter. For now, I hope that you have a better idea of how to spot lameness, so that you can get prompt treatment and prevent further injury to your horse. If you have any specific questions about lameness, please address them to: Editor, T.E.S. Talk, and leave them in the school office.

*The Vet's Notebook is a monthly column that answers your equine health questions. Please address questions to: Editor, T.E.S. Talk, and leave them in the School office. Ramey Equine Group is an equine exclusive practice serving the Los Angeles area since 1987. Dr. David Ramey and Dr. Patricia Chow provide full service care to horses of all breeds and occupations, including medicine, surgery, ultrasound, endoscopy, and X-rays. Call (818) 953-8528 to schedule an appointment or if you have any questions.*



April

Calendar of Events

1990

**Traditional Equitation School**

- 7 Dressage Show Prep Clinic
- 9-13 Spring Horsemanship Camp
- 14 Dressage Show Prep Clinic
- 16-20 Spring Horsemanship Camp
- 22 Dressage Schooling Show

**L.A. Equestrian Center**

- 5-8 LEG Gold Coast Hunter/  
Jumper Show (818) 840-9362
- 13-15 Spring Breed Classic - So.  
Calif. Head Injury Benefit --  
Paso Fino, Andalusian,  
NPWHA, Miniature Show  
(818) 840-6728

- 15 Easter Sunday Service, Easter  
Parade & Games & Petting Zoo  
(818) 840-9063
- 21-22 U/2 Black Rodeo  
James Watson (213) 284-6802
- 27-29 LAEC Spring Dressage Show,  
Glenda McElroy  
(818) 841-3554

**So. California Area**

- 1 Camelot Riding Club Hunter  
Show, Newhall
- 7 Rancho Santa Fe Hunter Show,  
Rancho Riding Club
- 7-8 Rancho California Spring  
Dressage Show, Murietta  
(714) 677-5811

- 11-15 Canyon Country Hunter/  
Jumper Show, Newhall
- 12-15 After the Fox Hunter Show,  
Rancho Murietta
- 14-15 Pomona Chapter Spring  
Dressage, Fullerton  
(213) 944-2116
- 14-15 Meadows of Moorpark  
Dressage (805) 523-7325
- 20-21 Orange County Equestrian  
Center Spring Hunter/Jumper  
Show, Costa Mesa
- 21-22 Dressage at the Paddock  
(213) 495-5515
- 22 Foxfield Spring Hunter Show,  
Westlake Village
- 26-29 Flintridge Children's Hunter  
Show, Flintridge

Traditional Equitation



School

480 Riverside Drive  
Burbank, CA 91506  
(818) 569-3666

