

The Loop



International Journal of Professional fly Casting Instructors

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Letter From The Editor

This Editorial Board has been trying in different ways to make this journal more current, or as they say, more cool. We are partial to a two-column format. We have a “Letters To The Editor.” We report on CICP activities and study group discussions. We alert the readership to new products peripheral to our bread-and-butter rod/reel/line.

For now we will maintain *The Loop* as a conservative journal for certified instructors. We are not thinking of adopting a magazine layout with glossy covers of bikini-clad girls bowing to a tarpon off a skiff like what we get on *Roadsters Today*—bikini-clad girls bowing to a tarp on a convertible.

When we make a purchase on Amazon.com we automatically receive alerts about availability of related products. We are asked to make comments on our purchases—like or no-like; or on satisfaction status—two-stars or four-stars. It may not be too far-fetched to have this capability in the future for *The Loop*: instant feed-back for each article—like or no-like, two stars or four stars.

In past issues we have provided video links to take the reader to a clever piscatorial feathered friend, to a community of sharks in a golf course, to a salmon-fishing trip with Lee Wulff, and to a demonstration of “stop” governing loop size and shape.

In the past the reader may make copies of tables and illustrations, or of an entire article, for distribution amongst his students. This issue has a new wrinkle. There is an accompanying PowerPoint slide presentation made available by the article’s author for use by the instructor as an aid to teaching students.

These videos and slide presentations are uploaded somewhere in the Web (be it

YouTube, Vimeo, Dropbox, Box, etc.) and access is by clicking on a hyperlink. The journal is now an e-publication: no hard copy is offered. Perhaps in the future the articles themselves will be accessed by hyperlinks too. The “journal” may then be simply two pages of summaries of articles with their respective hyperlinks. The reader can simply browse a three-sentence summary and then view and/or download the respective article and associated images if he so wishes. *The Loop* will also automatically notify the reader of related articles in specific past issues, or of other contributions by the reader’s favorite author. Unfortunately, this lack of journal heft may give the impression of lack of substance. One way to capture interest may be to have a front page of glossy pictures after all.

Another development down the road may be that readers will receive this journal as a blog. The blog/journal will be transmitted automatically to subscribers. There may be available author-reader interaction capability; videos are embedded; typos and syntax may be instantly edited. Yet another way to go may be podcasts....

In a futuristic issue, after noting what I downloaded from past issues of *The Loop*, the database will know my favorite topics, my favorite authors, my favorite rod /reel/line manufacturer, etc. I expect then that *The Loop* will highlight on the two summary pages the relevant articles for my attention. I should not be surprised if it should automatically send me glossy pictures of that month’s bikini-clad fly fishers, based on my past history of Amazon purchases.... Wouldn’t that be somethin’?



Soon S. Lee

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All correspondence, preferably by e-mail, to be addressed to
theloop@fedflyfishers.org.

All submitted material should be legible when printed on US Letter 8.5 x 11 in.

Submit article in unformatted *Word* or *Pages* file. Have your article on one page (about 600 words) or two pages (1200 words), not more than three pages (1800 words excluding graphics).

Supply the following information at head of your article:

Title of article

Author's name, CI/MCI/THCI/CBOG or other

Author's above-shoulder photo

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For supporting images, supply captions

A short bio is optional.

Letters To The Editor

Andrew Parker, United Kingdom:

In the most recent issue of *The Loop*, I note this item: "INSTRUCTIONS FOR CONTRIBUTORS... All submitted material should be legible when viewed or printed at standard 8.5 x 11 in." As FFF has rebranded itself as an international organization, you should be made aware that "8.5 x 11 in." is not "standard." When people in the US and Canada reach for a sheet of paper to write or print on, chances are they reach for a piece of letter-sized paper (also known as US Letter) measuring 8.5" by 11". With few exceptions, when people everywhere else reach for a sheet of paper to write or print on, they reach for a piece of A4-sized paper, measuring 210mm by 297mm.

Editor: Thanks to Andrew for this reminder. Andrew is also kind enough to provide a link to more information on US Letter vs. A4 paper: <http://betweenborders.com/wordsmithing/a4-vs-us-letter/> The article advises that there are advantages to A4 such that A4 may be universally adopted in the

future. This change has already started in the US colleges. *The Loop* will keep the US Letter layout for now. A4-sized paper is slightly slimmer and slightly longer than US Letter. In portrait layout, such that we have for *The Loop*, A4 holds slightly more text than US Letter. A snugly lettered page on *The Loop* is unlikely to result in overflow to the next page on A4 paper.

Mark Swann, Australia:

I was able to access *The Loop* via the FFF website in the past. I am studying for my CI and have a mentor as well as the study kit from the FFF. Hopefully I will take my CI exam in April next year. I find it slightly odd that the *Loop* is now not available to people who have paid their subscriptions and who want to obtain invaluable information for their studies! After all the FFF is all about teaching and education is it not? I need to be able to access *The Loop* again.

Editor: We are trying to make this happen.

Loop Dynamics: The Legacy Of A Definition

I: Relationship between loop and cast

II: Teaching tight loop

Fourth in a series

1: A Maze Of Loops. Dec 2012 issue, *The Loop*

2: What is Casting Stroke? Mar 2013 issue, *The Loop*

3: What Is Stop? Jun 2013 issue, *The Loop*

Soon S. Lee, CBOG, THCI



It may not be necessary to bring up loop dynamics when we are instructing beginners how to fly cast. But for their continued improvement, and certainly for certified instructors, how fly line gets launched and how loops form are essential study. Unfortunately the poor definition of one term can produce confused explanations of casting mechanics and even derail the teaching of fly casting.

Traditional teaching specifies that the objective of “casting stroke” is to throw a loop. Casting stroke ends when a loop is formed. Stopping the rod is simply how casting stroke ends. Rod motions not directly contributing to loop production are not considered part of casting stroke. With this constricting definition, exactly when and how casting stroke begins can only remain vague and debatable, e.g. rod motion to pick up slack may not be part of casting stroke since this activity does not directly contribute to loop production. More confusingly, creep is said not to be part of casting stroke even though it is a classic reason for tailing loop. Drag is neither here nor there. Then there is the question of how casting stroke as currently defined explains loop size and shape....

Definitions: The simplest definitions are the most versatile. Here are the author’s definitions:

- In fly fishing, casting stroke begins at the start and ends when fly line launches.
- In fly fishing, “stop” launches fly line and ends when rod tip halts.

These definitions will better explain the relationship between loop and cast...and how the throwing of tight loop requires the learning of two skills, not one.

I: Relationship between loop and cast:

The division of the cast into casting stroke and “stop” allows for clear communication between instructor and student. Casting stroke governs profile of upper leg; “stop” governs loop size and shape. If the upper leg is wanting, the student should concentrate on improving his casting stroke. If the loop size or shape is the problem, the student should work on his “stop.” Further, separating casting stroke from “stop” allows us to distinguish tight loop from ultra-tight loop, and wide loop from open loop.

The casting mechanics for various loop types are tabled below. Each of the listed loops is the result of a manner of casting stroke in combination with a particular way of stopping the rod. Traditional teaching for each loop type is represented in the column on the extreme right. Note how its explanation is inadequate and confusing because “stop” is an integral part of casting stroke.

The author offers a collection of slides which may be useful for instructors to teach students this relationship between loop and cast. To access these slides click on this link: [Relationship between loop and cast.](#)

If the presentation does not open straight away, click download on the Dropbox webpage. After completing download, open the slide presentation from your download folder.

Table: Relationship between loop and cast

SLP = straight line path

Loop	Characteristic	Casting Stroke	“Stop”	Traditional teaching
Tight loop	Straight upper leg; classic narrow loop	SLP of rod tip	Brisk “stop”: abrupt halt of rod hand to trigger the “stop” process	Casting stroke with SLP of rod tip
Ultra-tight loop	Straight upper leg; narrower than tight loop	SLP of rod tip	Manipulation of “stop” to limit rod tip counter-flex	Casting stroke with SLP of rod tip
Wide loop	Straight upper leg; wide loop	SLP of rod tip	Gradual “stop”: rotation of rod tip off SLP before halt of rod hand	Casting stroke with convex rod tip path
Open loop	Dome-shaped upper leg; large loop	Ascending SLP	Extended “stop”: rotation of rod tip off ascending SLP before halt of rod hand	Casting stroke with convex rod tip path
Tailing loop	Upper leg crosses lower leg	Dipping rod tip path	Usually brisk “stop”	Casting stroke with dipping rod tip path
Non-loop	No energized upper leg; only fly line cartwheels	Pure convex rod tip path	No “stop” such that an energized upper leg is thrown	No casting stroke made because no loop formed

II: Teaching beginners to throw tight loop

The traditional definition of casting stroke has impacted more than just the explaining of casting mechanics. It has side-tracked the teaching of fly casting.

Most instructors ultimately aim to teach the student how to throw tight loops. Tight loop epitomizes efficiency and effectiveness with the not to be belittled boon of beauty. The instructor commonly starts with, say, 30 feet of line carry and demonstrates to the student his casting stroke. The student usually progresses in the following manner. Starting with a windshield-wiper action, he moves the rod tip through a convex tip path ending when his rod hand halts with the rod near the horizontal to throw open loop. Then with encouragement the student directs a more

forceful casting stroke with SLP toward his target. With his rod hand still halting with the rod near the horizontal, his open loop now merges into wide loop. At this time the student is invariably instructed that to throw a tight loop his casting stroke must finish with a brisk stop. This is the threshold that he has difficulty crossing. There is a reason for this.

The student has the traditional notion that halting of the rod hand merely ends casting stroke. It has no other stipulated function. In the large loops—open and wide—that he has been throwing, the rod has already unloaded (and line launched) before the student halts the rod. It is akin to him having already taken his foot off the gas pedal to coast toward a red light before he steps on the brakes. To the student, now asked to finish with a brisk

stop, this would mean coasting toward a red light, then slamming briskly on the brakes. What needs to be explained to him is that in a brisk “stop” the rod hand is expected to halt while the rod tip is loaded and while it is still accelerating! This is like slamming on the brakes while still accelerating toward a green light. The gradual “stop” for large loops is not the same beast as the brisk “stop.” In the first the rod hand halts late to end the “stop” process. In the second the rod hand halts early to initiate the “stop” process. After the acquired muscle memory of scores of gradual stops throwing large loops it is a wonder that thankfully, and often serendipitously, the student stumbles upon the timing, the feel, and the concept of a brisk “stop.” Once this insight is acquired however, it is as though a curtain opens, and a new confident caster emerges.

To teach straight upper leg and loop size as a single endeavor—the traditional casting stroke—is an unenviable undertaking. The logical approach and simpler way is to teach the fly cast as two skills, one for casting stroke and SLP, the other for “stop” and loop size. If the student has learned how to throw a straight upper leg as his loops evolved from open to wide, he now needs to learn brisk “stop” as a separate skill.

The feel of brisk “stop” is best taught when there is minimal rod loading. To do this start the lesson with a line carry of half rod length, e.g. 4-5 feet. To execute “stop,” the rod is held gently as though it is an open tube of toothpaste. To stop the rod, squeeze the tube to squirt out the toothpaste. By imitating the actions of the instructor, the student makes short piston-like motions with the rod, accelerating to a “stop” to launch the fly line. In this drill, short translational rod hand movement automatically commands SLP of rod tip; short line carry with minimal rod-loading augments the feel of brisk “stop”; small rod tip counter-flex ensures narrow loop. By practicing brisk “stop” with this drill,

the student is automatically throwing tight loop, albeit with a short line.

Some casters who learn fly casting by the traditional approach never grasp the feel of this brisk “stop” and are confined to fishing within 40 feet with open and wide loops. (This is not to say they cannot be effective fly fishers: a Governor-colleague tells me that in his guiding experience, more wide and open loops than tight loops are thrown in trout fishing. Salt-water fishing will be a different story).

The author recommends that in teaching beginners, teach “stop” first. After the brisk “stop” is mastered, it is a relatively simple matter to maintain smooth acceleration through casting stroke with step-wise lengthening of line carry. Marry the two skills and the student ends up throwing tight loops with varied lengths of line carry. (For more on this, see the author’s article “Teaching Beginners Fly Casting” in *The Loop*, Spring/Summer issue, 2006).

Key messages worth repeating:

- It is not easy to learn brisk “stop” starting with a significantly loaded rod...best to start with a minimally loaded rod.
- To begin, hold the rod gently as an open tube of toothpaste. To stop, squeeze the tube to eject toothpaste.
- “Stop” is not just an idle noun signaling the end of casting stroke. Rather, “stop” is a vigorous verb, an active process that launches line.
- In open and wide loops the rod hand halts late to end the “stop” process. In tight loop the rod hand halts early to initiate the “stop” process.
- “Stop” is more than halt. Halt is the instant of making the rod come to a cessation of motion. “Stop” is the process of letting the line go.
- In teaching tight loop, teach “stop” first.
- Teaching tight loop is the teaching of two skills, casting stroke and “stop”: not just one skill, casting stroke.

The Index-on-top Grip

Joe Mahler, CI



The LOOP audience is a tough crowd for sure. Many of the articles that I read feature advanced physics, study results, and other types of impressive information from experts around the world. In this article, I offer none of those things. This is purely gut – what works for me as an instructor and an angler and why I think so. There does seem to be some debate among instructors on whether or not to teach a particular style. I believe that I am not teaching the style of fly casting that I believe to be most effective, then I would simply not be giving the student my best. The grip is a key component in that style for me. The thumb-on-top is, I believe, the most popular grip used today, so I will use it for comparison in this article.

When doing a demonstration or advanced private lesson, I am frequently asked about my grip. It usually starts with a comment about how it is OK for short casts with light equipment, or maybe how it is good for accuracy at close range. Those same folks are nearly always surprised when I tell them

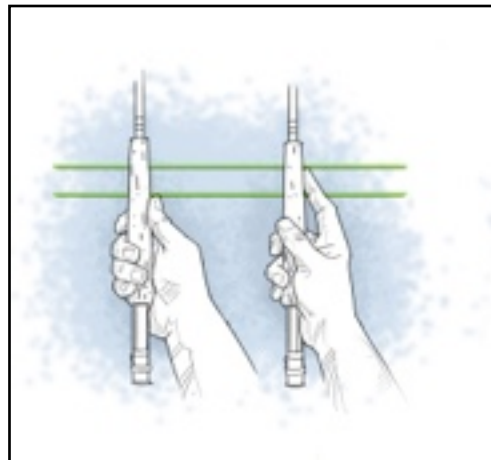


that they can get the same power and distance with less effort and that some common casting issues can be overcome just by switching to the index-on-top grip. The key isn't just where the finger is placed, but precisely how the energy is applied.

When I was 18 years old, I cut my pinky finger in a work-related accident, leaving that finger weak and unable to bend. For years I didn't favor one grip, I used several. Because the thumb-on-top tended to cause more fatigue, I found myself gravitating to the index-on-top. Thirty five years later, I find myself using that grip almost exclusively and believe that it is the easiest with which to learn and teach. There are five advantages to the index-on-top that I feel are worth presenting to LOOP readers.

Leverage

As you know, the rod is a lever. Think of the hand (or the hand/arm combination) as the lever that works the lever. Comparing the two



grips, you will notice that the index finger extends considerably further up the cork than the thumb. Simply put, the longer the lever, less is the effort required to operate it. I have been told that the thumb is stronger than the index finger and I don't doubt it. But with the added leverage of the index finger, strength is no longer the issue. The key to getting the most from this grip is to apply the power with the finger tip. People are often surprised to find that I use this grip when using 10 or 12 weight rods, but there is no reason to change

grip with equipment and the added ease of casting is especially noticeable with heavier rods.

Leverage, in this case, is a double edged sword. While, as previously pointed out, there is a leverage advantage on the forward cast, the opposite is true on the pick-up and back cast. With the thumb-on-top, the pick-up is made by using the inside of the index finger; with the index-on-top, the pick-up and back cast are made against the inside of the middle finger which is slightly lower on the handle. If there is one disadvantage to using the Index-on-top, this would be it.

By the same token, I believe it is easier to get a sharper stop on the back cast due to the leverage advantage of the index.

Accuracy

For the same reason that it is easier to be more accurate with a rifle than a pistol, I believe it is easier to hit a target with the index-on-top. I favor a more vertical cast than many, and find that when I point the end of my index finger (not the rod tip) at the target I get a more accurate cast than with the shorter thumb. An unwanted curve in the layout – especially at longer distances – can oftentimes be eliminated instantly, simply by switching to the index-on-top grip, as straight tracking seems easier to achieve.

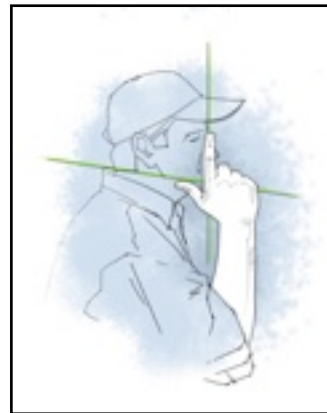
Attitude

Perhaps the most significant difference in the two grips is the attitude or position of the hand, wrist and forearm during the cast. With the thumb-on-top, the hand and arm are raised and lowered in the same manner that one would use to drive a hammer or chop with a hatchet.

When the index finger is placed on top, the hand, wrist and forearm flatten, or pronate, as if to push a door open. This motion encourages the caster to continue the stroke forward, stopping the hand at eye-level, rather than driving it downward.

The Stop

The back cast is the foundation of the fly cast. If the back cast does not straighten behind the caster, problems occur. Usually, the cause is not a lack of power, but rather a failure to stop the rod firmly without allowing the rod tip to travel too far back. If you were to form an imaginary pistol with your casting hand and raise it so your finger is pointing skyward, you'd notice that the thumb is pointing back in a horizontal position. The index on top provides a naturally correct stopping point for the back cast. In fact, it is difficult to go too far back using this grip.



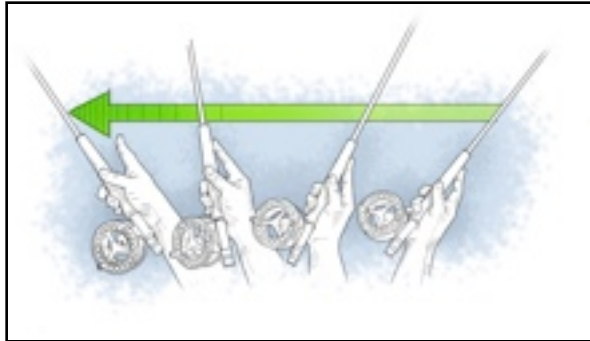
Touch

In addition to the above reasons for choosing the index-on-top, there is one more subtle point I will offer. As you sit reading this article, reach over and feel the surface of the table, desk or chair. My guess is that you used your fingertips - not your thumb. As humans, we are conditioned to feel with our fingertips and I always encourage students to cast with a loose grip relying on feel. In fact, one exercise that I use frequently is to have the students close their eyes and cast. In most instances, there is no difference between the eyes-open and the eyes-closed cast. I believe that the feeling in the index finger is keener and sends a sharper signal.

Try it for Yourself

Here is a quick tip for the index-on-top grip. Start by loosely gripping the rod slightly

closer toward the butt than normal – I like to place the heel of my hand on the reel seat itself. Pretend that there is a button precisely

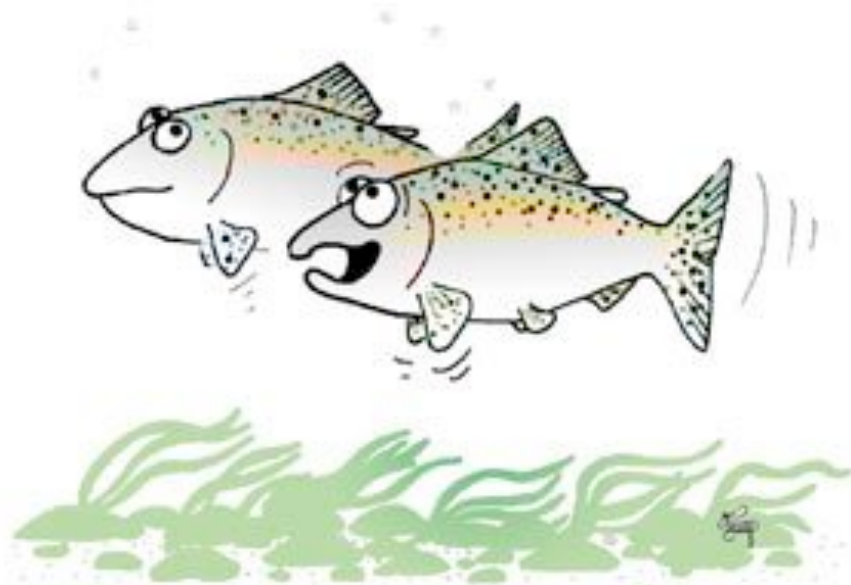


at the point where the tip of the index finger contacts the cork. Make sure that the fingertip is the only part of the finger that

touches the cork. Make your pick-up by placing the rod tip low and applying pressure with the inside of the middle finger to make the back cast, stopping the rod firmly with the index. Now, smoothly move the rod forward in a straight line and in the middle of the stroke, push that imaginary button with your fingertip and let off. I think that you will find that the power delivered by that simple push is sufficient to unroll the fly line and straighten the leader.

As with all grips, it is important to keep it loose and relaxed. Give the index on top a try and see how it works for you.

All illustrations copyrighted Joe Mahler



**"Let's jump a few times
just to drive the fly fishers crazy!"**

Overhead Casting With The Two-handed Rod

Peter Charles, CI, Canada

Two-handed rods and Spey casting is certainly expanding in popularity these days and we're seeing quite a few dedicated single hand casters turning to the big rods. Picking up our first two-hander can be an exciting moment, but without some help, it can rapidly degenerate into frustration. Naturally our trout guy or gal only comes to us for some two-handed instruction with their newly acquired switch or Spey rod, after a few weeks or months of frustration. An experienced single hand caster can be forgiven for thinking that a two-hander is just the same thing in a longer package. It isn't. However, that won't stop them from soldiering on for a while before either succeeding or yelling for help. By the time they see us, their bad habits can already be ingrained.

Transitioning from trout rods to two-handers introduces a new set of problems, plus we can see the re-emergence of some old problems in a new form; old problems that our single handed caster had long since conquered with his or her trout sticks. Usually they come to us wanting to Spey cast their big two-hander as that's all the rage, but we're often better off starting their two-handed journey with a simple overhead cast.

There's so much to learn just handling a two-hander for the first time, that throwing Spey casting into the mix just leads to 'full bucket syndrome' -- they can't learn anymore without forgetting something else. Get the overhead mastered before moving on to the Spey cast. That time spent casting overhead is also an opportunity to start working out those bad habits acquired while trying to self-learn.

Teaching Spey casting usually is best done on moving water, but overhead casting can be taught anywhere we have a 100' or so of uninterrupted space and some headroom. We can get someone off to a good start in a

park, schoolyard, or a backyard if it is big enough. It also provides our client with an opportunity to practice without going to the river. After all, they're anglers first and casters second, so it's understood that they will forget to practice once their fly is in the water.

Target fixation is an example of the types of problems we're likely to see. When trout fishing we're very target fixated as we're watching that rising fish and we want to put the fly where the fish will take it. That may be great for trout fishing with a little trout stick, but when we transition to two-handed casting, that target fixation can be a recipe for all sorts of issues. So here's a short list of what we might see our single handed caster do, when they first start casting their brand new, two-handed rod.

Top hand dominant:

Since they have only ever been casting with one hand, when they pick up a two-hander, that dominant hand wants to keep on working while their other hand does nothing.

Top hand straight out:

Along with that dominant top hand, they want to push that top hand straight out, locking the elbow, and usually driving the line down into the water about 30' in front of them.

Can't coordinate hands as they forget that they have two:

When we try to get them to use both hands, sometimes it's a bit like trying to pat our heads and rub our tummies at the same time.

Can't cast on the opposite side:

Casting a two-handed rod requires being able to cast on both sides of the body, yet most only practice on their dominant side.

Half a windshield wiper stroke (low forward stop):

The rod never makes it far back into the backcast, usually stopping almost vertically. From that position, the caster has only one way to go, and that's a half windshield wiper motion, producing a large, open flop of line, that can't be called a forward loop. They're not able to manage the usual 10 o'clock to 2 o'clock positions.

Overpowering:

It's a big rod so it must need to be pounded, right?

Doesn't look behind - backcast hits the grass or water:

It's a big rod so small movements make that rod tip travel a long way. When we get them past the "half Windshield Wiper" then they either over rotate the rod and drive the backcast down, or rush the acceleration of the forward stroke, causing the backcast to kick over and smack down.

Forgets about SLP:

They concentrate on SLP with a trout stick, so make sure they do the same with the big stick.

Too fast, bad timing:

A short rod and a short line usually produces a fairly quick, compact motion. That doesn't translate well when using long two-handers. Backcast hitting the deck and tailing loops usually results.

Target fixation - doesn't use the body:

The power for two-handed casting comes from the body, but we can't use it if we don't turn it. Target fixation gets in the way of turning the body.

Don't let them become target fixated as that causes all sorts of bad things to happen. Get them in the habit of watching their backcast as this corrects a host of things.

- Once they start turning the body, they will have no choice but to get both hands working.
- They'll watch their backcast, get the timing right and begin the forward stroke properly.
- Since the body is turned, they cannot rush the start of the forward stroke as first they must turn the body forward. The backcast then won't kick over and smack down.
- That turning of the body takes time, slowing them down overall.
- The half Windshield Wiper will disappear as now they will get the rod much farther back. The 10 and 2 ideal becomes an easily achieved reality.
- If they are dropping the rod tip down on the backcast, now the turning of the body tends to position their hands in such a way that the tip no longer drops.
- Since they've been able to get the rod farther back, there is no longer any need for a big top hand push to get the forward cast going.

It's amazing how many problems are cured simply by having them turn their heads and bodies to watch the backcast. If the forward loop is still wide open, simply tell them to keep their chin up. It is amazingly difficult to fire a cast downward while keeping your chin up. Remember, you read that here first.

So with two simple things: turn to watch the backcast and keep the chin up, we can get their body into casting positions from which good things flow. Now position yourself so that their eyes can be watched as that is the diagnostic. Getting them to look back and up, then forward and not down, is often where most of the battle will be won.

Now when they seem to have that down pat, tell them to change sides. Diabolical, eh?

Roll Casting

Larry Allen, MCI

Roll Casting: The name is deceiving since it implies something round. It is, from the instructor's standpoint, a look into the soul of your overhead cast. It is half of the casting cycle and has all the qualities of a forward cast.

Arm position

If you were to push a heavy object, you would not have your arm out from your body. It is more powerful with your arm/elbow close to you. There is an accuracy advantage to returning the elbow to your side in that the length of the cast stays the same each time.

Grip

For accomplished casters seeking to make the 50 or 55 feet, a key-type grip allows more wrist flexibility. This in turn, allows a greater "lay back" and therefore a longer stroke. For beginners, instead of needing a longer stroke, the problem is sudden application of power starting with the rod too far back. This will send their delivery upward instead of towards the target. A thumb on top is useful to restrict excessive rod layback and maybe a finger on top for greater restriction at the cost of power.

Hand position on top of or just outside the elbow gives the best control and power. If you tilt the hand out at the wrist, cupping the wrist will be a more powerful position, as it will involve shoulder muscles. An added benefit is this position helps with minimizing cross over which is a common problem. Many people finish the roll cast from outside their shoulder to their midline. Crossover makes loops that are out of parallel in the horizontal plane and takes away contribution of power from the large shoulder muscles.

Using a throwing motion is a very accurate way to deliver the stroke. This is done as if you are holding a ball at the rod start position and try to throw it into the target. This motion

will not bring the ball back in front of your face but go in a straight line from your hand to the target. For most people, this natural throwing motion gets rid of cross over, uses more of the large muscles, creates a triangulation for the eye and has better tracking qualities. Many people find this hard to do as they have always had a crossover stroke.

Power application

The best use of power is to think of casting from the butt of the rod out through the tip. Many people thrust their arm forward during the cast and cast with only the top half of the rod. It would be more powerful to use the entire rod to make the cast. A gradual acceleration with delay of the final tip snap/rotation will be the most efficient transfer of rod power to the fly line. This is using the bottom hand for two handed casters.

The Stop

The stop needs to be on or just above the target line. The target line is approximately from your eyes or the top of your head to the center of the target. This line angle will vary depending on how steep it is down towards the target. For instance, it is most shallow when you kneel right at water level and most steep when you stand on a drift boat or other kind of boat where you are high above the water. Tournament casters notice problems with their roll casts when they leave the home club and go to a place with a greater distance down to the water such as Golden Gate Casting Club. There you stand almost 24 inches above the water. Most of us relate our roll cast to the water surface where you practice. Then when a steep angle is encountered, we still stop in relation to the water instead of stopping higher and higher as the angle becomes steeper. If the stop is below the target line it will have a similar effect as "pulling the bottom out of the loop". The pulling down effect takes away the

dynamics of a traveling loop. It is much less efficient as far as power and distance are concerned. For a great demo of how this is bad, try pulling the bottom out of a 5 weight distance cast and see how far it goes compared to one with a loop intact.

Some practice drills for advanced casters

1. Make an overhead forward cast at the height you want to roll cast. Look at the loop as it forms off the rod tip several times. When you like the loop, lay it down and immediately go into the roll cast, on this cast, also watch the rod tip at the spot you have just memorized for the loop to form and make it identical to the false cast loop. Now do this close to the water, medium height and the height of a roll cast dry fly pick up. This will get you a delayed rotation, a nice firm stop and good loop shape that you can control at different heights.

2. A more difficult roll cast is when the D loop lies on water and not partly on grass, concrete or stream-side. This drill is to get the D loop and line in front of you off the water on longer distances but also improves other distances as well. When you drag the line back for a long roll cast, keep the hand and elbow low. Drag the line back in a very straight line at 180 degrees to the target. Now just as you are ready to cast, lift as high

as your ear (it is great to have someone else assist you in finding your optimum power position). To do this have an assistant hold some pressure on the rod butt as you move around higher, lower, in, out to find where you have the most strength then make the cast in a continuous flowing motion. This will lift some of the D loop up and off the water to reduce as much line stick as possible. (If your hand was already high from the drag move, there is no room left to lift up). This will be a re-direction cast, which you could think of as a Belgium type move but in the vertical plane. You make a dome path upwards and slightly forward to get the D and some of the line up out of the water but finish on a path that is a straight line aimed along the desired height (target line).

For target casting or casting in windy conditions the delivery height is close to the water. This leaves the end of the line on the water for a longer period of time as the cast propagates. This works as an "anchor" to keep a cross wind from blowing the cast off the target line so much. I often use this type of roll cast for crossing tail winds on the saltwater flats. With adjustment to delivery power, it is possible to get a softer and more accurate landing than an overhead cast with a Clouser type fly in tail wind conditions.



Teaching the Hearing Impaired

Robert Stouffer, CI

More than 10 years ago, at one of my first scheduled fly casting clinics, I found myself wishing that I had talked the clinic through with someone who was used to teaching those who have difficulty hearing, or who have no hearing, or one who has extensive fly casting teaching experience. The challenge, I thought, was to write a great lesson plan, gather enough equipment and go. There would be a math teacher at the school who would sign for hearing-impaired high-school boys. I would give the teacher a copy of the lesson plan, tell the teacher what to sign, show the students what I wanted them to do, watch them do it, make corrections, check my watch and move-on to the next task. Great plan....

After the clinic, I am certain that few or none of the students would have been able to pick me out of a police line-up. Seriously. Why?

1. They were not looking at me or paying any attention to me because I was not the interpreter. They were inextricably connected with the interpreter. This immediately rendered the incredulous smiling man with the fly-rod and the FFF badge superfluous.
2. They had questions that the interpreter could not form to me in spoken English. He was a great signer, but not familiar with the sense of the questions. When it came to fly casting, there was not (seemingly) a shared language.

It was a great surprise and one from which I have not recovered. I have not been asked by the school to repeat the performance. My ears have since been ringing in empathetic tinnitus.

The language of fly casting is the language of the learner. I had two additional methods of communication of which I had not taken full advantage.



The kinesthetic, in this instance, would have been supreme. Many would argue that the kinesthetic is the most effective method for all students. I could have taken the time to stand behind each of them and help them through the motions of a PULD while their math teacher kept the rest of them from poking each other in the eye with their tip rings.

Since I personally learn best by observing and mimicking, I am certain that many of the students assembled in the parking lot shared that same visual preference. I could have used careful demonstrations germane to each small task—using a small white-board—let them draw hand paths, hand movements for acceleration and stop, and hand motions marking the timing of the pause.

I could have asked their math teacher/signer to help me understand how various individuals in the group learn since it is what he spends his days doing. I could have given him the courtesy of asking him for his assistance rather than asking him to be my mouthpiece.

What I have learned since by teaching, teaching with others, attending CI continuing education and observing great fly casting instructors teach, is that each person present for a fly casting lesson has a primary learning style, a strong secondary learning style and a third style that they do not prefer .

When Guide Turns Teacher on Alaska's Wild Rivers

Whitney Gould, THCI

My dog Willa has just rolled in half-dead chum, and bloodsucking bugs are glued to me. And yet I am unfettered. Why? I have survived another guide meeting here in Southwest Alaska. I reflect on the day's events as I head off in search tomorrow's guests to discuss their fishing options.

It's mid-season here on the Kanektok River. This is a time of transition, a time when the king salmon run is slowing down, chums are abundant, and silvers are beginning to show. Trout Unlimited has sent up a group of anglers who are interested in fishing the upper river for the legendary Ktok leopard bows, so I am surprised to hear that the next day's guests want to fish for kings with two-handed rods.

Mentally I start my checklist, get three two-handed and two single-handed rods. Rig them to fish different depths. Check the weather and tide charts tie flies. Check for sufficient gas and drinking water. And don't forget lunch. "Done!"

Fishing late-season in this part of Alaska means that I'm likely the only boat swinging the bars for king salmon, although the reality is that these kings may be few and far between. When they do show, however, my anglers could get a shot at really big fish.

So what do I do while we wait? Revert to what I know best, that is, I begin to teach. One of my anglers is just starting out, but the other is an accomplished steelheader. I set the experienced guy up first.

"These are not steelhead," I tell him. "Cast straight across, mend, take three steps down river. . . and don't get ahead of your fly. Hook a fish low and to the bank. To slow the fish down, drop your tip into the water and keep a bend in the rod."

He casts. Boom! He's off and running. Luck is in and the fish are rolling! I'll be up there to help him soon.



Next task—Angler No. 2. It's Day 6 and this guy is tired. My job as a guide is to get the learning process going, teach him the basics and to get him fishing. There are no complaints on my part. This stuff is fun. As Yoda says, "Do, or do not. There is no try."

In spring 2013 I passed the IFFF Two-Handed Casting Certification (THCI). Preparation for the test has given me the confidence to teach the core basics of fly casting efficiently—a valuable skill while guiding fly anglers.

What led to my passing was four years of writing and rewriting my teaching script in response to tasks of the THCI Test. Included in this preparation was participation in Captain Kirk's (Kirk Eberhard's) online study group, countless on-water sessions, and a practice test with Dwight Klemin and Al Buhr. With the help of friend and practice partner Mary Ann Dozer, I put together the perfect team to help me get it done. Their help—along with study, practice and on-river guiding—taught me the basics I needed to be a successful guide and an efficient teacher.

This is a salient part of my teaching script:

1. Start out with simple, clear instructions of how to perform the relevant cast for each situation. Reinforce these descriptions through each cast. For example, note that all casts start with a lift. Rather than reinvent the wheel, repeat that each cast starts with a lift and then add small adjustments.

2. Don't over-teach while guiding. I've tested this one too many times. Give too much information, or give it too often, and guests become frustrated. They lose focus on the fishing tasks at hand. From personal experience, I know I am less apt to learn on my own if I don't enjoy my initial experience or feel there is a realistic milestone or goal I can achieve.
3. Be adaptive. Not everyone you teach will learn in the same manner. What works for one, may not work for another.
4. Finally, *and most important*, make the day fun! People are more apt to listen if they're not intimidated, if they are relaxed and having fun.

There is a delicate balance between too much and just right. Learning to cast, teach, and fish is a lifelong journey. It's a journey that deserves time and patience.

That's the second part of my script. Enjoy and have fun with it.



Fly Fishin'!

The Evolution Of A Casting Instructor

Phil Gay, CBOG

The year was 1994 and I was about to end a 30-year career as a Naval Officer. I knew I wanted to get out of the military industrial complex and try something different. Boy was my wife surprised when I announced that I was going to start a fly fishing teaching and guiding service. This was the genesis of *Trout & About* that is still operating today.

I had been a fly fisherman since I was a young boy when my grandfather let me cast his Shakespeare Wonderrod. I learned to get the fly on the water and even catch a few stockies in the local streams. My real passion though would be native brookies so I got a telescoping metal rod and haunted the local brookie streams for most of my formative years. Incidentally I still have a Shakespeare Wonderrod but regrettably it is not my grandfathers. Never really knew what happened to that one as I was flying in Vietnam when he passed away.

So one fine September day in 1994 the Navy and I said goodbye and I found myself in Washington, D.C., not exactly a hot bed of fly-fishing and fly-casting instruction at the time. So I had some business cards made up and did some advertising through a local fly shop. A day or two passed, the phone rang and POOF I was a fly-casting instructor.

I started teaching on a regular basis the following spring. I had some very simple principles that I just sort of made up. Well, I could cast well enough to catch fish so I thought I was doing my teaching just fine. I had done basically no reading or research on fly-casting or the teaching of it. However my students did learn and some are still with me today. Looking back though I realize how little I really knew about casting or the teaching of it.

A couple years into my rapidly growing *Trout & About* business I stumbled on an ad for the FFF Conclave in Livingston, MT. (I still like the term Conclave versus Fair, but that's just me.) So I looked up some courses I could take to learn a few things about teaching casting. About 10 minutes into the first class an old salty instructor from Idaho Falls walked up to me and said, "Phil what is all that noise when you're casting?" That was the moment when I realized that not only was I not a very good teacher but I was also not a very good caster. So I completed several courses and learned a lot about teaching the right way and I left there a better caster as well. Hell I couldn't even double haul when I got there.

During the ensuing year I read everything I could find on casting, worked on my own casting, revised my casting principles to reflect more common terminology and chided myself for being so arrogant as to think that I was a good teacher.

The following year the Conclave was once again in Livingston and I eagerly signed up for as many courses as I could fit into my schedule. It was during this Conclave that I learned about the CICP and met a couple people who were certified. Recognizing the quality of these individuals as casters and instructors made me determined to become a CI. So the following year I took the CI exam and passed. My certifier was Alan Rohrer. (May he rest in peace.) Alan said to me, "Phil, nice job! The CICP is going to add another level called Master Instructor next year. I would like you to take the test." I said I would and spent the next year preparing.

As my wife and I were driving out to Montana the next year I read every article from *Fly Fisher* magazine that had anything to do with casting. Especially Spey casting as I knew

basically nothing about it. As an aside I was going through some stuff in the basement a couple weeks back and found this whole stack of *Fly Fisher* magazines all folded open to casting articles. It was the same ones that had traveled to Montana with me. I took the masters written exam (yes there was one that first year), got through my orals with Steve Rajeff and Dave Engerbretson (may he rest in peace as well.) and went out in a howling backwind to do my performance exam. I failed miserably and deservedly. I had never dealt with a severe backwind. Of course it didn't help that on my distance cast I threw a giant tailing loop that collapsed in the middle of the casting pond. While undoing the mess I glanced over at Steve and Dave and they were talking behind their hands. I knew I was dead meat and was a mess the rest of the exam.

What I didn't know was that over half of the 12 candidates failed and the BOG decided that conditions were so bad that they would offer the exam again to those who passed the written test and the orals. I got a reprieve and practiced hard for three days and took the exam on the last day of the conclave.

The casting Gods was smiling on me that day as there was no wind and I passed easily. Jim Greene (may he also rest in peace) said, "Phil I don't understand what you had trouble with on Tuesday?"

Fast forward a couple years and I find myself nominated to be on the BOG. I didn't get on the first year because I was largely an unknown but did get on the following year and have now been there for 15 years or so. I have watched with pleasure as the CICP has continued to evolve into a better and better program.

The whole point of this story is to help the reader understand that your casting instructor career will be an evolutionary one. Through the CICP and the Continuing Education efforts of the CICP you will become a better teacher and caster. That was certainly the case for me and these days I am proud to be a part of the CICP and thankful that it was the key to my evolution as a casting instructor. Incidentally my teaching is still evolving for the better through my contact with other BOG members, Masters and CI's. Enjoy the ride and catch more fish!



Hippocrates And Fly Casting Instruction

Dino N. Frangos, CI

Recently I received an MCI preparation task by CBOG David Diaz. How might I handle giving a private lesson to a 20-something young lady who wanted to go trout fishing with her father? The young lady's boyfriend arranged and would pay for the lesson. While the request for a lesson seemed simple enough, the potential ramifications were obvious. That is why it was a given as a MCI prep question. Do you allow the boyfriend to be present although a potential distraction? Do you use a hands-on approach if needed? What sort of venue is appropriate?

The dominant theme of my answer was professionalism. As an instructor, I must quickly demonstrate comfort and control of the situation. My actions should immediately suggest a character beyond reproach. The answer to this situation was drawn from my experience as a physician. Now how can I demonstrate a commonality between the role of physician and instructor? This idea led me to the Law of Hippocrates. These are the ideals or moral obligations of conduct set forth by Hippocrates that also represent what we as instructors should follow.

1. *Medicine is of all the arts the most noble.* Hippocrates notes the presence of many figures introduced in tragedies having the appearance of an actor but are not actors. Further, he wrote, *"physicians are many in title but few in reality"*. As IFFF certified instructors we must distinguish ourselves from those who claim the title of an instructor. Go beyond looking the part, for you will be judged by your actions and deeds.
2. Those with a competent knowledge of medicine *"should be possessed"* of among other traits a good disposition, love of labor, perseverance, and instruction in the art. A casting instructor's perseverance is displayed by a never give-up trait. Be cheerful, encouraging, and students will sense you love your work. Show them it is not just a job but a passion.
3. *Instruction in medicine is like the culture of the productions of the earth...instruction in youth is like the planting of the seed in the ground at the proper season.* Whether you are an MCI mentoring a CI, or a CI teaching a new student, remember your actions as a teacher may encourage or discourage a love of fly casting.
4. *There are, indeed, two things, knowledge and opinion, of which the one makes its possessor really to know, the other to be ignorant.* As an instructor be open to new ideas and refrain from being dogmatic. Continue to learn rather than be of one-mindedness. Listen to your students ideas. As a physician, there have been many times I have asked the patient to tell me what they think is the problem. Often they make the correct diagnosis.
5. *Those things which are sacred are to be imparted only to sacred persons.* It is the responsibility of the CICP and members to impart knowledge to those who seek it. Teaching is a noble profession. Act accordingly.

The Backcast

Jim Solomon, MCI

The backcast. How many CI and MCI candidates fail this basic task? I do not know. However, from my testing experience at the Long Beach Casting Club, a bunch do! Why? Failure to properly stop the rod tip.

I passed my MCI certification in May, 2010. My mentor was Bob Middo, MCI, THCI. Let me say, the first day practicing with Bob Middo was humiliating. Not in a negative perspective but in a polite, caring, and constructive statement: “Your back cast sucks!” Well it was true. You could drive a Fed Ex truck through my back cast loop. It was wide open, boxy, and in general just ugly. How could this be? I received my CI back in 1994. I knew how to cast. I am perfect. I am a FFF certified instructor. I can cast! Bull...and more bull.... I wasn't close, to say the least.

The cause of my boxed out back cast loop was plain and simple – mis-timed and improper breaking of the wrist at the stop and improper power application. We all know that wherever the rod tip goes the line will surely follow. Golfers know this concept very well – wherever the club face is at contact with the ball will determine the direction of the shot. Hands that release too early or too late at contact usually results in “Duck Hooks” or “Banana Slices”. In other words “The Kiss of Death.” In our sport, improper or mis-timed wrist break at the stop is our “Kiss of Death.”

Visualizing my hand “going up a ramp” at the start of the back cast and stopping so that I could see the back of my hand was Bob's first lesson. He knew I was a general contractor so this was an easy analogy for me and a good one at that. Obviously the angle of the ramp depends on the amount of line outside the rod tip. We started with basic 30' pick up and lay down cast. I imagined a concrete ramp starting from the yarn fly and

traveling 45 degrees up and ending into a brick wall four inches in front of my face and off to the side. Bob wanted me to see the back of my hand stop at the wall with no wrist rotation at all. I was also instructed to keep my wrist pronated (rotated forward) and locked at the start of the back cast and at the stop of the back cast. (See figure 1).

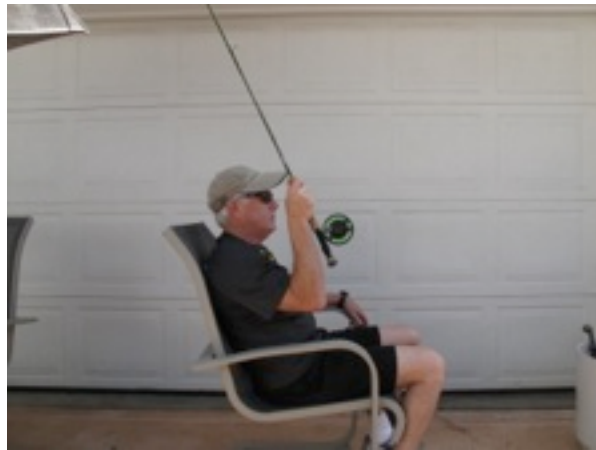


Figure 1 – Pronated wrist at the stop of the back cast. Thumb is pointed at the 12:00 clock position.

Notice in figure 1 that my style kept the reel seat very close to the forearm. Did it work? It was difficult to not open the wrist at the stop. Many years of bad stops is hard to break so I really had to focus on watching my hand position at the stop making sure I did not break or over rotate the wrist. In the past, I could not see what my hand was doing on the back cast stop because it usually stopped beyond my peripheral vision. The old saying, “out of sight out of mind” really applied. By shortening my stroke and keeping my hand at the stop in front of me (what Bob called the pocket), really enabled me to watch the wrist's rotation. Soon I was able to minimize the wrist rotation at the stop and a nice tight back loop formed. Focusing on minimizing wrist rotation, tracking the rod tip on a straight path 180 degrees in line with the

forward cast and stopping - and I mean stopping the rod - has enabled me to consistently cast very tight back loops. Whether you cast with a pronated wrist with minimal rotation or with pronounced wrist rotation, one thing to remember that is very important - for every inch of wrist rotation the rod tip will travel approximately one foot (based upon a 9' rod length). Casting with improper wrist rotation or just poor body mechanics, an uncontrolled wrist will tend to drive the rod tip downward from its intended trajectory during the back cast creating open, square or downward loops, none of which we want. And here is another important point - once I learned what my wrist had to do in order to consistently cast tight back loops, I then had to focus on reducing the rest of my body's rotation. In other words I had to quit rocking my body back and forth so much that it was also compounding my wrist rotational problem.

Larry Allen, a MCI from Arizona showed us a great exercise (fig. 2-4) to reduce rotation on the back cast - lay out 30 feet of line and leader with no slack on grass. With the rod tip touching the ground lift rod to 11:00 o'clock and freeze. Then power up the ramp quickly to 1:00 o'clock and stop! (Note: The thumb is at the 12:00 o'clock position when fully stopped). Try to keep loops traveling "upwards" as tight as you can get them. This exercise really helps you feel the small amount of wrist rotation that is really needed for a tight back cast loop and what a good positive stop can accomplish.

Lefty Kreh's trick to stop the rod tip as close as you can to the top leg is a great tool for tightening up the back cast as well as the concept of stabbing the rod tip along the proper straight line path. Watching your own back cast loop or having a good caster watch your loop's dynamics is very important. Asking a caster to freeze their hand in their area of vision at the stop is also very constructive - simple yet effective.



Figure 2 - Static position before accelerating up to a stop



Figure 3 - The back cast stop position

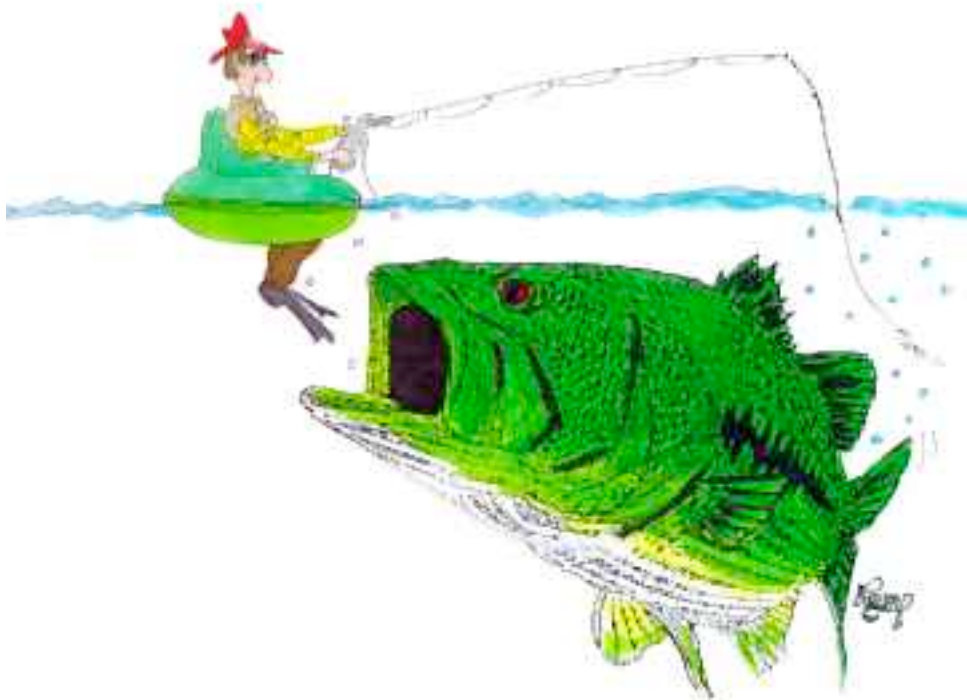


Figure 4 - Position just at the stop

Bob's second lesson was about Power or Force. Simply stated, "Use 50 percent less force during your cast!" If I had to write an article about power it would be 50 pages long. Each page would consist of three words – use less power. Good golfers really recognize these words. Hitting a golf ball with too much power or force is a recipe for disaster. A good golfer will swing the club with smooth progressive acceleration that will result in more "sweet shots", rather than one who just "grips and rips". Same when casting a fly rod. Too many CI and MCI candidates use way too much power on the back cast during a simple 30-50 foot pickup and lay down cast. This cast should be a "rote" task that every candidate needs to perfect before they even consider practicing the required tasks (the performance parts of the test should be the easiest.) Simply stated – too much power at the back cast stop results in a downward snap of the rod tip that creates open boxy loops headed into the ground. My ears still wring today with these words – "SLOW DOWN. USE LESS FORCE." I cannot write what else was said. If you experienced Boot Camp then you surely know.

A great yet simple exercise to develop the proper power application for the back cast is the Basic Pick Up and Lay Down Cast. With this exercise start with approximately 30' of line. Eliminate the slack keeping the rod tip in the water. Start off by using 50% or less effort to do this cast. Lifting line off the water, smoothly power up the ramp, coming to an immediate stop or freezing in place, just as the fly leaves the water. If good loops appear on an upwards back cast trajectory, then repeat with more speed until you basically are at maximum effort and still casting good loops, etc. Now repeat this process again at 35' and so on. Maybe I should not say simple. This task is actually difficult for a lot of casters. Even though it is basic, I have not seen a lot of nice crisp tight back cast loops during the Pick Up and Lay Down, which should not be the case.

If I were asked what one fault most CI and MCI candidates have – it would be the inability to cast nice tight back cast loops. Very basic.



Casting Instructor Certification Program

Activities

Report from the "Bobbin," Durban Fly Tyers, South Africa: by Ian Cox (with permission)

The Peter Hayes Fly Casting Clinics



Those members who actually read the Bobbin might remember that the *South African Fly Fishing Association* (SAFFA) arranged for certified *International Federation Of Fly Fishers* (FFF) fly casting instructor, *Peter Hayes* to give a series of clinics around the country. Three clinics took place in Durban. I attended the first one which was at Clifton School.

Now to say that Peter is a character would be putting it mildly. That he managed to keep what was a diverse group of casting abilities entertained for some four hours of non stop demonstration and instruction speaks to a great deal of professionalism. And in a very short space of time he had everyone's names squared away. It was an impressive performance by someone on top of his game.

An awful lot got packed into those four hours, far too much to try and summarize here. For me it was a case of lessons of a lifetime being thrown on the trash heap. To say the experience messed with my head would be putting it mildly. But here are a few of what I thought were the key points to come out of the workshop.

1. Don't clench your rod. Keep your grip loose, sloppy even.
2. When you want to stop the rod simply squeeze or tighten up your grip. The rod will stop automatically.
3. The old 11 to 2 o'clock thing is just that, old. Don't do it. The arc the rod inscribes is determined by the amount of line you are casting. The more line out there the wider the arc.
4. It is not a sin to break your wrist.
5. Tip control is everything. Get your rod tip going where it ought to and a lot of the snafus we experience will vanish.
6. Don't flap your arm about. Keep the cast in plane. That is not to say your elbow should not move. The ability to pull the rod forward (in line mind you) at the beginning of the forward cast is key to line speed and distance.
7. The trick is to put speed in the line not the rod. There is much more which thank goodness is contained in Peter's casting notes which have just been e mailed to us.

New Registered Instructors
certified between May 1 to August 1, 2013
listed according to test date

First Name	Last Name	City	Region	Country	Cert	Test Date
Robert	Gerlach	Gig Harbor	Washington	USA	CI	5/3/13
Reid	Curry	Seattle	Washington	USA	CI	5/3/13
Fernando	Mosso	Mendoza City	Mendoza Province	Argentina	CI	5/10/13
Martin	Aylwin	Santiago	Region Metropolitana	Chile	CI	5/10/13
Alexander	Dale	Linville	North Carolina	USA	CI	5/17/13
Joseph	Hodge	Allen Park	Michigan	USA	CI	5/17/13
Michael	Yelton	Lake Lure	North Carolina	USA	CI	5/17/13
Marcus	Talmadge	Independence	Oregon	USA	CI	5/18/13
Paul	Bourcq	Franklin	North Carolina	USA	MCI	5/18/13
Diana	Rudolph	Quilcene	Washington	USA	CI	5/19/13
William	Ciaurro	Candia	New Hampshire	USA	THCI	5/19/13
Sam	Doyle	Larkspur	Colorado	USA	MCI	6/12/13
Ed	Northen	Hailey	Idaho	USA	CI	6/19/13
Max	Heiden	Ketchum	Idaho	USA	CI	6/19/13
Jake	Nelson	Ketchum	Idaho	USA	CI	6/19/13
Matt	Curci	Ketchum	Idaho	USA	CI	6/19/13
Matt	Hayes	Hailey	Idaho	USA	CI	6/19/13
Sean	Sullivan	Ketchum	Idaho	USA	CI	6/19/13
Ewald	Grabher	Ketchum	Idaho	USA	MCI	6/19/13
Stephen	Beaton	Ennis	Montana	USA	CI	6/23/13
Kate	Farnham	Bath	Maine	USA	CI	6/29/13
Kenneth	Chia	Shanghai	Shanghai	China	CI	7/4/13
Kylie	Sargeant	Currumbin Waters	Queensland	Australia	CI	7/12/13
Matthew	Tripet	Crackenback	New South Wales	Australia	CI	7/12/13
Paul	Stone	Grand Forks	British Columbia	Canada	CI	7/12/13
Peter	Sargeant	Currumbin Waters	Queensland	Australia	CI	7/12/13
Alex	Meynink	Tugun	Queensland	Australia	CI	7/13/13
Rodney	van Beek	Bowral	New South Wales	Australia	CI	7/13/13
Marcos Pablo	Hlace	San Carlos de Bariloche	Rio Negro	Argentina	CI	7/14/13
James	Williams	Southport	Queensland	Australia	CI	7/14/13
Jay	Wisnosky	Ann Arbor	Michigan	USA	CI	7/28/13